

THE SERPENT POWER

BY THE SAME AUTHOR

Principles of Tantra

Shakti and Shâkta

The World As Power :

Reality

Life

Mind

Matter

Causality and Continuity

Consciousness

Garland of Letters

(Studies in *Mantra Shâstra*)

The Great Liberation

(*Mahānirvāna Tantra*)

Wave of Bliss

(*Ānandalaharī*)

Greatness of Shiva

(*Mahimnastava*)

Hymns to the Goddess

Isha Upanishad

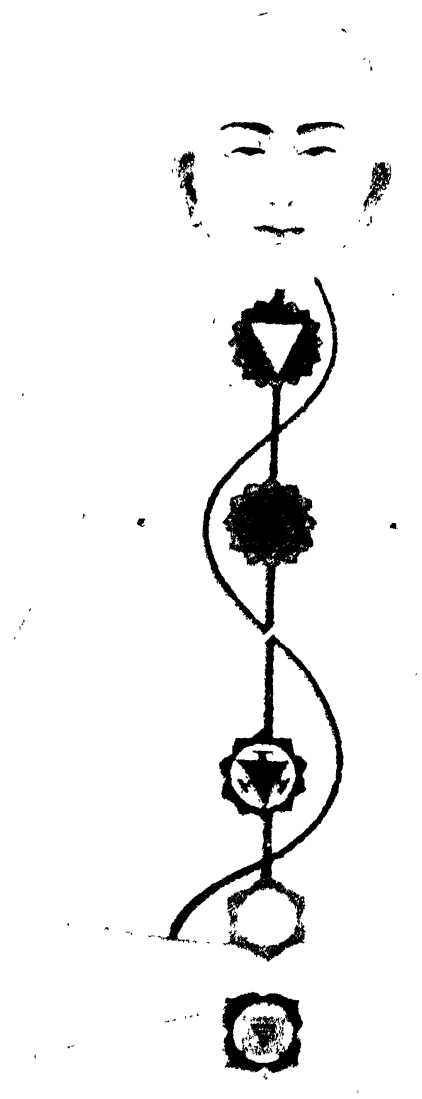


PLATE II

The Centres or Lotuses

Frontispie

THE SERPENT POWER

BEING THE

SHAT-CHAKRA-NIRŪPANA AND
PĀDUKĀ-PANCHAKĀ

TWO WORKS ON LAYA YOGA, TRANSLATED FROM THE
SANSKRIT, WITH INTRODUCTION AND COMMENTARY

BY

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(Fourth Edition)

PUBLISHERS :

GANESH & Co. (MADRAS) LTD.

1950

PRINTED BY C. SUBBARAYUDU, AT THE VASANTA PRESS,
THE THEOSOPHICAL SOCIETY, ADYAR, MADRAS

PREFACE

IN my work "Shakti and Shākta" I outlined for the first time the principles of "Kundali-Yoga" so much discussed in some quarters, but of which so little was known.

This work is a description and explanation in fuller detail of the Serpent Power (Kundalī Shakti), and the Yoga effected through it, a subject occupying a pre-eminent place in the Tantra Shāstra. It consists of a translation of two Sanskrit works published some years ago in the second volume of my series of Tantrik Texts, but hitherto untranslated. The first, entitled "Shatchakranirūpana" ("Description of and Investigation into the Six Bodily Centres"), has as its author the celebrated Tantrik Pūrnānanda Svāmī, a short note on whose life is given later. It forms the sixth chapter of his extensive and unpublished work on Tantrik Ritual entitled "Shrītattvachintāmanī". This has been the subject of commentaries by among others Shangkara and Vishvanātha cited in Volume II of the Tantrik Texts, and used in the making of the present translation. The commentary here translated from the Sanskrit is by Kālīcharana.

The second text, called "Pādukā-Panchakā" ("Five-fold Footstool of the Guru"), deals with one of the Lotus described in the larger work. To it is appended a translation from the Sanskrit of a commentary by Kālīcharana. To the translation of both works I have added some further explanatory notes of my own. As the works translated are of a highly recondite character, and by themselves unintelligible to the English reader, I have prefaced the

translation by a general Introduction in which I have endeavoured to give (within the limits both of a work of this kind and my knowledge) a description and explanation of this form of Yoga. I have also included some plates of the Centres, which have been drawn and painted according to the description of them as given in the first of these Sanskrit Texts.

It has not been possible in the Introduction to do more than give a general and summary statement of the principles upon which Yoga, and this particular form of it, rests. Those who wish to pursue the subject in greater detail are referred to my other published books on the Tantra Shāstra. In *Principles of Tantra* will be found general Introductions to the Shāstra and (in connection with the present subject) valuable chapters on Shakti and Mantras. In my recent work, *Shakti and Shākta* (the second edition of which is as I write reprinting), I have shortly summarised the teaching of the Shākta Tantras and their rituals. In my *Studies in the Mantra Shāstra*, the first three parts of which have been reprinted from the "Vedānta Kesari," in which they first appeared, will be found more detailed descriptions of such technical terms as Tattva, Causal Shaktis, Kalā, Nāda, Bindu, and so forth, which are referred to in the present book. Other works published by me on the Tantra, including the "Wave of Bliss," will be found in the page of advertisements.

The following account of Pūrnānanda, the celebrated Tāntrika Sādhaka of Bengal, and author of the "Shat-chakranirūpana," has been collected from the descendants of his eldest son, two of whom are connected with the work of the Varendra Research Society, Rajshahi, to whose Director, Sj. Akshaya Kumāra Maitra, and Secretary, Sj. Rādhā Govinda Baisāk, I am indebted for the following details :

Pūrnānanda was a Rahri Brāhmana of the Kashyapa Gotra, whose ancestors belonged to the village of Pakrashi, which has not as yet been identified. His seventh ancestor Anantāchārya is said to have migrated from Baranagara, in the district of Murshidabad, to Kaitali, in the district of Mymensingh. In his family were born two celebrated Tāntrika Sādhakas—namely, Sarvānanda and Pūrnānanda. The descendants of Sarvānanda reside at Mehar, while those of Pūrnānanda reside mostly in the district of Mymensingh. Little is known about the worldly life of Pūrnānanda, except that he bore the name of Jagadānanda, and copied a manuscript of the Vishnupurānam in the Shāka year 1448 (A.D. 1526). This manuscript, now in the possession of one of his descendants named Pandit Hari Kishore Bhattāchārya, of Raitali, is still in a fair state of preservation. It was brought for inspection by Pandit Satis Chandra Siddhāntabhūshana of the Varendra Research Society. The colophon states that Jagadānanda Sharma wrote the Purāna in the Shāka year 1448.

This Jagadānanda assumed the name of Pūrnānanda when he obtained his Dikshā (Initiation) from Brahmānanda and went to Kāmarūpa (Assam), in which province he is believed to have obtained his “Siddhi” or state of spiritual perfection in the Ashrama, which still goes by the name of Vashishthāshrama, situated at a distance of about seven miles from the town of Gauhati (Assam). Pūrnānanda never returned home, but led the life of a Paramahansa and compiled several Tāntrika works, of which the Shritattvachintāmani, composed in the Shāka year 1499 (A.D. 1577), Shyāmārahasya, Shāktakrama, Tattvānandataranginī, and Yogasāra are known.) His commentary on the Kālikakārakūta hymn is well-known. The Shat-chakranirūpana, here translated, is not, however an independent work, but a part of the sixth Patala of the

Shrītattvachintāmanī. According to a genealogical table of the family of this Tāntrika Āchārya and Virāchāra Sādhaka, given by one of his descendants, Pūrnānanda is removed from his present descendants by about ten generations.

This work has been on hand some five years, but both the difficulties of the subject and those created by the war have delayed its publication. I had hoped to include some other plates of original paintings and drawings in my possession bearing on the subject, but present conditions do not allow of this, and I have therefore thought it better to publish the book as it stands rather than risk further delay.

ARTHUR AVALON

RANCHI

September 20, 1918

NOTE TO SECOND EDITION

CONSIDERING the recondite nature of the subject, the first edition published by Messrs. Luzac & Co., London has had a more rapid sale than was expected, and a call for a second edition has enabled me to revise the whole work and to make several corrections and additions both in the Introduction and Text. To this second edition has been added the Sanskrit Text of the works here translated which formerly appeared as Vol. 2 of the Tantrik Texts and which has since gone out of print. This edition also contains in addition to the original coloured plates of the Chakras, a number of half-tone plates taken from Life, showing some positions in Kundalinī Yoga.

The Introduction deals in a general way with the subject-matter of the Texts translated. I take however this opportunity to say again that it has not been possible to give here a full explanation of such matters, and refer my reader to my other works dealing with the Tantras and their Ritual; namely, *Principles of Tantra*, a work of peculiar value in that it is a translation of the work of a Bengali Pandit himself a Shākta unacquainted with the English language but an inheritor of the old traditions; as also the second edition of my *Shakti and Shākta* dealing with ritual, published since the date of my first Preface. The *Studies in Mantra Shastra* referred to therein has also recently been published under the title of *Garland of Letters*. All such technical terms as Bindu, Nāda and the like used in the works translated have been fully explained therein as also the general principles of Mantra. It

is necessary also to know with accuracy the exact meaning of the terms Consciousness, Mind, Life, Matter and so forth as used in Vedānta and these have been given in the series of little works under the general caption *The World as Power*. It is not possible to understand the rationale of Yoga without an accurate understanding of these fundamental terms. It has been rightly said that "the practical portion of all Yoga, specially of Rāja Yoga, is concerned with mental practices. It is therefore absolutely necessary that the student of Yoga should know what his mind is and how it works" (*Rāja Yoga*, by Swāmī Dayānand, p. 9). I have given a short account of Sarvānanda and his life in the *Hindusthan Review*. Other works by me on the Shāstra are noted in the advertisement sheet at the end of the book.

LES ANDELYS EURE

A. AVALON

October, 1922

“ We pray to the Paradevatā united with Shiva, whose substance is the pure nectar of bliss, red like unto vermilion, the young flower of the hibiscus, and the sunset sky ; who, having cleft Her way through the mass of sound issuing from the clashing and the dashing of the two winds in the midst of Sushumnā, rises to that brilliant Energy which glitters with the lustre of ten million lightnings. May She, Kundalinī, who quickly goes to and returns from Shiva, grant us the fruit of Yoga ! She being awakened is the Cow of Plenty to Kaulas, and the Kalpa Creeper of all things desired for those who worship Her.”—*Shāradā Tilaka*, xxv, 70.

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THE SIX CENTRES AND THE SERPENT POWER

I

INTRODUCTION

THE two Sanskrit works here translated—Shat-chakra-nirūpana (“Description of the Six Centres, or Chakras”) and Pādukā-Panchaka (“Fivefold Footstool”)—deal with a particular form of Tāntrik Yoga named Kundalinī Yoga, or, as some works call it, Bhūta-shuddhi. These names refer to the Kundalinī Shakti, or Supreme Power in the human body by the arousing of which the Yoga is achieved, and to the purification of the Elements of the body (Bhūta-shuddhi) which takes place upon that event. This Yoga is effected by a process technically known as Shat-chakra-bheda, or piercing of the six Centres or Regions (Chakra) or Lotus (Padma) of the body (which the work describes) by the agency of Kundalinī Shakti, which, in order to give it an English name, I have here called the Serpent Power.¹ Kundala means coiled. The power is the Goddess (Devī) Kundalinī, or that which is coiled; for Her form is that of a coiled and sleeping serpent in the lowest bodily centre, at the base of the spinal column, until by the means described She is aroused in that Yoga which is named after Her. Kundalinī is the Divine Cosmic Energy in

¹ One of the names of this Devī is Bhujangī, or the Serpent.

bodies (*v. post*). The Saptabhūmi, or seven regions (Lokas),¹ are, as popularly understood, an exoteric presentment of the inner Tāntrik teaching regarding the seven centres.²

The Yoga is called Tāntrik for a twofold reason. It will be found mentioned in the Yoga Upanishads which refer to the Centres, or Chakras, and in some of the Purānas. The treatises on Hathayoga also deal with the subject. We find even similar notions in systems other than the Indian, from which possibly in some cases they have been borrowed. Thus, in the Risala-i-haq-numa, by Prince Mahomed Dara Shikoh,³ a description is given of the three centres "Mother of Brain," or "Spherical heart" (Dil-i-muddawar); the "Cedar heart" (Dil-i-sanowbari); and the Dil-i-nilofari, or "Lily heart".⁴ Other references may be found in the works of the Mahomedan Sufis. So some of the Sufi fraternities (as the Naqshbandi) are said⁵ to have devised, or rather borrowed, from the Indian Yogis⁶ the Kundalinī method as a means to realization.⁷ I am told that correspondences are discoverable between the

¹ The seven "worlds" Bhūh, Bhuvah, Svah, Mahah, Jana, Tapah, Satya. See my "Wave of Bliss" (Comm. to v. 35). Lokas are what are seen (lokyante)—that is, attained—and are hence the fruits of Karma in the form of particular re-birth. Satyānanda's "Comm. on Isha Up.," Mantra 2. See p. 258.

² That is, the six Chakras and the upper cerebral centre, or Sahasrāra. As to Upanishads and Purānas, see *post*.

³ "The Compass of Truth." The author was the eldest son of the Emperor Shah-i-Jehan, and died in A. D. 1659. Its teaching is alleged to be that of the secret doctrine of the "Apostle of God."

⁴ Chapter I on Alam-i-nasut: the physical plane, or what the Hindus call the Jāgrat state. Ed. Rai Bahadur Srisha Chandra Vasu.

⁵ See "The Development of Metaphysics in Persia," by Shaikh Muhammad Iqbal, p. 110.

⁶ Al-Biruni is said to have translated Patanjali's works, as also the Sāṅkhya Sūtras, into Arabic at the beginning of the eleventh century.

⁷ The author cited, however, says: "Such methods of contemplation are quite unislamic in character, and the higher Sufis do not attach any importance to them."

Indian (Asiatic) Shāstra and the American-Indian Māyā Scripture of the Zunis called the Popul Vuh.¹ My informant tells me that their “air-tube” is the Sushumnā; their “twofold air-tube” the Nādīs Idā and Pingalā. “Hurakan,” or lightning, is Kundalinī, and the centres are depicted by animal glyphs. Similar notions have been reported to me as being held in the secret teaching of other communities: That the doctrine and practice should be widespread, we might expect, if it has a foundation on fact. This form of Yoga is, however, in particular associated with the Tantras or Āgamas, firstly, because these Scriptures are largely concerned therewith. In fact, such orderly descriptions in practical full detail as have been written are to be found chiefly in the Hathayoga works and Tantras which are the manuals, not only of Hindu worship, but of its occultism. Next, Yoga through action on the lowest centre seems characteristic of the Tāntrik system, the adepts of which are the custodians of the practical knowledge whereby the general directions in the books may be practically applied. The system is of a Tāntrik character also in respect of its selection of the chief centre of consciousness. Various people have in antiquity assigned to various parts of the body the seat of the “soul” or life, such as the blood,² the heart and the breath. Generally the brain was not so regarded. The Vaidik system posits the heart as the chief centre of Consciousness—a relic of which notion we also still preserve in such phrases as “take it to heart” and to “learn by heart”. Sādhaka, which is one of the five functions of Pitta,³ and which is situated in the heart,

¹ A translation was, I am told, begun and not finished by the occultist James Fryse in *Lucifer*, the old Theosophical journal, which I have not seen.

² Cf. the Biblical saying, “The blood is the life”.

³ See p. 12 of the Introduction to the third volume of my Tāntrik Texts (Prapanchasāra Tantra).

indirectly assists in the performance of cognitive functions by keeping up the rhythmic cardiac contractions, and it has been suggested¹ that it was perhaps this view of the heart's construction which predisposed Indian physiologists to hold it to be the seat of cognition. According to the Tantras, however, the chief centres of consciousness are to be found in the Chakras of the cerebro-spinal system and in the upper brain (Sahasrāra), which they describe, though the heart is also recognized as a seat of the Jivātmā, or embodied spirit, in its aspect as vital principle or Prāna.² It is for the reasons mentioned that the first verse of the Shat-chakra-nirūpana here translated speaks of the Yoga which is to be achieved "*according to the Tantras*" (Tantrānusārena)—that is, as Kālīcharana, its Commentator, says, "following the authority of the Tantras".

Recently some attention has been given to the subject in Western literature of an occult kind. Generally its authors and others have purported to give what they understood to be the Hindu theory of the matter, but with considerable inaccuracies. These are not limited to works of the character mentioned. Thus, to take but two instances of these respective classes, we find in a well-known Sanskrit dictionary³ that the Chakras are defined to be "circles or depressions (*sic*) of the body for mystical or chiromantic purposes," and their location has in almost every particular been

¹ Kavirāja Kunjalāla Bhisagaratna in his edition of the Sushruta Samhitā. Another explanation, however may be given—namely, that during man's history the importance of the various perceptive centres has in fact varied.

² According to some Indian views, the brain is the centre of the mind and senses, and the heart that of life. Charaka says that the heart is the root from which spring all other parts of the body, and is the centre of some of the functions or organs. According to Sushruta, the heart is the seat of sensations.

³ Professor Monier Williams' Sanskrit Dictionary, *sub voce* "Chakra".

wrongly given. The Mūlādhāra is inaccurately described as being "above the pubis". Nor is the Svādhishthāna the umbilical region. Anāhata is not the root of the nose, but is the spinal centre in the region of the heart; Vishuddha is not "the hollow between the frontal sinuses," but is the spinal centre in the region of the throat. Ājnā is not the fontanelle or union of the coronal and sagittal sutures, which are said to be the Brahmarandhra,¹ but is in the position allotted to the third eye, or Jnānachakshu. Others, avoiding such gross errors, are not free from lesser inaccuracies. Thus, an author who, I am informed, had considerable knowledge of things occult, speaks of the Sushumnā as a "force" which "cannot be energised until Idā and Pingalā have preceded it," which "passes to the accompaniment of violent shock through each section of the spinal marrow," and which, on the awakening of the sacral plexus, passes along the spinal cord and impinges on the brain, with the result that the neopythe finds "himself to be an unembodied soul alone in the black abyss of empty space, struggling against dread and terror unutterable". He also writes that the "current" of Kundalinī is called Nādī; that the Sushumnā extends as a nerve to the Brahmarandhra; that the Tattvas are seven in number; and other matters which are inaccurate. The Sushumnā is not a "force,"² and does not pass and impinge upon anything, but is the outer of the three Nādīs, which form the conduit for the force which is the arousing of the Devī called Kundalinī, the Cosmic Power in bodies, which force is not itself a Nādī, but passes through the innermost, of Chitrinī Nādī, which terminates at the

¹ A term which is also employed to denote the Brahmanādī, in that the latter is the passage whereby the Brahmarandhra in the cerebrum is attained.

² Except in the sense that everything is a manifestation of power.

twelve-petalled lotus below the Sahasrāra, from which ascent is made to the Brahma~~na~~ndhra. It would be easy to point out other mistakes in writers who have referred to the subject. It will be more profitable if I make as correct a statement as my knowledge admits of this mode of Yoga. But I desire to add that some modern Indian writers have also helped to diffuse erroneous notions about the Chakras by describing them from what is merely a materialistic or physiological standpoint. To do so is not merely to misrepresent the case, but to give it away; for physiology does not know the Chakras as they exist in themselves—that is, as centres of consciousness—and of the activity of Sūkshma Prāna-vāyu or subtle vital force; though it does deal with the gross body which is related to them. Those who appeal to physiology only are likely to return non-suited.

We may here notice the account of a well-known “Theosophical” author¹ regarding what he calls the “Force centres” and the “Serpent Fire,” of which he writes that he has had personal experience. Though its author also refers to the Yoga Shāstra, it may perhaps exclude error if we here point out that his account does not profess to be a representation of the teaching of the Indian Yogīs (whose competence for their own Yoga the author somewhat disparages), but that it is put forward as the Author’s own original explanation (fortified, as he conceives, by certain portions of Indian teaching) of the personal experience which (he writes) he himself has had. This experience appears to consist in the conscious arousing of the “Serpent Fire,”² with the enhanced “astral” and mental vision which he

¹ “The Inner Life,” by C. W. Leadbeater, pp. 443-478, First Series.

² This and the following notes compare his and the Indian theory. The Devī or Goddess is called Bhujangī or Serpent because at the lowest centre (Mūlādhāra) She lies “coiled” round the Linga. “Coiled” = at rest. The Cosmic Power in bodies is here at rest; when roused it is felt as intense heat.

believes has shown him what he tells us.¹ The centres, or Chakras, of the human body are described to be vortices of “etheric” matter² into which rush from the “astral”³ world, and at right angles to the plane of the whirling disc, the sevenfold force of the Logos bringing “divine life” into the physical body. Though all these seven forces operate on all the centres, in each of them one form of the force is greatly predominant. These inrushing forces are alleged to set up on the surface of the “etheric double”⁴ secondary forces at right angles to themselves. The primary force on entrance into the vortex radiates again in straight lines, but at right angles. The number of these radiations of the primal force is said to determine the number of “petals”⁵ (as the Hindus call them) which the “Lotus” or vortex exhibits. The secondary force rushing round the vortex produces, it is said, the appearance of the petals of a flower, or, “perhaps more accurately, saucers or shallow vases of wavy iridescent glass”. In this way—that is, by the supposition of an etheric vortex subject to an incoming force of the Logos—both the “Lotuses” described in the Hindu books and the number of their petals is accounted for by the author, who substitutes for the Svādhishthāna centre a six-petalled lotus at the spleen,⁴ and corrects the number of petals of the lotus in the head, which he says is not a thousand, as the books of this Yoga say, “but exactly 960”.⁶ The “etheric” centre which keeps alive the physical vehicle

¹ Certain Siddhis or occult powers are acquired at each centre as the practitioner works his way upwards.

² The petals of the lotus are Prāna-shakti manifested by Prāna-vāyu or vital force. Each lotus is a centre of a different form of “matter” (Bhūta) there predominant.—A.A.

³ This is a Western term.—A.A.

⁴ Not mentioned in the account here given.—A.A.

⁵ See last note but three.

⁶ So little attention seems to be given to exactitude in this matter that one of the letters is dropped in order to make 1,000 petals—that is, 50 × 20. “Thousand” is, here, only symbolic of magnitude.—A.A.

is said to correspond with an "astral" centre of four dimensions, but between them is a closely woven sheath or web composed of a single compressed layer of physical atoms, which prevents a premature opening up of communication between the planes. There is a way, it is said, in which these may be properly opened or developed so as to bring more through this channel from the higher planes than ordinarily passes thereby. Each of these "astral" centres has certain functions: at the navel, a simple power of feeling; at the spleen, "conscious travel" in the astral body; at the heart, "a power to comprehend and sympathise with the vibrations of other astral entities"; at the throat, power of hearing on the astral plane; between the eyebrows, "astral sight"; at the "top of the head," perfection of all faculties of the astral life.¹ These centres are therefore said to take the place to some extent of sense organs for the astral body. In the first centre, "at the base of the spine," is the "Serpent Fire," or Kundalinī, which exists in seven layers or seven degrees of force.² This is the manifestation in etheric matter, on the physical plane, of one of the great world forces, one of the powers of the Logos of which vitality and electricity are examples. It is not, it is said, the same as Prāna, or vitality.³ The "etheric centres" when fully aroused by the "Serpent Fire" bring down, it is alleged, into physical consciousness whatever may be the quality inherent in the astral centre which corresponds to it. When vivified by the "Serpent Fire" they become gates of connection between the physical

¹ Certain Siddhis are said to be gained at each centre. But the top of the head is far beyond the "astral" life. There Samādhi, or union with the Supreme Consciousness, is had.—A.A.

² Parashabda which is Kundalinī in Her aspect as cause of all sound has seven aspects from Kundalī to Bindu.—A.A.

³ Kundalī is Shabdabrahman or the "Word (Vāk)" in bodies, and is in Her own form (Svarūpa) Pure Consciousness, and is all Powers (Sarvashaktimayī). Kundalinī is in fact the cosmic energy in bodies and as such the cause of all and though manifesting as, is not confined to, any of Her products.—A.A.

and “astral” bodies. When the astral awakening of these centres first took place, this was not known to the physical consciousness. But the sense body can now “be brought to share all these advantages by repeating that process of awakening with the etheric centres”. This is done by the arousing through will-force of the “Serpent Fire,” which exists clothed in “etheric matter in the physical plane, and sleeps¹ in the corresponding etheric centre—that at the base of the spine”. When this is done, it vivifies the higher centres, with the effect that it brings into the physical consciousness the powers which were aroused by the development of their corresponding astral centres. In short, one begins to live on the astral plane, which is not altogether an advantage, were it not that entry into the heaven world is said to be achieved at the close of life on this plane.² Thus, at the second centre, one is conscious in the physical body “of all kinds of astral influences, vaguely feeling that some of them are friendly and some hostile without in the least knowing why”. At the third centre one is enabled to remember “only partially” vague astral journeys, with sometimes half-remembrance of a blissful sensation of flying through the air. At the fourth centre man is instinctively aware of the joys and sorrows of others, sometimes reproducing in himself their physical aches and pains. At the arousing of the fifth centre he hears voices “which make all kinds of suggestions to him”. Sometimes he hears music “or other less pleasant sounds”.³ Full development secures

¹ Kundalinī is called the Serpent (Bhujangī). She sleeps in the Mūlādhāra. As to what She is, see last note. She sleeps because She is at rest. Then man’s consciousness is awake to the world, Her creation, in which She is immanent. When She awakes and Yoga is completed man sleeps to the world and enjoys super-worldly experience.

² The end of Kundalī Yoga is beyond all Heaven worlds. No Yogī seeks “Heaven” but union with that which is the source of all worlds.

³ According to the text translated, the sound of the Shabdabrahman is heard at the Anāhata, or fourth centre.—A.A.

clairaudience in the "astral" plane. The arousing of the sixth centre secures results which are at first of a trivial character, such as "half seeing landscapes and clouds of colour," but subsequently amount to clairvoyance. Here it is said there is a power of magnification by means of an "etheric" flexible tube which resembles "the microscopic snake on the head-dress of the Pharaohs". The Power to expand or control the eye of this "microscopic snake" is stated to be the meaning of the statement, in ancient books, of the capacity to make oneself large or small at will.¹ When the pituitary body is brought into working order, it forms a link with the astral vehicle, and when the Fire reaches the sixth centre, and fully vivifies it, the voice of the "Master" (which in this case means the higher self in its various stages) is heard.² The awakening of the seventh centre enables one to leave the body in full consciousness. "When the fire has thus passed through all these centres in a certain order (which varies for different types of people), the consciousness becomes continuous up to the entry into the heaven world³ at the end of the life on the astral plane."

✓ There are some resemblances between this account and the teaching of the Yoga Shāstra, with which in a general way the author cited appears to have some acquaintance, and which may have suggested to him some features of his account. There are firstly seven centres, which with one exception correspond with the Chakras described. The author says that there are three other lower centres, but that concentration on them is full of danger. What these are is not stated. There is no centre lower, that I am aware

¹ There is no mention of such a "snake". The Siddhis Animā, etc., do not depend on it. It is consciousness which identifies itself with the small or the great.—A.A.

² As the text here translated says, the Ājnā is so called because here is received the command of the Guru from above.—A.A.

³ See note 2, page 9 *ante*.

of, than the Mūlādhāra (as the name “root-centre” itself implies), and the only centre near to it which is excluded, in the above-mentioned account, is the Apas Tattva centre, or Svādhishthāna. Next there is the Force, “the Serpent Fire,” which the Hindus call Kundalinī, in the lowest centre, the Mūlādhāra. Lastly, the effect of the rousing of this force, which is accomplished by will power (Yoga-bala),¹ is said to exalt the physical consciousness through the ascending planes to the “heaven world”. To use the Hindu expression, the object and aim of Shat-chakra-bheda is Yoga. This is ultimately union with the Supreme Self or Paramātmā; but it is obvious that, as the body in its natural state is already, though unconsciously, in Yoga, otherwise it would not exist, each conscious step upwards is Yoga, and there are many stages of such before complete or Kaivalya Mukti is attained. This and, indeed, many of the preceding stages are far beyond the “heaven world” of which the author speaks. Yogīs are not concerned with the “heaven world,” but seek to surpass it; otherwise they are not Yogīs at all. What, according to this theory, manifested force apparently does is this: it enhances the mental and moral qualities of the self-operator as they existed at the time of its discovery. But if this be so, such enhancement may be as little desirable as the original state. Apart from the necessity for the possession of health and strength, the thought, will and morality, which it is proposed to subject to its influence must be first purified and strengthened before they are intensified by the vivifying influence of the aroused force. Further, as I have elsewhere pointed out,² the Yogīs say that the piercing of the

¹ With the aid of bodily purification, certain Āsanās and Mudrās (v. post).

² In the first edition of my Mahānirvāna Tantra, CXXIV.

Brahmagranthi or "knot"¹ sometimes involves considerable pain, physical disorder, and even disease, as is not unlikely to follow from concentration on such a centre as the navel (Nābhipadma).

To use Hindu terms, the Sādhaka must be competent (Adhikārī), a matter to be determined by his Guru, from whom alone the actual method of Yoga can be learned. The incidental dangers, however, stated by the author, go beyond any mentioned to me by Indians themselves, who seem to be in general unaware of the subject of "phallic sorcery," to which reference is made by the author, who speaks of Schools of (apparently Western) "Black Magic" which are said to use Kundalinī for the purpose of stimulating the sexual centre. Another author says:² "The mere dabbler in the pseudo-occult will only degrade his intellect with the puerilities of psychism, become the prey of the evil influence of the phantasmal world, or ruin his soul by the foul practices of phallic sorcery—as thousands of misguided people are doing even in this age." Is this so? It is possible that perverse or misguided concentration on sexual and connected centres may have the effect alluded to. And it may be that the Commentator Lakshmīdhara alludes to this when he speaks of Uttara Kaulas who arouse Kundalinī in the Mūlādhāra to satisfy their desire for world-enjoyment and do not attempt to lead Her upwards to the Highest Centre which is the object of Yoga seeking super-worldly bliss. Of such, a Sanskrit verse runs "they are the true prostitutes". I have, however, never heard Indians refer to this matter, probably because it does not belong to Yoga in its ordinary sense, as also by reason of the antecedent discipline required of those who would

¹ There are three "knots" which have to be pierced or centres where the force of Māyā is particularly strong.

² "The Apocalypse Unsealed," p. 62.

undertake this Yoga, the nature of their practice, and the aim they have in view, such a possibility does not come under consideration. The Indian who practises this or any other kind of spiritual Yoga ordinarily does so not on account of a curious interest in occultism or with a desire to gain "astral" or similar experiences.¹ His attitude in this as in all other matters is essentially a religious one, based on a firm faith in Brahman (Sthiranishthā), and inspired by a desire for union with It, which is Liberation. ✓

What is competency for Tantra (Tantrashāstrādhikāra) is described in the second chapter of the Gandharva Tantra as follows: The aspirant must be intelligent (Daksha), with senses controlled (Jitendriya), abstaining from injury to all beings (Sarvahimsāvinirmukta), ever doing good to all (Sarvaprānihite ratah), pure (Shuchi); a believer in Veda (Āstika), whose faith and refuge is in Brahman (Brahmishthah, Brahmavādī, Brāhmī, Brahmaparāyana), and who is a non-dualist (Dvaitahīna). "Such an one is competent in this Scripture, otherwise he is no Sādhaka". (So'smin shāstre, dhikārī syāt tadanyatra na sādhakah.) With such an attitude it is possible that, as pointed out by an Indian writer (Ch. VII *post*), concentration on the lower centres associated with the passions may, so far from rousing, quiet them. It is quite possible, on the other hand, that another attitude, practice, and purpose, may produce another result. To speak, however, of concentration on the sexual centre is itself misleading, for the Chakras are not in the gross body, and concentration is done upon the subtle centre, with its presiding Consciousness, even though such centres may have ultimate relation with gross physical function. Doubtless,

¹ Those who do practise magic of the kind mentioned, work only in the lowest centre, have recourse to the Prayoga, which leads to Nāyikā Siddhi, whereby commerce is had with female spirits and the like. The process in this work described is one upon the path of Liberation and has nothing to do with sexual black magic.

also, there is a relationship and correspondence between the Shaktis of the mental and sexual centres, and the force of the latter, if directed upwards, extraordinarily heightens all mental and physical functioning.¹ In fact those who are "centred" know how to make all their forces converge upon the object of their will, and train and then use all such forces and neglect none. The experienced followers of this method, however, as I have stated, allow that this method is liable to be accompanied by certain inconveniences or dangers, and it is therefore considered inadvisable except for the fully competent (Adhikārī).

There are, on the other hand, many substantial points of difference between the account which has been summarized and the theory which underlies the form of Yoga with which this work deals. The terminology and classification adopted by that account may be termed "Theosophical"²; and though it may be possible for those who are familiar both with this and the Indian terminology to establish points of correspondence between the two systems, it must by no means be assumed that the connotation even in such cases is always exactly the same. For though "Theosophical" teaching is largely inspired by Indian ideas, the meaning which it attributes to the Indian terms which it employs is not always that given to these terms by Indians themselves. This is sometimes confusing and misleading, a result which would have been avoided had the writers of this school adopted in all cases their own nomenclature and

¹ Mind, Breath and Sexual function are interconnected. The aim of the Yogī is to carry "his seed high" to be Ūrdhvaretās as it is called. For this purpose the Viparīta Mudrās are designed.

² I am aware that the Theosophical Society has no official doctrine. What I call "Theosophical" are the theories put forward by its leading exponents and largely accepted by its members. I put the word in inverted commas to denote doctrine so taught and held by this Society, with which doctrines, Theosophy, in its general sense, is not necessarily wholly identified.

definitions.¹ Though for the visualization of our conceptions the term "planes" is a convenient one, and may be so employed, the division by "principles" more nearly adumbrates the truth. It is not easy for me to correlate with complete accuracy the Indian and Theosophical theories as to man's principles. It has, however, been stated² that the physical body has two divisions, the "dense" and "etheric" body; that these correspond to the Annamaya and Prānamaya Koshas, and that the "astral" body corresponds to the Kāmik or desire side of the Manomayakosa or mental sheath. Assuming for argument the alleged correspondence, then the "etheric centres" or Chakras, according to this account, appear to be centres of energy of the Prāna-vāyu or Vital Force. The lotuses are also this and centres of the universal consciousness. Kundalinī is the static form of the creative energy in bodies which is the source of all energies, including Prāna. According to this author's theory, Kundalinī is some force which is distinct from Prāna, understanding this term to mean vitality or the life-principle, which on entrance into the body shows itself in various manifestations of life which are the minor Prānas, of which inspiration is called by the general name of the force itself (Prāna). Verses 10 and 11 say of Kundalinī: "It is She who maintains all the beings (that is, Jīva, Jīvātmā) of the world by means of inspiration and expiration." She is thus the Prāna Devatā, but, as She is (Comm., vv. 10 and 11) *Sṣishti-sthiti-layātmikā*, *all*

¹ Thus, the Theosophical Sanskritist Srīsha Chandra Vasu, in his "Introduction to Yoga Philosophy," calls the Linga Sharīra "the ethereal duplicate" (p. 35). According to the ordinary Indian use of that term the Linga Sharīra is the subtle body—that is, the Antahkarana and Indriyas—vehicled by the Tanmātras, or according to another account, the five Prānas. Elsewhere (p. 51) it is called the "Astral" body, and some statements are made as to the Chakras which are not in accordance with the texts with which I am acquainted.

² "Ancient Wisdom," p. 176, by Dr. A. Besant.

forces therefore are in Her. She is, in fact, the Shabda-brahman or "Word" in bodies. The theory discussed appears to diverge from that of the Yogis when we consider the nature of the Chakras and the question of their vivification. According to the English author's account, the Chakras are all vortices of "etheric matter," apparently of the same kind and subject to the same external influence of the inrushing sevenfold force of the "Logos" but differing in this, that in each of the Chakras one or other of their sevenfold forces is predominant. Again, if, as has been stated, the astral body corresponds with the Manomaya-kosa, then the vivification of the Chakras appears to be, according to this account, a rousing of the Kāmik side of the mental sheath. According to the Hindu doctrine, these Chakras are differing centres of consciousness, vitality and Tāttvik energy. Each of the five lower Chakras is the centre of energy of a gross Tattva—that is, of that form of Tāttvik activity or Tanmātra which manifests the Mahābhūta or sensible matter. The sixth is the centre of the subtle mental Tattva, and the Sahasrāra is not called a Chakra at all. Nor, as stated, is the splenic centre included among the six Chakras which are dealt with here.

In the Indian system the total number of the petals corresponds with the number of the letters of the Sanskrit Alphabet,¹ and the number of the petals of any specific lotus is determined by the disposition of the subtle "nerves" or Nādīs around it. These petals, further, bear subtle sound-powers, and are fifty¹ in number, as are the letters of the Sanskrit Alphabet.

This Sanskrit work also describes certain things which are gained by contemplation on each of the Chakras. Some of them are of a general character, such as long life, freedom from desire and sin, control of the senses, knowledge, power

¹ Which are sometimes given as 50 and sometimes as 51.

of speech and fame. Some of these and other qualities are results common to concentration on more than one Chakra. Others are stated in connection with the contemplation upon one centre only. Such statements seem to be made, not necessarily with the intention of accurately recording the specific result, if any, which follows upon concentration upon a particular centre, but by way of praise for increased self-control, or Stuti-vāda; as where it is said in v. 21 that contemplation on the Nābhi-padma gains for the Yogī power to destroy and create the world.

It is also said that mastery of the centres may produce various Siddhis or powers in respect of the predominating elements there. And this is, in fact, alleged.¹ Pandit Ananta Shāstrī says:² “ We can meet with several persons every day elbowing us in the streets or bazaars who in all sincerity attempted to reach the highest plane of bliss, but fell victims on the way to the illusions of the psychic world, and stopped at one or the other of the six Chakras. They are of varying degrees of attainment, and are seen to possess some power which is not found even in the best intellectuals of the ordinary run of mankind. That this school of practical psychology was working very well in India at one time is evident from these living instances (not to speak of the numberless treatises on the subject) of men roaming about in all parts of the country.” The mere rousing of the Serpent power does not, from the spiritual Yoga standpoint, amount to much. Nothing, however, of real moment, from the higher Yogī’s point of view, is achieved until the Ājnā Chakra is reached. Here, again, it is said that the Sādhaka whose Ātmā is nothing but a

¹ See Yogatattva Upanishad, where contemplation on the Earth centre secures mastery over earth, etc. At the same time it points out that these “ powers ” are obstacles to Liberation.

² Ānandalaharī, p. 35.

meditation on this lotus “becomes the creator, preserver and destroyer of the three worlds”; and yet, as the commentator points out (v. 34), “This is but the highest Prashamsā-vāda or Stutivāda, that is, complement—which in Sanskrit literature is as often void of reality as it is in our ordinary life. Though much is here gained, it is not until the Tattvas of this centre are also absorbed, and complete knowledge¹ of the Sahasrāra is gained, that the Yogī attains that which is both his aim and the motive of his labour, cessation from rebirth which follows on the control and concentration of the Chitta on the Shivasthānam, the Abode of Bliss. It is not to be supposed that simply because the Serpent Fire has been aroused that one has thereby become a Yogī or achieved the end of Yoga. There are other points of difference which the reader will discover for himself, but into which I do not enter, as my object in comparing the two accounts has been to establish a general contrast between this modern account and that of the Indian schools. I may, however, add that the differences are not only as to details. The style of thought differs in a way not easy shortly to describe, but which will be quickly recognized by those who have some familiarity with the Indian Scriptures and mode of thought. The latter is ever disposed to interpret all processes and their results from a subjective standpoint, though for the purposes of Sādhana the objective aspect is not ignored. The Indian theory is highly philosophical. Thus, to take but one instance, whilst the Rt. Rev. Leadbeater attributes the

¹ This, it is obvious, comes only after long effort, and following on less complete experiences and results. According to Indian notions, success (Siddhi) in Yoga may be the fruit of experiences of many preceding lives. Kundalinī must be gradually raised from one centre to another until she reaches the Lotus in the cerebrum. The length of time required varies in the individual—it may be years ordinarily or in exceptional cases months.

power of becoming large or small at will (Animā and Mahimā Siddhi) to a flexible tube or “microscopic snake” in the forehead, the Hindu says that all powers (Siddhi) are the attributes (Aishvarya) of the Lord Īshvara, or Creative Consciousness, and that in the degree that the Jīva realizes that consciousness¹ he shares the powers inherent in the degree of his attainment.

That which is the general characteristic of the Indian systems, and that which constitutes their real profundity, is the paramount importance attached to Consciousness and its states. It is these states which create, sustain and destroy the worlds. Brahmā, Vishnu and Shiva are the names for functions of the one Universal Consciousness operating in ourselves. And whatever be the means employed, it is the transformation of the “lower” into “higher” states of consciousness which is the process and fruit of Yoga and the cause of all its experiences. In this and other matters, however, we must distinguish both practice and experience from theory. A similar experience may possibly be gained by various modes of practice, and an experience may be in fact a true one, though the theory which may be given to account for it is incorrect.

The following sections will enable the reader to pursue the comparison for himself.

As regards practice I am told that Kūṇḍalinī cannot be roused except in the Mūlādharā and by the means here indicated, though this may take place by accident when by chance a person has hit upon the necessary positions and conditions, but not otherwise. Thus the story is told of a

¹ As this is by the Devī's grace, She is called “the giver of the eight Siddhis” (Īshitvādyāshtasiddhidā). See Trishatī, II. 47. She gives Aishvarya.

man being found whose body was as cold as a corpse, though the top of the head was slightly warm. (This is the state in Kundalī-yoga, Samādhi.) He was massaged with ghee (clarified butter), when the head got gradually warmer. The warmth descended to the neck, when the whole body regained its heat with a rush. The man came to consciousness, and then told the story of his condition. He said he had been going through some antics, imitating the posture of a Yogī, when suddenly "sleep" had come over him. It was surmised that his breath must have stopped, and that, being in the right position and conditions, he had unwittingly roused Kundalī, who had ascended to Her cerebral centre. Not, however, being a Yogī he could not bring her down again. This, further, can only be done when the Nādīs (*v. post*) are pure. I told the Pandit (who gave me this story, who was learned in this Yoga, and whose brother practised it) of the case of a European friend of mine who was not acquainted with the Yoga processes here described, though he had read something about Kundalī in translation of Sanskrit works, and who, nevertheless, believed he had roused Kundalī by meditative processes alone. In fact, as he wrote me, it was useless for him as a European to go into the minutiae of Eastern Yoga. He, however, saw the "nerves" Idā and Pingalā (*v. post*), and the "central fire" with a trembling aura of rosy light, and blue or azure light, and a white fire which rose up into the brain and flamed out in a winged radiance on either side of the head. Fire was seen flashing from centre to centre with such rapidity that he could see little of the vision, and movements of forces were seen in the bodies of others. The radiance or aura round Idā was seen as moonlike—that is, palest azure—and Pingalā red or rather pale rosy opalescence. Kundalī appeared in vision as of intense golden-like white fire rather curled spirally. Taking the centres, Sushumnā, Idā and

Pingalā, to be symbolized by the Caduceus of Mercury,¹ the little ball at the top of the rod was identified with the Sahasrāra or pineal gland,² and the wings as the flaming of auras on each side of the centre when the fire strikes it. One night, being abnormally free from the infection of bodily desires, he felt the serpent uncoil, and it ran up, and he was "in a fountain of fire," and felt, as he said, "the flames spreading wingwise about my head, and there was a musical clashing as of cymbals, whilst some of these flames, like emanations, seemed to expand and meet like gathered wings over my head. I felt a rocking motion. I really felt frightened, as the Power seemed something which could consume me." My friend wrote me that in his agitation he forgot to fix his mind on the Supreme, and so missed a divine adventure. Perhaps it was on this account that he said he did not regard the awakening of this power as a very high spiritual experience or on a level with other states of consciousness he experienced. The experience, however, convinced him that there was a real science and magic in the Indian books which treat of occult physiology.

The Pandit's observations on this experience were as follows: If the breath is stopped and the mind is carried downwards, heat is felt. It is possible to "see" Kundalinī with the mental eye, and in this way to experience Her without actually arousing Her and bringing Her up, which can only be effected by the Yoga methods prescribed. Kundalinī may have thus been seen as Light in the basal centre (Mūlādhāra). It was the mind (Buddhi) (*v. post*) which perceived Her, but as the experiencer had not been

¹ In which the rod is the central channel (Sushumnā), which is interlaced by the Idā and Pingalā sympathetics, the points of section being at the centres. The two wings at the top are the two lobes or petals of the Ājnā Chakra.

² Here I differ. The Sahasrāra is at the top of the skull or upper brain. The pineal gland is much lower in the region of the Ājnā Chakra.

taught the practice he got confused. There is one simple test whether the Shakti is actually aroused. When she is aroused intense heat is felt at that spot but when she leaves a particular centre the part so left becomes as cold and apparently lifeless as a corpse. The progress upwards may thus be externally verified by others. When the Shakti (Power) has reached the upper brain (Sahasrāra) the whole body is cold and corpse-like; except the top of the skull, where some warmth is felt, this being the place where the static and kinetic aspects of Consciousness unite.

The present work is issued, not with the object of establishing the truth or expediency of the principles and methods of this form of Yoga, a matter which each will determine for himself, but as a first endeavour to supply, more particularly for those interested in occultism and mysticism, a fuller, more accurate and rational presentation of the subject.

An understanding of the recondite matters in the treatise here translated is, however, only possible if we first shortly summarize some of the philosophical and religious doctrines which underlie this work. and a knowledge of which in his reader is assumed by its author.

The following sections, therefore, of this Introduction will deal firstly with the concepts of Consciousness¹ and of the unconscious, as Mind, Matter and Life and with their association in the Embodied Spirit or Jivātmā. Nextly the kinetic aspect of Spirit, or Shakti, is considered; its creative ideation and manifestation in the evolved Macrocosm and in the human body or Microcosm (Kshudra-brahmānda), which is a replica on a small scale of the greater world. For as is said in the Vishvasāra Tantra, "What is here is elsewhere.

¹ For the meaning of this term as here used, see my "Shakti and Shakta".

What is not here is nowhere" (Yad ihāsti tad anyatra yannehāsti na tat kvachit). After an account of the "Word" and the letters of speech, I conclude with the method of involution or Yoga. The latter will not be understood unless the subject of the preceding sections has been mastered.

It is necessary to explain and understand the theory of world-evolution even in the practical matters with which this work is concerned. For as the Commentator says in v. 39, when dealing with the practice of Yoga, the rule is that things dissolve into that from which they originate, and the Yoga process here described is such dissolution (Laya). This return or dissolution process (Nivritti) in Yoga will not be understood unless the forward or creative (Prayritti) process is understood. Similar considerations apply to other matters here dealt with.

So also will a short analysis of the Shākta doctrine of Power be of value.

All that is manifest is Power (Shakti) as Mind, Life and Matter. Power implies a Power-Holder (Shaktimān). There is no Power-Holder without Power, or Power without Power-Holder. The Power-Holder is Shiva. Power is Shakti, the Great Mother of the Universe. There is no Shiva without Shakti, or Shakti without Shiva. The two as they are in themselves are one. They are each Being, Consciousness and Bliss. These three terms are chosen to denote ultimate Reality, because Being or 'Is-ness', as distinguished from particular forms of Being, cannot be thought away. 'To be' again is "to be conscious" and lastly perfect Being-Consciousness is the Whole, and unlimited unconstrained Being is Bliss. These three terms stand for the ultimate creative Reality as it is in itself. By the imposition upon these terms of Name (Nāma) and Form (Rūpa) or Mind and Matter, we have the limited Being-Consciousness and Bliss which is the Universe.

What then of Power when there is no Universe? It is then Power to Be, to self-serve and resist change. In evolution it is Power to become and to change, and in its manifestation as forms it is as material cause, the changeful Becoming of Worlds. Becoming does not = God, for it is finite form and He is the formless infinite. But the essence of these forms is infinite Power which = infinite Power-Holder. It is He who puts forth Power and creates the Universe.

Rest implies Activity, and Activity implies Rest. Behind all activity there is a static background. Shiva represents the static aspect of Reality and Shakti the moving aspect. The two, as they are in themselves, are one.¹ All is Real, both Changeless and Changeful. Māyā is not in this system "illusion", but is in the concise words of the Shākta Sādhaka Kamalākānta 'the Form of the Formless' (*Shūnyasya ākāra iti Māyā*). The world is its form and these forms are therefore Real.

Man is then as to his essence the static Power-Holder, or Shiva who is pure Consciousness; and, as Mind and Body, he is the manifestation of Shiva's Power, or Shakti or Mother. He is thus Shiva-Shakti. He is as he stands an expression of Power. The object of Sādhanā or Worship and Yoga is to raise this Power to its perfect expression, which is perfect in the sense of unlimited experience. One mode of so doing is the Yoga here described, whereby man exchanges his limited or worldly experience for that which is the unlimited Whole (Pūrṇa) or Perfect Bliss.

¹ See as to Power, Chhand. Up., 6-2-1; 6-3-4; 6-8-6; 7-26-1; 6-2-3. Taitt. Up. Sveta. Up., 1-8; 6-8. Rigveda S., 10-129-2; 10-129-5. Taitt. Br., 8-8; 17-8. Yajurveda, 7-8-14-1. Mund. Up., 1-9. Kūrma Purāna, 1-12-28.

II

BODILESS CONSCIOUSNESS

THE bases of this Yoga are of a highly metaphysical and scientific character. For its understanding there is required a full acquaintance with Indian philosophy, religious doctrine, and ritual in general, and in particular with that presentment of these three matters which is given in the Shākta and Monistic (Advaita)¹ Shaiva Tantras. It would need more than a bulky volume to describe and explain in any detail the nature and meaning of this Yoga, and the bases on which it rests. I must, therefore, assume in the reader either this general knowledge or a desire to acquire it, and confine myself to such an exposition of general principles and leading facts as will supply the key by which the doors leading to a theoretical knowledge of the subject may be opened by those desirous of passing through and beyond them, and as will thus facilitate the understanding of the difficult texts here translated. For on the practical side I can merely reproduce the directions given in the books together with such explanations of them as I have received orally. Those who wish to go farther, and to put into actual process this Yoga, must first satisfy themselves of the value and suitability of this Yoga and then learn directly of a Guru who has himself been through it (Siddha). His experience alone will say whether the aspirant is capable of success. It is said that of those who attempt it, one out

¹As to the Advaita of Shākta Tantra, see "Shakti and Shākta," 3rd Edition.

of a thousand may have success. If the latter enters upon the path, the Guru alone can save him from attendant risks, moulding and guiding the practice as he will according to the particular capacities and needs of his disciple. Whilst, therefore, on this heading it is possible to explain some general principles, their application is dependent on the circumstances of each particular case.

The ultimate or irreducible reality is 'Spirit' in the sense of Pure Consciousness (Chit, Samvit) from out of which as and by its Power (Shakti), Mind and Matter proceed. Spirit¹ is one. There are no degrees or differences in Spirit. The Spirit which is in man is the one Spirit which is in everything and which, as the object of worship, is the Lord (Īshvara) or God. Mind and Matter are many and of many degrees and qualities. Ātmā or Spirit as such is the Whole (Pūrṇa) without section (Akhandā). Mind and Matter are parts in that Whole. They are the not-whole (Apūrṇa) and are the section (Khandā). Spirit is infinite (Aparichchhinna) and formless (Arūpa). Mind and Matter are finite (Parichchhinna) and with form (Rūpa). Ātmā is unchanged and inactive. Its Power (Shakti) is active and changes in the form of Mind and Matter. Pure Consciousness is Chit or Samvit. Matter as such is the unconscious. And Mind too is unconscious according to Vedānta. For all that is not the conscious self is the unconscious object. This does not mean that it is unconscious in itself. On the contrary all is essentially consciousness, but that it is unconscious because it is the object of the conscious self. For mind limits Consciousness so as to enable man to have finite experience. There is no Mind without consciousness as its background, though

¹ Spirit is Ātmā which manifests as the Self. Its vehicles are Mind or Antahkarana working with Manas and the Senses or Indriyas, and Matter, namely, the five kinds of Bhūta or sensible matter.

supreme Consciousness is Mindless (Amanah). Where there is no mind (Amanah), there is no limitation. Consciousness remaining in one aspect unchanged changes in its other aspect as active Power which manifests as Mind and Body. Man then is Pure Consciousness (Chit) vehicled by its Power as Mind and Body.

In Theology this Pure Consciousness is Shiva, and His Power (Shakti) who as She is in Her formless self is one with Him. She is the great Devī, the Mother of the Universe who as the Life-Force resides in man's body in its lowest centre at the base of the spine just as Shiva is realized in the highest brain centre, the cerebrum or Sahasrāra Padma. Completed Yoga is the Union of Her and Him in the body of the Sādhaka. This is Laya or dissolution, the reverse of Srishti or involution of Spirit in Mind and Matter.

Some worship predominantly the masculine or right side of the conjoint male and female figure (Ardhanārīshvara). Some, the Shāktas, predominantly worship the left, and call Her Mother, for She is the Great Mother (Magna Mater), the Mahādevī who conceives, bears, and nourishes the universe sprung from Her womb (Yoni). This is so because She is the active aspect¹ of Consciousness, imagining (Srishtikalpanā)² the world to be, according to the

¹ The quiescent Shiva-aspect is by its definition inert. It is because of this that the Devī is in the Tantras symbolically represented as being above the body of Shiva, who lies under Her like a corpse (Shava). As the Kubjikā Tantra, Ch. I, states, it is not Brahmā, Vishnu and Rudra, who create, maintain and destroy, but their Shaktis, Brahmāni, Vaishnavī, Rudrāni. See Prānatoshinī, 9. Activity is the nature of Prakriti (Sāṃkhya Pravachana Sūtra, III. 66). For the same reason the female form is represented in sexual union as being above (Viparīta) the male. When the Devī stands above Shiva, the symbolism also denotes (particularly in the case of Kālī) the liberating aspect of the Mother. See "Principles of Tantra," I. 323.

² The world is called an imagination (Kalpanā), for it is creative ideation on the recalled memory of the past universe. As the Yoginī-ridaya Tantra says, "the picture of the world is designed by her own will" (Svechchhāvishvamayollekhakhachitam), "seeing which Bhagavān was very pleased".

impressions (Saṁskāra) derived from enjoyment and suffering in former worlds. It is held natural to worship Her as Mother. The first Mantra into which all men are initiated is the word Mā (Mother). It is their first word and generally their last. The father is a mere helper (Sahakāri-mātra) of the Mother.¹ The whole world of the five elements also springs from the Active Consciousness or Shakti, and is Her manifestation (Pūrṇa-vikāśha). Therefore men worship the Mother,² than whom is none more tender,³ saluting Her smiling beauty as the rosy Tripurasundarī, the source of the universe, and Her awe-inspiring grandeur as Kālī, who takes it back into Herself. Here we are concerned with Yoga which is the realization of the union of the Mother and Lord aspects in that state of consciousness which is the Absolute.

Veda says: "All this (that is, the manifold world) is (the one) Brahman" (Sarvam khalvidam Brahma).⁴ How the many can be the one⁵ is variously explained by the different schools. The interpretation here given is that

¹ The Supreme Father gives His illumination (Prakāśha). She, the Vimarshashakti, produces, but not alone. (Vimarshashakti prakāśhātmanā paramashivena sāmarasya-vishvam srijati na tu kevalā—Yoginīhridaya Tantra).

² In Mātri-bhāva, according to the Sanskrit term. Philosophically also this is sound, for all that man knows (outside ecstasy of Samādhi) is the Mother in Her form as the world. The Supreme Shakti, who is not different from Shiva (Parāshaktishivābhinnā), is embodied in every order of thing (Sarvakramasharīrīnī—Yoginīhridaya Tantra).

³ It is said that "there is nothing more tender than Prakriti," who serves Purusha in every way in his enjoyment, finally giving Mukti or Liberation by retiring from Him when He no longer serves Her.

⁴ This, as the Mahānirvāna Tantra says (VII. 98), is the end and aim of Tāntrika Kulāchāra, the realization of which saying the Prapanchasāra Tantra calls the fifth or supreme State (Ch. XIX, Vol. III, "Tāntrik Texts").

⁵ Thus it is said of Devī that She is in the form of one and many (Ekānekāksharakritih). Ekam=ekam ajnānam or Māyā. Anekāni=the several Ajnānas—that is, Avidyā. She is both as Upādhi of Īshvara and Jīva (Trishatī, II. 23).

contained in the Shākta Tantras or Āgamas. In the first place, what is the one Reality which appears as many? What is the nature of Brahman as it is in itself (Svarūpa)? The answer is Sat--Chit-Ānanda—that is, Being-Consciousness-Bliss. Consciousness or feeling, as such (Chit or Samvit), is identical with Being as such. Though in ordinary experience the two are essentially bound up together, they still diverge or seem to diverge from each other. Man by his constitution inveterately believes in an objective existence beyond and independent of himself. And there is such objectivity as long as, being embodied Spirit (Jivātmā), his consciousness is veiled or contracted¹ by Māyā. But in the ultimate basis of experience, which is the Supreme Spirit (Paramātmā), the divergence has gone, for in it lie, in undifferentiated mass, experiencer, experience, and the experienced. When, however, we speak of Chit as Feeling-Consciousness we must remember that what we know and observe as such is only a limited changing manifestation of Chit, which is in itself the infinite changeless principle, which is the background of all experience. This Being Consciousness is absolute Bliss (Ānanda), which is defined as “resting in the self” (Svarūpa-vishrānti). It is Bliss because, being the infinite All (Pūrṇa), it can be in want of nothing. This blissful consciousness is the ultimate or irreducible nature or Svarūpa or own form of the one Reality which is both the Whole as the irreducible Real and Part as the reducible Real. Svarūpa is the nature of anything as it is in itself, as distinguished from what it may appear to be. Supreme Consciousness is the Supreme Shiva-Shakti (Parashiva Parashakti) which never changes, but eternally endures the same throughout all change effected in its creative aspect

¹ Samkocha. Fullness or wholeness is “veiled” in order that the part or particular may be experienced.

as Shiva-Shakti. All manifestation is associated with apparent unconsciousness. The mind is evidently not a pure, but a limited consciousness. What limits it must be something either in itself unconscious or, if conscious, capable of producing the appearance of consciousness.¹ In the phenomenal world there is nothing absolutely conscious nor absolutely unconscious. Consciousness and unconsciousness are always intermingled. Some things, however, appear to be more conscious, and some more unconscious than others. This is due to the fact that Chit, which is never absent in anything, yet manifests itself in various ways and degrees. The degree of this manifestation is determined by the nature and development of the mind and body in which it is enshrined. Spirit remains the same; the mind and body change. The manifestation of consciousness is more or less limited as ascent is made from the mineral to man. In the mineral world Chit manifests as the lowest form of sentiency evidenced by reflex response to stimuli, and that physical consciousness which is called in the West atomic memory. The sentiency of plants is more developed, though it is, as Chakrapāni says, in the Bhānumatī, a dormant consciousness. This is further manifested in those micro-organisms which are intermediate stages between the vegetable and animal worlds, and have a psychic life of their own. In the animal world consciousness becomes more centralized and complex, reaching its fullest development in man, who possesses all the psychic functions such as cognition, perception, feeling and will. Behind all these particular changing forms of sentiency or consciousness is the one formless, changeless Chit as it is in itself (Svarūpa), that is, as distinguished from the particular forms of its manifestation.

¹ The alternative is given to meet the differing views of Māyāvāda and Shaktivāda.

As Chit throughout all these stages of life remains the same it is not in itself really developed. The appearance of development is due to the fact that It is now more and now less veiled or contracted by Mind and Matter. It is this veiling by the power of Consciousness (Shakti) which creates the world. What is it, then, which veils consciousness and thus produces world-experience?

The answer is Power or Shakti as Māyā. Māyā Shakti is that which seemingly makes the Whole (Pūrṇa) into the not-whole (Apūrṇa), the infinite into the finite, the formless into forms and the like. It is a power which thus cuts down, veils and negates. Negates what? Perfect consciousness. Is Shakti in itself the same as or different from Shiva or Chit? It must be the same, for otherwise all could not be one Brahman. But if it is the same it must be also Chit or Consciousness. Therefore it is Sachchidānandamayī¹ and Chidrūpīnī.²

And yet there is, at least in appearance, some distinction. Shakti, which comes from the root *Shak*, "to have power", "to be able," means power. As She is one with Shiva as Power-holder (Shaktimān), She as such Power is the power of Shiva or Consciousness. There is no difference between Shiva as the possessor of power (Shaktimān) and Power as It is in Itself. The power of Consciousness is Consciousness in its *active* aspect. Whilst, therefore, both Shiva and Shakti are Consciousness, the former is the changeless static aspect of Consciousness, and Shakti is the kinetic active aspect of the same Consciousness. The particular power whereby the dualistic world is brought into

¹ That is, its substance is Sat, Chit, Ānanda. The suffixes Mayī and Rūpīnī indicate a subtle distinction—namely, that She is in Herself, Chit, and yet by appearance the effect of the Power something different from it.

² In the form or nature of Chit. As the Kubjikā Tantra says, the Paramā Kalā is both Chit (Chidrūpā) and Nāda (Nādarūpa).

being is Māyā Shakti, which is both a veiling (Āvarana) and projecting (Vikshepa) Shakti. Consciousness veils itself to itself, and projects from the store of its previous experiences (Samskāra) the notion of a world in which it suffers and enjoys. The universe is thus the creative imagination (Srishtikalpanā, as it is called) of the Supreme World-thinker (Īshvara). Māyā is that power by which things are “measured”—that is, formed and made known (Mīyate anayā iti māyā). It is the sense of difference (Bhedabuddhi), or that which makes man see the world, and all things and persons therein, as different from himself, when in essence he and they are the one Self. It is that which establishes a dichotomy in what would otherwise be a unitary experience, and is the cause of the dualism inherent in all phenomenal experience. Shakti as action veils consciousness by negating in various degrees Herself as Consciousness.

Before the manifestation of the universe, infinite Being Consciousness-Bliss alone was—that is, Shiva-Shakti as Chit and Chidrūpinī respectively.¹

This is the Experience-whole (Pūrṇa) in which as the Upanishad says, “The Self knows and loves the Self.” It is this Love which is Bliss or “resting in the self,” for, as it is elsewhere said, “Supreme love is bliss” (Nira-tishayapremāspadatvam ānandatvam). This is Parashiva, who in the scheme of the Thirty-six Tattvās,² is known as

¹ Aham prakritirūpā chet chidānanda-parāyanā (Kulachūdāmani Nigama, Ch. I, vv. 16-24, Vol. IV, “Tāntrik Texts”).

² Rāghava Bhatta says Yā anādirūpā chaitanyādhyasena mahāpralaye sūkshmā sthitā (Comm. on Shāradā Tilaka, Ch. I).

See as to the Kashmir School, and its Philosophy of the Tattvas J. C. Chatterji's work on “Kashmir Shaivism”.

This is Paramashiva, or Nirguna (attributeless), or Nishkala (devoid of manifested Shakti), Shiva, or Parabrahman, as contrasted with Saguna (with attribute), or Sakala (with parts or Shakti), Shiva, or Shabdabrahman (Brahman as the source of “sound,” *v. post.*)

Parasamvit. This Monism posits a dual aspect of the single Consciousness—one the transcendental changeless aspect (Parasamvit), and the other the creative changing aspect, which is called Shiva-Shakti Tattva. In Parasamvit the “I” (Aham) and the “This” (Idam), or universe of objects, are indistinguishably mingled in the supreme unitary experience.¹

In Shiva-Shakti Tattva, Shakti, which is the negative aspect of the former, Her function being negation (Nishedha-vyapāra-rūpā Shaktih), negates Herself as the object of experience, leaving the Shiva consciousness as a mere “I,” “not looking towards another” (Ananyonmukhah aham-pratyayah). This is a state of mere subjective illumination (Prakāsha-mātra)² to which Shakti, who is called Vimarsha,³ again presents Herself, but now with a distinction of “I” and “This” as yet held together as part of one self. At this point, the first incipient stage of dualism, there is the first transformation of consciousness, known as Sadāshiva or Sadākhyā Tattva, which is followed by the second or Īshvara Tattva, and then by the third or Shuddavidyā Tattva. In the first emphasis is laid on the “This”, in the second on the “I,” and in the third on both equally. Then Māyā severs the united consciousness so that the object is seen as other than the self and then as split up into the multitudinous objects of the universe.

¹ As the Yoginīhridaya Tantra says: The Parā Devī is Prakāsha-vimarshasāmarasyarūpinī. This is the Nirvikalpajnāna state in which there is no distinction of “This” and “That”, of “I” and “This”. In Vikalpajnāna there is subject and object.

² Paramashiva has two aspects—Prakāsha and Vimarsha, or Kāmeshvara and Kameshvarī the Paralinga. Prakāsha = asphutasphutī-kara, or manifestation of what is not manifest.

³ This word comes from the root *mrish* = to touch, to affect, to cogitate. It is that which is pounded or handled by thought, that is, object of reflective thought. Pradhāna and Prakriti also involve the meaning “placing in front”; that which is so placed is object. All three terms denote the principle of objectivity.

In the Mantra side of the Tantra Shāstra, dealing with Mantra and its origin, these two Tattvas emanating from Shakti are from the sound side known as Nāda and Bindu. Parashiva and Parāshakti are motionless (Nihspanda) and soundless (Nihshabda).

Nāda is the first produced movement in the ideating cosmic consciousness leading up to the Sound-Brahman (Shabda-brahman), whence all ideas, the language in which they are expressed (Shabda), and the objects (Artha) which they denote, are derived.

Bindu literally means a point and the dot (Anusvāra), which denotes¹ in Sanskrit the nasal breathing (°). It is placed in the Chandrabindu nasal breathing above Nāda (°). In its technical Mantra sense it denotes that state of active Consciousness or Shakti in which the "I" or illuminating aspect of Consciousness identifies itself with the total "This".² It subjectifies the "This," thereby becoming a point (Bindu) of consciousness with it. When Consciousness apprehends an object as different from Itself, It sees that object as extended in space. But when that object is completely subjectified, it is experienced as an unextended point. This is the universe-experience of the Lord-experiencer as Bindu.³

Where does the Universe go at dissolution? It is withdrawn into that Shakti which projected it. It collapses, so to speak, into a mathematical point without any magnitude

¹ *Lit.* What goes with (anu) with vowel sound (Svāra or Svara).

² For until the operation of Māyā at a later stage the "This" is still experienced as part of the "I". Therefore there is no manifestation or dualism.

³ For the same reason Shakti is then said to be Ghanībhūtā, which is literally massive or condensed. It is that state of gathered-up power which immediately precedes the burgeoning forth (Sphurana) of the universe.

whatever.¹ This is the Shivabindu, which again is withdrawn into the Shiva-Shakti-Tattva which produced it. It is conceived that round the Shiva Bindu there is coiled Shakti, just as in the earth centre called Mūlādhāra Chakra in the human body a serpent clings round the self-produced Phallus (Svayambhulinga). This coiled Shakti may be conceived as a mathematical line, also without magnitude, which, being everywhere in contact with the point round which it is coiled, is compressed together with it, and forms therefore also one and the same point. There is one indivisible unity of dual aspect which is figured also in the Tantras² as a grain of gram (Chanaka), which has two seeds so closely joined as to look as one surrounded by an outer sheath.³

To revert to the former simile, the Shakti coiled round Shiva, making one point (Bindu) with it, is Kundalinī Shakti. This word comes from the word Kundala or “a coil”, “a bangle”. She is spoken of as coiled, because She is likened to a serpent (Bhujangī), which, when resting and sleeping, lies coiled; and because the nature of Her power is spiraline, manifesting itself as such in the worlds—the spheroids or “eggs of Brahmā” (Brahmānda), and in their circular or revolving orbits and in other ways. Thus the Tantras speak of the development of the straight line, (Rijurekhā) from the point which, when it has gone its length as a point, is turned (Vakrarekhā amkushākārā) by the force of the spiraline sack of Māyā in which it works

¹ The imagery, like all of its kind, is necessarily imperfect; for such a point, though it has no magnitude, is assumed to have a position. Here there is none, or we are in spacelessness.

² See the Commentary, *post*.

³ The two seeds are Shiva and Shakti, and the sheath is Māyā. When they come apart there is “creation”. Again the imagery is faulty, in that there are two seeds, whereas Shiva and Shakti are the One with dual aspect.

so as to form a figure of two dimensions, which again is turned upon itself, ascending as a straight line into the plane of the third dimension, thus forming the triangular or pyramidal figure called Shringātaka.¹ In other words, this Kundalī Shakti is that which, when it moves to manifest itself, appears at the universe. To say that it is "coiled" is to say that it is *at rest*—that is, in the form of *static potential energy*. This Shakti coiled round the Supreme Shiva is called Mahākundalī ("The great coiled power"), to distinguish it from the same power which exists in individual bodies, and which is called Kundalinī.² It is with and through the last power that this Yoga is effected. When it is accomplished the individual Shakti (Kundalī) is united with the great cosmic Shakti (Mahā-Kundalī), and She with Shiva, with whom She is essentially one. Kundalinī is an aspect of the eternal Brahman (Brahmarūpā Sanātani), and is both attributeless and with attribute (Nirgunā and Sagunā). In Her Nirgunā aspect She is pure Consciousness (Chaitanyarūpinī) and Bliss itself (Ānandarūpinī, and in creation Brahmānandaparakāshinī). As Sagunā She it is by whose power all creatures are displayed (Sarvabhūtaparakāshinī).³ Kundalī Shakti in individual bodies is *power at rest*, or the *static centre* round which every form of existence as moving power revolves. In the universe there is always in and behind every form of activity a static background. The one Consciousness is polarized into static (Shiva) and kinetic (Shakti) aspects for the purpose of "creation". This Yoga is the resolution of this duality into unity again.

¹ The shape of the Singārā water-nut, which grows freely in the lakes of Kashmir. Here I may observe that Yantras, though drawn on the flat, must be conceived of in the solid mass. The flat drawing is a mere suggestion of the three-dimensional figure which the Yantra is.

² Because She is thus bent, the Devī is called Kubjikā (hunchback).

³ Kubjikā Tantra, Ch. I, Prānatoshinī, p. 8.

The Indian Scriptures say, in the words of Herbert Spencer in his "First Principles," that the universe is an unfoldment (Srishti) from the homogeneous (Mūlaprakriti) to the heterogeneous (Vikriti), and back to the homogeneous again (Pralaya or Dissolution). There are thus alternate states of evolution and dissolution, manifestation taking place after a period of rest. So also Professor Huxley, in his "Evolution and Ethics", speaks of the manifestation of cosmic energy (Māyā Shakti) alternating between phases of potentiality (Pralaya) and phases of explication (Shrishti). "It may be," he says, "as Kant suggests, every cosmic magma predestined to evolve into a new world has been the no less predestined end of a vanished predecessor." This the Indian Shāstra affirms in its doctrine that there is no such thing as an absolutely first creation, the present universe being but one of a series of worlds which are past and are yet to be.

At the time of Dissolution (Pralaya) there is in Consciousness as Mahākundalī, though undistinguishable from its general mass, the potentiality or seed of the universe to be. Māyā, as the world, potentially exists as Mahākundalī, who is Herself one with Consciousness or Shiva. This Māyā contains, and is in fact constituted by, the collective Samskāra or Vāsanā—that is, the mental impressions and tendencies produced by Karma accomplished in previously existing worlds. These constitute the mass of the potential ignorance (Avidyā) by which Consciousness veils itself. They were produced by desire for worldly enjoyment, and themselves produce such desire. The worlds exist because they, in their totality, will to exist. Each individual exists because his will desires worldly life. This seed is therefore the collective or cosmic will towards manifested life—that is, the life of form and enjoyment. At the end of the period of rest, which is Dissolution, this seed ripens in Consciousness.

Consciousness has thus a twin aspect; its liberation (Mukti) or formless aspect, in which it *is* as mere Consciousness-Bliss; and a universe or form aspect, in which it *becomes* the world of enjoyment (Bhukti). One of the cardinal principles of the Shākta Tantra is to secure by its Sādhanā both Liberation (Mukti) and Enjoyment (Bhukti).¹ This is possible by the identification of the self when in enjoyment with the soul of the world. When this seed ripens, Shiva is said to put forth His Shakti. As this Shakti is Himself, it is He in his Shiva-Shakti aspect who comes forth (Prasarati) and endows Himself with all the forms of worldly life. In the pure, perfect, formless Consciousness there springs up the desire to manifest in the world of forms—the desire for enjoyment of and as form. This takes place as a limited stress in the ultimated unmoving surface of pure Consciousness, which is Nishkala Shiva, but without affecting the latter. There is thus change in changelessness and changelessness in change. Shiva in His transcendent aspect does not change, but Shiva (Sakala) in His immanent aspect as Shakti does. As creative will arises, Shakti thrills as Nāda,² and assumes the form of Bindu, which is Īshvara Tattva, whence all the worlds derive. It is for their creation that Kundalī uncoils. When Karma ripens, the Devī, in the words of the Nigama,³ “becomes desirous of creation, and covers Herself with Her

¹ Bhogena moksham āpnoti bhogena kulasādhanam
Tasmād yatnād bhogayukto bhaved vīravarah sudhīh.

(Kulārṇava Samhitā, v. 219.)

“By world-experience (Bhoga Bhukti) he gains Liberation or World experience is the means for the attainment of Kula. Therefore, the wise and good Vīra should carefully be united with world-experience.”

² Literally “sound,” that initial activity which is the first source of the subsequently manifested Shabda (sound) which is the Word to which corresponds the Artha or Object.

³ Kulachūdāmani, Vol. IV, “Tāntrik Texts,” Ch. I, vv. 16-24.

own Māyā". Again, the "Devī, joyful in the mad delight of Her union with the Supreme Akula,¹ becomes Vikārinī"²—that is, the Vikāras or Tattvas of Mind and Matter, which constitute the universe, appear.

The Shāstras have dealt with the stages of creation in great detail both from the subjective and objective viewpoints as changes in the limited consciousness or as movement (Spanda), form, and "sound" (Shabda). Both Shaivas and Shāktas equally accept the Thirty-Six categories or Tattvas, the Kalās, the Shaktis Unmanī and the rest in the Tattvas, the Shadadhvā, the Mantra concepts of Nāda, Bindu; Kāmakalā, and so forth.³ Authors of the Northern Shaiva School, of which a leading Shāstra is the Mālinīvijaya Tantra, have described with great profundity these Tattvas. General conclusions only are, however, here summarized. These thirty-six Tattvas are in the Tantras divided into three groups, called Ātma, Vidyā and Shiva Tattvas. The first group includes all the Tattvas, from the lowest Prithivi ("earth") to Prakriti, which are known as the impure categories (Ashuddha Tattva); the second includes Māyā, the Kanchukas,⁴ and Purusha, called the pure impure categories (Shuddha-ashuddha Tattva); and

¹ Akula is a Tāntrik name for Shiva, Shakti being called Kula, which is Mātri, Māna, Meya. In the Yoginīhrīdaya Tantra it is said (Ch. I): Kulam meyamānamātrilakshanam, kaulastatsamastih. These three are Knower, Knowing, known, for that is Consciousness as Shakti.

² Kulachūdāmani, Vol. IV, "Tāntrik Texts" Ch. I, vv. 16-24.

³ See as to these terms the author's "Garland of Letters".

⁴ Forms of Shakti whereby the natural perfections of Consciousness are limited. Thus from all-knowing it becomes little-knowing; from being almighty, it becomes a little-doer, etc. See "Garland of Letters".

The term Samkocha (contraction) expresses the same idea. The Devī is Samkuchadrūpā through Mātri, Māna, Meya, and therefore so also is Shiva as Jīva (tathā shivo'pi samkuchadrūpah).—Yoginīhrīdaya Tantra.

the third includes the five highest Tattvas called the pure Tattvas (Shuddha Tattva), from Shiva Tattva to Shuddha-vidyā. As already stated, the supreme changeless state (Parāsamvit)¹ is the unitary experience in which the "I" and "This" coalesce in unity.

In the kinetic or Shakti aspect, as presented by the pure categories, experience recognizes an "I" and "This," but the latter is regarded, not as something opposed to and outside the "I," but as part of a one self with has two sides—an "I" (Aham) and "This" (Idam). The emphasis varies from insistence on the "I" to insistence on the "This," and then to equality of emphasis on the "I" and "This" as a preparation for the dichotomy in consciousness which follows.

The pure-impure categories are intermediate between the pure and the impure. The essential characteristic of experience constituted by the impure categories is its dualism effected through Māyā—and its limitations—the result of the operation of the Kanchukas. Here the "This" is not seen as part of the Self, but as opposed to and without it as an object seen outside. Each consciousness thus became mutually exclusive the one of the other. The states thus described are threefold: a transcendent mingled "I" and "This" in which these elements of experience are as such not evolved; and a pure form of experience intermediate between the first and last, in which both the "I" and the "This" are experienced as part of the one self; and, thirdly, the state of manifestation proper, when there is a complete cleavage between the "I" and the "This" in which an outer object is presented to the consciousness of a knower which is other than the subject. This last stage is itself twofold. In the first the Purusha experiences

¹ This is not counted as a Tattva, being Tattvātītā.

a homogeneous universe, though different from himself as Prakriti; in the second Prakriti is split up into its effects (Vikriti), which are Mind and Matter, and the multitudinous beings of the universe which these compose. Shakti as Prakriti first evolves mind (Buddhi, Ahaṅkāra, Manas) and senses (Indriya), and then sensible matter (Bhūta) of fivefold form ("ether," "air," "fire," "water," "earth")¹ derived from the supersensible generals of the sense-particulars called Tanmātra. When Shakti has entered the last and grossest Tattva ("earth")—that is, solid matter—there is nothing further for Her to do. Her creative activity then ceases, and *She rests*. She rests in Her last emanation, the "earth" principle. She is again coiled and sleeps. She is now Kundalī Shakti, whose abode in the human body is the Earth centre or Mūlādhāra Chakra. As in the supreme state She lay coiled as the Mahākundalī round the Supreme Shiva, so here She coils round the Svayambhu Linga in the Mūlādhāra. This last centre or Chakra and the four above it are centres of the five forms of Matter. The sixth centre is that of Mind. Consciousness and its processes through Shakti prior to the appearance of Māyā are realized in the seventh lotus (Sahasrāra-padma) and centres intermediate between it and the sixth or Ājnā Mind centre.

The mantra evolution, which must be known if the Text is to be understood, is set forth with great clarity in the Shāradā Tilaka, wherein it is said that from the Sakala Shiva (Shiva Tattva), who is Sat-Chit-Ānanda, issued Shakti (Shakti Tattva); from the latter Nāda (Sadākhyā

¹ These terms have not the ordinary English meaning, but denote the ethereal, gaseous, igneous, liquid, and solid states of matter. In worship (Pūjā) they are symbolized by the following ingredients (Upachāra): Pushpa (flower), ether; Dhūpa (incense), air; Dīpa (light), fire; Naivedya (food-offering), water; Chandana (sandal), earth.

Tattva); and from Nāda evolved Bindu (Īshvara Tattva),¹ which, to distinguish it from the Bindu which follows, is called the Supreme Bindu (Para-Bindu). Nāda and Bindu are, like all else, aspects of Power or Shakti, being those states of Her which are the proper conditions for (Upayogāvasthā) and in which She is prone to (Uchchhūnāvasthā) “creation”. In those Tattvas the germ of action (Kriyā Shakti) sprouts towards its full manifestation.

The Tantras, in so far as they are Mantra Shāstras, are concerned with Shabda or “Sound” a term later explained. Mantra is manifested Shabda. Nāda, which also literally means “sound,” is the first of the produced intermediate causal bodies of manifested Shabda. Bindu, which has previously been explained, is described as the state of the letter Ma before manifestation, consisting of the Shiva-Shakti Tattva enveloped by Māyā or Parama Kundalinī. It implies both the void (Shūnya)—that is, the Brahman state (Brahmapada)—in the empty space within the circle of the Bindu; as also the Gunas which are implicitly contained in it, since it is in indissoluble union with Shakti, in whom the Gunas or factors constituting the material source of all things are contained.² The Parabindu is called the Ghanāvasthā or massive state of Shakti. It is Chidghana or massive consciousness—that is, Chit associated with undifferentiated (that is, Chidrūpinī) Shakti, in which lie potentially in a mass (Ghana), though undistinguishable the one from the other, all the worlds and beings to be created. This is Parama Shiva, in whom are all the Devatās. It is this Bindu who is the Lord (Īshvara) whom

¹ Sachchidānanda-vibhavāt sakalāt parameshvarāt
Āsichchaktis tato nādo nādād bindu-samudbhavah

(Ch. I.)

² See vv. 4, 87-49, S. N., *post*: Todala Tantra, Ch. IV; and Kāma-kalāmālinī Tantra, cited in v. 48.

some Paurānikas call Mahāvishnu and others the Brahma-purusha.¹ As the Commentator says, it does not matter what He is called. He is the Lord (Īshvara) who is worshipped in secret by all Devas,² and is pointed to in different phases of the Chandrabindu, or Nāda, Bindu, Shakti and Shānta of the Om and other Bīja Mantras. Its abode is Satyaloka, which within the human body exists in the pericarp of the thousand-petalled lotus (Sahasrāra) in the highest cerebral centre. The Shāradā³ then says that this Parabindu, whose substance is Supreme Shakti, divides itself into three—that is, appears under a threefold aspect. There are thus three Bindus, the first of which is called Bindu,⁴ and the others Nāda and Bīja. Bindu is in the nature of Shiva and Bīja of Shakti.⁵ Nāda is Shiva-Shakti—that is, their mutual relation or interaction (Mithah samavāyah)⁶ or Yoga (union), as the Prayogasāra calls it.⁷

¹ S. N., v. 49.

² *Ib.*, v. 41.

³ Ch. I.

⁴ Kārya, or produced, Bindu, to distinguish it from the casual (Kāraṇa) Bindu or Parabindu.

⁵ In the case of the Mantras, Bīja (according to the Kulachūdāmani, v. 58) is the first letter of a Kūta or group and what follows is Shakti. Thus in the Mantra "Kṛim," K is Bīja and R and I are Shakti. By the Bīja form is made (Bijena mūrtikalpanā).

⁶ Parashaktimayah sākshāt tridhāsau bhidyate punah
Bindur nādo bijam iti tasya bhedāḥ samīritāḥ
Binduh shivātmako bijam shaktir nādas tayor mithah
Samavāyah samākhyātaḥ sarvāgamavishāradaih (Ch. I).

⁷ "This (Bindu) which is both Shiva and Shakti divides itself again into three parts. Bindu, Nāda and Bīja are its three parts. Bindu is Shivātmaka (*i.e.*, Shiva), Bīja is Shakti and Nāda is said to be the mutual relation between them by all who are versed in the Āgamas."

The first word of the third line reads better as Binduh shivātmako than as Bindur nādātmako, as some MSS., such as that from which I quoted in Introduction to the Mahānirvāna. The Commentary to v. 40, *post*, also speaks of Bindu as being Nādātmaka, but explains that that means Shivātmaka. See also to the same effect Kriyāsāra.

⁷ See Rāghava Bhatta's Comm. on Ch. I, v. 8 of Shāradā:
Nirgunah sagunash cheti shivo jneyah sanātanah

The threefold Bindu (Tribindu) is supreme (Para), subtle (Sūkshma) and gross (Sthūla).¹ Nāda is thus the union of these two in creation. As the Text says (v. 40), it is by this division of Shiva and Shakti that there arises creative ideation (Srishti-kalpanā). The causal Bindu is from the Shakti aspect undifferentiated Shakti (Abhedarūpā Shakti) with all powers (Sarvashaktimaya); from the Prakriti aspect Trigunamayī Mūlaprakriti; from the Devatā aspect the unmanifest (Avyakta); from the Devī aspect Shāntā. The three Bindus separately indicate the operations of the three powers of Will (Ichchhā), Knowledge (Jnāna), and Action (Kriyā), and the three Gunas (Rajas, Sattva, Tamas); also the manifestation of the three Devīs (Vāmā, Jyeshthā,

Nirgunāchchaiva samjātā bindavas traya eva cha
Brahmabindur vishnubindū rudrabindur maheshvari.

“The eternal Shiva is to be known both as Nirguna (without attributes) and Saguna (with attributes). From the attributeless (Nirguna), O Maheshvari, originated the three Bindus which are Brahma-bindu, Vishnu-bindu and Rudra-bindu.”

The verse as cited in Prānatoshinī (p. 13) reads in sound line Nirgunashchaiva; but this must be a mistake for Nirgunāchchaiva, for the Bindus themselves are not Nirguna, but spring from it.

¹ Asmāch cha kāranabindoh sakāshāt kramena kāryabindus tato nādas tato bijam iti trayam utpannam tad idam parasūkshmasthūlapadaih kathyate (Lalitā-Sahasranāma, Comm.).

From this Causal (Kārana) Bindu again there originated Kārya (Effect) Bindu, and thereafter Nāda and thereafter Bīja—these three. These are spoken of as Para (transcendent), Sūkshma (subtle) and Sthūla (gross).

These represent the Chit, Chidachit, Achit aspects of nature. Chidamshah chidachinmishrah achidamshahscha teshām rūpāni (Bhāskararāya; Comm. Lalitā).

Kālena bhidyamānastu sa bindur bhavati tridhā,
Sthūlasūkshmaparatvena tasya traividhyamishyate,
Sa bindunādabījatva bhedena cha nigadyate.

Ete cha kāranabindvādayash chatvāra ādhidaivatam avyakteshvarahiranyagarbhavirātsvarūpāh shāntāvānājyeshthāraudrīrūpā ambikechchhājnānakriyārūpāsh cha (*ib.*). Ādhibhūtantu kāmarūpapūrnagiri-jālandharaudyānapītharūpāh. Pītharūpā iti tu nityāhridaye spashtam (*ib.*). Citing Rahasyāgama.

Raudrī) and the three Devatās (Brahma, Vishnu, Rudra) who spring from them.¹ It is said in the Prayogasāra and Shāradā that Raudrī issued from Bindu, Jyeshthā from Nāda, and Vāmā from Bija. From these came Rudrā, Vishnu, Brahmā, which are in the nature of Jnāna, Kriyā, Ichchhā, and Moon, Sun and Fire.² The three Bīndus are known as Sun (Ravi), Moon (Chandra), and Fire (Agni), terms constantly appearing in the works here translated.

In Sun there are Fire and Moon.³ It is known as Mishra Bindu, and in the form of such is not different from Paramashiva, and is Kāmakalā.⁴ Kāmakalā is the

¹ Ichchhā, Rajas, Vāmā, Brahmā, Pashyantīshabda, Jnānā, Sattva, Jyeshthā, Vishnu, Madhyamāshabda, Kriyā, Tamas, Raudrī, Rudra, Vaikharīshabda.

See Comm. 22 Shloka, Kāmakalāvilāsa, Samketa, I, Yoginīhridaya Tantra, and Saubhāgya-sudhodaya, cited in Samketa 2 of the last Tantra. As the Rudra Yāmala says (II. 2), the three Devas are aspects of the One.

Ekā mūrtistrayo devā brahmavishnumaheshvarāh
Mama vighrahasamkliptā srijaty avati hanti cha.

But see next note.

² Cited in Prānatoshinī, p. 8.

Raudrī bindos tato nādāj jyeshthā bijād ajāyata
Vāmā tābhyah samutpannāh rudra-brahma-ramādhipāh
Te jnānechchhā-kriyātmāno vahnīndvarka-svarūpinah.
Ichchhā kriyā tathā jnānam gaurī brāhmīti vaishnavī
Tridhā shaktih sthitā yatra tatparam jyotir om iti.

As the author of the Prānatoshinī (p. 9) says, the names are not to be read in the order of words (Pratishabdham), otherwise Jnāna would be associated with Vaishnavī, but according to the facts (Yathasambhavam) as stated in the next. According to this account it would seem that Jnāna Sattva, and Kriyā Tamas in note I, should be transposed.

³ It is Agnishomamayah. See Tikā, vv. 6, 7, of Kāmakalāvilāsa. See my "Garland of Letters".

⁴ That is, Kāmayuktā Kalā, Kalā with creative will (here its manifestation).

Mahābindu = Paramashiva = Mishrabindu = Ravi = Kāmakalā.
Ravi-paramashivābhinnā mishrabindurūpā Kāmakalā.

Triangle of Divine Desire formed by the three Bindus—that is, their collectivity (Samashtirūpā).¹ This Kāmakalā is the root (Mūla) of all Mantra. Moon (Soma, Chandra) is Shiva Bindu, and white (Sita Bindu); Fire (Agni) is Shaktibindu, and red (Shonabindu); Sun is a mixture of the two. Fire, Moon and Sun are the Ichchhā, Jnāna, Kriyā Shaktis (Will, Knowledge, Action). On the material plane the white Bindu assumes the form of semen (Shukrā), and the red Bindu of menstrual fluid (Rajasphala, Shonita). Mahābindu is the state before the manifestation of Prakriti.² All three Bindus—that is, the Kāmakalā—are Shakti, though one may indicate predominantly the Shiva, the other the Shakti aspect. Sometimes Mishra Bindu is called Shakti Tattva, to denote the supremacy of Shakti, and sometimes Shiva Tattva, to denote the supremacy of the possessor of power (Shaktimān). It is of coupled form (Yāmalarūpa). There is no Shiva without Shakti, nor Shakti without Shiva.³ To separate⁴ them is as impossible as to separate the moving wind from the steadfast ether in which it blows. In the one Shiva-Shakti there is a union (Maithuna),⁵ the thrill of which is Nāda, whence Mahābindu is born, which itself becomes threefold

¹ As Ravi or Sūrya (Sun) Bindu is in the form of Parashiva, and in it are the other two Bindus, it is the Samashtirūpa of them, and is thus called Kāmakalā.

² This, which is O, becomes ॐ— that is, Chandra, Ravi and Ra (fire).

³ Tayor yad yāmalam rūpam sa sanghatta iti smritah

Ānandashaktih saivoktā yato vishvam visriyati
Na Shivah Shaktirahito na Shaktih Shivavarjitā.

(Tantrāloka-Āhnika, 8.)

“The coupled form of these two (Shivā-Shakti) is called junction. That is called the blissful Shakti from which creation arises. There is no Shiva without Shakti, nor Shakti without Shiva.”

⁴ *Ib.*, 8 Ahn.

⁵ On the physical plane this word denotes sexual union.

(Tribindu), which is Kāmakalā.¹ It is said in the Shāradā-Tilaka that on the “bursting” or differentiation of the Supreme Bindu there was unmanifested “sound” (Shabda).² This unmanifested Shabda is through action (Kriyā Shakti) the source of the manifested Shabda and Artha described later.³ The Brahman as the source of language (Shabda) and ideas on one hand, and the objects (Artha) they denote on the other, is called Shabdabrahman, or, to use a Western term, the Logos.⁴ From this differentiating Bindu in the form of Prakriti are evolved the Tattvas of Mind and Matter in all their various forms, as also the Lords of the Tattvas (Tattvesha)—that is, their directing intelligences—Shambhu.⁵ the presiding Devatā

¹ In the Shrīchakra this is in the region of Baindava Chakra, the highest, followed by the triangular Chakra, which is Kāmeshvarī, Bhagamālinī and Vajreshvarī. See further as to Kāmakalā, *post*.

² Bhidyamānāt parād bindor avyaktātmaravo' bhavat
Shabdabrahmetī tam prāhuh sarvāgamavishāradāh.

(Shāradā Tilaka, Ch. I.)

It will be observed that in this verse the first Bindu is called Para and to make this clear the author of the Prānatoshīni adds the following note :

Parādbindor ityanena shaktyavasthārupo yah prathamo bindus
tasmāt (By Parabindu is meant the first Bindu, which is a state of
Shakti.) See “Garland of Letters”.

³ See Rāghava Bhāṭṭa, Comm. Ch. I, v. 12, Shāradā, and the same.

Kriyāshaktipradhānāyāh shabda-shabdārthakārauam
Prakriter bindurupinyāh shabdabrahmā, bhavat param.

As the Kulārṇava Tantra (Khandā 5, Ullāsa I) says, the one Brahman has twofold aspects as Parambrahman (transcendent) and Shabdabrahman (immanent). Shabdabrahmaparambrahmabhedena brahmanor' dvaividhyam uktam. (And see also Shrīmad Bhāgavata, 6 Skandha, 16 Ch.) Tena shabdārtharūpavishishtasya shabdabrahmatvam avadhāritam (Prānatoshīnī, 10).

⁴ It is said in the Prānatoshīnī, p. 22, that Shambhu is the “associate of time” (Kālabandhu), because Kāla in the form of Nāda assists in giving birth to Him and the other Devatās.

⁵ Atha bindvātmanah Shambhoh kālabandhoh kalātmanah
Ajāyata jagat-sākshī sarvavyāpī Sadāshivah
Sadāshivāt bhaved Īshas tato Rudrasamudbhavah
Tato Vishnus tato Brahmā teshām evam samudbhavah.

(Shāradā, Ch. I, vv. 15, 16.)

over the Ājnā' Chakra, the centre of the mental faculties ; and Sadāshiva, Isha, Rudra, Vishnu, Brahmā, the Devatās of the five forms of Matter, concluding with Prithivi ("earth") in the Mūlādhāra centre, wherein the creative Shakti, having finished Her work, again rests, and is called Kundalinī.

Just as the atom consists of a static centre round which moving forces revolve, so in the human body Kundalinī in the "Earth-Chakra" is the static centre (Kendra) round which She in kinetic aspect as the forces of the body works. The whole body as Shakti is in ceaseless movement. Kundalinī Shakti is the immobile support of all these operations. When She is aroused and Herself moves upwards, She withdraws with and into Herself these moving Shaktis, and then unites with Shiva in the Sahasrāra Lotus. The process upward (evolution) is the reverse of the involution above described. The Worlds are dissolved (Laya) from time to time for all beings. The perfected Yogī dissolves the Universe for all time for himself. Yoga is thus Laya.

Before proceeding to a description of the Chakras it is, firstly, necessary to describe more fully the constituents of the body—that is, Power manifest as the Tattvas mentioned, extending from Prakriti to Prithivī. It is of these Tattvas that the Chakras are centres. Secondly, an explanation is required of the doctrine of "Sound" (Shabda), which exists in the body in the three inner states (Parā, Pashyantī, Madhyamā) and is expressed in uttered speech (Vaikharī). This will help the reader to an understanding of the meaning of Mantra or manifested Shabda, and of the "Garland of Letters" which is distributed throughout the six bodily centres.

Here they are mentioned in connection with the form creation (Arthasrishti). The Prānatoshinī: Atrā arthasrishtau punah rudrādīnām utpattistu artharūpena. Pūrvam teshām utpattih shabdarūpena, ato na pāunaruktyam iti kalā māyā tadātmanas tadutpannatvāt.

III.

EMBODIED CONSCIOUSNESS (JĪVĀTMĀ)

CONSCIOUSNESS as one with dual aspect is Transcendent and Immanent. The Transcendental Consciousness is called the Paramātmā. The consciousness which is embodied in Mind and Matter is the Jīvātmā. In the first case Consciousness is formless and in the second it is with form. Form is derivable from Consciousness as Power (Shakti). One of these powers is Prakriti Shakti—that is, the immediate source of Mind and Matter. The corresponding static aspect is called Purusha. This term is sometimes applied to the Supreme, as in the name Brahmapurusha.¹ Here is meant a centre of limited consciousness—limited by the associated Prakriti and its products of Mind and Matter. Popularly by Purusha, as by Jīva, is meant sentient being with body and senses—that is, organic life.² Man is a microcosm (Kshudrahmānda).³ The world is the macrocosm (Brahmānda). There are numberless worlds, each of which is governed by its own Lords, though there is but one great Mother of all whom these Lords themselves

¹ So it is said Purushān na param kinchit sā kāshthā sā parā gatih.

² Dehendriyādiyuktah chetano jīvah. The Kulārnavā Tantra, I. 7-9, describes the Jīvas as parts of Shiva enveloped in Māyā (which thus constitutes them as separate entities), like sparks issuing from fire—an old Vedāntic idea. As, however, Jīva in Māyāvādā Vedānta is really Brahman (Jīvo brahmaiva nāparah) there is according to such doctrine in reality no independent category called Jīva (Nahi jīvo nāma kashchit svatantrah padārthah). Ātmā is called Jīva when with Upādhi—that is, body, etc. Philosophically, all Ātmā with Upādhi (attribute) is Jīva.

³ “Little egg (spheroid) of Brahmā.”

worship, placing on their heads the dust of Her feet. In everything there is all that is in anything else. There is thus nothing in the universe which is not in the human body. There is no need to throw one's eyes into the heavens to find God. He is within, being known as the "Ruler within" (Antaryāmin) or "Inner self" (Antarātmā).¹ All else is His power as Mind and Matter. Whatever of Mind or Matter exists in the universe exists in some form or manner in the human body. So as already stated it is said in the Vishvasāra Tantra: "What is here is there. What is not here is nowhere."² In the body there are the Supreme Shiva-Shakti who pervade all things. In the body is Prakriti Shakti and all Her products. In fact, the body is a vast magazine of Power (Shakti). The object of the Tāntrik rituals is to raise these various forms of power to their full expression. This is the work of Sādhanā. The Tantras say that it is in the power of man to accomplish all he wishes if he centres his will thereon. And this must, according to their doctrine, be so, for man is in his essence one with the Supreme Lord (Īshvara) and Mother (Īshvarī) and the more he manifests Spirit the greater is he endowed with its powers. The centre and root of all his powers as Jīva is Kundalinī Shakti. The centre in which the quiescent consciousness is realized is the upper brain or Sahasrāra, whence in the case of the Yogī, the Prāna escapes through the fissure called Brahmarandhra at death. (See Plate VIII.) The Mind

¹ The Jnānārṇava Tantra (XXI. 10) says that "antah" implies secret and subtle, for the Ātmā, fine like an atom, is within everything. This is the bird Hamsah which disports in the Lake of Ignorance. On dissolution, when it is Samhārarūpī, Ātmā is revealed. The Mother is the Antaryāmin of the Devatās also, such as the five Shivas, Brahmā, etc., for She is Parabrahmānandarūpā, Paraprakāsharūpā, Sādrūpā and Chidrūpā and thus directs them (Trishatī, II. 47).

² Yad ihāsti tad anyatra yan nehāsti na tat kvachit—an Indian version of the Hermetic maxim, "As above, so below".

and Body are effects of Prakriti. Both having the same origin, each as such, whether as Mind or Matter, are “material” things—that is, they are of the nature of forces,¹ and limited instruments through which Spirit or Consciousness functions, and thus, though itself unlimited, appears to be limited. The light in a lantern is unaffected, but its manifestation to those without is affected by the material through which the light shines. Prakriti, however, is not scientific Matter. The latter is only its grossest product, and has as such no lasting existence. Prakriti is the ultimate “material” cause of both Mind and Matter, and the whole universe which they compose. It is the mysterious fructescent womb (Yoni) whence all is born.² What She is in Herself cannot be realized. She is only known by Her effects.³ Though Mūlaprakriti is the material cause of the world from which it

¹ So Herbert Spencer holds, in conformity with Indian doctrine, that the universe, whether physical or psychical, is a play of force which in the case of matter we as the self or mind experience as object. As to Mind and Matter see my volumes so entitled.

² The word has been said to be derived from *Kri* and the affix *ktin*, which is added to express *bhāva*, or the abstract idea, and sometimes the Karma, or object of the action, corresponding with the Greek affix *sis*. *Ktin* inflected in the nominative becomes *tih*, *tis*. Prakriti therefore has been said to correspond with *φύσις* (nature) of the Greeks (Banerjee, “Dialogues on Hindu philosophy,” 24). It is also called Pradhāna. Pra + dhā + anat = Pradhatte sarvam ātmani, or that which contains all things in itself, the source and receptacle of all matter and form. Pradhāna also literally means “chief” (substance), for according to Sāṃkhya it is the real creator.

³ See the splendid Hymn to Prakriti in Prapanchasāra Tantra, Vol. III, “Tantrik Texts”. What can be seen by the eyes can be defined, but not She. “It cannot be seen by the eyes.” Kena Up., 1-6: “Yat chakshushā na pashyati.” She is beyond the senses. Hence the Trishatī addresses the Devī (II. 44) as Īdrigityavinirdeshyā (who is not to be particularly pointed out as being this or that). See Shāradā Tilaka, Vāmakeshvara, and Vishvasāra Tantras, cited in Prānatoshinī, p. 24. She is ineffable and inconceivable: with form (Vikriti), yet Herself (Mūlaprakriti) formless. Mahānirvāna Tantra, IV. 33-35. Thus Śāyana (Rig-Veda, X. 129, 2) says that, whilst Māyā is Anirvāchyā (indefinable), since it is neither Sat nor Asat, Chit is definable as Sat.

arises,¹ ultimately, as it is in itself (Svarūpa), Prakriti Shakti, like all else, is Consciousness, for Consciousness as Power and static Consciousness are one.² Consciousness, however, assumes the rôle of Prakriti—that is, creative power—when evolving the universe. Her substance consists of the Gunas or modes of this natural principle which are called Sattva, Rajas, Tamas.³ The general action of Shakti is to veil or contract consciousness. Prakriti, in fact, is a *finitising* principle. To all seeming, it finitises and makes form in the infinite formless Consciousness.⁴ So do all the Gunas. But one does it less and another more. The first is Sattvaguna the function of which, relative to the other Gunas, is to *reveal* consciousness. The greater the presence or power of Sattvaguna, the greater the approach to the condition of Pure Consciousness. Similarly, the function of Tamas Guna is to suppress or *veil* consciousness. The function of Rajas Guna is to *make active*—that is, it works on Tamas to suppress Sattva, or on Sattva to suppress Tamas.⁵ The

¹ Kriteh prārambho yasyāh. That is, by which creation (Srishti), maintenance (Sthiti), and dissolution (Laya) are done (Prakriyate kāryādikam anayā).

² See Sadānanda's Comm. on 4th Mantra of Īsha Up. "The changeless Brahman which is consciousness appears in creation as Māyā which is Brahman (Brahmamayī) consciousness (Chidrūpinī), holding in Herself unbeginning (Anādi) Kārmik tendencies (Karma-samskāra) in the form of the three Gunas. Hence She is Gunamayī despite being Chinmayī. And as there is no second principle these Gunas are Chit-Shakti."

³ The three Gunas are Prakriti. The Devī, as in the form of Prakriti, is called Trigunātmikā (who is composed of the three Gunas). All nature which issues from Her, the Great Cause (Mahākāranasvarūpā), is also composed of the same Gunās in different states of relation.

⁴ See an article of mine in the *Indian Philosophical Review*, "Shakti and Māyā," reproduced in 3rd Ed. of "Shakti and Shākta".

⁵ In the words of Professor P. Mukhyopadhyaya, dealing with the matter monistically, these are the three elements of the Life Stress on the surface of pure Consciousness—namely, presentation (Sattva), movement (Rajas), and veiling (Tamas), which are the three elements of creative evolution ("The Patent Wonder," p. 19).

object and the effect of evolution, as it is of all Sādhanā, is to develop Sattvaguna. The Gunas always co-exist in everything, but variously predominate. The lower descent is made in the scale of nature the more Tamas Guna prevails, as in so-called "brute substance," which has been supposed to be altogether inert. The higher the ascent is made the more Sattva prevails. The truly Sāttvik man is a divine man, his temperament being called in the Tantras Divyabhāva.¹ Through Sattvaguna passage is made to Sat, which is Chit or pure Consciousness, by the Siddhayogī, who is identified with Pure Spirit.

Prakriti exists in two states, in one of which (so far as any effect is concerned)² She is quiescent. The Gunas are then in stable equilibrium, and not affecting one another. There is no manifestation. This is the unmanifest (Avyakta), the potentiality of natural power (*natura naturans*).³ When, however, owing to the ripening of Karma, the time for creation takes place, there is a stirring of the Gunas (Guna-kshoba) and an initial vibration (Spandana), known in the Mantra Shāstra as Cosmic Sound (Sabdabrahman). The Gunas affect one another, and the universe made of these three Gunas is created. The products of Prakriti thus evolved are called Vikāra or Vikriti.⁴ Vikriti is manifest

¹ Those in whom Rajas Guna is predominant, and who work that Guna to suppress Tamas, are Vīra (hero), and the man in whom the Tamas Guna prevails is a Pashu (animal).

² The three Gunas are essentially changeful. Nāparinamyakshanamapyavatishtante gunāḥ (the gunas do not remain for a moment without movement). Vāchaspati Misra: Sāmkhya-Tattva-Kaumudī, 16th Kārikā. The movement is twofold: (a) Sarūpaparināma or Sadrishatarināma in dissolution, and (b) Virūpaparināma in evolution.

³ This is, in fact the definition of Prakriti as opposed to Vikriti, Sattvarajastamasām sāmyāvasthā prakritih. Sāmkhya-Kaumudī Kārikā: 3; Sāmkhya-Pravachana, I. 61.

⁴ Vikāra or Vikriti is something which is really changed, as milk into curd. The latter is a Vikriti of the former. Vivarta is apparent

(Vyakta) Prakriti (*natura naturata*). In the infinite and formless Prakriti there appears a strain or stress appearing as form. On the relaxation of this strain in dissolution forms disappear in formless Prakriti, who as manifested power (Shakti) re-enters the Brahman-Consciousness. These Vikritis are the Tattvas issuing from Prakriti,¹ the Avidyā Shakti—namely, the different categories of Mind, Senses and Matter.

The bodies are threefold: causal (Kāranasharīra, or Parasharīra, as the Shaivas call it), subtle (Sūkshmatharīra), and gross (Sthūlasharīra) These bodies in which the Ātmā is enshrined are evolved from Prakriti Shakti, and are constituted of its various productions. They form the tabernacle of the Spirit (Ātmā), which as the Lord is “in all beings, and who from within all beings controls them”.² The body of the Lord (Īshvara) is pure Sattvaguna (Shuddhasattvagunapradhāna).³ This is the aggregate Prakriti

but unreal change, such as the appearance of what was and is a rope as a snake. The Vedāntasāra thus musically defines the two terms :

Satattvato' nyathāprathā vikāra ityudiritah
Atattvato' nyathāprathā vivarta ityudiritah.

Under V. 40 of the Shatchakra the commentator speaks of Vikriti as a reflection (Pratibimbata) of Prakriti. It is Prakriti modified.

¹ As already explained, there are Tattvas which precede the Purusha-Prakriti Tattvas. Etymologically Tattva is an abstract derivation from pronoun “Tat” (that), or Thatness, and may, it has been pointed out, be compared with the Hæcceitas of Duns Scotus. The Tattva in a general sense is Truth or Brahman. But in the Sāmkhya it has a technical sense, being employed as a concrete term to denote the eight “producers,” the sixteen “productions,” and the twenty-fifth Tattva or Purusha.

² Yah sarveshu bhūteshu tishthan; yah sarvāni bhūtāny antaro-yamayati (Brih. Up., iii. 7, 15). The Jīva is in Māyāvāda thus Chaitanyarūpa with the Upādhi ajnāna and its effects, mind and body, and which is Abhimānin, or attributor to itself, of the waking, dreaming and slumber states.

³ Shamkara's Bhashya, II. 3-45. The Jīva is Chaitanya distinguished by Upādhi. The latter term means distinguishing property, attribute, body, etc., and here body (Deha), senses (Indriya), mind (Manas, Buddhi), etc. (*ib.*, I. 2-6).

or Māyā of Him or Her as the Creator-Creatrix of all things. Jīva, as the Kulārṇava Tantra¹ says, is bound by the bonds (Pāsha); Sadāshiva is free of them.² The former is Pashu, and the latter Pashupati, or Lord of Pashus (Jīvas). That is, Ishvari³ is not affected by Her own Māyā. She is all-seeing, all-knowing, all-powerful. Īshvara thus rules Māyā. Jīva is ruled by it. From this standpoint the Mother and Her child the Jīva are not, thus, the same. For the latter is a limited consciousness subject to error, and governed by that Māyā-shakti of Hers which makes the world seem to be different from what it in its essence is. The body of Jīva is therefore known as the individual Prakriti or Avidyā, in which there is impure Sattva, and Rajas and Tamaṣ (Malinasattvagunapradhāna). But in the Mother are all creatures. And so in the Trishatī⁴ the Devī is called "in the form of one and many letters" (Ekānekāksharākṛiti). As Ekā She is the Ajnāna which is pure Sattva and attribute (Upādhi) of Īshvara; as Anekā She is Upādhi or vehicle of Jīva. Whilst Īshvara is one, Jīvas are many,⁵ according to the diversity in the nature of the individual Prakriti caused by the appearance of Rajas and Tamas in it in differing proportions. The Ātmā appears as Jīva in the various forms of the vegetable, animal, and human worlds.

The first or *Causal Body* of any particular Jīva, therefore, is that Prakriti (Avidyā Shakti) which is the cause of the subtle and gross bodies of this Jīva which are evolved from it. This body lasts until Liberation, when

¹ Tāntrik Texts, Vol. V.

² Pāshabaddho bhavaj jīvah pāshamuktah sadāshivah (Kulārṇava Tantra, IX. 48), upon which the author of the Prānatoshinī, who cites this passage, says: "Thus the identity of Shiva and Jīva is shown" (iti shivajīvayor aikyam uktam).

³ Feminine of Īshvara. Some worship Shiva, some Devī. Both are one.

⁴ Comm. by Shankara on v. 23.

⁵ According to another Vedāntic view there is only one Jīva.

the Jivātmā ceases to be such and is the Paramātmā or bodiless Spirit (Videha-mukti). The Jīva exists in this body during *dreamless sleep* (Sushupti).

The second and third bodies are the differentiations through evolution of the causal body, from which first proceeds the subtle body, and from the latter is produced the gross body.

The *Subtle Body*, which is also called Linga Sharīra or Puryashtaka, is constituted of the first evolutes (Vikriti) from the causal Prakritic body—namely, the Mind (Antahkarana), the internal instrument, together with the external instruments (Bāhyakarana), or the Senses (Indriya), and their supersensible objects (Tanmātra).

The third or *Gross Body* is the body of “matter” which is the gross particular object of the senses¹ derived from the supersensibles.

Shortly, the subtle body may be described as the Mental Body, as that which succeeds is called the gross body of Matter. Mind is abstractedly considered by itself, that is, as dissociated from Consciousness which is never the case, an unconscious force which breaks up into particulars the Experience-Whole which is Chit. It is called the “working within” or “internal instrument” (Antahkarana), and is one only, but is given different names to denote the diversity of its functions.² The Sāmkhya thus speaks of Buddhi, Ahamkāra, Manas, to which the Vedānta adds Chitta, being different aspects or attributes (Dharma) of Mind as displayed in the psychical processes by which the Jīva knows, feels and wills.

These may be considered from the point of view of evolution—that is, according to the sequence in which the

¹ The definition of a Bhūta (sensible matter) is that which can be seen by the outer organ, such as the eye, ear, and so forth.

² Sāmkhya-Pravachana-Sūtra, II. 16. See my vol. on “Mind”.

limited experience of the Jīva is evolved—or from that in which they are regarded after creation, when the experience of concrete sense objects has been had. According to the former aspect, Buddhi or Mahat Tattva is the state of mere presentation ; consciousness of being only, without thought of “ I ” (Ahamkāra), and unaffected by sensations of particular objects (Manas and Indriyas). It is thus the impersonal Jīva Consciousness. Ahamkāra, of which Buddhi is the basis, is the personal consciousness which realizes itself as a particular “ I,” the experiencer. The Jīva, in the order of creation, first experiences in a vague general way without consciousness of the self, like the experience which is had immediately on waking after sleep. It then refers this experience to the limited self, and has the consciousness “ I am So-and-so ”.

Manas is the desire which follows on such experience, and the Senses (Indriya) and their objects are the means whereby that enjoyment is had which is the end of all will to life. Whilst, however, in the order of evolution Buddhi is the first principle, in the actual working of the Antahkarana after creation has taken place, it comes last.

It is more convenient, therefore, to commence with the sense-objects and the sensations they evoke. The experiencer is affected by Matter in five different ways, giving rise in him to the sensations of hearing, touch and feel,¹ colour and form ² and sight, taste, and smell.³ But sensible

¹ See *post* : also my volume on “ Matter ”.

² Rūpa is primarily colour. By means of colour form is perceived, for a perfectly colourless thing is not perceivable by the gross senses.

³ The other objects of the senses are the speakable, prehensible, approachable, excitable (that which is within the genitals), and excretable. “ Each sense is suited to a particular class of influences—touch to solid pressure, hearing to aerial pressure, taste to liquid, light to luminous rays.” (Bain : “ Mind and body,” p. 22, 1892.)

See Sāmkhya-Pravachana-Sūtra, II. 26-28, 40 ; Sāmkhya-Tattva-Kaumudī, 27 Kārikā.

perception exists only in respect of particular objects and is thus perceived in its variations only. But there exist also general elements of the particulars of sense-perception. That general ideas may be formed of particular sense-objects, indicates, it is said,¹ their existence in some parts of the Jīva's nature as facts of experience; otherwise the generals could not be formed from the particulars given by the senses as the physical facts of experience. This general is called a Tanmātra, which means the "mere thatness," or abstract quality, of an object. Thus, the Tanmātra of a sound (Shabdatanmātra) is not any particular sensible form of it, but the "thatness" of that sound—that is, that sound apart from any of its particular variations stated. The Tanmātras have, therefore, aptly been called the "generals of the sense particulars"²—that is, the general elements of sense perception. These necessarily come into existence when the senses (Indriya) are produced; for a sense necessitates something which can be the object of sensation. These Sūkshma (subtle) Bhūtas, as they are also called, are not ordinarily themselves perceived, for they are supersensible (Atīndriya). Their existence is only mediately perceived through the gross particular objects of which they are the generals, and which proceed from them. They can be the objects of immediate (Pratyaksha) perception only to Yogīs.³ They are, like the gross sense-objects derived from them, five in number namely, sound (Shabdatanmātra), touch and feel⁴ (Sparshatanmātra), colour and form (Rūpatanmātra), flavour (Rasatanmātra), and odour (Gandhatanmātra) as

¹ See for this in greater detail J. C. Chatterji's "Kashmir Shaivism," 125.

² *Ib.*, see *post*.

³ So it is said Tāni vastūni tanmātrādīni pratyaksha-vishayāni (that is, to Yogīs).

⁴ Whereby the thermal quality of things is perceived.

universals. Each of these evolves from that which precedes it.¹

Sensations aroused by sense-objects are experienced by means of the outer instruments (Bāhyakarana) of the Lord of the body, or senses (Indriya), which are the gateways through which the Jīva receives worldly experience. These are ten in number, and are of two classes: *viz.*, the five organs of sensation or perception (Jñānendriya), or ear (hearing), skin (feeling by touch), eye (sight), tongue (taste), and nose (smell); and the five organs of action (Karmendriya), which are the reactive response which the self makes to sensation—namely, mouth, hands, legs, anus, and genitals, whereby speaking, grasping, walking, excretion, and procreation are performed, and through which effect is given to the Jīva's desires. These are afferent and efferent impulses respectively.

The Indriya, or sense, is not the physical organ, but the faculty of mind operating through that organ as its instrument. The outward sense-organs are the usual means whereby on the physical plane the functions of hearing and so forth are accomplished. But as they are mere instruments and their power is derived from the mind, a Yogī may accomplish by the mind only all that may be done by means of these physical organs without the use of the latter.

With reference to their physical manifestations, but not as they are in themselves, the classes into which the Indriyas are divided may be described as the sensory and motor nervous systems. As the Indriyas are not the physical organs, such as ear, eye, and so forth, but faculties of the Jīva desiring to know and act by their aid, the Yogī claims to accomplish without the use of the latter all that

¹ In a general way the last four correspond with the Vaisheshika Paramānus. There are differences, however. Thus, the latter are eternal (Nitya) and do not proceed from one another.

is ordinarily done by their means. So a hypnotized subject can perceive things, even when no use of the special physical organs ordinarily necessary for the purpose is made.¹ The fact of there being a variety of actions does not necessarily involve the same number of Indriyas. An act of "going" done by means of the hand (as by a cripple) is to be regarded really as an operation of the Indriya of feet (Padendriya), even though the hand is the seat of the Indriya for handling.² By the instrumentality of these Indriyas things are perceived and action is taken with reference to them. The Indriyas are not, however, sufficient in themselves for this purpose. In the first place, unless attention (Ālochana) co-operates there is no sensation at all. To be "absent-minded" is not to know what is happening.³ Attention must therefore co-operate with the senses before the latter can "give" the experiencer anything at all.⁴ Next, at one and the same moment the experiencer is subject to receive a countless number of sensations which come to and press upon him from all sides. If any of these is to be brought into the field of consciousness, it must be selected to the exclusion of others. The process of experience is the selection of a special section from out of a general whole, and then being engaged on it, so as to make it one's own, either as a particular object of thought or a particular field of operation.⁵ Lastly, as Western psychology holds, the senses give not a completed whole, but a manifold—the manifold of sense. These

¹ See "Kashmir Shaivism," by J. C. Chatterji, p. 120. Thus Professor Lombroso records the case of a woman who, being blind, read with the tip of her ear, tasted with her knees, and smelt with her toes.

² Tantrasāra Āhnika, 8.

³ See "Kashmir Shaivism," p. 112.

⁴ So in the Brihadāranayaka Upanishad, I. 3-27, it is said: "My Manas (mind) was diverted elsewhere. Therefore I did not hear."

⁵ So, in the Text here translated *post*, Manas is spoken of as a door-keeper who lets some enter, and keeps others outside.

“ points of sensation ” must be gathered together and made into a whole. These three functions of attention, selection, and synthesizing the discrete manifold of the senses, are those belonging to that aspect of the mental body, the internal agent (Antahkarana), called Manas.¹ Just as Manas is necessary to the senses (Indriya), the latter are necessary for Manas. For the latter is the seat of desire, and cannot exist by itself. It is the desire to perceive or act, and therefore exists in association with the Indriyas.

Manas is thus the leading Indriya, of which the senses are powers. For without the aid and attention of Manas the other Indriyas are incapable of performing their respective offices; and as these Indriyas are those of perception and action, Manas, which co-operates with both, is said to partake of the character of both cognition and action.

Manas, through association with the eye or other sense, becomes manifold, being particularized or differentiated by its co-operation with that particular instrument, which cannot fulfil its functions except in conjunction with Manas.

Its function is said to be Samkalpa-Vikalpa, that is, selection and rejection from the material provided by the Jnānendriya. When, after having been brought into contact with the sense-objects, it selects the sensation which is to be presented to the other faculties of the mind, there is Samkalpa. The activity of Manas, however, is itself neither intelligent result nor moving feelings of pleasure or pain. It has not an independent power to reveal itself to the experiencer. Before things can be so revealed and realized as objects of perception, they must be made subject to the operation of Ahamkāra and Buddhi, without whose intelligent light they would be dark forms unseen and

¹ See “ Kashmir Shaivism,” pp. 94-114. This is the Sāmkhyān and Vedāntic definition. According to the Vaisheshika, Manas is that which gives knowledge of pleasure, pain, and Jīvātmā (I am So-and-so).

unknown by the experiencer, and the efforts of Manas but blind gropings in the dark. Nor can the images built up by Manas affect of themselves the experiencer so as to move him in any way until and unless the experiencer identifies himself with them by Ahamkāra—that is, by making them his own in feeling and experience. Manas, being thus an experience of activity in the dark, unseen and unrevealed by the light of Buddhi and not moving the experiencer until he identifies himself with it in feeling, is one in which the dark veiling quality (Tamas guna) of Shakti Prakriti is the most manifest.¹ This Guna also prevails in the Indriyas and the subtle objects of their operation (Tanmātra).

Ahamkāra the “I-maker” is self-arrogation²—that is, the realization of oneself as the personal “I” or self-consciousness of worldly experience in which the Jīva thinks of himself as a particular person who is in relation with the objects of his experience. It is the power of self-arrogation whereby all that constitutes man is welded into one Ego, and the percept or concept is referred to that particular thinking subject and becomes part of its experience. When, therefore, a sensation is perceived by Manas and determined by Buddhi, Ahamkāra says: “It is I who perceive it.”

This is the “I” of phenomenal consciousness as distinguished from “this” the known. Buddhi functions with its support.³ Buddhi considered with relation to the other faculties of experience is that aspect of the Antahkarana

¹ See “Kashmir Shaivism,” p. 116, where the author cites the dictum of Kant that perceptions (Anschauung) without conceptions are blind.

² Abhimāna. Abhimāno'hamkārah. See Sāmkhya-Tattva-Kaumudī, 24 Kārikā, and Bk. II, Sūtra 16, Sāmkhya-Pravachana-Sūtra.

³ Tam ahamkāram upajīvyā hi buddhir adhyavasyati (Sāmkhya-Tattva-Kaumudī, *supra*).

which determines (Adhyavasāyātmikā buddhih).¹ “A man is said to determine (Adhyavasyati) who, having perceived (Manas), and thought, ‘I am concerned in this matter (Ahamkāra)’ and thus having self-arrogated, comes to the determination, ‘This must be done by me’ (Kartavyam etat Mayā).”² “Must be done” here does not refer to exterior action only, but to mental action (Mānasī kriyā) also, such as any determination by way of the forming of concepts and percepts (“It is so”) and resolutions (“It must be done”). Buddhi pervades all effects whatever other than itself. It is the principal Tattva because it pervades all the instruments (Indriya), is the receptacle of all the Samskāras or Kārmic tendencies, and is in Sāmkhya the seat of memory.³ It is the thinking principle which forms concepts or general ideas acting through the instrumentality of Ahamkāra, Manas and the Indriyas. In the operations of the senses Manas is the principal; in the operation of Manas Ahamkāra is the principal; and in the operation of Ahamkāra Buddhi is the principal. With the instrumentality of all of these Buddhi acts, modifications taking place in Buddhi through the instrumentality of the sense functions.⁴ It is Buddhi which is the basis of all cognition, sensation, and resolves, and makes over objects to Purusha that is, Consciousness. And so it is said that Buddhi, whose characteristic is determination, is the charioteer; Manas, whose characteristic is Samkalpavikalpa, is the reins; and the Senses are the horses. Jīva is the Enjoyer (Bhoktā) that is, Ātmā conjoined with

¹ Sāmkhya-Pravachana, II. 13. The Sūtra has Adhyavasāyo buddhih; but, the Commentator points out that Buddhi is not to be identified with its functions. Buddhi is thus called Nishchayakārinī.

² Sāmkhya-Tattva-Kaumudī, 23rd Kārikā: Sarvo vyavaharttā ālochyā mattvā aham atrādhikrita ityabhimatya kartavyam etat mayā iti adhyavasyati.

³ Sāmkhya-Pravachana, II. 40-44.

⁴ Sāmkhya-Pravachana, II. 45, 39.

body, senses, Manas and Buddhi.¹ In Buddhi Sattvaguna predominates; in Ahamkāra, Rajas, in Manas and the Indriyas and their objects, Tamas.

Chitta² in its special sense is that faculty (Vritti) by which the Mind first recalls to memory (Smaranam) that of which there has been previously Anubhava or pratyaksha Jnāna—that is, immediate cognition. This Smaranam exists only to the extent of actual Anubhava. For remembrance is the equivalent of, and neither more nor less than, what has been previously known;³ remembrance being the calling up of that. Chintā, again, is that faculty whereby the current of thought dwells, thinks and contemplates upon (Chintā)⁴ the subject so recalled by Smaranam, and previously known and determined by Buddhi. For such meditation (Dhyāna) is done through the recall and fixing the mind upon past percepts and concepts. According to Vedānta, Buddhi determines but once only, and the further recall and thought upon the mental object so determined is the faculty of the separate mental category called Chitta. Sāmkhya, on the principle of economy of categories, regards Smaranam and Chintā to be functions of Buddhi.⁵ In the works here translated and elsewhere Chitta is, however, currently used as a general term for the working mind—that is, as a synonym for the Antahkarana.⁶

¹ Shamkara's Commentary on Kathopanishad, 3rd Valli, 4th Mantra: Ātmendriyamanoyuktam bhoktetyāhur manīshinah; and see Sāmkhya-Pravachana, II. 47.

² Chetati anena iti chittam.

³ So the Pātanjala Sūtra says: Anubūtavishayāsampramoshah smritih (Nothing is taken away from the object perceived).

⁴ Anusandhānātmikā antahkarana-vrittir iti vedāntah. (It is the faculty of the Antahkarana which investigates in the Vedānta.)

⁵ Sāmkhyashāstre cha chintāvrittikasya chittasya buddhavevāntarbhavah (In the Sāmkhya Shāstra, Chitta, the function of which is Chintā, is included in Buddhi, I. 64).

⁶ Chittam antahkarana-samanyam (Chitta is the Antahkarana in general): Sāmkhya-Pravachana-Bhāshya.

To sum up the functions of the subtle body: the sense-objects (Bhūta, derived from Tanmātra) affect the senses (Indriya) and are perceived by Manas, are referred to the self by Ahamkāra, and are determined by Buddhi. The latter in its turn is illumined by the light of Consciousness (Chit), which is the Purusha; all the principles (Tattva) up to and including Buddhi being modifications of apparently unconscious Prakriti. Thus all the Tattvas work for the enjoyment of the Self or Purusha. They are not to be regarded as things existing independently by themselves, but as endowments of the Spirit (Ātmā). They do not work arbitrarily as they will, but represent an organized co-operative effort in the service of the Enjoyer, the Experimenter or Purusha.

The subtle body is thus composed of what are called the "17," viz., Buddhi (in which Ahamkāra is included), Manas, the ten senses (Indriya), and the five Tanmatras. No special mention is made of Prāna or Vital Principle by the Sāmkhya, by which it is regarded as a modification of the Antahkarana, and as such is implicitly included. The Māyāvādins insert the Prāna pentad instead of the Tanmātra.¹

The Jīva lives in his subtle or mental body alone when in the *dreaming* (Svapna) state. For the outside world of objects (Mahābhūta) is then shut out and the consciousness wanders in the world of ideas. The subtle body or soul is imperishable until Liberation is attained, when the Jīvātmā or seemingly conditioned consciousness ceases to be such and is the Supreme Consciousness or Paramātmā, Nirguna Shiva. The subtle body thus survives the dissolution of the gross body of matter, from which it goes

¹ Sāmkhya-Pravachana-Sūtra, III. 9. See my volume on "Life" (Prāna-Shakti).

forth (Utkramana), and "reincarnates"¹ (to use an English term) until Liberation (Mukti). The Lingasharīra is not all-pervading (Vibhu), for in that case it would be eternal (Nitya) and could not act (Kriyā). But it moves and goes (Gati). Since it is not Vibhu, it must be limited (Parichchhinna) and of atomic dimension (Anuparimāna). It is indirectly dependent on food. For though the material body is the food-body (Annamaya), Mind is dependent on it when associated with the gross body. Mind in the subtle body bears the Samskāras which are the result of past actions. This subtle body is the cause of the third or gross body.

The whole process of evolution is due to the presence of the will to life and enjoyment, which is a result of Vāsanā, or world-desire, carried from life to life in the Samskāras, or impressions made on the subtle body by Karma, which is guided by Īshvara. In its reaching forth to the world, the Self is not only endowed with the faculties of the subtle body, but with the gross objects of enjoyment on which those faculties feed. There, therefore, comes into being, as a projection of the Power (Shakti) of Consciousness, the *gross body* of matter called Sthūla Sharīra.

The word Sharīra comes from the root "*Shri*," to decay; for the gross body is at every moment undergoing molecular birth and death until Prāna, or vitality, leaves the organism, which, as such, is dissolved. The Soul (Jivātmā) is, when it leaves the body, no longer concerned therewith. There is no such thing as the resurrection of the same body. It returns to dust and the Jīva when it

¹ This is transmigration or pretyabhāva, which means "the arising again and again"—punarutpattih pretya bhāvah, as Gautama says. Pretya=having died, and Bhāva="the becoming (born into the world) again". "Again" implies habitualness: birth, then death, then birth, and so on, until final emancipation which is Moksha, or Apavarga (release), as the Nyāya calls it.

reincarnates does so in a new body, which is nevertheless, like the last, suited to give effect to its Karma.

The Sthūla Sharīra, with its three Doshas, six Koshas, seven Dhātus, ten Fires, and so forth,¹ is the perishable body composed of compounds of five forms of gross sensible matter (Mahābhūta), which is ever decaying, and is at the end dissolved into its constituents at death.² This is the Vedāntik body of food (Annamaya Kosha), so called because it is maintained by food which is converted into chyle (Rasa), blood, flesh, fat, bone, marrow and seed-components of the gross organism. The Jīva lives in this body when in the *waking* (Jāgrat) state.

The human, physical, or gross body is, according to Western science, composed of certain compounds of which the chief are water, gelatine, fat, phosphate of lime, albumen, and fibrine, and of these water constitutes some two-thirds of the total weight. These substances are composed of simpler non-metallic and metallic elements, of which the chief are oxygen (to the extent of about two-thirds), hydrogen, carbon, nitrogen, calcium, and phosphorus. Again, to go one step farther back, though the alleged indestructibility of the elements and their atoms is still said by some to present the character of a "practical truth," well-known recent experiments go to re-establish the ancient hypothesis of a single Primordial Substance to which these various forms of matter may be reduced, with the resultant of the possible and hitherto derided transmutation of one element into another; since each is but one of the plural manifestations of the same underlying unity.

¹ See Introduction to my edition of Prapanchasāra Tantra, Vol. III, "Tāntrik Texts".

² Decay and death are two of the six Ūrmis which, with hunger and thirst, grief and ignorance, are characteristics of the body (Dehadharma); Prapanchasāra Tantra, II.

Recent scientific research has shown that this original substance cannot be scientific "matter"—that is, that which has mass, weight and inertia. Matter has been dematerialized and reduced, according to current hypotheses, to something which differs profoundly from "matter" as known by the senses. This ultimate substance is stated to be Ether in a state of motion. The present scientific hypothesis would appear to be as follows: The ultimate and simplest physical factor from which the universe has arisen is motion of and in a substance called "Ether," which is not scientific "matter". The motions of this substance give rise from the realistic point of view to the notion of "matter". Matter is thus at base one, notwithstanding the diversity of its forms. Its ultimate element is on the final analysis of one kind, and the differences in the various kinds of matter depend on the various movements of the ultimate particle and its succeeding combinations. Given such unity of base, it is possible that one form of matter may pass into another. The Indian theory here described agrees with the Western speculations to which we have referred, that what the latter calls scientific or ponderable matter does not permanently exist, but says that there are certain motions or forces (five in number) which produce solid matter, and which are ultimately reducible to ether (Ākāsha). Ākāsha, however, and scientific "Ether" are not in all respects the same. The latter is an ultimate substance, not "matter," having vibratory movements and affording the medium for the transmission of light. Ākāsha is one of the gross forces into which the Primordial Power (Prakriti-Shakti) differentiates itself. Objectively considered it is a vibration¹ in and of the

¹ It is Spandanashīla (vibratory), according to Sāmkhya; for the products share the character of the original vibrating Prakriti, and these products are not, like Prakriti itself, all-pervading (Vibhu). The Vaisheshika Sūtrakāra regards it as a motionless, colourless (Nirūpa)

substance of Prakriti of which it is a transformation in which the other forces are observed to be operating. Lastly, Ākāsha is not an ultimate, but is itself derived from the supersensible Tanmātra, with its quality (Guna) whereby Ākāsha affects the senses ; and this Tanmātra is itself derived from the mental I-making principle (Ahamkāra), or personal consciousness produced from the superpersonal Jīva-consciousness as such (Buddhi), emanating from the root-energy, or Prakriti-Shakti, the cause and basis of all forms, of " material " force or substance, At the back of both " matter " and mind, there is the creative energy (Shakti) of the Supreme who is the cause of the universe and Consciousness itself.

Matter affects the Jīva in five different ways, giving rise in him to the sensations of smell, taste, sight, touch and feel, and hearing.

As already explained, the Tanmātras are supersensible, being abstract qualities, whilst the senses perceive their variations in particular objects only. These sense particulars are produced from the generals or Universals.

From the Shabda Tanmātra and from the combinations of the latter with the other Tanmātras are produced the gross Bhūtas (Mahābhūta), which as things of physical magnitude perceivable by the senses approach the Western definition of discrete sensible " matter ". These five Mahābhūtas are Ākāsha (Ether), Vāyu (Air), Tejas (Fire), Apas (Water) and Prithivī (Earth). Their development takes place from the Tanmātra, from one unit of that which is known in sensible matter as mass (Tamas), charged with energy (Rajas) by the gradual accretion of mass and re-distribution of energy. The result of this is that each

continuum (Sarvavyāpī). It is not an effect and is Vibhu, therefore it cannot vibrate (Gatikriyā). The Commentators argue that, as it is a Dravya or thing, it must possess the general quality (Dharma) of Dravya or Kriyā—that is, action. See my volume on " Matter ".

Bhūta is more gross than that which precedes it until "Earth" is reached. These five Bhūtas have no connection with the English "elements" so called, nor, indeed, are they elements at all, being derived from the Tanmātras. Dynamically and objectively considered they are (proceeding from Ākāsha) said to be five forms of motion, into which Prakriti differentiates itself: *viz.*, non-obstructive, all-directed motion radiating lines of force in all directions, symbolized as the "Hairs of Shiva"¹ affording the space (Ākāsha) in which the other forces operate; transverse motion² and locomotion in space (Vāyu); upward motion giving rise to expansion (Tejas); downward motion giving rise to contraction (Apas); and that motion which produces cohesion, its characteristic of obstruction being the opposite of the non-obstructive ether in which it exists and from which it and the other Tattvas spring. The first is sensed by hearing through its quality (Guna) of sound (Shabda);³ the second by touch through resistance and feeling;⁴ the third by sight as colour;⁵ the fourth by taste through flavour; and the fifth by the sense of smell through its odour, which is produced by matter only in so far as it partakes of the solid state.⁶

¹ "Kashmir Shaivism," p. 132, where it is suggested that the lines of the magnetic field are connected with the lines of Dik (direction) as the lines of ethereal energy.

² Vāyu, as the Prapanchasāra Tantra says, is characterized by motion (Chalanapara). The Sanskrit root Vā=to move. See Sushruta, Vol. II, p. 2, ed. Kaviraj Kunja Lala Bhishagratna.

³ According to Western notions, it is the air which is the cause of sound. According to Indian notions, Ether is the substratum (Āshraya) of sound, and Air (Vāyu) is a helper (Sahakārī) in its manifestation.

⁴ Touch is not here used in the sense of all forms of contact, for form and solidity are not yet developed, but such particular contact as that by which is realized the thermal quality of things.

⁵ Fire is the name of that action which builds and destroys shapes.

⁶ All matter in the solid state (Pārthiva) giving rise to smell is in the state of earth—*e.g.*, metals, flowers, etc.

The hard and stable obstructive “earth” is that which is smelt, tasted, seen, and touched, and which exists in space which is known by hearing—that is, the sounds in it. The smooth “water” is that which is tasted, seen, and touched in space. “Fire” is what is seen and touched—that is, felt as temperature—in space. “Air” is what is so felt in space. And sound which is heard is that by which the existence of the “Ether” is known. These Bhūtas when compounded make up the material universe. Each thing therein being thus made of all the Bhūtas, we find in the Tantras that form, colour and sound, are related, a truth which is of deep ritual significance. Thus, each of the sounds of speech or music has a corresponding form, which have now been made visible to the eye by the Phonoscope.¹ Thus the deaf may perceive sounds by the eye just as, by the Optophone the blind may read by means of the ear.

In the same Shāstra various colours and figures (Mandalas) are assigned to the Tattvas to denote them. Ākāsha is represented by a transparent white circular diagram in which, according to some accounts, there are dots (Chhidra = hole), thus displaying the interstices which Ākāsha produces; for Akāsha, which is all-pervading, intervenes between each of the Tattvas which are evolved from it.

Vāyu is denoted by a smoky grey, six-cornered diagram;² Tejas, red, triangular diagram; Apas, white, crescent-shaped diagram; and Prithivī, yellow, quadrangular

¹ When words are spoken or sung into a small trumpet attached to the instrument, a revolving disk appears to break up into a number of patterns, which vary with the variations in sound.

² See as to this and other diagrams the coloured plates of the Chakras.

diagram which, as the superficial presentation of the cube, well denotes the notion of solidity.

Similarly, to each Devatā also there is assigned a Yantra, or diagram, which is a suggestion of the form assumed by the evolving Prakriti or body of that particular Consciousness.

The gross body is, then, a combination of the compounds of those Mahābhūtas, derivable from the Ākāsha ("Ether") Tattva.

The Bhūtas and the Tanmātras, as parts of these compounds, pervade the body, but particular Bhūtas are said to have centres of force in particular regions. Thus the centres (Chakra) of "Earth" and "Water" are the two lower ones in the trunk of the body. "Fire" predominates in the central abdominal region, and "Air" and "Ether" in the two higher centres in the heart and throat. These five Tanmātras, five Bhūtas, and the ten senses (Indriyas) which perceive them, are known as the twenty gross Tattvas which are absorbed in Yoga in the centres of the bodily trunk. The remaining four subtle mental Tattvas (Buddhi, Ahamkāra, Manas) and Prakriti have their special centres of activity in the head. Again, the Bhūtas may be specially displayed in other portions of the bodily organism. Thus, Prithivī displays itself as bone or muscles; Apas as urine and saliva; Tejas as hunger and thirst; Vāyu in grasping and walking. Fire is manifold, its great mystery being saluted by many names. So Tejas manifests both as light and heat, for, as Helmholtz says, the same object may effect the senses in different ways. The same ray of sunshine, which is called light when it falls on the eyes, is called heat when it falls on the skin. Agni manifests in the household and umbilical fires; as Kāmāgni in the Mūlādhāra centre; in Vadavā or submarine fire and in the "Lightning" of the Sushumnā in the spinal column.

Matter thus exists in the five states etheric,¹ aerial,² fiery,³ fluid,⁴ and solid.⁵ Prithivī does not denote merely what is popularly called "Earth". All solid (Pārthiva) odorous substance is in the Prithivī state. All substance in the fluid (Āpya) state is in the Apas state, as everything which has cohesive resistance is in that of Prithivī. This latter, therefore, is the cohesive vibration, the cause of solidity, of which the common earth is a gross compounded form. All matter in the aerial (Vāyava) condition is in the Vāyu state. These are all primary differentiations of cosmic matter into a universe of subtly fine motion. The Tattvas regarded objectively evoke in the Indriyas smell, taste, sight, touch and hearing.

The gross body is thus a combination of the compounds of these Mahābhutas, derivable ultimately from Ether (Ākāsha), itself evolved in manner described.

The gross and subtle bodies above described are vitalized and held together as an organism by Prāna, which is evolved from the active energy (Kriyā Shakti) of the Linga Sharīra. Prāna, or the vital principle, is the special relation of the Ātmā with a certain form of matter which by this relation the Ātmā organizes and builds up as a means of having experience.⁶ This special relation constitutes the

¹ All-pervading (Sarvavyāpī), though relatively so in Sāmkhya, and colourless (Nirūpa). As to vibration, *v. ante*.

² With movements which are not straight (Tiryag-gamana-shīla).

³ Illuminating (Prakāsha) and heating (Tāpa).

⁴ Liquid (Tarala), moving (Chalanashīla). It has the quality of Sneha, whereby things can be rolled up into a lump (Pinda), as moistened flour or earth. Some solid things become liquid for a time through heat; and others become solids, the Jāti (species) of which is still water (Jalatva).

⁵ Without hollow, dense (Ghana), firm (Dridha), combined (Sanghata), and hard (Kathina),

⁶ "Hindu Realism," p. 84. See my volume on "Life".

individual Prāna in the individual body. The cosmic all-pervading Prāna is not Prāna in this gross sense, but is a name for the Brahman as the author of the individual Prāna. The individual Prāna is limited to the particular body which it vitalizes, and is a manifestation in all breathing creatures (Prānī) of the creative and sustaining activity of the Brahman, who is represented in individual bodies by the Devī Kundalinī.

All beings, whether Devatās, men, or animals, exist only so long as the Prāna is within the body. It is the life-duration of all.¹ What life is has been the subject of dispute in India as elsewhere.² The materialists of the Lokāyata school considered life to be the result of the chemical combinations of the elements, in the same manner as the intoxicating property of spirituous liquors results from the fermentation of un-intoxicating rice and molasses, or as spontaneous generation was supposed to occur under the influence of gentle warmth. This is denied by the Sāmkhya. Though Prāna and its fivefold functions are called Vāyu, Life, according to this school, is not a Vāyu in the sense of a mere biomechanical force, nor any mere mechanical motion resulting from the impulsion of such Vāyu.

According to the view of this school, Prāna, or vitality, is the common function of the mind and all the senses, both sensory (Jnānendriya) and motor (Karmendriya), which result in the bodily motion. Just as several birds when confined in one cage cause that cage to move, by themselves moving, so the mind and senses cause the body to move while they are engaged in their respective activities. Life is, then, a resultant of the various concurrent activities of other principles or forces in the organism.

¹ Kaushītakī Upanishad, 3-2.

² See my volume on "Life".

The Vedāntists agree in the view that the Prāna is neither Vāyu nor its operation, but deny that it is the mere resultant of the concomitant activities of the organism, and hold that it is a separate independent principle and "material" form assumed by the universal Consciousness. Life is therefore a subtle principle pervading the whole organism which is not gross Vāyu, but is all the same a subtle kind of apparently unconscious force, since everything which is not the Ātmā or Purusha is, according to Māyāvāda Vedānta and Sāmkhya, unconscious or, in Western parlance "material" (Jada).¹ The gross outer body is heterogeneous (Parichchhinna) or made up of distinct or well-defined parts. On the other hand, the Prānamaya self which lies within the Annamaya self is a homogeneous undivided whole (Sādhārana) permeating the whole physical body (Sarvapindavyāpin). It is not cut off into distinct regions (Asādhārana) as is the Pinda, or microcosmic physical body. Unlike the latter, it has no specialized organs each discharging a specific function. It is a homogeneous unity (Sādhārana) present in every part of the body, which it ensouls as its inner self. Vāyu² which courses through the body is the manifestation, self-begotten, the subtle, invisible, all-pervading, divine energy of eternal life. It is so called from the fact of its coursing throughout the universe. Invisible in itself, yet its operations are manifest. For it determines the birth, growth and decay of all animated organisms, and as such it receives the

¹ See Commentary on Taittirīya Upanishad, edited by Mahādeva Shāstri, and Appendix C, by Dr. Brojendra Nath Seal, to Professor B. K. Sarkar's "The Positive Background of Hindu Sociology," where some further authorities are given. By unconscious in Vedānta is meant that thing is an object of consciousness, not that it is unconscious in itself for all is essentially consciousness.

² In the sense of Prāna. The Sanskrit root vā=to move. See Sushruta, Vol. II, p. 2, ed. by Kaviraj Kunja Lāla Bishagratna.

homage of all created being. As vital Vāyu it is instantaneous in action, radiating as nerve force through the organism in constant currents. In its normal condition it maintains a state of equilibrium between the different Doshas¹ and Dhātus,¹ or root principles of the body. The bodily Vāyu is divided, as are the principles called Pitta¹ and Kapha,¹ into five chief divisions according to the differences in location and function. Vāyu, known in its bodily aspect as Prāna, the universal force of vital activity, on entry into each individual is divided into tenfold functions (Vritti) of which five are chief. The first or breathing, bear the same name (Prāna) as that given to the force considered in its totality—the function whereby atmospheric air with its pervading vitality, which has been first drawn from without into the bodily system, is expired.²

On the physical plane Prāna manifests in the animal body as breath through inspiration (Sa), or Shakti, and expiration (Ha), or Shiva. Breathing is itself a Mantra, known as the Mantra which is not recited (Ajapā-mantra), for it is said without volition.³

The divine current is the motion of Ha and Sa. This motion, which exists on all the planes of life, is for the

¹ See Introduction to third volume of "Tāntrik Texts," where these terms are explained. The Devatās of these Dhātus are Dākinī and the other Shaktis in the Chakras. See my volume on "Life".

² The Vāyus have other functions than those mentioned. The matter is here stated only in a general way. See Sushruta Samhitā, cited *ante*, Prāna is not the physical breath, which is a gross thing, but that function of vital force which exhibits itself in respiration.

³ Thus the Niruttara Tantra (Chapter IV) says :

Ham-kārena vahir yāti sah-kārena vishet punah
Hamseti paramam mantram jīvo japati sarvadā.

(By Hamkāra it goes out, and by Sahkāra it comes in again. A jīva always recites the Supreme Mantra Hamsah.) See also Dhyānabindu Up.

earth plane (Bhūrloka) created and sustained by the Sun, the solar breath of which is the cause of human breath with its centrifugal and centripetal movements, the counterpart in man of the cosmic movement of the Hamsah or Shiva-Shakti Tattvas, which are the soul of the Universe. The Sun is not only the centre and upholder of the solar system,¹ but the source of all available energy and of all physical life on earth. Accompanying the sunshine there proceeds from the orb a vast invisible radiation, the pre-requisite of all vegetable and animal life. It is these invisible rays which, according to science, sustain the mystery of all physical life. The Sun as the great luminary is the body of the Solar God, a great manifestation of the Inner Spiritual Sun.²

Apāna, the downward "breath" which pulls against Prāna, governs the excretory functions; Samāna kindles the bodily fire and governs the processes of digestion and assimilation; Vyāna, or diffused "breathing," is present throughout the body, effecting division and diffusion, resisting disintegration, and holding the body together in all its parts; and Udāna, the ascending Vāyu, is the so-called "upward breathing". Prāna is in the heart; Apāna in the anus; Samāna in the navel; Udāna in the throat; and Vyāna pervades the whole body.³ By the words "navel" and so forth it is not meant that the Vāyu is in the navel

¹ The Sun is said to hold the vast bulk of the total matter of the solar system, while it only carries about 2 per cent of its moment of momentum.

² The Yoga works speak of the Moon-chit (Chichchandra). It is this spiritual moon which is shown on the cover of this book, embraced by the Serpent Kundalinī.

³ Amritanāda Upanishad, vv. 84, 85—Anandāshrama Edition. Vol. XXIX, p. 48; Shāndilya Up., Ch. I. See also, as to Prāna, Ch. II, Prapanchasāra Tantra. It is also said that Prāna is at the tip of the nostrils (Nāsāgravartī), and others are also said to be elsewhere. These localities denote special seats of function. See my volume on "Life".

itself but in that region of the body so designated—the abdominal region and its centre the Manipūra Chakra. The five minor Vāyus are Nāga, Kūrma, Krikara, Devadatta, and Dhananjaya, which manifest in hiccup, closing and opening the eyes, digestion,¹ yawning, and in that Vāyu “ which leaves not even the corpse ”. The functions of Prāna may be scientifically defined as follows : Appropriation (Prāna), Rejection (Apāna), Assimilation (Samāna), Distribution (Vyāna), and Utterance (Udāna). The Prāna represents the involuntary reflex action of the organism and the Indriyas one aspect of its voluntary activity.

In the case of the individualized Prāna, or principle which vitalizes the animal organism during its earth life, it may be said, when regarded as an independent principle, to be a force more subtle than that which manifests as terrestrial matter which it vitalizes. In other words, according to this theory, the Ātmā gives life to the earth organisms through the medium of terrestrial Prāna, which is one of the manifestations of that Energy which issues from and is at base the all-pervading Ātmā, as Shakti.

Ātmā as such has no states, but in worldly parlance we speak of such. So the Māndukya Upanishad² speaks of the four aspects (Pāda) of the Brahman.

Chaitanya, or Consciousness in bodies, is immanent in the individual and collective gross, subtle, and causal bodies, and transcends them. One and the same Chit pervades and transcends all things, but is given different names to mark its different aspects in the Jīva. Chit, being immutable, has itself no states ; for states can only exist in the products of the changing Prakriti-Shakti. From, however, the aspect

¹ Kshudhākara ; lit., “ appetite-maker ”.

² This Upanishad gives an analysis of the states of Consciousness on all planes, and should be studied in connection with Gaudapāda's Kārikā on the same subject with Shamkarāchārya's Commentary on the latter.

of Jīva several states exist, which, though informed by the same Chit, may from this aspect be called states of consciousness.¹

In the manifested world, Consciousness appears in three states (Avasthā), *viz.*²: waking (Jāgrat), dreaming (Svapna), and dreamless slumber (Sushupti). In the waking state the Jīva is conscious of external objects (Bahihprajna), and is the gross enjoyer of these objects through the senses (Sthūlabhuk).³ The Jīva in this state is called Jāgarī—that is, he who takes upon himself the gross body called Vishva. Here the Jīva consciousness is in the *gross body*.

In dreaming (Svapna) the Jīva is conscious of inner objects (Antahprajna), and the enjoyer of what is subtle (Praviviktabhuk)—that is, impressions left on the mind by objects sensed in the waking state. The objects of dreams have only an external reality for the dreamer, whereas the objects perceived when awake have such reality for all who are in that state. The mind ceases to record fresh impressions, and works on that which has been registered in the waking state.

The first (Jāgrat) state is that of sense perception. Here the ego lives in a mental world of ideas, and the Jīva consciousness is in the *subtle body*. Both these states are states of duality in which multiplicity is experienced.⁴

¹ Described in detail *post*.

² See Māndukya Upanishad (where these are analysed) with Gaudapāda's Kārikā and Shamkarāchārya's Commentary on the same.

³ Māndukya Up., Mantra 3. Prapanchasāra Tantra: Svairindriyair yadātmā bhungte bhogān sa jāgaro bhavati (Ch. XIX, Tāntrik Texts, Vol. III). See Īshvarapratyabhijna: Sarvākshagocharatvena yā tu vāhyatayā sthitā (cited by Bhāskara-rāya in Comm. to v. 62 of Lalitā).

⁴ See Māndukya Up., Mantra 4. Īshvarapratyabhijnā:
Manomātrapathe' dhyakshavishayatvena vibhramāt
Spastāvabāsabhāvānām srishtih svapnapadam matam.

(Cited in Lalitā, under v. 113.)

Prapanchasāra Tantra: Samjñārahitair api tair asyānubhavo bhavet punah svapnah.

The third state, or that of dreamless sleep (Sushupti), is defined as that which is neither waking nor dreaming, and in which the varied experiences of the two former states are merged into a simple experience (Ekībhūta), as the variety of the day is lost in night without extinction of such variety. Consciousness is not objective (Bahihprajna) nor subjective (Antahprajna), but a simple undifferentiated consciousness without an object other than itself (Prajñā-naghana). In waking the Jīva consciousness is associated with mind and senses; in dreaming the senses are withdrawn; in dreamless slumber mind also is withdrawn. The Jīva, called Prājna, is for the time being merged in his *causal body*—that is, Prakriti inseparably associated with Consciousness—that is, with that state of Consciousness which is the seed from which the subtle and gross bodies grow. The state is one of bliss. The Jīva is not conscious of anything,¹ but on awakening preserves only the notion, “Happy I slept; I was not conscious of anything.”² This state is accordingly that which has as its objects the sense of nothingness.³ Whilst the two former states enjoy the gross and subtle objects respectively, this is the enjoyer of bliss only (Ānandabhuk)—that is, simple bliss without an object. The Lord is always the enjoyer of bliss, but in the first two states He enjoys bliss through objects. Here He enjoys bliss itself free from both subject and object. In this way the Sushupti state approaches the Brahman Consciousness. But it is not that in its purity, because it, as the other two states are both associated with ignorance

¹ This state, when nothing is dreamt, is rarer than is generally supposed.

² See Pātanjala Yoga-Sūtra: Sukham aham asvāpsam na kinchid avedisham iti smaranāt.

³ Abhāvapratyayālambanāvrittir nidrā. See also Prapanchasāra Tantra: Ātmanirudyuktatayā nairākulyam bhavet sushuptir api (Ch. XIX. Vol. III, of Tāntrik Texts).

(Avidyā) the first two with Vikriti, and the last with Prakriti. Beyond, therefore, the state there is the "fourth" (Turiya). Here the pure experience called Shuddhavidyā is acquired through Samādhiyoga. Jīva in the Sushupti state is said to be in the causal (Kāraṇa) body, and Jīva in the Turiya state is said to be in the great causal (Mahākāraṇa) body.¹

Beyond this there is, some say, a fifth state, "beyond the fourth" (Turiyātīta), which is attained through firmness in the fourth. Here the Īshvara Tattva is attained. This is the Unmesha² state of consciousness, of which the Sadākhyā Tattva is the Nimesha.² Passing beyond "the spotless one attains the highest equality," and is merged in the Supreme Shiva.

The above divisions—Vishva, Taijasa, and Prājna—are those of the individual Jīva. But there is also the collective or cosmic Jīva, which is the aggregate of the individual Jīvas of each particular state.³ In the macrocosm these collective⁴ Jīvas are called Vaishvānara (corresponding to the

¹ Bhāskararāya in his Comm. on Lalitā says: *Ata eva sushupti-dashāpannajīvopadheh kāranasharīratvena turīyadashāpannajīvopādhe mahākāranasharīratvena vyavahārah.*

Inasmuch as the Jīva in the Sushupti state is possessed of the Kāranasharīra (causal body) the same Jīva in the Turiya state is understood to be possessed of the Great Causal Body (Mahākāranasharīratvena vyavahārah).

² Opening and closing of the eyes (of consciousness). The latter is the last stage before the perfect Shivā-consciousness is gained.

³ Accounts vary in detail according as a greater or less number of stages of ascent are enumerated. Thus Nirvāna Tantra, cited in Comm. to v. 48 *post*, says the Paramātmā is the Devatā in the Turiya state; and Prapanchasāra Tantra (Ch. XIX) says Jāgrat is Bija, Svapna is Bindu, Sushupti is Nāda, Turiya is Shakti, and the Laya beyond is Shānta.

⁴ The nature of the collectivity is not merely a summation of units, but a collectivity the units of which are related to one another as parts of an organized whole. Thus Hiranyagarbha is he who has the consciousness of being all the Jīvas. Samashtyabhimānī Hiranyagarbhāt-makah (Bhāskararāya, *op. cit.*, v. 61). He is the aggregate of these Jīvas.

individual Vishva body), Hiranyagarbha, and Sūtrātma¹ (corresponding to the individual Taijasa body); and Īshvara is the name of the collective form of the Jīvas described as Prājna. Cosmically, these are the conscious Lords of the objective, subjective, and causal worlds, beyond which there is the Supreme Consciousness.

Supreme Yoga-experience and Liberation is attained by passing beyond the first three states of ordinary experience.

The Yoga-process is a return-movement to the Source which is the reverse of the creative movement therefrom. The order of production is as follows: Buddhi, then Ahamkāra, from the latter the Manas, Indriya and Tanmātra and from the last the Bhūta. As the seat of the Source is in the human body the cerebrum in which there is the greatest display of Consciousness, the seat of Mind is between the eyebrows and the seats of Matter in the five centres from the throat to the base of the spine. Commencement of the return movement is made here and the various kinds of Matter are dissolved into one another, and then into Mind and Mind into Consciousness as described later in Chapter V. To the question whether man can *here and now* attain the supreme state of Bliss, the answer in Yoga is "yes".

¹ There is said to be this distinction between the two, that the Paramātma manifested as the collective Antahkarana is Hiranyagarbha, as the collective Prāna it is called Sūtrātma. When manifest through these two vehicles without differentiation it is Antaryāmin. See Bhāskararāya, *loc. cit.*

IV

MANTRA

REFERENCE is made in the Text and in this Introduction to Shabda, Varna, Mantra. It is said that the letters (Varna) of the alphabet are distributed throughout the bodily centres on the petals of the lotuses, as is shown on Plates II-VII. In each of the lotuses there is also a Seed-Mantra (Bīja) of the Tattva of the centre. Kundalinī is both Light (Jyotirmayī) and Mantra (Mantramayī),¹ and Mantra is used in the process of rousing Her.

There is perhaps no subject in the Indian Shāstra which is less understood than Mantra. The subject is so important a part of the Tantra-Shāstra that its other title is Mantra-Shāstra. Commonly Orientalists and others describe Mantra as “prayer,” “formulæ of worship,” “mystic syllables,” and so forth. Mantra science may be well founded or not, but even in the latter case it is not the absurdity which some suppose it to be. Those who think so might except Mantras which are prayers, and the meaning of which they understand, for with prayer they are familiar. But such appreciation itself shows a lack of understanding. There is nothing necessarily holy or prayerful about a Mantra. Mantra is a power (Mantrashakti) which lends itself impartially to any use. A man may be injured or killed by Mantra;² by Mantra a kind of union with the physical

¹ The first is the subtle, the second the gross form. See as regards the subject-matter of this Chapter the Author's “Garland of Letters”.

² As in Māranam and other of the Shatkarma. To quote an example which I have read in an account of an author nowise “suspect” as an

Shakti is by some said to be effected ;¹ by Mantra in the initiation called Vedhadigshā there is such a transference of power from the Guru to the disciple that the latter swoons under the impuse of it ;² by Mantra the Homa fire may and, according to ideal conditions, should be lighted ;³ by Mantra man is saved, and so forth. Mantra, in short, is a power (Shakti) ; power in the form of Sound. The root “*man*” means “to think”.

The creative power of thought is now receiving increasing acceptance in the West. Thought-reading, thought-transference, hypnotic suggestion, magical projections (Mokshana), and shields (Grahana),⁴ are becoming known and practised, not always with good results. The doctrine is ancient in India, and underlies the practices to be found in the Tantras, some of which are kept in general concealed to

Occultist, Theosophist, etc.—General J. T. Harris noticed a scorpion close to the foot of a Sādhu. “Don’t move,” he said ; “there is a scorpion by your foot.” The Sādhu leaned over, and when he saw the scorpion he pointed at it with his fingers, on which the animal immediately and in the presence of the General shrivelled up and died. “You seem to have some powers already,” the General said ; but the Sādhu simply waived the matter aside as being of no importance (“China Jim” : “Incidents in the Life of a Mutiny Veteran,” by Major-General J. T. Harris, p. 74. Heinemann).

¹ An extraordinary use to which it is put, I am informed by some worshippers of the Bhairava Mantra. The man projects the Mantra on to the woman, who then experiences the sensation of a physical union. The Vishnu Purāna speaks of generation by will power.

² As the Kulārnavā Tantra says, and as may be readily understood, such a Guru is hard to get. The disciple who receives this initiation gets all the powers of his initiator. It is said that there are Gurus who can at once make their disciples fit for the highest aims.

³ As is stated to have actually happened lately in the house of a friend of a collaborator of mine. A man is alleged to have lit the fuel in Kushandikā Homa simply by Mantra and the Bija of fire (“Ram”) without recourse to light or match.

⁴ This Sanskrit term expresses not so much a “fence” to which use a Kavacha is put, but the knowledge of how a man may “catch” a Mantra projected at him.

prevent misuse.¹ What, however, is not understood in the West is the particular form of Thought-science which is Mantravidyā. Those familiar with Western presentment of similar subjects will more readily understand² when I say that, according to the Indian doctrine here described, thought (like mind, of which it is the operation) is a Power or Shakti. It is, therefore, as real, as outer material objects. Both are projections of the creative thought of the World-thinker. The root “*man*,” which means ‘to think’, is also the root of the Sanskrit word for “Man,” who alone of all creation is properly a thinker. Mantra is the manifested Shabdabrahman.

But what is Shabda or “sound”? Here the Shākta-Tantra Shāstra follows the Mimāmsā doctrine of Shabda, with such modifications as are necessary to adapt it to its doctrine of Shakti. Sound (Shabda), which is a quality (Guna) of ether (Ākāsha), and is sensed by hearing, is two-fold—namely, lettered (Varnātmaka shabda) and unlettered, or Dhvani (Dhvanyātmaka shabda).³ The latter is caused by the striking of two things together, and is meaningless. Shabda, on the contrary, which is Anāhata (a term applied to the Heart Lotus), is that Brahman sound which is not caused by the striking of two things together. Lettered sound is composed of sentences (Vākya), words (Pada), and

¹ In the Samhitā called Kulārnavā (not the Tantra of that name) Shiva, after referring to some terrible rites with the flesh of black cats, bats, and other animals, the soiled linen of a Chandāla woman, the shroud of a corpse, and so forth, says: “Oh, Pārvati, my head and limbs tremble, my mouth is dried” (Hridayam kampate mama, gātrāni mama kampante, mukham shushyate Pārvati), adding: “One must not speak of it, one must not speak, one must not speak, again and again I say it must not be spoken of” (Na vaktavyam na vaktavyam na vaktavyam punah punah).

² It is because the Orientalist and missionary know nothing of occultism, and regard it as superstition, that their presentment of Indian teaching is so often ignorant and absurd.

³ This Dhvani is the gross body of the Mantra. See the Author’s “Garland of Letters”.

letters (Varna). Such sound has a meaning.¹ Shabda manifesting as speech is said to be eternal.² This the Naiyāyikas deny, saying that it is transitory. A word is uttered, and it is gone. This opinion the Mīmāṃsā denies, saying that the perception of lettered sound must be distinguished from lettered sound itself.³ Perception is due to Dhvani caused by the striking of the air in contact with the vocal organs—namely, the throat, palate and tongue. Before there is Dhvani there must be the striking of one thing against another. It is not the mere striking which is the lettered Shabda. This manifests it. The lettered sound is produced by the formation of the vocal organs in contact with air, which formation is in response to the mental movement or idea, which by the will thus seeks outward expression in audible sound.⁴ It is this perception which is transitory, for the Dhvani which manifests ideas in language is such. But lettered sound, as it is in itself—is eternal. It was not produced at the moment it was perceived. It was only manifested by the Dhvani. It existed before, as it exists after, such manifestation, just as a jar in a dark room which is revealed by a flash of lightning is not then produced, nor does it cease to exist on its ceasing to be perceived through the disappearance of its manifestor, the lightning. The air in contact with the voice organs reveals sound in the form of the letters of the alphabet, and

¹ When the word "Ghata" is uttered, then there arises in the mind the idea of a jar. When the Mantra of a Divinity is uttered there arises the idea of the Deity whose name it is.

² Not as audible sounds (Dhvani), but as that which finds auditory expression in audible sounds. The sensible expressions are transient. Behind them is the eternal Logos (Shabdabrahman), whose manifestation they are.

³ Samantu tatra darshanam ("But alike is the perception thereof").

⁴ This is only one form in which letters find sensible expression. Thus writing gives visual expression, and to the blind perforated dots give tactual expression.

their combinations in words and sentences. The letters are produced for hearing by the effort of the person desiring to speak, and become audible to the ear of others through the operation of unlettered sound or Dhvani. The latter being a manifest only, lettered Shabda is something other than its manifest.

Before describing the nature of Shabda in its different forms of development it is necessary to understand the Indian psychology of perception. At each moment the Jiva is subject to innumerable influences which from all quarters of the universe pour upon him. Only those reach his Consciousness which attract his attention, and are thus selected by his Manas. The latter attends to one or other of these sense impressions, and conveys it to the Buddhi. When an object (Artha) is presented to the mind and perceived, the latter is formed into the shape of the object perceived. This is called a mental Vritti (modification), which it is the object of Yoga to suppress. The mind as a Vritti is thus a representation of the outer object. But in so far as it is such representation it is as much an object as the outer one. The latter—that is, the physical object—is called the gross object (Sthūla artha), and the former or mental impression is called the subtle object (Sūkshma artha). But besides the object there is the mind which perceives it. It follows that the mind has two aspects, in one of which it is the perceiver and in the other the perceived in the form of the mental formation (Vritti) which in creation precedes its outer projection, and after the creation follows as the impression produced in the mind by the sensing of a gross physical object. The mental impression and the physical object exactly correspond, for the physical object is, in fact, but a projection of the cosmic imagination, though it has the same reality as the mind has; no more and no less. The mind is thus both

cognizer (Grāhaka) and cognized (Grāhya), revealer (Prakāshaka) and revealed (Prakāshya), denoter (Vāchaka) and denoted (Vāchya). When the mind perceives an object it is transformed into the shape of that object. So the mind which thinks of the Divinity which it worships (Ishtadevatā) is at length, through continued devotion, transformed into the likeness of that Devatā. By allowing the Devatā thus to occupy the mind for long it becomes as pure as the Devatā. This is a fundamental principle of Tāntrik Sādhanā or religious practice. The object perceived is called Artha, a term which comes from the root "Ri," which means to get, to know, to enjoy. Artha is that which is known, and which therefore is an object of enjoyment. The mind as Artha—that is, in the form of the mental impression—is a reflection of the outer object or gross Artha. As the outer object is Artha, so is the interior subtle mental form which corresponds to it. That aspect of the mind which cognizes is called Shabda or Nāma (name), and that aspect in which it is its own object or cognized is called Artha or Rūpa (form). The outer physical object of which the latter is, in the individual, an impression is also Artha or Rūpa, and spoken speech is the outer Shabda. Subject and object are thus from the Mantra aspect Shabda and Artha—terms corresponding to the Vedāntic Nāma and Rūpa, or concepts and concepts objectified. As the Vedānta says, the whole creation is Nāma and Rūpa. Mind is the power (Shakti), the function of which is to distinguish and identify (Bhedasamsargavritti Shakti).

Just as the body is causal, subtle and gross, so is Shabda, of which there are four states (Bhāva), called Parā, Pashyantī, Madhyamā and Vaikhari—terms further explained in Section V of this Introduction. Parā sound is that which exists on the differentiation of the Mahābindu before actual

manifestation. This is motionless causal Shabda in Kundalinī in the Mūlādhāra centre of the body. That aspect of it in which it commences to move with a general—that is, non-particularized—motion (Sāmānya-spanda) is Pashyantī, whose place is from the Mūlādhāra to the Manipūra Chakra, the next centre. It is here associated with Manas. These represent the motionless and first moving Īshvara aspect of Shabda. Madhyamā sound is associated with Buddhi. It is Hiranyagarbha Shabda (Hiranyagarbharūpa) extending from Pashyantī to the heart. Both Madhyamā sound, which is the inner “naming” by the cognitive aspect of mental movement, as also its Artha or subtle (Sūkshma) object (Artha), belong to the mental or subtle body (Sūkshma or Linga sharīra). Perception is dependent on distinguishing and identification. In the perception of an object that part of the mind which identifies and distinguishes, or the cognizing part, is subtle Shabda, and that part of it which takes the shape of the object (a shape which corresponds with the outer thing) is subtle Artha. The perception of an object is thus consequent on the simultaneous functioning of the mind in its twofold aspect as Shabda and Artha, which are in indissoluble relation with one another as cognizer (Grāhaka) and cognized (Grāhya). Both belong to the subtle body. In creation Madhyamā Shabda first appeared. At that moment there was no outer Artha. Then the cosmic mind projected this inner Madhyamā Artha into the world of sensual experience, and named it in spoken speech (Vaikharī Shabda). The last or Vaikharī Shabda is uttered speech developed in the throat issuing from the mouth. This is Virāt Shabda. Vaikharī Shabda is therefore language or gross lettered sound. Its corresponding Artha is the physical or gross object which language denotes. This belongs to the gross body (Sthūla sharīra). Madhyama Shabda is mental movement or ideation in its cognitive aspect, and Madhyamā

Artha is the mental impression of the gross object. The inner thought-movement in its aspect as Shabdārtha, and considered both in its knowing aspect (Shabda) and as the subtle known object (Artha), belong to the subtle body (Sūkshma sharīra). The cause of these two is the first general movement towards particular ideation (Pashyantī) from the motionless cause, Parashabda, or Supreme Speech. Two forms of inner or hidden speech, causal and subtle, accompanying mind movement, thus precede and lead up to spoken language. The inner forms of ideating movement constitute the subtle, and the uttered sound the gross, aspect of Mantra, which is the manifested Shabdabrahman.

The gross Shabda, called Vaikharī or uttered speech, and the gross Artha, or the physical object denoted by that speech, are the projection of the subtle Shabda and Artha through the initial activity of the Shabdabrahman into the world of gross sensual perception. Therefore in the gross physical world Shabda means language—that is, sentences, words and letters, which are the expression of ideas and are Mantra. In the subtle or mental world Madhyamā Shabda is the mind which “names” in its aspect as cognizer, and Artha is the same mind in its aspect as the mental object of its cognition. It is defined to be the outer in the form of the mind. It is thus similar to the state of dreams (Svapna): as Parashabda is the causal dreamless (Sushupti) and Vaikharī the waking (Jāgrat) state. Mental Artha is a Samskāra, an impression left on the subtle body by previous experience, which is recalled when the Jīva re-awakes to world experience and recollects the experience temporarily lost in the cosmic dreamless state (Sushupti) which is dissolution (Mahāpralaya). What is it which arouses this Samskāra? As an effect (Kārya) it must have a cause (Kārana). This Kārana is the Shabda or name (Nāma), subtle or gross, corresponding to that particular Artha. When the word

“Ghata” is uttered this evokes in the mind the image of an object—a jar—just as the presentation of that object does. In the Hiranyagarbha state Shabda as Samskāra worked to evoke mental images. The whole world is thus Shabda and Artha—that is, name and form (Nāma Rūpa). Those two are inseparably associated. There is no Shabda without Artha or Artha without Shabda. The Greek word Logos also means thought and word combined. There is thus a double line of creation, Shabda and Artha, ideas and language together with their objects. Speech, as that which is heard, or the outer manifestation of Shabda, stands for the Shabda creation. The Artha creation are the inner and outer objects seen by the mental or physical vision. From the cosmic creative standpoint the mind comes first, and from it is evolved the physical world according to the ripened Samskāras, which led to the existence of the particular existing universe. Therefore the mental Artha precedes the physical Artha, which is an evolution in gross matter of the former. This mental state corresponds to that of dreams (Svapna) when man lives in the mental world only. After creation, which is the waking (Jāgrat) state, there is for the individual an already existing parallelism of names and objects. ✽

Uttered speech is a manifestation of the inner naming or thought. This thought-movement is similar in men of all races. When an Englishman or an Indian thinks of an object, the image is to both the same, whether evoked by the object itself or by the utterance of its name. Perhaps for this reason a thought-reader whose cerebral centre is *en rapport* with that of another may read the hidden “speech”—that is, the thought of one whose spoken speech he cannot understand. Thus, whilst the thought-movement is similar in all men, the expression of it as Vaikhari Shabda differs. According to tradition, there was once a

universal language. According to the Biblical account, this was so before the confusion of tongues at the Tower of Babel. Nor is this unlikely when we consider that difference in gross speech is due to difference of races evolved in the course of time. If the instruments by, and conditions under, which thought is revealed in speech were the same for all men, then there would be but one language. But now this is not so. Racial characteristics and physical conditions, such as the nature of the vocal organs, climate, inherited impressions, and so forth, differ. Therefore, so also does language. But for each particular man speaking any particular language the uttered name of any object is the gross expression of his inner thought-movement. It evokes that movement and again expresses it. It evokes the idea and the idea is Consciousness as mental operation. That operation can be so intensified as to be itself creative. This is Mantra-chaitanya.

From the above account it will be understood that, when it is said that the "letters" are in the six bodily Chakras, it is not to be supposed that it is intended to absurdly affirm that the letters as written shapes, or as the uttered sounds which are heard by the ear, are there. The letters in this sense—that is, as gross things—are manifested only in speech and writing. This much is clear. But the precise significance of this statement is a matter of great difficulty. There is, in fact, no subject which presents more difficulties than Mantravidyā, whether considered generally or in relation to the particular matter in hand. In the first place, one must be constantly on guard against falling into a possible trap—namely, the taking of prescribed methods of realization for actualities in the common sense of that term. The former are conventional, the latter are real. Doubts on this matter are increased by some variations in the descriptive accounts. Thus in some Ganesha is the Devatā.

of the Mūlādhāra. In the Text here translated it is Brahmā. Similarly this Text gives Dākinī in the Mūlādhāra as the Devatā of the Asthi Dhātu (bony substance). When sitting in the prescribed Āsana (posture), the bones are gathered up around this Chakra, and, moreover, from it as the centre of the body the bones run up and downwards. Another account, however, given to me places Devī Shākinī here.¹ Mistakes have also to be reckoned with, and can only be ascertained and rectified by a comparison of several MSS.² Again, four letters are said to be on the petals of the Mūlādhāra Lotus—namely, Va, Sha, *Sha*, and Sa. Why are these said to be there? Various statements have been made to me. As there are certain letters which are ascribed to each form of sensible matter (Bhūta), it seems obvious to suggest that the Earth letters (Pārthiva varna) are in the Earth centre. But an examination on this basis does not bear the suggestion out. Next, it is said that the letters have colours, and the letters of a particular colour are allocated to the lotuses of the same colour. The Text does not support this theory. It has been said that certain letters derive from certain Devatās. But the letters produce the Devatā, for these are the Artha of Mantra as Shabda. I have been also told that the letters are placed according to their seat of pronunciation (Uckchārana). But

¹ This account, which may be compared with that of the Text, is as follows :

Bone (Asthidhātu) : Mūlādhāra chakra : Devī Shākinī.
 Fat (Medadhātu) : Svādhishthāna chakra ; Devī Kākinī.
 Flesh (Māmsadhātu) : Manipūra chakra ; Devī Lākinī.
 Blood (Raktadhātu) : Anāhata chakra ; Devī Rākinī.
 Skin (Tvakdhātu) : Vishuddha chakra ; Devī Dākinī.
 Marrow (Majjādhātu) : Ājnā chakra ; Devī Hākinī.

In the Sahasrāra Padma are all Dhātus beginning with Shukra (semen).

² Thus in the text given me, from which I quote, the four letters of the Mūlādhāra are given as Va, Sha, *Sha* and La. The latter should, according to other accounts, be Sa.

it is replied that the Mūlādhāra is the common source of this (Uchchāranasthāna) for all.¹ Again, it is said that the letters on the petals are Bījās or seed-mantras of all activities (Kriyā) connected with the Tattva of the centre, each letter undergoing variations according to the vowels.² All beings in Prithivī (Earth) Tattva, should be meditated upon in the Mūlādhāra. Here are therefore (as we might expect), the organs of feet (Pādendriya), the action of walking (Gamanakriyā), smell (Gandha), the quality of Prithivī, the sense of smell (Ghrāna), Nivritti Kalā,³ and Brahmā (Lord of the Tattva). But we are also told that the letters Va, Sha, *Sha*, and Sa are the Ātmā and Bījas of the four Vedas,⁴ of the four Yugas,⁵ of the four oceans,⁶ which are therefore called Chaturvarnātmaka, or in the self of the four letters. It is true that the four Vedas are in, and issue from, Parashabda, the seat of which is the Mūlādhāra. For Veda in its primary sense is the world as idea in the mind of the creative Brahman, portions of which have been revealed to the Rishis (seers) and embodied in the four Vedas. But why should Va be the seed of the Rigveda, Sha of the Yajurveda, and so forth? The ritual explanation, as given in the Rudrayāmala (xiv. 73, xv. 2, xvi. 1, 2) is that the petal Va is Brahmā (Rajoguna), and is the Bīja of Rik; Sha is Vishnu (Sattvaguna), and

¹ This is true, but nevertheless there may be special seats of pronunciation for each letter or class of letters. As apparently supporting this suggestion it may be noted that the vowel sounds are placed in the throat centre, and Ha and Ksha above.

² I am informed that the subject is dealt with in detail in the Kundalinīkalpataru, and in particular in the Adhyātmasāgara, neither of which MSS. have I yet seen.

³ See Author's "Studies in the Mantra Shāstra" (Kalās of the Shaktis). Samāna Vāyu is also located here.

⁴ Va of Rik, Sha of Yajus, *Sha* of Sāma and Sa of Atharva Veda.

⁵ The four ages—Satya, Treta, Dvāpara and Kali.

⁶ Of Sugarcane juice, wine, ghee (Ghrita), milk.

Sha, being Pundarikātmā, is the Bija of Yajus; *Sha* is Rudra (Tamoguna), and is the Bija of Sama, *Sa* is the Bija of Atharva, as it is the Bija of Shakti.¹ These four are in Parashabda in Mūlādhāra. It seems to me (so far as my studies in the Shāstra have yet carried me) that the details of the descriptions of the centres are of two kinds. There are, firstly, certain facts of objective and universal reality. Thus, for example, there are certain centres (Chakra) in the spinal column. The principle of solidity (Prithivī Tattva) is in the lowest of such centres, which as the centre of the body contains the static or potential energy called Kundalinī Shakti. The centre as a lotus is said to have four petals, because of the formation and distribution of the Yoga-nerves² (Nādī) at that particular point. Solidity is denoted aptly by a cube, which is the diagram (Yantra) of that centre. The consciousness of that centre as Devatā is also aptly borne on an elephant, the massive solidity of which is emblematical of the solid earth principle (Prithivī). The forces which go to the making of solid matter may, by the Yogī, be seen as yellow. It may be that particular substances (Dhātu) of the body and particular Vritti qualities) are connected with particular Chakras, and so forth.

There are, however, another class of details which have possibly only symbolical reality, and which are placed before the Sādhaka for the purposes of instruction and meditation only.³ The letters as we know them—that is, as outer speech—are manifested only after passing through

¹ See Rudrayāmala XVII, where priority is given to Atharva as dealing with Āchāra of Shakti. From Atharva arose Sāma, from Sāma, Yajus, and from the latter Rik.

² The term "nerve" is used for default of another equivalent. These Nādīs, called Yogā-Nādīs, are not, like the Nādīs of physiology, gross things, but subtle channels along which the life-force works in bodies.

³ See the Demchog Tantra, published as the seventh volume of "Tāntrik Texts".

the throat. They cannot therefore exist as such in the Chakras. But they are said to be there. They are there, not in their gross, but in their subtle and causal forms. It is these subtle forms which are called Mātrikā. But as such forms they are Shabda of and as ideating movements, or are the cause thereof. Consciousness, which is itself (Svarūpa) soundless (Nih shabda), in its supreme form (Para-shabda) assumes a general undifferentiated movement (Sāmānya-spanda), then a differentiated movement (Vishe-sha-spanda), issuing in clearly articulate speech (Spashta-tara-spanda). The inner movement has outer correspondence with that issuing from the lips by the aid of Dhvani. This is but the Mantra way of saying that Consciousness moves as Shakti, and appears as subject (Shabda) and object (Artha) at first in the subtle form of Mind and its contents generated by the Samskāras, and then in the gross form of language as the expression of ideas and of physical objects (Artha), which the creative or Cosmic Mind projects into the world of sensual experience to be the source of impressions to the individual experiencer therein. It is true that in this sense the letters, as hidden speech or the seed of outer speech, are in the Chakras, but the allocation of particular letters to particular Chakras is a matter which, if it has a real and not merely symbolical significance, must receive the explanation given in my "Shakti and Shākta".

In each of the Chakras there is also a Bija (seed) Mantra of each of the Tattvas therein. They are the seed of the Tattva, for the latter springs from and re-enters the former. The Natural Name of anything is the sound which is produced by the action of the moving forces which constitute it. He therefore, it is said, who mentally and vocally utters with creative force the natural name of anything, brings into being the thing which bears that name. Thus "Ram" is the Bija of fire in the Manipūra Chakra. This

Mantra "Ram" is said to be the expression in gross sound (Vaikharī Shabda) of the subtle sound produced by the forces constituting fire. The same explanation is given as regards "Lam" in the Mūlādhāra, and the other Bījas in the other Chakras. The mere utterance,¹ however, of "Ram" or any other Mantra is nothing but a movement of the lips. When, however, the Mantra is "awakened"² (Prabudha)—that is, when there is Mantra-chaitanya (Mantra-consciousness)—then the Sādhaka can make the Mantra work. Thus in the case cited the Vaikharī Shabda, through its vehicle Dhvani, is the body of a power of Consciousness which enables the Mantrin to become the Lord of Fire.³ However this may be, in all cases it is the creative thought which ensouls the uttered sound which works now in man's small "magic," just as it first worked in the "grand magical display" of the World creator. His thought was the aggregate, with creative power, of all thought. Each man is Shiva, and can attain His power to the degree of his ability to consciously realize himself as such. For various purposes the Devatās are invoked. Mantra and Devatā are one and the same. A Mantra-Devatā is Shabda and Artha, the former being the name, and the latter the Devatā whose name it is. By practice (Japa) with the

¹ The mind must in worship with form (Sākāra) be centred on the Deity of Worship (Ishtadevatā); and in Yoga on the light form (Jyotirmayarūpa). It is said, however, that mere repetition of a Mantra without knowing its meaning will produce *some* benefit or that which arises from devotion. The subject of natural Name is dealt with in the author's "Garland of Letters".

² Thought is not then only in the outer husk, but is vitalized through its conscious centre.

³ Some attain these powers through worship (Upāsana) of Agni Vetāla, a Devayoni; some of Agni Himself. The former process, which requires 12,000 Japa, is given in Shavara-tantra. In the same way objects are said to be moved, though at a distance from the operator, by the worship of Madhumatī Devī. A higher state of development dispenses with all outer agents.

Mantra the presence of the Devatā is invoked. Japa or repetition of Mantra is compared to the action of a man shaking a sleeper to wake him up. The two lips are Shiva and Shakti. Their movement is the coition (Maithuna) of the two. Shabda which issues therefrom is in the nature of Seed or Bindu. The Devatā thus produced is, as it were, the "son" of the Sādhaka. It is not the Supreme Devatā (for it is actionless) who appears, but in all cases an emanation produced by the Sādhaka for his benefit only.¹ In the case of worshippers of Shiva a Boy-Shiva (Bāla Shiva) appears, who is then made strong by the nurture which the Sādhaka gives to his creation. The occultist will understand all such symbolism to mean that the Devatā is a form of the consciousness of the Sādhaka which the latter arouses and strengthens, and gains good thereby. It is his consciousness which becomes the boy Shiva, and when strengthened the full-grown Divine power itself. All Mantras are in the body as forms of consciousness (Vijnāna-rūpa). When the Mantra is fully practised it enlivens the Samskāra, and the Artha appears to the mind. Mantras are thus a form of the Samskāra of Jīvas, the Artha of which becomes manifest to the consciousness which is fit to perceive it. The essence of all this is—concentrate and vitalise thought and will power. But for such a purpose a method is necessary—namely, language and determined varieties of practice 'according to the end sought. These, Mantravidyā (which explains what Mantra is) also enjoins.

The causal state of Shabda is called Shabdabrahman—that is, the Brahman as the cause of Shabda and Artha. The unmanifest (Avyakta) power or Shabda, which is the

¹ If Sūrya (Sun-God) be invoked, it is an emanation which comes and then goes back to the sun.

cause of manifested Shabda and Artha, uprises on the differentiation of the Supreme Bindu from Prakriti in the form of Bindu through the prevalence of Kriyā¹ Shakti. Avyakta Rava or Shabda (unmanifested sound) is the principle of sound as such (Nāda-mātra) that is, undifferentiated sound not specialized in the form of letters, but which is, through creative activity, the cause of manifested Shabda and Artha.² It is the Brahman considered as all-pervading Shabda, undivided, unmanifested, whose substance is Nāda and Bindu, the proximate creative impulse in Parashiva and proximate cause of manifested Shabda and Artha.³ It is the eternal partless Sphota⁴ which is not distinguished into Shabda and Artha, but is the Power by which both exist and are known. Shabda-brahman is thus the kinetic ideating aspect of the undifferentiated Supreme Consciousness of philosophy, and the Saguna Brahman of religion. It is Chit-shakti vehicled by undifferentiated Prakriti-shakti—that is, the creative aspect of the one Brahman who is both transcendent and formless (Nirguna), and immanent

¹ See, v. 12 : Shāradā.

Kriyāshaktipradhānāyāh shabdashabdārtha-kāranam
Prakriter bindurūpinyāh shabdabrahmābhavat param.

In plain English this means, in effect, that increasing activity in the Consciousness about to create (Bindu) produces that state in which it is the cause of subject and object, as mind and matter.

² Tena shabdārtharūpa-vishishtasya shabda-brahmatvam avadhāritam (Prānatoshini, 13).

³ See Prānatoshini, p. 10 ; Rāghava Bhatta, Comm. v. 12, Ch. I, Shāradā.

Srishtyunmukha-paramashiva-prathamollāsamātram akhando vyakto nādabindumaya eva vyāpako brahmātmakah shabdah.

⁴ Sphota, which is derived from *Sphut*, to open (as a bud does), is that by which the particular meaning of words is revealed. The letters singly, and therefore also in combination, are non-significant. A word is not the thing, but that through which, when uttered, there is cognition of the thing thereby denoted. That which denotes the thing denoted is a disclosure (Sphota) other than these letters. This Sphota is eternal Shabda.

and with form (Saguna).¹ As the Hathayogapradīpikā says:² “Whatever is heard in the form of sound is Shakti. The absorbed state (Laya) of the Tattvas (evalutes of Prakriti) is that in which no form exists.³ So long as there is the notion of Ether, so long is sound heard. The soundless is called Parabrahman or Paramātmā.”⁴ Shabdabrahman thus projects itself for the purpose of creation into two sets of movement—namely, firstly, the Shabda (with mental vibrations of cognition) which, passing through the vocal organs, become articulate sound; and, secondly, Artha movements denoted by Shabda in the form of all things constituting the content of mind and the objective world. These two are emanations from the same Conscious Activity (Shakti) which is the Word (Vāk or “Logos”), and are in consequence essentially the same. Hence the connection between the two is permanent. It is in the above sense that the universe is said to be composed of the letters. It is the fifty⁵ letters of the Sanskrit alphabet which are denoted by the garland of severed human heads which the naked⁶ Mother, Kālī, dark like a threatening rain-cloud, wears as She stands amidst bones and carrion beasts

¹ It is to be noted that of five Bhūtas, Ākāsha and Vāyu belonging to the formless division (Amūrta), and the remaining three to the form division (Mūrta). The first is sensed by hearing. Shabda is vibration for the ear as name. Agni, the head of the second division, is sensed as form (Rūpa). Artha is vibration to the eye (mental or physical) as form.

² Ch. IV, vv. 101, 102.

³ Yatkinchin nādarūpena Shrūyate shaktir eva sā
Yas tattvānto nirākārah sa eva parameshvarah.

⁴ Tāvad ākāshasamkalpo yāvachchhabdah pravartate
Nishabdām tatparam brahma paramātmēti gīyate.

⁵ Sometimes given as fifty-one.

⁶ She is so pictured because She is beyond Māyā (Māyātītā). She is the “Bewilderer of all” by Her Māyā, but is Herself unaffected thereby. This Kālī symbolism is explained in the Svarūpa-vyākhyā of the “Hymn to Kālī” (Karpūrādi Stotra) which I have published as Vol. IX of Tāntrik Texts.

and birds in the burning-ground on the white corpse-like (Shavarūpa) body of Shiva. For it is She who “slaughters” —that is, withdraws all speech and its objects into Herself at the time of the dissolution of all things (Mahāpralaya).¹ Shabdabrahman is the Consciousness (Chaitanya) in all creatures. It assumes the form of Kundalī, and abides in the body of all breathing creatures (Prānī), manifesting itself by letters in the form of prose and verse.² In the sexual symbolism of the Shākta Tantras, seed (Bindu)³ issued upon the reversed union⁴ of Mahākāla and Mahākālī, which seed, ripening in the womb of Prakriti, issued as Kundalī in the form of the letters (Akshara). Kundalī as Mahāmātrikāsundarī has fifty-one coils, which are the Mātrikās or subtle forms of the gross letters or Varna which is the Vaikharī form of the Shabda at the centres. Kundalī when with one coil is Bindu; with two, Prakriti-Purusha; with three, the three Shaktis (Ichchhā, Jnāna, Kriyā) and three Gunas (Sattva, Rajas, Tamas); with the three and a half She is then actually creative with Vikriti; with four She is the Devī Ekajatā, and so on to Shrīmātrikotpattisundarī with fifty-one coils.⁵ In the body, unmanifested Parashabda is in Kundalī Shakti. That which first issues from it is in the lowest Chakra, and extends upwards through the rest as Pashyantī, Madhyamā and Vaikharī Shabda. When

¹ The same symbolism is given in the description of the Heruka in the Buddhist Demchog Tantra.

² Chaitanyam sarvabhūtānām shabdabrahmeti me matih
Tat prāpya kundalīrūpam prāninām dehamadhyagam
Varnātmanāvīrbhavati gadyapadyādi-bhedatah. (Shāradā Tilaka,
Ch. I.)

³ The term Bindu also means a drop as of semen.

⁴ Viparīta maithuna. Shakti is above Shiva, and moving on and in coition with Him because She is the active and He the inert Consciousness.

⁵ Shaktisamgama Tantra, first Ullāsa Utpattikhanda. When with the ten coils She is the well-known Dashamahāvidyā.

Shakti first “sees”¹ She is Paramā Kalā² in the mother-form (Ambikārupā), which is supreme speech (Parā vāk) and supreme peace (Paramā shāntā). She “sees” the manifested Shabda from Pashyantī to Vaikharī. The Pashyantī³ state of Shabda is that in which Ichchhā Shakti (Will) in the form of a goad⁴ (Amkushākāra) is about to display the universe, then in seed (Bīja) form. This is the Shakti Vāmā.⁵ Madhyamā Vāk, which is Jnāna (knowledge), and in form of a straight line (Rijurekhā), is Jyeshthā Shakti. Here there is the first assumption of form as the Mātrikā (Mātrikātvam upapannā), for here is particular motion (Visheshaspanda). The Vaikharī state is that of Kriyā Shakti, who is the Devī Raudrī, whose form is triangular⁶ and that of the universe. As the former Shakti produces the subtle letters of Mātrikā which are the Vāsanā,⁷ so this last is the Shakti of the gross letters of words and their objects.⁸ These letters are the Garland of the Mother issuing from Her in Her form as Kundalinī Shakti, and absorbed by Her in the Kundalinī-yoga here described.

¹ The first movement in creation, called Īkshana (“seeing”) in Veda. To see is to ideate.

² Paramā=supreme or first. Kalā=Vimarsha-Shakti of Ātmā. She is, as such, the first cause of all the letters.

³ Pashyantī=She who “sees” (Īkshana).

⁴ Here the crooked line (Vakrarekhā) comes first, and the straight second. Possibly this may be the line rising to form the triangular pyramid.

⁵ So called because she “vomits forth” the universe (Vamanāt vāmā iti).

⁶ Shringātaka—that is, a triangular pyramidal figure of three dimensions.

⁷ That is, Samskāra or revived impression, which is the seed of the ideating Cosmic Consciousness.

⁸ Yoginīhrīdaya Tantra. Samketa I.

THE CENTRES OR LOTUSES (CHAKRA, PADMA)

AT this stage we are in a position to pass to a consideration of the Chakras, which may shortly be described as subtle centres of operation in the body of the Shaktis or Powers of the various Tattvas or Principles which constitute the bodily sheaths. Thus the five lower Chakras from Mūlādhāra to Vishuddha are centres of the Bhūtas, or five forms of sensible matter. The Ājnā and other Chakras in the region between it and the Sahasrāra are centres of the Tattvas constituting the mental sheaths, whilst, the Sahasrāra or thousand-petalled lotus at the top of the brain, is the blissful abode of Parama Shiva-Shakti which is the state of pure Consciousness.

A description of the Chakras involves, in the first place, an account of the Western anatomy and physiology of the central and sympathetic nervous systems; secondly, an account of the Tāntrik nervous system and Chakras; and, lastly, the correlation, so far as that is possible, of the two systems on the anatomical and physiological side, for the rest is in general peculiar to Tāntrik occultism.

The Tāntrik theory regarding the Chakras and Sahasrāra is concerned on the *physiological* side, or Bhogāyatana aspect, with the central spinal system, comprising the brain or encephalon, contained within the skull, and the spinal cord, contained within the vertebral column (Merudanda). It is to be noted that, just as there are five centres (Chakras) hereinafter described, the vertebral column itself is divided

into five regions, which, commencing from the lowest, are the coccygeal, consisting of four imperfect vertebræ, often united together into one bone called the coccyx; the sacral region, consisting of five vertebræ united together to form a single bone, the sacrum; the lumbar region, or region of the loins, consisting of five vertebræ; the dorsal region, or region of the back, consisting of twelve vertebræ; and the cervical region, or region of the neck, consisting of seven vertebræ. As exhibited by segments, the cord shows different characteristics in different regions. Roughly speaking, these correspond to the regions which are assigned to the governing control of the Mūlādhāra, Svādhishthāna, Manipūra, Anāhata and Vishuddha centres, or Chakras or Lotuses (Padma). The central system has relation with the periphery through the thirty-one spinal and twelve cranial nerves, which are both afferent and efferent or sensory and motor, arousing sensation or stimulating action. Of the cranial nerves, the last six arise from the spinal bulb (medulla), and the other six, except the olfactory and optic nerves, from the parts of the brain just in front of the bulb. Writers of the Yoga and Tantra schools use the term Nādī, by preference, for nerves. They also, it has been said, mean cranial nerves when they speak of Shirās, never using the latter for arteries, as is done in the medical literature.¹ It must, however, be noted that the Yoga Nādīs are not the ordinary material nerves, but subtler lines of direction along which the vital forces go. The spinal nerves, after their exit from the intervertebral foramina, enter into communication with the gangliated cords of the sympathetic nervous system, which lie on each side of the vertebral column. The spinal cord extends in

¹ Dr. Brojendranath Seal, p. 387, Appendix to Professor Benoy Kumar Sarkar's "Positive Background of Hindu Sociology". The word Dhamanī is also used for nerve. It is to be noted, however, that the present work uses Shirās for other than cranial nerves, for in v. I it calls Idā and Pingalā Nādīs or Shirās.

the case of man from the upper border of the atlas, below the cerebellum, passing into the medulla, and finally opening into the fourth ventricle of the brain, and descends to the second lumbar vertebra, where it tapers to a point, called the *filum terminale*. I am told that microscopic investigations by Dr. Cunningham have disclosed the existence of highly sensitive grey matter in the *filum terminale* which was hitherto thought to be mere fibrous cord. This is of importance, having regard to the position assigned to the Mūlādhāra and the Serpent Power. It is continued in this for a variable distance, and there ends blindly. Within the bony covering is the cord, which is a compound of grey and white brain matter, the grey being the inner of the two, the reverse of the position on the encephalon. The cord is divided into two symmetrical halves, which are connected together by a commissure in the centre of which there is a minute canal called the central spinal canal (wherein is the Brahmanādī), which is said to be the remnant of the hollow tube from which the cord and brain were developed.¹ This canal contains cerebro-spinal fluid. The grey matter viewed longitudinally forms a column extending through the whole length of the cord, but the width is not uniform. There are special enlargements in the lumbar and cervical regions which are due mainly to the greater amount of grey matter in these situations. But throughout the whole cord the grey matter is specially abundant at the junctions of the spinal nerves, so that a necklace arrangement is visible, which is more apparent in the lower vertebrates, corresponding to the ventral ganglionic chain of the invertebrates.² The white matter consists of tracts or columns of nerve fibres. At the upper border of the atlas, or first cervical vertebra, the spinal

¹ See Ferrier's "Functions of the Brain".

² *Ib.*, 7.

cord passes into the medulla oblongata below the cerebellum. The centre canal opens into the fourth ventricle of the brain. The cerebellum is a development of the posterior wall of the hindermost of the three primary dilatations of the embryonic cerebro-spinal tube, the fourth ventricle constituting the remnant of the original cavity. Above this is the cerebrum, which with the parts below it is an enlarged and greatly modified upper part of the cerebro-spinal nervous axis. The spinal cord is not merely a conductor between the periphery and the centres of sensation and volition, but is also an independent centre or group of centres. There are various centres in the spinal cord which, though to a considerable extent autonomous, is connected together with the higher centres by the associating and longitudinal tracts of the spinal cord.¹ All the functions which are ascribed primarily to the spinal centres belong also in an ultimate sense to the cerebral centres. Similarly, all the "Letters" which exist distributed on the petals of the lotuses exist in the Sahasrāra. The centres influence not only the muscular combinations concerned in volitional movements, but also the functions of vascular innervation, secretion, and the like, which have their proximate centres in the spinal cord. The cerebral centres are said, however, to control these functions only in relation with the manifestations of volition, feeling, and emotion; whereas the spinal centres with the subordinate sympathetic system are said to constitute the mechanism of unconscious adaptation, in accordance with the varying conditions of stimuli which are essential to the continued existence of the organism. The medulla, again, is also both a path of communication between the higher centres and the periphery and an independent centre regulating functions of the greatest importance in the system.

¹ See Ferrier's "Functions of the Brain," p. 80.

It is to be noted that the nerve fibres which carry motor impulses descending from the brain to the spinal cord cross over rather suddenly from one side to the other on their way through the spinal bulb (medulla), a fact which has been noted in the Tantras in the description of the Mukta Trivenī. The latter is connected by numerous afferent and efferent tracts with the cerebellum and cerebral ganglia. Above the cerebellum is the cerebrum, the activity of which is ordinarily associated with conscious volition and ideation and the origination of voluntary movements. The notion of Consciousness, which is the introspective subject-matter of psychology, must not, however, be confused with that of physiological function. There is therefore no organ of consciousness, simply because "Consciousness" is not an organic conception, and has nothing to do with the physiological conception of energy, whose inner introspective side it presents.¹ Consciousness in itself is the Ātmā. Both mind and body, of which latter the brain is a part, are veiled expressions of Consciousness, which in the case of matter is so veiled that it has the appearance of unconsciousness. The living brain is constituted of gross sensible matter (Mahābhūta) infused by Prāna or the life-principle. Its material has been worked up so as to constitute a suitable vehicle for the expression of Consciousness in the form of Mind (Antahkarana). As Consciousness is not a property of the body, neither is it a mere function of the brain. The fact that mental consciousness is affected or disappears with disorder of the brain proves the necessity of the latter for the expression of *such* consciousness, and not that consciousness is inherent alone in brain or that it is the property of the same. On each side of the vertebral column there is a chain of ganglia connected with nerve fibre, called

¹ Auguste Forel's "Hygiene of Nerves and Mind," p. 95.

the sympathetic cord (Idā and Pingalā), extending all the way from the base of the skull to the coccyx. This is in communication with the spinal cord. It is noteworthy that there is in the thoracic and lumbar regions a ganglion of each chain corresponding with great regularity to each spinal nerve, though in the cervical region many of them appear to be missing; and that extra large clusters of nervous structure are to be found in the region of the heart, stomach and lungs, the regions governed by the Anāhata, Manipūra, and Vishuddha, respectively, the three upper of the five Chakras hereinafter described. From the sympathetic chain on each side nerve fibres pass to the viscera of the abdomen and thorax. From these, nerves are also given off which pass back into the spinal nerves, and others which pass into some of the cranial nerves; these are thus distributed to the blood-vessels of the limbs, trunk, and other parts to which the spinal or cranial nerves go. The sympathetic nerves chiefly carry impulses which govern the muscular tissue of the viscera and the muscular coat of the small arteries of the various tissues. It is through the sympathetic that the tone of the blood vessels is kept up by the action of the vaso-motor centre in the spinal bulb. The sympathetic, however, derives the impulses which it distributes from the central nervous system; these do not arise in the sympathetic itself. The impulses issue from the spinal cord by the anterior roots of the spinal nerves, and pass through short branches into the sympathetic chains. The work of the sympathetic systems controls and influences the circulation, digestion and respiration.¹

The anatomical arrangement of the central nervous system is excessively intricate, and the events which take place in that tangle of fibre, cell and fibril, are, on the other

¹ See Foster and Shore's "Physiology," pp. 206, 207.

hand, even now almost unknown.¹ And so it has been admitted that in the description of the physiology of the central nervous system we can as yet do little more than trace the paths by which impulses *may* pass between one portion of the system and another, and from the anatomical connections deduce, with more or less probability, the nature of the physiological nexus which its parts form with each other and the rest of the body.² In a general way, however, there may (it is said) be reasons to suppose that there are nervous centres in the central system related in a special way to special mechanisms, sensory, secretory, or motor, and that centres, such as the alleged genito-spinal centre, for a given physiological action exist in a definite portion of the spinal cord. It is the subtle aspect of such centres as expressions of Consciousness (Chaitanya) embodied in various forms of Māyā Shakti which is here called Chakra. These are related through intermediate conductors with the gross organs of generation, micturition, digestion, cardiac action, and respiration in ultimate relation with the Mūlādhāra, Svādhishthāna, Manipūra, Anāhata, and Vishuddha Chakras respectively, just as tracts have been assigned in the higher centres as being in special, even if not exclusive, relation with various perceptive, volitional, and ideative processes.

With this short preliminary in terms of modern Western physiology and anatomy, I pass to a description of the Chakras and Nādīs (nerves), and will then endeavour to correlate the two systems.

The conduits of Prāṇik or vital force are the nerves called Nādī, which are reckoned to exist in thousands in the body. "As in the leaf of the Ashvattha tree (*Ficus religiosa*),

¹ "Manual of Physiology," by G. N. Stewart, 5th edition, p. 657 (1906).

² *Ibid.*

there are minute fibres, so is the body permeated by Nādīs.”¹ Nādī is said in v. 2 to be derived from the root *nad*, or motion. For here the Prānā or Life Principle moves. The Bhūta-shuddi Tantra speaks of 72,000, the Prapanchasāra Tantra of 300,000, and the Shiva Samhitā of 350,000; but of these, whatever be their total extent, only a limited number are of importance. Some are gross Nādīs, such as the physical nerves, veins and arteries, known to medical science. But they are not all of this gross or physical and visible character. They exist, like all else, in subtle forms, and are known as Yoga Nādīs. The latter may be described as subtle channels (Vivara) of Prānik or vital energy. The Nādīs are, as stated, the conduits of Prāna. Through them its solar and lunar currents run. Could we see them, the body would present the appearance of those maps which delineate the various ocean currents. They are the paths along which Prānashakti goes. They therefore belong to the vital science as life-element, and not to the medical Shāstra (Vaidyashāstra). Hence the importance of the Sādhana, which consists of the physical purification of the body and its Nādīs. Purity of body is necessary if purity of mind is to be gained in its extended Hindu sense. Purification of the Nādīs is perhaps the chief factor in the preliminary stages of this Yoga; for just as their impurity impedes the ascent of Kundalī Shakti, their purity facilitates it. This is the work of Prānāyāma (v. *post*).

Of these Nādīs, the principal are fourteen, and of these fourteen Idā, Pingalā, and Sushumnā are the chief. Of these three, again, Sushumnā is the greatest, and to it all others are subordinate; for by the power of Yoga (Yogabala) Prāna is made to go through it, and, passing the Chakras,

¹ Shāndilya Up., Ch. I, where the Nādīs are given and their purification spoken of; Dhyānabindu Up.; and as to Sushumnā see Mandala-brāhmana Up., First Brāhmana.

leave the body through the Brahma-randhra. It is situated in the interior of the cerebro-spinal axis, the Merudanda, or spinal column, in the position assigned to its interior canal, and extends from the basic plexus, the Tāttvik centre called the Mūlādhāra, to the twelve-petalled lotus in the pericarp of the Sahasrāra Padma, or thousand-petalled lotus. Within the fiery red Tāmasik Sushumnā is the lustrous Rājasik Vajrā or Vajrinī Nādī, and within the latter the pale nectar-dropping Sāttvik Chitrā or Chitrinī. The interior of the latter is called the Brahma Nādī. The first is said to be fire-like (Vahnisvarūpā), the second sun-like (Sūryasvarūpā), and the third moon-like (Chandrasvarūpa).¹ These are the threefold aspect of the Shabdabrahman. The opening at the end of the Chitrinī Nādī is called the door of Brahman (Brahmadvāra), for through it the Devī Kundalī enters to ascend.² It is along this last-mentioned Nādī, known as the Kula Mārga and the "Royal Road," that the Shakti Kundalinī is led in the process hereafter described.

Outside this nerve are the two Nādīs, the pale Idā or Shashī (Moon) and the red Pingalā or Mihira (Sun), which are connected with the alternate breathing from the right to the left nostril and *vice versa*.³ The first, which is "feminine" (Shaktirūpā) and the embodiment of nectar (Amritavigrahā), is on the left; and the second, which is

¹ Hence She is called in the Lalitā-Sahasranāma (v. 106) Mūlādhā-rāmbujārūdhā. Fire, Sun and Moon are aspects of the differentiated Parabindu or Kāmakalā (v. ante). See the Chapter on Sun, Moon and Fire in "Garland of Letters".

² The sun generally represents poison, and the moon nectar (Shāndilya Up., Ch. I). Both were obtained at the churning of the ocean, and represent the upbuilding and destructive forces of Nature.

³ The Hindus have long known that breathing is done through one nostril for a period of time and then through the other. In Prānā-yāma to make the breathing change one nostril is closed. But the skilled Yogī can shift the breathing at his will without closing a nostril with his fingers. At the moment of death breathing is through both nostrils at one and the same time.

“masculine” as being in the nature of Rudra (Raudrāmikā), is on the right. They both indicate Time or Kāla, and Sushumnā devours Kāla. For on that path entry is made into timelessness. The three are also known as Gangā (Idā), Yamunā (Pingalā) and Sarasvatī (Sushumnā), after the names of the three sacred rivers of India. The Mūlādhāra is the meeting-place of the three “rivers,” and hence is called Yuktatrivenī. Proceeding from the Ādhāra lotus, they alternate from right to left and left to right, thus going round the lotuses. According to another account, their position is that of two bows on either side of the spinal cord. An Indian medical friend tells me that these are not discrepant accounts, but represent different positions according as Idā and Pingalā exist inside or outside the spinal cord. When they reach the space between the eyebrows known as the Ājnā Chakra, they enter the Sushumnā, making a plaited knot of three called Muktatrivenī. The three “Rivers,” which are again united at this point, flow separately therefrom, and for this reason the Ājnā Chakra is called Muktatrivenī. After separation, the Nādī which proceeded from the right testicle goes to the left nostril, and that from the left testicle to the right nostril. It has been said that the distinction made between the heating “Sun” and cooling “Moon” is that which exists between the positive and negative phases of the same subject-matter, positive and negative forces being present in every form of activity. Pingalā is thus, according to this view, the conduit of the positive solar current, and Idā of the negative lunar current. There are also, as we have seen, interior solar and lunar Nādīs in the fiery Sushumnā where the two currents meet.¹ These are all but microcosmic

¹ Similarly, there are three Nādīs which in Latāsādhana are worshipped in the Madanāgāra—viz., Chāndrī, Saurī, Āgneyī, representing the sun, moon and fire.

instances of the vaster system of cosmic matter, every portion of which is composed of three Gunas (Trigunātmaka) and the threefold Bindus, which are Sun, Moon, and Fire.

As regards nerve cords and fibres, cranial and spinal nerves, and the connected sympathetic nerves, Dr. Brojendranath Seal says: "With the writers on the Yoga, all the Shirās, and such of the Dhamanīs as are not vehicles of vital current, metabolic fluid, lymph, chyle, or blood, are cranial nerves, and proceed from the heart through the spinal cord to the cranium. These cranial nerves include pairs for the larynx and the tongue, for the understanding and use of speech, for the raising and lowering of the eyelids, for weeping, for the sensations of the special senses, etc., a confused and unintelligent reproduction of Sushruta's classification. But the enumeration of the spinal nerves with the connected sympathetic chain and ganglia is a distinct improvement on the old anatomists."¹

He then continues: "The Sushumnā is the central cord in the vertebral Column (Brahmadanda or Meru). The two chains of sympathetic ganglia on the left and right are named Idā and Pingalā respectively. The sympathetic nerves have their main connection with Sushumnā at the solar plexus (Nābhi chakra). Of the seven hundred nerve cords of the sympathetic spinal system (see Sangītaratnākara), the fourteen most important are:²

"1. Sushumnā, in the central channel of the spinal cord. 2. Idā, the left sympathetic chain, stretching from under the left nostril to below the left kidney in the form of a bent bow. 3. Pingalā, the corresponding chain on

¹ P. 340, Appendix to Professor Sarkar's "Positive Background of Hindu Sociology," subsequently published in his "Positive Sciences of the Hindus". The author annexes a plan which attempts to give a rough idea of the relative position of the principal nerves of the sympathetic spinal system.

² Some of these are referred to in the present work: see v. 1.

the right. 4. Kuhū, the pudic nerve of the sacral plexus, to the left of the spinal cord. 5. Gāndhārī, to the back of the left sympathetic chain, supposed to stretch from below the corner of the left eye to the left leg. It was evidently supposed that some nerves of the cervical plexus came down through the spinal cord and joined on to the great sciatic nerve of the sacral plexus. 6. Hastijihvā, to the front of the left sympathetic chain, stretching from below the corner of the left eye to the great toe of the left foot, on the same supposition as before. Pathological facts were believed to point to a special nerve connection between the eyes and the toes. 7. Sarasvatī, to the right of Sushumnā, stretching up to the tongue (the hypoglossal nerves of the cervical plexus). 8. Pūshā, to the back of the right sympathetic chain, stretching from below the corner of the right eye to the abdomen (a connected chain of cervical and lumbar nerves). 9. Payasvinī, between Pūshā and Sarasvatī, auricular branch of the cervical plexus on the left. 10. Sankhinī, between Gāndhārī and Sarasvatī, auricular branch of the cervical plexus on the left. 11. Yashasvinī, to the front of the right sympathetic chain, stretching from the right thumb to the left leg (the radial nerve of the brachial plexus continued on to certain branches of the great sciatic). 12. Vārunā, the nerves of the sacral plexus, between Kuhū and Yashasvinī, ramifying over the lower trunk and limbs. 13. Vishvodarā, the nerves of the lumbar plexus, between Kuhū and Hastijihvā, ramifying over the lower trunk and limbs. 14. Alambushā, the coccygeal nerves, proceeding from the sacral vertebræ to the urogenitary organs." ¹

¹ Citing Sangītaratnākara, Shlokas 144-156; also the Yogārṇava Tantra. This account has in parts been criticized by an Indian medical friend, who tells me that it is in those parts influenced too much by Western physiology.

The Tattvas in the body pervaded by Prāna have certain special centres of predominance and influence therein, which are the Chakras (centres or circles or regions) or Padmas (lotuses) of which this work is a description.

Inside the Meru, or spinal column, are the six main centres of Tattvik operation, called Chakras or Padmas, which are the seats of Shakti, as the Sahasrāra above is the abode of Shiva.¹ These are the Mūlādhāra, Svādhishthāna, Manīpūra, Anāhata, Vishuddha and Ājnā, which *in the physical body* are said to have their correspondences in the principal nerve plexuses and organs, commencing from what is possibly the sacro-coccygeal plexus to the "space between the eyebrows," which some identify with the pineal gland, the centre of the third or spiritual eye, and others with the cerebellum. The Chakras² themselves are, however, as explained later, centres of Consciousness (Chaitanya) as extremely subtle force (Shakti); but the gross regions which are built up by their coarsened vibrations, which are subject to their influence, and with which loosely and inaccurately they are sometimes identified, have been said to be various plexuses in the trunk of the body and the lower cerebral centres mentioned. In the portion of the body below the Mūlādhāra are the seven lower worlds, Pātāla and others, together with the Shaktis which support all in the universe.

The first centre, or Mūlādhāra Chakra, which is so called from its being the root of Sushumnā where Kundali rests,³ is at the place of meeting of the Kanda (root of all the Nādīs) and the Sushumnā Nādī, and is in the region midway between the genitals and the anus. It is thus the

¹ Varāha Up., Ch. V.

² See Ch. V, Varāha Up. and Dhyānabindu Up. and Ch. III, Yogakundali Up.

³ Derived from Mūla (root) and Ādhāra (support).

centre of the body for men.¹ By this and similar statements made as regards the other lotuses, it is not meant that the Chakra proper is in the region of the gross body described, but that it is *the subtle centre* of that gross region, such centre existing in the spinal column which forms its axis. The reader must bear this observation in mind in the descriptions of the Chakras, or an erroneous notion will be formed of them. This crimson Mūlādhāra lotus² is described as one of four petals, the Vrittis of which are the four forms of bliss known as Paramānanda, Sahajānanda, Yogānanda and Vīrānanda.³ On these four petals are the golden letters Van (वं), Sham (शं), Sham (श्ं), and Sam (सं).⁴ Each letter in its Vaikharī form is a gross manifestation of inner or subtle Shabda. On the petals are figured the letters, which are each a Mantra, and as such a Devatā. The petals are configurations made by the position of the Nādis at any particular centre, and are in themselves Prānashakti manifested by Prānavāyu in the living body. When that Vāyu departs they cease to be manifest. Each letter is thus a particular Shabda or Shakti and a surrounding (Āvarana) Devatā of the Principal Devatā and its Shakti of the particular Chakra. As Shakti they are manifestations of Kundalī and in their totality constitute Her Mantra body, for Kundalī is both light (Jyotirmayī) and Mantra (Mantramayī). The latter is the gross or Sthūla aspect of which Japa is done. The former is

¹ Shāndilya Up., Ch. I, where also the centres for birds and other animals are given. In some diagrams (Kashmir "Nādi-chakra") Kundalī is represented above the position given in the Text.

² This and other lotuses hang head downwards except when Kundalī passes through them, when they turn upwards.

³ These Vrittis or qualities (see *post*) denoting four forms of bliss are not given in the text here translated, but in Tarkālankāra's Commentary to the Mahānirvāna Tantra.

⁴ In this and other cases meditation is done from the right (Dakṣhīnāvartena). See v. *Shat-chakra-nirūpana* cited as S.N.

the Sūkshma or subtil aspect which is led up to in Yoga. Their specific enumeration and allocation denote the differentiation in the body of the total Shabda. This Lotus is the centre of the yellow Prithivī, or "Earth" Tattva, with its quadrangular Mandala, the Bija or Mantra of which Tattva is Lam (ॐ).¹

At this centre is the Prithivī Tattva, the Bija of which is "La," with Bindu or the Brahma-consciousness presiding over this centre or "Lam" which is said to be the expression in gross (Vaikhari) sound of the subtle sound made by the vibration of the forces of this centre. So, again, the subtle Tejas Tattva and its Bija Ram is in the Manipūra Chakra, and the gross fire known as Vaishvānara is in the physical belly, which the subtle centre governs. This Bija represents in terms of Mantra the Tattva regnant at this centre, and its essential activity. With the symbolism used throughout this work, Bija is said to be seated on the elephant Airāvata, which is here located. This and the other animals figured in the Chakras are intended to denote the qualities of the Tattvas there regnant. Thus, the elephant is emblematic of the strength, firmness, and solidity, of this Tattva of "Earth". They are, further, the vehicles (Vāhana) of the Devatās there. Thus in this Chakra there is the seed-mantra (Bija) of Indra, whose vehicle is the elephant Airāvata. The Devatā of this centre is, according to the Text, the creative Brahmā, whose Shakti is Sāvitrī.² There also is the Shakti known as Dākinī,³ who, as also the other Shaktis, Lākinī and the rest, which follow, are the Shaktis of the Dhātus or bodily

¹ The Dhyānabindu Up. associates the Bijas with the five Prānas. Thus "Lam" is associated with Vyāna.

² The Creator is called Savitā because He creates.

³ Who, according to Sammohana Tantra, Ch. II, acts as keeper of the door.

substances¹ assigned to this and the other centres. Here is the "female" triangle or Yoni known as Traipura, which is the Shaktipītha, in which is set the "male" Shivalinga known as Svayambhu, of the shape and colour of a young leaf, representing, as do all Devīs and Devas, the Māyā-Shakti and Chit-Shakti, aspects of the Brahman as manifested in the particular centres (vv. 4-14). The Lingas are four—Svayambhu, Bāna, Itara, Para. According to the Yoginīhridaya Tantra² (Ch. I), they are so called because they lead to Chit. They are the Pīthas, Kāmarūpa and the rest because they reflect Chit (Chitsphurattādhāratvāt). They are Vrittis of Manas, Ahamkāra, Buddhi, Chitta. To the first three are assigned certain forms and colours—namely, yellow, red, white, triangular, circular; as also certain letters—namely, the sixteen vowels, the consonants Ka to Ta (soft), and Tha to Sa. Para is formless, colourless and letterless, being the collectivity (Samashti) of all letters in the form of bliss. The Traipura is the counterpart in the Jīva of the Kāmakalā of the Sahasrāra. The Devī Kundalinī, luminous as lightning, shining in the hollow of this lotus like a chain of brilliant lights, the World-bewilderer who maintains all breathing creatures,³ lies asleep coiled three and a half times⁴ round the Linga, covering with Her head the Brahmadvāra.⁵

The Svādhīsthāna Chakra is the second lotus proceeding upwards, and is, according to the commentary, so called after Sva or the Param Lingam.⁶ It is a vermilion lotus

¹ *Viz.*, chyle, blood, flesh, fat, bone, marrow, seed.

² Yoginīhridaya Tantra, Ch. I.

³ See v. 49, S. N.

⁴ These correspond with the three and a half Bindus of which the Kubjikā Tantra speaks. See *ante*.

⁵ Entrance to the Sushumnā.

⁶ For another definition see Dhyānabindu Up., where all the Chakras are named. Another derivation is "own abode" (of Shakti).

of six petals placed in the spinal centre of the region at the root of the genitals. On these petals are the letters like lightning: Bam (बं), Bham (भं), Mam (मं), Yam (यं), Ram (रं), Lam (लं). "Water" (Ap) is the Tattva of this Chakra, which is known as the white region of Varuna. The Tāttvik Mandala is in the shape of a crescent moon¹ (Ardhendurūpa-lasitam). The Bija of water (Varuna) is "Vam". This, the Varuna Bija, is seated on a white Makara² with a noose in his hand. Hari (Vishnu) and Rākinī Shakti of furious aspect, showing Her teeth fiercely, are here (vv. 14—18).

Above it, at the centre of the region of the navel, is the lotus Manipūra (Nābhipadma), so called, according to the Gautamīya Tantra, because, owing to the presence of the fiery Tejas, it is lustrous as a gem (Mani).³ It is a lotus of ten petals on which are the letters Dam (डं), Dham (ढं), Nam (णं), Tam (तं), Tham (थं), Dam (दं), Dham (धं), Nam (नं), Pam (पं), Pham (फं). This is the triangular region of the Tejas Tattva. The triangle has three Svastikas. The red Bija of fire, "Ram" is seated on a ram, the carrier of Agni, the Lord of Fire. Here is the old red Rudra smeared with white ashes, and the Shakti Lākinī who as the Devatā of this digestive centre is said to be "fond of animal food, and whose breasts are ruddy with the blood and fat which drop from Her mouth". Lākinī and the other special Shaktis of the centres here named are the Shaktis of the Yogī himself—that is, Shaktis of the Dhātus assigned to

¹ The diagrams or mandalas symbolic of the elements are also given, as here stated, in the first chapter of the Shāradā Tilaka and in the Vishvasāra Tantra, cited at p. 25 of the Prānatoshinī, with the exception that, according to the Vishbasāra Tantra, the Mandala of water is not a crescent, but eight-cornered (Ashtāsra). Different Tantras give different descriptions. See Shāradā, Ch. 1.

² An animal like an alligator. See Plate 3.

³ For another derivation, derived from Samaya worship, see Commentary on the Lalitā-Sahasranāma, vv. 88, 89.

each of his bodily centres, and concentration on this centre may involve the satisfaction of the appetites of this Devatā. The Shaktis of the higher centres are not meat-eaters. From these three centres the gross Virāt, waking body, is evolved (vv. 19—21).

Next above the navel lotus (Nābhipadma) is the Anāhata, in the region of the heart, which is red like a Bandhūka flower, and is so called because it is in this place that Munis or Sages hear that “sound (Anāhata shabda) which comes without the striking of any two things together,” or the “sound” of the Shabdabrahman, which is here the Pulse of Life. For it is here that the Purusha (Jīvātmā) dwells. This lotus is to be distinguished from the Heart Lotus of eight petals, which is represented in the place below it, where in mental worship the Patron Deity (Ishtadevatā) is meditated upon. (See Plate V.) Here is the Tree which grants all desires (Kalpataru) and the jewelled Altar (Manipītha) beneath it. As the Vishvasāra Tantra cited in the Prānatoshini says: “Shabdabrahman is said to be Deva Sadāshiva. That Shabda is said to be in the Anāhatachakra. Anāhata is the great Chakra in the heart of all beings. Omkāra is said to be there in association with the three Gunas.”¹ The Mahāsvachchandra Tantra says:² “The great ones declare that Thy blissful form, O Queen, manifests in Anāhata, and is experienced by the mind invard-turned of the Blessed Ones, whose hairs stand on end and whose eyes weep with joy.” This is a lotus of ten

¹ P. 10.

Shabdabrahmeti tam prāṇa sākshād devah sadāshivah
Anāhateshu chakreshu sa shabdah parikīrttnate
Anāhatam mahāchakram hridaye sarvajantushu
Tatra omkāra ityukto gunatraya-samanvitah.

² Cited by Bhāskararāya's Comm. on Lalitā, v. 121, on the title of the Devi as Nādarūpā; and in v. 218, where she is described as Nādarūpīnī, referring also to Yoginīhridaya Tantra.

petals with the vermilion letters Kam (कं), Kham (खं), Gam (गं), Gham (घं), Ngam (ङं), Cham (चं), Chham (छं), Jam (जं), Jham (झं), Nyam (यं), Tam (टं), Tham (ठं). This is the centre of the Vāyu Tattva. According to v. 22, the region of Vāyu is six-cornered (that is formed by two triangles, of which one is inverted), and its colour that of smoke by reason of its being surrounded by masses of vapour.¹ Its Bīja “ Yam ” is seated on a black antelope which is noted for its fleetness, and is the Vāhana of “ Air ” (Vāyu), with its property of motion. Here are Īsha, the Overlord of the first three Chakras; the Shakti Kākinī garlanded with human bones, whose “ heart is softened by the drinking of nectar ”; and the Shakti in the form of an inverted triangle (Trikona), wherein is the golden Bāna Linga, joyous with a rush of desire ” (Kāmodgamollasita), and the Hamsa as Jivātmā, like “ the steady flame of a lamp in a windless place ” (vv. 22—27). The Ātmā is so described because, just as the flame is undisturbed by the wind, so the Ātmā is in itself unaffected by the motions of the world.²

The seventeenth verse of the Ānanda-Laharī mentions that the Devatās Vashinī and others are to be worshipped in the two last-mentioned Chakras. Vashinī and others are eight in number.³

(1) Vashinī, (2) Kāmeshvarī, (3) Modinī, (4) Vimalā, (5) Arunā, (6) Jayinī, (7) Sarveshvarī, and (8) Kālī or Kaulinī. These are respectively the Presiding Deities of the following eight groups of letters; (1) अ to ञ, 16 letters;

¹ According to the Shāradā, Ch. I (and to the same effect Prapan-chasāra Tantra), the colours of the Bhūtas are as follows: Ākāsha (ether) is transparent (Svachchha); Vāyu (air) is black (Krishna); Agni (fire) is red (Rakta); Ap (water) is white (Sveta); and Prithivī (earth) is yellow (Pīta).

² This steady, still, state is that of the Ātmā as such. See Mandala-brāhmana Up., Brāhmanas II, III.

³ Pandit Ananta Shāstri's Ānanda-Laharī, pp. 47, 48 and translation of same by A. Avalon, “ Wave of Bliss ”.

(2) क to ङ, 5 letters ; (3) च to ञ, 5 letters ; (4) ट to ण, 5 letters ; (5) त to न, 5 letters ; (6) प to म, 5 letters ; (7) य to व, 4 letters ; (8) श to क्ष or ञ, 5 letters.

The other beings in v. 17 of Ānanda-Laharī refer to the twelve Yoginīs, who are (1) Vidyāyoginī, (2) Rechikā, (3) Mochikā, (4) Amritā, (5) Dīpikā, (6) Jnānā, (7) Āpyāyanī, (8) Vyapinī, (9) Medhā, (10) Vyomarūpā, (11) Siddhirūpā, and (12) Lakshmiyoginī.

These twenty Deities (eight Vashinīs and twelve Yoginīs) are to be worshipped in Manipūra and Anāhata centres. In respect of this, the Commentator quotes a verse from the Tāittirīyāranyaka, and gives a description of these Deities, their respective colours, place, and so forth.

At the spinal centre of the region at the base of the throat (Kantha-mūla) is the Vishuddha Chakra or Bhāratīsthāna,¹ with sixteen petals of a smoky purple hue, on which are the sixteen vowels with Bindu thereon—that is, Am (अं), Ām (आं), Im (इं), Īm (ईं), Um (उं), Ūm (ऊं), Rim (ऋं), Rīm (ॠं), Lrim (ऌं), Lrīm (ॡं), Em (एं), Aim (ऐं), Om (ओं), Aum (औं), and the two breathings Am (अः), Ah (अः). According to the Devībhāgavata (VII. 35), the Chakra is so called because the Jīva is made pure (Vishuddha) by seeing the Hamsa. Here is the centre of the white circular Ākāsha or Ether Tattva, the Bija of which is “Ham”. Ākāsha is dressed in white and mounted on a white elephant. Its Mandala is in the form of a circle.² Here is Sadāshiva in his androgyne or Arddhanārīshvara Mūrti, in which half the body is white and the other half gold. Here also is the white Shakti Shākinī, whose form is light (Jyotihsvarūpa). Here, too, is the lunar region, “the gateway of the great

¹ That is, abode of the Devī of speech.

² This is sometimes represented as a circle with a number of dots in it, for, as the Prapanchasāra Tantra says, Ākāsha has innumerable Sushira—that is, Chhidra, or spaces between its substance. It is because of its interstitial character that things exist in space.

Liberation". It is at this place that the Jnānī "sees the three forms of time" (Tri-kāladarshī). As all things are in the Ātmā, the Jnānī who has realized the Ātmā has seen them (vv. 28-31). Above the Vishuddha, at the root of the palate, is a minor Chakra called Lalanā, or in some Tantras Kalā Chakra, which is not mentioned in the works here translated. It is a red lotus with twelve petals bearing the following Vritti or qualities: Shraddhā (faith), Santosha (contentment), Aparādha (sense of error), Dama (self-command), Māna (anger),¹ Sneha (affection),² Shuddhatā- (purity), Arati (detachment), Sambhrama (agitation),³ Ūrmi (appetite).⁴ (*V. post.*)

Before summarising the previous description, it is to be here observed that the Commentator Kālīcharana states the principle of this Yoga to be that that which is grosser is merged into that which is more subtle (Sthulānām sūkshme layah). The grosser are lower in the body than the more subtle. The gross which are in and below the Mūlādhāra or connected with it are—(1) the Prithivī Tanmātra; (2) the Prithivī Mahābhūta; (3) the nostrils with their sense of smell, which is the grossest of the senses of knowledge (Jnānendriya), and which is the quality (Guna) of the Prithivī Tanmātra; and (4) the feet, which are the grossest of the senses of action (Karmendriya), and "which have Prithivī (earth) for their support". Here the nostrils are classified as the grossest of the Jnānendriyas, because therein is the sense which perceives the quality (Guna) of smell of the grossest Tanmātra (Gandha), from which is derived the Prithivī Sthūla Bhūta. Thus the Jnānendriyas have a relation with

¹ This term is generally applied to cases arising between two persons who are attached to one another, as man and wife.

² Usually understood as affection towards those younger or lower than oneself.

³ Through reverence or respect.

⁴ Or it may refer to the six which are technically called ūrmi— that is, hunger, thirst, sorrow, ignorance (moha), decay, and death.

the Tanmātras through their Gunas (qualities), for the perception of which these senses exist. In the case, however, of the senses of action (Karmendriya), no such relation appears to exist between them and the Tanmātras. In the order of successive merging or Laya, the feet occur in the same grade as earth, hands in the same grade as water, anus in the same grade as fire, penis in the same grade as air, and mouth in the same grade as ether; not, apparently, because there is any direct relation between earth and feet, water and hands, fire and anus, and so forth, but because these organs are in the same order of comparative subtlety as earth, water, and fire, and so forth. Hands are supposed to be subtler agents than feet; the anus¹ a subtler agent than the hands; the penis a subtler agent than the anus; and the mouth a subtler agent than the penis. This is also the order in which these agents are situated in the body, the hands coming second because they find their place between the feet and the anus when the arms are given their natural vertical positions. It is to be remembered in this connection that the Tantras here follow the Sāmkhya, and state the scheme of creation as it occurs also in the Purānas, according to which the Jnānendriyas and Karmendriyas and the Tanmātras issue from different aspects of the threefold Ahamkāra. There is a relation between the senses and the Tanmātras in the created Jiva, according to the Vedānta, for the senses are related to the Tanmātras, but the order, in that case, in which the senses occur is different from that given in this work. For, according to the Vedāntik scheme, earth is related to the sense of smell and penis; water to the sense of taste and anus; fire to the sense of sight and feet; air to the sense of touch and hands; and ether to the sense of hearing

¹ At first sight this might appear not to be so, but the importance of the anus is well known to medical experts, its sensitivity having even given rise to what has been called a "Psychology of the anus".

and mouth. Another explanation, seemingly artificial, however, which has been given, is as follows : The feet are associated with " Earth " because the latter alone has the power of support, and the feet rest on it. " Water " is associated with the hands because in drinking water the hand is used. The word Pāni, which means hands, is derived from the root Pā, to drink (Piyate anena iti pāni). " Fire " is associated with the anus because what is eaten is consumed by fire in the stomach, and the residue is passed out through the anus, whereby the body becomes pure. " Air " is associated with the penis because in procreation the Jīvātmā as Prāna Vāyu throws itself out through the penis. And so the Shruti says : " Ātmā itself is reborn in the son " (Atmāvai jāyate putrah). " Ether " is associated with the mouth because by the mouth sound is uttered, which is the Guna (quality) of ether (Ākāsha).

Hitherto we have dealt with the comparatively gross Tattvas. According to this work, the twenty grosser Tattvas are associated (4 × 5) as in the following table :

<i>Centre in which dissolved</i>	<i>Grosser Tattvas</i>
1. Mūlādhara	... Gandha (smell) Tanmātra ; Prithivī Tattva (earth) ; the Jnānendriya of smell ; ¹ the Karmendriya of feet.
2. Svādhishthāna	... Rasa (taste) Tanmātra ; Ap Tattva (water) ; the Jnānendriya of taste ; the Karmendriya of hands.
3. Manipūra	... Rūpa (sight) Tanmātra ; Tejas Tattva (fire) ; the Jnānendriya of sight ; the Karmendriya of anus.
4. Anāhata	... Sparsha (touch) Tanmātra ; Vāyu Tattva (air) ; the Jnānendriya of touch ; the Karmendriya of penis.
5. Vishuddha	... Shabda (sound) Tanmātra ; Ākāsha Tattva (ether) ; the Jnānendriya of hearing ; the Karmendriya of mouth.

¹ The nose is a centre at which sexual excitement may be aroused or subdued. Though the reproductive organ is higher up than the Mūlādhāra the sexual force ultimately proceeds from the latter.

It will be observed that with each of the elements is associated an organ of sensation (Jnānendriya) and action (Karmendriya). In Chapter II of the Prapanchasāra Tantra it is said: "Ether is in the ears, air in the skin, fire in the eye, water in the tongue, and earth in the nostrils." The Karmendriyas are possibly so arranged because the Tattvas of the respective centres in which they are placed are, as above stated, of similar grades of subtlety and grossness. As explained below, each class of Tattvas is dissolved in the next higher class, commencing from the lowest and grossest centre, the Mūlādhāra. So far the Tattvas have been those of the "matter" side of creation.

Progress is next made to the last or Ājnā Chakra, in which are the subtle Tattvas of Mind and Prakriti. The Chakra is so called because it is here that the command (Ājnā) of the Guru is received from above. It is a lotus of two white petals between the eyebrows, on which are the white letters Ham (हं), and Ksham (क्षं). This exhausts the fifty letters. It will have been observed that there are fifty petals and fifty letters in the six Chakras. In the pericarp is the great Mantra "Om". Each Lotus has either two or four more petals than the one immediately below it, and the number of the petals in the Vishuddha Chakra is the sum of the preceding differences. Here are Paramashiva in the form of Hamsa (Hamsa-rūpa), Siddhakālī, the white Hākinī Shakti "elated by draughts of ambrosia," the inverted triangle or Yoni (Trikona), and the Itara Linga, shining like lightning, which is set in it. The three Lingas are thus in the Mūlādhāra, Anāhata, and Ājnā Chakras respectively; for here at these three 'Knots' or Brahma-granthis the force of Māyā Shakti is in great strength. And this is the point at which each of the three groups of Tattvas associated with Fire, Sun, and Moon, converge.' The

¹ V. post.

phrase "opening the doors" refers to passage through these Granthis. Here in the Ājnā is the seat of the subtle Tattvas, Mahat and Prakriti. The former is the Antahkarana with Gunas—namely, Buddhi, Chitta, Ahamkāra and its product Manas (Sasamkalpavikalpaka). Commonly and shortly it is said that Manas is the Tattva of the Ājnā Chakra. As, however, it is the mental centre, it includes all the aspects of mind above stated, and the Prakriti whence they derive, as also the Ātmā in the form of the Pranava (Om) its Bija. Here the Ātmā (Antarātmā) shines lustrous like a flame. The light of this region makes visible all which is between the Mūla and the Brahmaṇḍa. The Yogī by contemplation of this lotus gains further powers (Siddhi), and becomes Advaitāchāravādī (Monist). In connection with this Padma, the text (S. N., v. 36) explains how detachment is gained through the Yoni Mudrā. It is here that the Yogī at the time of death places his Prāna, and then enters the supreme primordial Deva, the Purāna (ancient) Purusha, "who was before the three worlds, and is known by the Vedānta". The same verse describes the method (Prānāropanaprakāra). From the last centre and the causal Prakriti is evolved the subtle body which individually is known as Taijasa, and collectively (that is, the Īshvara aspect) as Hiranyagarbha. The latter term is applied to the manifestation of the Paramātmā in the Antahkarana; as displayed in Prāna it is Sūtrātmā; and when manifested through these two vehicles without differentiation it is known as the Antaryāmin. The Chakras are the bodily centres of the world of differentiated manifestation, with its gross and subtle bodies arising from their causal body, and its threefold planes of consciousness in waking, sleeping, and dreamless slumber.

Above the Ājnā-chakra (vv. 32—39) there are the minor Chakras called Manas and Soma, not mentioned in the texts here translated. The Manas Chakra is a lotus of six petals,

on the petals of which are (that is, which is the seat of) the sensations of hearing, touch, sight, smell, taste, and centrally initiated sensations in dream and hallucination. Above this, again, is the Soma Chakra, a lotus of sixteen petals, with certain Vrittis which are detailed later.¹ In this region are "the house without support" (Nirālambapuri), "where Yogis see the radiant Ishvara," the seven causal bodies (v. 39) which are intermediate aspects of Ādyā Shakti, the white twelve-petalled lotus by the pericarp of the Sahasrāra (vv. 32—39), in which twelve-petalled lotus is the A-ka-tha triangle, which surrounds the jewelled altar (Manipitha) on the isle of gems (Manidvīpa), set in the Ocean of Nectar,² with Bindu above and Nāda below, and the Kāmakalā triangle and the Guru of all, or Paramashiva. Above this, again, in the pericarp, are the Sūrya and Chandra Mandalas, the Parabindu surrounded by the sixteenth and seventeenth digits of the moon circle. In the Chandra Mandala there is a triangle. Above the Moon is Mahāvāyu, and then the Brahmarandhra with Mahāshamkhinī.

The twelve-petalled lotus and that which is connected with it is the special subject of the short book Pādukāpanchaka Stotra here translated, which is a hymn by Shiva in praise of the "Fivefold Footstool", with a commentary by Shri Kālīcharana. The footstools are variously classified as follows: According to the first classification they are— (1) The white twelve-petalled lotus in the pericarp of the Sahasrāra lotus. Here there is (2) the inverted Triangle the abode of Shakti called "A-ka-tha". (3) The region of the altar (Manipitha), on each side of which are Nāda and

¹ *V. post.*

² In mental worship the jewelled altar of the Ishtadevatā is in the eight-petalled lotus below Anāhata (see Plate V). The Isle of Gems is a supreme state of Consciousness, and the Ocean of Nectar is the infinite Consciousness Itself. As to the causal bodies, see "Garland of Letters" or *Studies in the Mantra Shāstra*.

Bindu. The eternal Guru, "white like a mountain of silver," should be meditated upon, as on the Jewelled Altar (Manipītha). (4) The fourth Pādukā is the Hamsa below the Antarātmā; and (5) the Triangle on the Pītha. The differences between this and the second classification are explained in the notes to v. 7 of the Pādukā. According to this latter classification they are counted as follows: (1) The twelve-petalled lotus; (2) the triangle called A-ka-tha; (3) Nāda-Bindu; (4) the Manipītha-Mandala; and (5) the Hamsa, which makes the triangular Kāmakalā. This Triangle, the Supreme Tattva, is formed by the three Bindus which the text calls Chandra (Moon), Sūrya (Sun), and Vahni (Fire) Bindus, which are also known as Prakāsha, Vimarsha,¹ and Mishra Bindu. This is the Hamsa known as the triangular Kāmakalā, the embodiment of Purusha-Prakriti. The former is the Bindu Hamkāra at the apex of the triangle, and the two other Bindus called Visarga or Sa are Prakriti. This Kāmakalā is the Mūla (root) of Mantrā.

The Shabdabrahman with its threefold aspect and energies is represented in the Tantras by this Kāmakalā, which is the abode of Shakti (Abalālayam). This is the Supreme Triangle, which, like all Yonipīthas, is inverted. It may be here noted that Shakti is denoted by a triangle because of its threefold manifestation as Will, Action, and Knowledge (Ichchhā, Kriyā, Jnāna). So, on the material plane, if there are three forces, there is no other way in which they can be brought to interact except in the form of a triangle in which, while they are each separate and distinct from one another, they are yet related to each other and form part of one whole. At the corners of the Triangle there are two Bindus, and at the apex a single Bindu. These are the Bindus of Fire (Vahnibindu), Moon (Chandrabindu),

¹ As to this term see "Mahāmāyā" and Kāmakalāvilāsa in "Tāntrik Texts", Ed. A. Avalon.

and Sun (Sūryabindu).¹ Three Shaktis emanate from these Bindus, denoted by the lines joining the Bindus and thus forming a triangle. These lines are the line of the Shakti Vāmā, the line of the Shakti Jyeshthā, and the line of the Shakti Raudrī. These Shaktis are Volition (Ichchhā) Action (Kriyā), and Cognition (Jnāna). With them are Brahmā, Vishnu, and Rudra, associated with the Gunas, Rajas, Sattva, and Tamas.

The lines of the triangle emanating from the three Bindus or Hamsah are formed by forty-eight letters of the alphabet. The sixteen vowels beginning with A form one line; the sixteen consonants beginning with Ka form the second line; and the following sixteen letters beginning with Tha form the third line. Hence the triangle is known as the A-ka-tha triangle. In the inner three corners of the triangle are the remaining letters Ha, Lla, Ksha. The Yāmala thus speaks of this abode, "I now speak of Kāmakalā," and, proceeding, says: "She is the eternal One who is the three Bindus, the three Shaktis, and the three Forms (Trimūrti)." The Brihat-Shrī-krama, in dealing with Kāmakalā, says: "From the Bindu (that is, the Parabindu) She has assumed the form of letters (Varnāvayavarūpinī)." The Kālī Urdhvāmnāya says: "The threefold Bindu (Tribindu) is the supreme Tattva, and embodies in itself Brahmā, Vishnu, and Shiva."² The triangle which is composed of the letters has emanated from the Bindu. These letters are known as the Mātrikā

¹ The Kāmakalāvīlāsa says: "Bindu-trayamayā tejas-tritayā" (three Bindus and three fires). "Tripurasundarī sits in the Chakra which is composed of Bindus (Bindumayē chakre), Her abode being the lap of Kāmeshvara, whose forehead is adorned by the crescent moon. She has three eyes, which are Sun, Moon, and Fire."

² The Māhesvarī Samhitā says: "Sūrya, Chandra, and Vahni, are the three Bindus; and Brahmā, Vishnu, and Shambhu are the three lines."

Varna. These from the body of Kulakundalinī¹ the Shabda-brahman, being in their Vaikharī state various manifestations of the primal unmanifested "sound" (Avyaktanāda).

They appear as manifested Shabda on the self-division of the Parabindu; for this self-division marks the appearance of the differentiated Prakriti.

The commentary on the Pādukāpanchaka (v. 3) says that the Bindu is Parashakti itself, and its variations are called Bindu, Nāda, and Bija, or Sun, Moon, and Fire; Bindu, the sun, being red, and Nāda, the moon, being white.² These form the Chinmaya or Ānandamayakosha or sheaths of consciousness and bliss (Pādukāpanchaka, v. 3). The two Bindus making the base of the triangle are the Visarga (*ib.*, v. 4). In the Āgamakalpadruma it is said: "Hamkāra is Bindu or Purusha, and Visarga is Sah or Prakriti. Hamsah is the union of the male and female, and the universe is Hamsah." The triangular Kāmakalā is thus formed by Hamsah (*ib.*). The Hamsa-pītha is composed of Mantras (*ib.*, v. 6).

As this subject is of great importance, some further authorities than those referred to in the work here translated are given. In his commentary to v. 124 of the Ṭalitā, in which the Devī is addressed as being in the form of Kāmakalā (Kāmakalārūpā), Bhāskararāya says: "There are three Bindus and the Hārdhakalā."³ Of these Bindus the first is called Kāma, and the Hakārārdha is named Kalā."⁴ He adds that the nature of Kāmakalā is set forth

¹ The Kāmakalāvilāsa says: "Ekapanchāshadaksharātmā" (She is in the form of the 51 letters). See A. Avalon's edition and translation of this text, Vol. 9, "Tāntrik Texts".

² This appears to be in conflict with the previous statement of Rāghava Bhatta, that Bindu is Moon and Nāda the Sun.

³ Also called Hakārārdha—that is, half the letter Ha (ह).

⁴ Bindu-trayam hārdhakalā cha ityatra prathamō binduh kāmā-khyash Charamā kalā cha iti pratyāhāranyāyena kāmakaletyuchyate.

in the Kāmakalāvīlāsa in the verses commencing “ Supreme Shakti (Parā Shakti) is the manifested union of Shiva and Shakti in the form of seed and sprout,” and ending with the lines “ Kāma (means) desire, and Kalā the same. The two Bindus are said to be the Fire and Moon.”¹ Kāma, or creative Will, is both Shiva and Devī, and Kalā is their manifestation. Hence it is called Kāmakalā. This is explained in the Tripurāsiddhānta : “ O, Pārvati, Kalā is the manifestation of Kāmeshvara and Kāmeshvarī. Hence She is known as Kāmakalā.”² Or She is the manifestation (Kalā) of desire (Kāma)³ that is, of Ichchhā. The Kālikā Purāna says : “ Devī is called Kāma because She came to the secret place on the blue peak of the great mountain (Kailāsa) along with Me for the sake of desire (Kāma) : thus Devī is called Kāmā. As She is also the giver or fulfiller of desire, desiring, desirable, beautiful, restoring the body of Kāma (Manmatha) and destroying the body of Kāma, hence She is called Kāmā.”⁴ After Shiva (with whom She is one) had destroyed Kāma, when he sought by the instilment of passion to destroy His Yoga; so She (with whom He is one) afterwards gave a new body to the “Bodiless One ” (Ananga). They destroy the worlds and take them to themselves through the cosmic Yoga path,

¹ Tasyāḥ svarūpam sphutashivashakti-samāgamabījamkurarūpini parā shaktirityārabhya kāmah kamanīyatayā kalā cha dahanenduvigrahaḥ bindū ityantena nirnītam kāmakalāvīlāse tadrūpetyarthaha (*ib.*)

² Kāmāyoh kaleti vā, taduktam, tripurāsiddhānte :
Tasya kāmashvarākhyasya kāmashvaryāḥ cha parvati
Kalākhyā salilā sā cha khyātā kāmakaleti sā.

³ Kāmash chāsau kalārūpā cheti vā.

⁴ Kāmapadamātra-vāchyatāyāḥ Kālipurāne pratipādanāt.
Kāmārtham āgatā yasmān mayā sārddham mahāgirau
Kāmākhyā prochyate devī nīlakūtarahogatā
Kāmadā kāmīnī kāmīyā kāmāntā kāmāngadāyīnī
Kāmānganāshīnī yasmāt kāmākhyā tena kathyate
Iti shadāksharamidam nāma (*ib.*).

and again by Their desire and will (Ichchhā) recreate them. These Bindus and Kalā are referred to in the celebrated Hymn "Waves of Bliss" (Ānandalaharī).¹

This Devī is the great Tripurasundarī. Bhāskara-rāya's Gurū Nrisimbhānandanātha wrote the following verse, on which the disciple commentates: "I hymn Tripurā, the treasure of Kula,² who is red of beauty; Her limbs like unto those of Kāmarāja, who is adored by the three Devatās³ of the three Gunas; who is the desire (or will) of Shiva;⁴ who dwells in the Bindu and who manifests the universe." She is called (says the commentator cited)⁵ Tripurā, as She has three (Tri) Puras (*lit.*, cities), but, here meaning Bindus, angles, lines, syllables, etc. The Kālikā Purāna says: "She has three angles (in the triangular Yoni) as well as three circles (the three Bindus), and her Bhūpura⁶ has three lines. Her Mantra is said to

¹ Mukham bindum kritvā kuchayugam adhas tasya tadadho
Hakārārdham dhyāyet haramahīshi te manmathakalām (v. 19).

(Let him contemplate on the first Bindu as the face of the Devī, and on the other two Bindus as Her two breasts, and below that on the half Ha.) Half Ha is the Yoni, the womb, and origin of all. See Lalitā, v. 206.

² Kulanidhi. In its literal ordinary sense Kula means race or family, but has a number of other meanings: Shakti (Akula is Shiva), the spiritual hierarchy of Gurus, the Mūlādhāra, the doctrine of the Kaula Tāntriks, etc.

³ Vishnu, Brahmā and Rudra of the Sattva, Rajas and Tamas qualities respectively.

⁴ This is the Commentator's meaning of Ekām tām. Ekā—a+i=e. According to the Vishva Dictionary, "A" has among other meanings that of Isha or Shiva, and, according to the Anekārthadhvanimanjarī Lexicon, I=Manmatha—that is, Kāmā, or desire. Ekā is therefore the spouse or Shiva, or Shivakāmā, the desire or will of Shiva.

⁵ Introduction to Lalitā.

⁶ The portion of the Yantra which is of common form and which encloses the particular design in its centre. Reference may, however, also be here made to the three outer lines of the Shrichakra.

be of three syllables,¹ and She has three aspects. The Kundalini energy is also threefold, in order that She may create the three Gods (Brahmā, Vishnu, Rudra). Thus, since She the supreme energy is everywhere triple, She is called Tripurasundarī.”² These syllables are said by the commentator last cited³ to be the three Bijas of the three divisions (of the Panchadashī)—*viz.*, Vāgbhava, Kāmarāja, and Shakti, which according to the Vāmakeshvara Tantra are the Jnānashakti which confers salvation, and the Kriyā and Ichchhā Shaktis.

Three “Pāda” are also spoken of as Tripurā—white, red, and mixed.⁴ Elsewhere, as in the Varāha Purāna, the Devī is said to have assumed three forms—white, red, and black; that is, the Supreme energy endowed with the Sāttvik, Rājasik, and Tāmasik qualities.⁵ The one Shakti becomes three to produce effects.

¹ *V. post.* The Kāma Bija is Klīm. Klīmkāra is Shivakāma. Here Īm means the Kāmakalā in the Turiya state through which Moksha is gained, and hence the meaning of the saying (*ib.*, v. 176) that he who hears the Bija without Ka and La does not reach the place of good actions—that is, he does not go to the region attained by good actions, but to that attainable by knowledge alone (see *ib.*, v. 189, citing Vāmakeshvara Tantra).

² Other instances may be given, such as the Tripurārṇava, which says that the Devī is called Tripurā because She dwells in the three Nādīs (Sushumnā, Pingalā, and Idā; *v. post*) and in Buddhi Manas Chitta (*v. post*).

³ V. 177.

⁴ According to a note of R. Anantakrishnā Shāstri, translator of the Lalitā, p. 218, the three “feet” are explained in another work of Bhāskararāya as follows: White, the pure samvit (Consciousness) untainted by any Upādhis; red, the Parāhanta (Supreme Individuality), the first Vritti (modification) from the Samvit; and the mixed—the above-mentioned as one inseparable modification (the Vritti) of “I”. These are known as the “three feet” (Charana-tritaya), or Indu (white), Agni (red); Ravi (mixed).

⁵ So also the Devī Bhāgavata Pr. says: “The Shāmbhavī is white; Shrividyā, red; and Shyāmā, black.” The Yantra of Shrividyā is the Shrichakra mentioned.

In the Kāmakalā meditation (Dhyāna) the three Bindus and Hārdhakalā are thought of as being the body of the Devī Tripurasundarī. The Commentator on the verse of the Ānandalaharī cited says:¹ “In the fifth sacrifice (Yajna) let the Sādhaka think of his Ātmā as in no wise different from, but as the one only Shiva; and of the subtle thread-like Kundalinī which is all Shaktis, extending from the Ādhāra lotus to Paramashiva. Let him think of the three Bindus as being in Her body (Tripurasundarī), which Bindus indicate Ichchhā, Kriyā, Jnāna—Moon, Fire, and Sun; Rajas, Tamas, Sattva; Brahmā, Rudra, Vishnu; and then let him meditate on the Chitkalā who is Shakti below it.”²

The Bindu which is the “face” indicates Virinchi³ (Brahmā) associated with the Rajas Guna. The two Bindus which are the “breasts,” and upon which meditation should be done in the heart, indicate Hari⁴ (Vishnu) and Hara⁵ (Rudra) associated with the Sattva and Tamas Gunas. Below them meditate in the Yoni upon the subtle Chitkalā, which indicates all three Gunas, and which is all these three Devatās.⁶ The meditation given in the Yoginī Tantra is as

¹ Shankarāchāryagranthāvalī (Vol. II), ed. Shri Prasanna Kumāra Shāstrī. The editor's notes are based on the Commentary of Achyutānanda Svāmī.

² Atha panchamayāge abhedabuddhyā ātmānam shivarūpam ekātmanam vibhāvya ādhārāt paramashivāntam sūtrarūpām sūkshmām kundalinīm sarvashaktirūpām vibhāvya sattvarajastamogunasūchakam brahmavishnushivashaktyātmakam sūryāgnichandrarūpam bindutrāyam tasyā ange vibhāvya adhash chitkalām dhyāyet (Comm. to v. 19).

³ That is, He who creates, from *Vi+rich*.

⁴ He who takes away or destroys (harati) all grief and sin.

⁵ The same.

⁶ Mukhanḥ bindum kritvā rajogunasūchakam virinchyātmakam bindum mukham kritvā, tasyādho hridayasthāne sattvatamogunasūchakam hariharātmakam bindudvayam kuchayugam kritvā, tasyādhah yonigunatrāyasūchikām hariharavirinchyātmikām sūkshmām chitkalām hakārār-dham kritvā yonyantargata-trikonākritim kritvā dhyāyet (*ib.*).

follows: "Think of three Bindus above Kalā, and then that from these a young girl sixteen years old springs forth, shining with the light of millions of rising suns, illuminating every quarter of the firmament. Think of Her body from crown to throat as springing from the upper Bindu, and that her body from throat to middle, with its two breasts and three belly lines of beauty (Trivalī), arise from the two lower Bindus. Then imagine that the rest of Her body from genitals to feet is born from Kāma. Thus formed, She is adorned with all manner of ornaments and dress, and is adored by Brahmā, Īsha, and Vishnu. Then let the Sādhaka think of his own body as such Kāmakalā."¹ The Shritattvārṇava says: "The glorious men who worship in that body in Sāmarasya² are freed from the waves of poison in the untraversable sea of the world (Samsāra)."¹

To the same effect are the Tāntrik works the Shrīkrama³ and Bhāvachūdāmani⁴ cited in the Commentary to the Ānandalaharī. The first says: "Of the three Bindus, O Mistress of the Devas, let him contemplate the first as the mouth and in the heart the two Bindus as the two breasts. Then let him meditate upon the subtle Kalā Hakārārdha in

¹ See p. 199, *et seq.*, Nityapūjapaddhati, by Jagannamohana Tarkālamkāra.

² That is equal, feeling; or being one with; union of Shiva and Shakti.

³ Tathā cha Shrīkrame :

Bindutrāyasya deveshi prathamam devi vaktrakam
Bindudvayam stanadvandvam hridi sthāne niyojayet.
Hakārārdham kalām sūksham yonimadhye vichintayet.

⁴ Taduktam Bhāvachūdāmanau :

Mukham binduvadākāram
Tadadhah kuchayugmakam
Tadadhashcha hakārārdham
Suparishkritamandalam.

The third line of this verse is also printed Tadadhah sapaarārdham cha. But this means the same thing. Sapara is Hakāra, as Ha follows Sa. For further Dhyānas and mode of meditation, see p. 199 of the Nityapūjapaddhati of Jagannamohana Tarkālamkāra.

the Yoni." And the second says: "The face in the form of Bindu, and below twin breasts, and below them the beautiful form of the Hakārārdha." The three Devatās Brahmā, Vishnu, and Rudra, with their Shaktis, are said to take birth from the letters A, U, M, of the Omkāra or Pranava.¹ Ma, as the Prapanchasāra Tantra² says, is the Sun or Ātmā among the letters, for it is Bindu. From each of these ten Kalās arise.

Verse 8 of the first work translated says that in the Mūlādhāra centre there is the Triangle (Trikona) known as Traipura, which is an adjective of Tripura. It is so called because of the presence of the Devī Tripurā within the Ka inside the triangle. This Ka is the chief letter of the Kāma Bija, and Kam³ is the Bija of Kāminī, the aspect of Tripurasundarī in the Mūlādhāra. Here also, as the same verse says, there are the three lines Vāmā, Jyeshthā, and Raudrī and, as the Shatchakra-vivriti adds, Ichchhā, Jnāna, and Kriyā.⁴ Thus the Traipura Trikona is the gross or Sthūla aspect of that subtle (Sūkshma) Shakti which is below the Sahasrāra, and is called Kāmakalā. It is to this Kāminī that in worship the essence of Japa (Tejorūpajapa) is offered, the external Japa being offered to the Devata worshipped in order that the Sādhaka may retain the fruits of his worship.⁵ There are also two other Lingas and

¹ Phetkārīnī Tantra, Ch. I:

Tebhya eva samutpannā varnā ye vishnu-shūlinoh
Mūrtayah shaktisamyuktā uchyante tāh kramena tu.

And so also Vishvasāra Tantra (see Prānatoshinī, 10):

Shivo brāhmā tathā vishnuronkkāre cha pratishthitāh
Akārash cha bhaved brāhmā ukārah sachchidātmakah
Makāro rudra ityukta iti tasyārthakalpanā.

² Ch. III.

³ Nityapūjāpaddhati, p. 80, by Jaganmohana Tarkālamkāra.

⁴ See p. 117, Vol. II, of Tāntrik Texts, where that Commentary is printed.

⁵ Nityapūjāpaddhati, *loc. cit.*

Trikonas at the Anāhata and Ājnā centres, which are two of the Knots or Granthis, and which are so called because Māya is strong at these points of obstruction, at which each of the three groups converge. The Traipura Trikona is that, however, in the Mūlādhāra which is the grosser correspondence of the Kāmākālā, which is the root (Mūla) of all Mantras below the Sahasrāra, and which, again, is the correspondence in Jīva of the Tribindu of Īshvara.

Before, however, dealing in detail with the Sahasrāra, the reader will find it convenient to refer to the tables on pp. 141 and 142, which summarises some of the details above given up to and including the Sahasrāra.

In the description of the Chakras given in this work, no mention is made of the moral and other qualities and things (Vritti) which are associated with the Lotus in other books, such as the Adhyātmaviveka,¹ commencing with the root-lotus and ending with the Soma Chakra. Thus, the Vrittis, Prashraya, Avishvāsa, Avajnā, Mūrçhā, Sarva nāsha, Krūratā,² are assigned to Svādhishthāna; Lajjā, Pishunatā, Īrshā, Trishnā, Sushupti, Vishāda, Kashāya, Moha, Ghrinā, Bhaya,³ to the Manipūra; Āshā, Chintā, Cheshtā, Mamatā, Dambha, Vikalatā, Ahamkāra, Viveka, Lolatā, Kapatatā, Vitarka, Ānutāpa⁴; Kripā, Mriduta, Dhairya, Vairāgya, Dhriti, Sampat, Hāsya, Romāncha, Vinaya, Dhyāna, Susthiratā, Gāmbhīrya, Udyama, Akshobha,

¹ Quoted in the Dīpikā to v. 7 of the Hāmsopanishad.

² Credulity, suspicion, disdain, delusion (or disinclination), false knowledge (*lit.*, destruction of everything which false knowledge leads to), pitilessness.

³ Shame, treachery, jealousy, desire, supineness, sadness, worldliness, ignorance, aversion (or disgust), fear.

⁴ Hope, care or anxiety, endeavour, mineness (resulting in attachment), arrogance or hypocrisy, sense of languor, egoism or self-conceit, discrimination, covetousness, duplicity, indecision, regret.

Audārya, Ekāgratā,¹ to the secret Somachakra; and so forth. In the Mūlādhāra, which has been described as the “source of a massive pleasurable æsthesia,” there are the four forms of bliss already mentioned; in the Vishuddha the seven subtle “tones,” Nishāda, Rishaba, Gāndhāra, Shadja, Madhyama, Dhaivata, Panchama; certain Bījas, Hum, Phat, Vaushat, Vashat, Svadhā, Svāhā, Namah; in the eight petal “venom,” and in the sixteenth “nectar”;² and in the petals and pericarp of the Ājnā the three Gunas and in the former the Bījas, Ham and Ksham; and in the six-petalled Manas Chakra above the Ājnā are Shabdajnāna, Sparshajnāna, Rūpajnāna, Āghrānopaiabdhi, Rasopabhoga and Svapna, with their opposites, denoting the sensations of the sensorium—hearing, touch, sight, smell, taste, and centrally initiated sensations in dream and hallucination. It is stated that particular Vrittis are assigned to a particular lotus, because of a connection between such Vritti and the operation of the Shaktis of the Tattva at the centre to which it is assigned. That they exist at any particular Chakra is said to be shown by their disappearance when Kundalī ascends through the Chakra. Thus the bad Vrittis of the lower Chakras pass away in the Yogī who raises Kundalī above them.

Moral qualities (Vritti) appear in some of the lower Chakras in the secret twelve-petalled lotus called the Lalanā (and in some Tantras Kalā) Chakra, situate above the Vishuddha, at the root of the palate (Tālumūla), as also in the sixteen-petalled lotus above the Manas Chakra, and

¹ Mercy, gentleness, patience or composure, dispassion, constancy, prosperity, (spiritual) cheerfulness, rapture or thrill, humility or sense of propriety, meditateness, quietude or restfulness, gravity (of demeanour), enterprise or effort, emotionlessness (being undisturbed by emotion), magnanimity, concentration.

² Both were extracted at the churning of the ocean, and, as so spoken of, represent the destructive and upbuilding forces of the world.

known as the Soma Chakra. It is noteworthy that the Vritti of the two lower Chakras (Svādhishthāna and Manipūra) are all bad ; those of the Anāhata centre are mixed,¹ those of the Lalanā Chakra are predominantly good, and those of the Soma Chakra wholly so ; thus indicative of an advance as we proceed from the lower to the higher centres, and this must be so as the Jīva approaches or lives in his higher principles. In the twelve-petalled white lotus in the pericarp of the Sahasrāra is the abode of Shakti, called the Kāmakalā, already described.

Between Ājnā and Sahasrāra, at the seat of the Kāraṇa Sharīra of Jīva, are the Varnāvalirupā Viloma Shaktis, descending from Unmanī to Bindu. Just as in the Īshvara or cosmic creation there are seven creative Shaktis from Sakala Parameshvara to Bindu ; and in the microcosmic or Jīva creation seven creative Shaktis from Kundalinī, who is in the Mūlādhāra, to Bindu, both of which belong to what is called the Anuloma order :² so in the region between the Ājnā Chakra and Sahasrāra, which is the seat of the causal body (Kāraṇa Sharīra) of Jīva, there are seven Shaktis,³ which, commencing with the lowest, are Bindu (which is in Īshvara Tattva), Bodhinī, Nāda, Mahānāda or Nādānta (in Sadākhyā Tattva), Vyāpikā, Samanī (in Shakti Tattva), and Unmanī (in Shiva Tattva). Though these latter Shaktis have a cosmic creative aspect, they are not here co-extensive with and present a different aspect, from the latter. They

¹ *E.g.*, with Dambha (arrogance), Lolatā (covetousness), Kapatatā (duplicity), we find Āshā (hope), Cheshtā (endeavour), Viveka (discrimination).

² That is, the ordinary as opposed to the reversed (viloma) order. Thus, to read the alphabet as A to Z is anumola ; to read it backwards, Z to A, is viloma. In the above matter, therefore anuloma is evolution (srishti) or the forward movement, and viloma (nivritti) the path of return.

³ See Garland of Letters or Studies in Mantra Shāstra, Chapter on "Causal Shaktis of the Pranava".

CHAKRA	SITUATION	NUMBER OF PETALS	LETTERS ON SAME	REGNANT TATTVA AND ITS QUALITIES	COLOUR OF TATTVA
Mulādhāra	Spinal centre of region below genitals	4	va, sha, sha, sa	Prithivi; cohesion, stimulating sense of smell	Yellow
Svādhishtāna	Spinal centre of region above the genitals	6	ba, bha, ma, ya, ra, la	Ap; contraction, stimulating sense of taste	White
Manipūra	Spinal centre of region of the navel	10	da, dha, na, ta, tha, da, dha, na, pā, pha	Tejas; expansion, producing heat and stimulating sight-sense of colour and form	Red
Anāhata	Spinal centre of region of the heart	12	ka, kha, ga, gha, nga, cha, chha, ja, jha, nya, ta, tha	Vāyu; general movement, stimulating sense of touch	Smoky
Vishuddha	Spinal centre of region of the throat	16	the vowels a, ā, i, ī, u, ū, ri, rī, lri, lri, e, ai, o, au, an, ah	Ākāsha; space-giving, stimulating sense of hearing	White
Ājnā	Centre of region between the eyebrows	2	ha and ksha	Manas (mental faculties)	...

Above the Ājnā is the causal region and the Lotus of a thousand petals, with all the letters, wherein is the abode of the Supreme Bindu Parashiva.

SHAPE OF MANDALA	BIJA AND ITS VAHANA (CARRIER)	DEVATĀ AND ITS VAHANA	SHAKTI OF THE DHĀTU	LINGA AND YONI	OTHER TATTVAS HERE DISSOLVED
Square	Lang on the Airāvata elephant	Brahmā on Hamsa	Dākini	Svayambhu and Traipura Trikona	Gandha (smell) Tattva ; smell (organ of sensation) ; feet (organ of action)
Crescent	Vang on Makara	Vishnu on Garuda	Rakini	...	Rasa (taste) Tattva ; taste (organ of sensation) ; hand (organ of action)
Triangle	Rang on a ram	Rudra on a bull	Lākini	...	Rūpa (form & colour ; sight) Tattva ; sight (organ of sensation) ; anus (organ of action)
Six-pointed hexagon	Yang on an antelope	Īshā	Kākini	Bāna and Trikona	Sparsha (touch and feel) Tattva ; touch (organ of sensation) ; penis (organ of action)
Circle	Hang on a white elephant	Sādāshiva	Shākini	...	Shabda (sound) Tattva ; hearing (organ of sensation) ; mouth (organ of action)
...	Om	Shambhu	Hākini	Itara and Trikona	Mahat, the Sūkshma Prakriti called Hiranyagarbha (v. 52)

are not co-extensive, because the last-mentioned Shaktis are, as here mentioned, Shaktis of the Jīva. Hamsa, Jīva or Kundalī is but an infinitesimal part of the Parabindu. The latter is in the Sahasrāra, or thousand-petalled lotus, the abode of Īshvara, who is Shiva-Shakti and is the seat of the aggregate Kundalī or Jīva. And hence it is said that all the letters are here twentyfold ($50 \times 20 = 1,000$). In the Sahasrāra are Parabindu the supreme Nirvāna Shakti, Nirvāna Kalā, Amākalā,¹ and the fire of Nibodhikā. In the Parabindu is the empty void (Shūnya) which is the supreme Nirguna Shiva.

Another difference is to be found in the aspect of the Shaktis. Whilst the cosmic creative Shaktis are looking outwards and forwards (Unmukhī), the Shaktis above the Ājnā, are, in Yoga, looking backwards towards dissolution. The Īshvara of the Sahasrāra is not then the creative aspect of Īshvara. There He is in the Nirvāna mood, and the Shaktis leading up to Nirvāna Shakti are “upward moving” that is, liberating Shaktis of the Jīva.

These seven states or aspects of Bindumayaparashakti (S. N., v. 40) leading up to Unmanī, which are described in this and other Tāntrik books, are called causal forms (Kāranarūpa). The commentary to the Lalitā² apparently enumerates eight, but this seems to be due to a mistake, Shakti and Vyāpikā being regarded as distinct Shaktis instead of differing names for the third of this series of Shaktis.

Below Visarga (which is the upper part of the Brahma-raṅdhra, in the situation of the fontenelle) and the exit of Shamkhinī Nāḍī is the Supreme White (or, as some call it, variegated) Lotus of a thousand petals (S. N., vv. 40—49) known as the Sahasrāra, on which are all the letters of the Sanskrit alphabet, omitting according to some the cerebral

¹ See Garland of Letters, Chapter on “Kalās of the Shaktis”.

² V. 121, Lalitā-Sahasranāma.

Lakāra, and according to others Ksha. These are repeated twenty times to make the 1,000, and are read from beginning to end (Anuloma), going round the Lotus from right to left. Here is Mahāvāyu and the Chandramandala, in which is the Supreme Bindu (O), “ which is served in secret by all the Devas ”. Bindu implies Guna, but it also means the void of space, and in its application to the Supreme Light, which is formless, is symbolical of its decaylessness. The subtle Shūnya (Void), which is the Ātmā of all being (Sarvātmā), is spoken of in S. N., vv. 42—49. Here in the region of the Supreme Lotus is the Guru, the Supreme Shiva Himself. Hence the Shaivas call it Shivasthāna, the abode of bliss where the Ātmā is realised. Here, too, is the Supreme Nirvāna Shakti, the Shakti in the Parabindu, and the Mother of all the three worlds. He who has truly and fully known the Sahasrā is not reborn in the Samsāra, for he has by such knowledge broken all the bonds which held him to it. His earthly stay is limited to the working out of the Karma already commenced and not exhausted. He is the possessor of all Siddhi, is liberated though living (Jīvanmukta), and attains bodiless liberation (Moksha), or Videha Kaivalya, on the dissolution of his physical body.

In the fourteenth verse and commentary thereon of the Ānandalaharī the Deity in the Sahasrāra is described.¹

“ She is above all the Tattvas. Every one of the six centres represents a Tattva. Every Tattva has a definite number of rays. The six centres, or Chakras, are divided into three groups. Each of these groups has a knot or apex where converge the Chakras that constitute that group. The names of the groups are derived from those of the Presiding Deities. The following table clearly puts the above :

¹ See Pandit R. Ananta Shāstri's Ānandalaharī, p. 42 *et seq.* The passage within quotation marks is taken from that work.

See “ Wave of Bliss,” by A. Avalon.

No.	NAME OF CHAKRA	NAME OF TATTVA	NO. OF RAYS OF TATTVA	NAME OF GROUP	NAME OF CONVERGING POINT	REMARKS
1 2	Mūlādhāra Svādhish- thāna	Bhū Agni	56 } 62 }	Agni Khanda	Rudra- granthi	In Sahasrāra the rays are numberless, eternal and unlimited by space.
3 4	Manipūra Anāhata	Apas Vāyu	52 } 54 }	Sūrya	Vishnu- granthi	There is another Chandra here whose rays are countless and over-shining.
5 6	Vishuddhi Ājnā	Ākāsha Manas	72 } 64 }	Chandra	Brahma- granthi	
			360			

“ Lakshmidhara quotes the Taittirīyāranyaka in support of his commentary, from which we have taken the notes above given. The extracts which he makes from ‘ Bhairava Yāmala ’ are very valuable. In discoursing about Chandra, Shiva addresses (vv. 1—17, Chandrajnānavidyāprākaraṇa) Pārvati, his consort, thus :

“ ‘ Welcome, O Beauty of the three worlds, welcome is Thy question. This knowledge (which I am about to disclose) is the secret of secrets, and I have not imparted it to anyone till now. (But I shall now tell thee the grand secret. Listen, then, with attention :) ’

“ ‘ Shrīchakra (in the Sahasrāra) is the form of Parāshakti. In the middle of this Chakra is a place called Baindava, where She, who is above all Tattvas, rests united with Her Lord Sadāshiva. O Supreme One, the whole Cosmos is a Shrīchakra formed of the twenty-five Tattvas—5 elements +5 Tanmātras+10 Indriyas+Mind+Māyā, Shuddhavidyā Mahesha, and Sadāshiva.’ Just as it is in Sahasrāra, so

¹ Māyā to Sadāshiva are the Shiva Tattvas described in “ Garland of Letters ”.

cosmically, also, Baindava is above all Tattvas. Devī, the cause of the creation, protection, and destruction, of the universe, rests there ever united with Sadāshiva, who as well is above all Tattvas and ever-shining. Uncountable are the rays that issue forth from Her body; O good one, they emanate in thousands, lakhs—nay, crores. But for this light there would be no light at all in the universe. . . 360 of these rays illumine the world in the form of Fire, Sun, and Moon. These 360 rays are made up as follows: Agni (Fire) 118, Sun 106, Moon 136. O Shankari, these three luminaries enlighten the macrocosm as well as the microcosm, and give rise to the calculation of time—the Sun for the day, the Moon for the night, Agni (Fire) occupying a mean position between the two.’¹

“Hence they constitute (or are called) Kāla (time), and the 360 days (rays) make a year. The Veda says: ‘The year itself is a form of the Lord. The Lord of time, the Maker of the world, first created Marīchi (rays), etc., the Munis, the protectors of the world. Everything has come to exist by the command of Parameshvarī.’

“Dindima takes a quite different view of this verse. He interprets it as meaning that, having already described the Antaryāga (inner worship), the author recommends here the worship of the Āvarana Devatās *i.e.*, Deities residing in each of the Chakras or centres without propitiating whom it is impossible for the practitioner to lead the Kundalini through these Chakras. He enumerates all the 360 Deities and describes the mode of worshipping each of them.

“There are other commentators who understand the 360 rays esoterically, and connect the same with the 360 days of the year, and also with the human body. Every commentator quotes the Taittirīyāranyaka, first chapter, to

¹ See “Wave of Bliss,” ed. A. Avalon.

support his views. Thus it seems that Taittiriyāranyaka contains much esoteric matter for the mystic to digest. The first chapter of the Āranyaka referred to is chanted in worshipping the Sun. It is called Ārunam because it treats of Arunā (red-coloured Devī)."¹

An Indian physician and Sanskritist has expressed the opinion that better anatomy is given in the Tantras than in the purely medical works of the Hindus.² It is easier, however, to give a statement of the present and ancient physiology than to correlate them. Indeed, this is for the present a difficult matter. In the first place, the material as regards the latter is insufficiently available and known to us, and those native scholars and Sādhakas (now-a-days, probably not numerous) who are acquainted with the subject are not conversant with Western physiology, with which it is to be compared. It is, further, possible to be practically acquainted with this Yoga without knowing its physiological relations. Working in what is an unexplored field, I can only here put forward, on the lines of the Text and such information as I have gathered, explanations and suggestions which must in some cases be of a tentative character, in the hope that they may be followed up and tested by others.

It is clear that the Merudanda is the vertebral column, which as the axis of the body is supposed to bear the same relation to it as does Mount Meru to the earth. It extends from the Mūla (root) or Mūlādhāra to the neck. It and the connected upper tracts, spinal bulb, cerebellum, and the like, contain what has been described as the central system of spinal nerves (Nādi) and cranial nerves (Shiro-nādi).

¹ Pp. 42—45 of Pandit Ananta Shāstri's Ānandalaharī.

² Dr. B. D. Basu, of the Indian Medical Service, in his Prize Essay on the Hindu System of Medicine, published in the *Guy's Hospital Gazette* (1889), cited in Vol. XVI, "Sacred Books of the Hindus," by Professor Benoy Kumar Sarkar.

The Sushumnā, which is undoubtedly a Nādī within the vertebral column, and as such is well described by the books as the principal of all the Nādīs, runs along the length of the Merudanda, as does the spinal cord of Western physiology, if we include therewith the *filum terminale*. If we include the *filum*, and take the Kanda to be between the anus and penis, it starts from practically the same (sacro-coccygeal) region, the Mūlādhāra, and is spoken of as extending to the region of the Brahmaṛandhra,¹ or to a point below the twelve-petalled lotus (v. 1)—that is, at a spot below but close to the Sahasrāra, or cerebellum, where the nerve Chitrinī also ends. The position of the Kanda is that stated in this work (v. 1). It is to be noted, however, that according to the Hathayogapradīpikā the Kanda is higher up, between the penis and the navel.² The place of the union of Sushumnā and Kanda is known as the “Knot” (Granthisthāna), and the petals of the Mūla lotus are on four sides of this (v. 4). It is in this Sushumnā (whatever for the moment we take it to be) that there are the centres of Prāna Shakti or vital power which are called Chakras or Lotuses. The spinal cord ends blindly in the *filum terminale*, and is apparently closed there. The Sushumnā is said to be closed at its base, called the “gate of Brahman” (Brahmadvāra), until, by Yoga, Kundalī makes its way through it. The highest of the six centres called Chakra in the Sushumnā is the Ājnā, a position which corresponds frontally with the space between the eyebrows (Bhrūmadhya), and at the back with the pineal gland, the pituitary body, and the top of the cerebellum. Close by it is the Chakra called Lalanā, and in some Tantras Kalā Chakra which is situate at the root of—that is, just above—

¹ Sammohana Tantra, II, 7, or, according to the Tripurāsārasamuchchaya, cited in v. 1, from the head to the Ādhāra.

² V. post.

the palate (Tālumūla). Its position as well as the nature of the Ājnā would indicate that it is slightly below the latter.¹ The Sushumnā passes into the ventricles of the brain, as does the spinal cord, which enters the fourth ventricle.

Above the Lalanā are the Ājnā Chakra with its two lobes and the Manas Chakra with its six lobes, which it has been suggested are represented in the physical body by the Cerebellum and Sensorium respectively. The Soma Chakra above this, with its sixteen "petals", has been said to comprise the centres in the middle of the Cerebrum above the Sensorium. Lastly, the thousand-petalled lotus Sahasrāra corresponds to the upper Cerebrum of the physical body, with its cortical convolutions, which will be suggested to the reader on an examination of the Plate VIII, here given of that centre. Just as all powers exist in the seat of voluntary action, so it is said that all the fifty "letters" which are distributed throughout the spinal centres of the Sushumnā exist here in multiplied form—that is, 50×20 . The nectar-rayed moon² is possibly the under part of the brain, the convolutions or lobes of which, resembling half-moons, are called Chandrakalā, and the mystic mount Kailāsa is undoubtedly the upper brain. The ventricle connected with the spinal cord is also semi-lunar in shape.

As above stated, there is no doubt that the Sushumnā is situated in the spinal column, and it has been said that it represents the central canal. It is probable that its general position is that of the central canal. But a query may be raised if it is meant that the canal alone is the Sushumnā. For the latter Nādī, according to this work,

¹ And not, as I wrote in the Introduction to the first edition of Mahānirvāna Tantra, p. lxii, above it. On further consideration, I think the position as stated in the text is correct, though in any case the two are very close together.

² See Shiva-Samhitā, II, 6.

contains within it two others—namely, Vajrinī and Chitrinī. There is thus a threefold division. It has been suggested that the Sushumnā when not considered with its inner Nādīs as a collective unit, but as distinguished from them, is the white nervous matter of the spinal cord, Vajrinī the grey matter, and Chitrinī the central canal, the inner Nādī of which is known as the Brahmanādī, and, in the Shiva-samhitā, Brahmarandhra.¹ But as against such suggestion it is to be noted that v. 2 of this work describes Chitrinī as being as fine as a spider's thread (Lūtā-tantūpameyā), and the grey matter cannot be so described, but is a gross thing. We must therefore discard this suggestion, and hold to the opinion either that the central canal is the Sushumnā or that the latter is in the canal, and that within or part of it are two still more subtle and imperceptible channels of energy, called Vajrinī and Chitrinī. I incline to the latter view. The true nature of the Chitrinī Nādī is said in v. 3 to be pure intelligence (Shuddha-bodha-svabhāvā) as a force of Consciousness. As v. 1 says, the three form one, but considered separately they are distinct. They are threefold in the sense that Sushumnā, "who is tremulous like a woman in passion," is as a whole composed of "Sun," "Moon," and "Fire," and the three Gunas. It is noteworthy in this connection that the Kshurikā Upanishad,² which speaks of the Sushumnā, directs the Sādhaka "to get into the white and very subtle Nādī, and to drive Prānavāyu through it." These three, Sushumnā, Vajrinī, and Chitrinī, and the central canal, or Brahmanādī, through which, in the Yoga here described, Kundalinī, passes, are all, in any case, part of the

¹ Ch. II, v. 18.

² Ed. Ānandāshrama Series XXIX, p. 145. Prāna does not here mean gross breath, but that which in the respiratory centres appears as such and which appears in other forms in other functions and parts of the body.

spinal cord. And, as the Shivasamhitā and all other Yoga works say, the rest of the body is dependent on Sushumnā, as being the chief spinal representative of the central nervous system. There seems also to be some ground to hold that the Nādīs, Idā and Pingalā, or “moon” and “sun,” are the left and right sympathetic cords respectively on each side of the “fiery” Sushumnā. It is to be noted that, according to one and a common notion reproduced in this work, these Nādīs, which are described as being pale and ruddy respectively (v. 1), do not lie merely on one side of the cord, but cross it alternating from one side to the other (see v. 1), thus forming with the Sushumnā and the two petals of the Ājnā Chakra the figure of the Caduceus of Mercury, which according to some represents them. Elsewhere (v. 1), however, it is said that they are shaped like bows. That is, one is united with Sushumnā and connected with the left scrotum. It goes up to a position near the left shoulder, bending as it passes the heart, crosses over to the right shoulder, and then proceeds to the right nostril. Similarly, the other Nādī connected with the right scrotum passes to the left nostril. It has been suggested to me that Idā and Pingalā are blood-vessels representing the Inferior Vena Cava and Aorta. But the works and the Yoga process itself indicate not arteries, but nerves. Idā and Pingalā when they reach the space between the eyebrows make with the Sushumnā a plaited threefold knot called Trivenī and proceed to the nostrils. This, it has been said, is the spot in the medulla where the sympathetic cords join together or whence they take their origin.

There remains to be considered the position of the Chakras. Though this work speaks of six, there are, according to some, others. This is stated by Vishvanātha in his Shatchakra-Vivriti. Thus we have mentioned Lalanā, Manas, and Soma Chakras. The six here given are the

principal ones. Indeed, a very long list exists of Chakras or Ādhāras, as some call them. In a modern Sanskrit work called “Advaitamārtanda” the author¹ gives twenty, numbering them as follows: (1) *Ādhāra*, (2) Kuladīpa, (3) Vajra or 'Yajna, (4) *Svādhishthāna*, (5) Raudra, (6) Karāla, (7) Gahvara, (8) Vidyāprada, (9) Trimukha, (10) Tripada, (11) Kāladandaka, (12) Ukāra, (13) Kāladvāra, (14) Karam-gaka, (15) Dīpaka, (16) Ānandalalitā, (17) *Manipūrika*, (18) Nākula, (19) Kālabhedana, (20) Mahotsāha. Then for no apparent reason, many others are given without numbers, a circumstance, as well as defective printing, which makes it difficult in some cases to say whether the Sanskrit should be read as one word or two.² They are apparently Parama, Pādūkam, Padam (or Pādakampadam), Kalpajāla, Poshaka, Lolama, Nādāvarta, Triputa, Kamkālaka, Putabhedana, Mahāgranthivirākā, Bandhajvalana (printed as Bandhe-jvalana), *Anāhata*, Yantraputa (printed Yatra), Vyomachakra, Bodhana, Dhruva, Kalākandalaka, Kraunchābherundavibhava, Dāmara, Kulaphithaka, Kulakolāhala, Hālavarta, Mahadbhaya, Ghorābhairava, *Vishuddhi*, Kantham, Uttamam (*quære* Vishuddhikantham or Kanthamuttamam), Pūrnakam, *Ājnā*, Kākaputtam, Shringātam, Kāmarūpa, Pūrnagiri, Mahāvyoma, Shaktirūpa. But, as the author says, in the Vedas (that is, Yogachūdamanī, Yogashikha Upanishads, and others) we read of only six Chakras—namely, those italicised in the above list, and described in

¹ Brahmananda Svāmī, a native of Palghat, in the Madras Presidency, late Guru of H. H. the late Maharaja of Kashmir. The work is printed at Jummo.

² I am not sure that the author himself was aware of this in all cases. He may have been quoting himself from some lists without other knowledge on the subject. The list has, to my eyes, in some respects an uncritical aspect—*e.g.*, apart from bracketed notes in the text, Kāmarūpa and Pūrnagiri are Pīthas, the others, Jālandhara and Auddiyāna, not being mentioned. The last quotation he makes draws a distinction between the Chakras and Ādhāras.

the works here translated—and so it is said: “How can there be any Siddhi for a man who knows not the six Adhvās, the sixteen Ādhāras, the three Lingas and the five (elements) the first of which is Ether?”¹

I have already pointed out that the positions of the Chakras generally correspond to spinal centres of the anatomical divisions of the vertebræ into five regions, and it has been stated that the Padmas or Chakras correspond with various plexuses which exist in the body surrounding those regions. Various suggestions have been here made. The Author of the work cited² identifies (commencing with the Mūlādhāra and going upwards) the Chakras with the sacral, prostatic, epigastric, cardiac, laryngeal (or pharyngeal), and cavernos plexuses, and the Sahasrāra with the Medulla. In passing it may be noted that the last suggestion cannot in any event be correct. It is apparently based on verse 120 of chapter V of the Shiva Samhitā.³ But this work does not in my opinion support the suggestion. Elsewhere the Author cited rightly identifies Mount Kailāsa with the Sahasrāra, which is undoubtedly the upper cerebrum. The anatomical position of the Medulla is below that assigned to the Ājnā Chakra. Professor Sarkar's work contains some valuable appendices by Dr. Brojendra-nath Seal on, amongst others, Hindu ideas concerning plant

¹ The six Adhvās are Varna, Pada, Kalā, Tattva, Bhuvana and Mantra. The sixteen Ādhāras are named in the commentary to verse 33 of the text, the elements are also described in the text. The three Lingas are Svayambhu, Vānā and Itara also dealt with in the text.

² “The Positive Background of Hindu Sociology,” by Professor Benoy Kumar Sarkar.

³ P. 54 of the translation of Srīshā Chandra Vasu, to which I refer because the author cited does so. The rendering, however, does not do justice to the text, and liberties have been taken with it. Thus, a large portion has been omitted without word or warning, and at p. 14 it is said, that Kundalinī is “of the form of electricity”. There is no warrant for this in the text, and Kundalinī is not, according to the Shāstra, mere electricity.

and animal life, physiology, and biology, including accounts of the nervous system in Charaka and in the Tantras.¹ After pointing out that the cerebo-spinal axis with the connected sympathetic system contains a number of ganglionic centres and plexuses (Chakras, Padmas), from which nerves (Nādi, Shirā, and Dhamaṇī) radiate over the head, trunk, and limbs, the latter says, as regards the ganglionic centres and plexuses consisting the sympathetic spinal system :

“ Beginning with the lower extremity, the centres and plexuses of the connected spinal and sympathetic systems may be described as follows :

“(1) The Ādhāra Chakra, the sacro-coccygeal plexus with four branches, nine Angulis (about six inches and a half) below the solar plexus (Kanda, Brahmagranti); the source of a massive pleasurable æsthesia; voluminous organic sensations of repose. An inch and a half above it, and the same distance below the membrum virile (Mehana), is a minor centre called the Agni-sikhā. (2) The Svādhishthāna Chakra, the sacral plexus, with six branches (Dalāni—petals) concerned in the excitation of sexual feelings, with the accompaniments of lassitude, stupor, cruelty, suspicion, contempt.² (3) The Nābhikanda (corresponding to the solar plexus, Bhānubhavanam), which forms the great junction of the right and left sympathetic chains (Pingalā and Idā) with the cerebro-spinal axis. Connected with this is the Manipūra, the lumbar plexus, with connected sympathetic

¹ Both the work of Professor Sarkar and the Appendices of Dr. Seal are of interest and value, and gather together a considerable number of facts of importance on Indian Geography, Ethnology, Mineralogy, Zoology, Botany and Hindu Physiology, Mechanics, and Acoustics. These Appendices have since been republished separately as a work entitled “ Positive Sciences of the Hindus ”.

² These and other Vrittis, as they are called, are enumerated in the Introduction to my first edition of the Mahānirvāna Tantra. (Translation.)

nerves, the ten branches¹ of which are concerned in the production of sleep and thirst, and the expressions of passions like jealousy, shame, fear, stupefaction. (4) The Anāhata Chakra, possibly the cardiac plexus of the sympathetic chain with twelve branches, connected with the heart, the seat of the egoistic sentiments, hope, anxiety, doubt, remorse, conceit, egoism, etc. (5) The Bhāratīsthāna,² the junction of the spinal cord with the medulla oblongata, which, by means of nerves like the pneumogastric, etc., regulate the larynx and other organs of articulation. (6) The Lalanā Chakra, opposite the uvula, which has twelve leaves (or lobes), supposed to be the tract affected in the production of ego-altruistic sentiments and affections, like self-regard, pride, affection, grief, regret, respect, reverence, contentment, etc. (7) The sensorimotor tract, comprising two Chakras: (a) the Ājnā Chakra (*lit.*, the circle of command over movements) with its two lobes (the cerebellum); and (b) the Manas Chakra, the sensorium, with its six lobes (five special sensory for peripherally initiated sensations, and one common sensory for centrally initiated sensations, as in dreams and hallucinations). The Ājnāvahā Nādīs, efferent or motor nerves, communicate motor impulses to the periphery from this Ājnā Chakra, this centre of command over movements; and the afferent or sensory nerves of the special senses, in pairs, the Gandhavahā Nādī (olfactory sensory), the Rūpavahā Nādī (optic), the Shabdavahā Nādī (auditory), the Rasavahā Nādī (gustatory), and the Sparshavahā Nādī (tactile), come from the periphery (the peripheral organs of the special senses) to this Manaschakra, the sensory tract at the base of the brain. The Manaschakra also receives the Manovahā Nādī, a generic name for the channels

¹ That is, petals.

² This is a name for the Vishuddha Chakra as abode of the Goddess of Speech (Bhāratī).

along which centrally initiated presentations (as in dreaming or hallucination) come to the sixth lobe of the Manas Chakra. (8) The Soma Chakra, a sixteen-lobed ganglion, comprising the centres in the middle of the cerebrum, above the sensorium; the seat of the altruistic sentiments and volitional control—*e.g.*, compassion, gentleness, patience, renunciation, meditateness, gravity, earnestness, resolution, determination, magnanimity, etc. And lastly, (9) the Sahasrāra Chakra, thousand-lobed, the upper cerebrum with its lobes and convolutions, the special and highest seat of the Jīva, the soul.”¹

Then, dealing with the cerebro-spinal axis and the heart, and their respective relations to the conscious life, the Author cited says :

“Vijnānabhikshu, in the passage just quoted, identifies the Manovahā Nādī (vehicle of consciousness) with the cerebro-spinal axis and its ramifications, and compares the figure to an inverted gourd with a thousand-branched stem hanging down. The Sushumnā, the central passage of the spinal cord, is the stem of this gourd (or a single branch). The writers on the Yoga (including the authors of the various Tāntrik systems), use the term somewhat differently. On this view, the Manovahā Nādī is the channel of the communication of the Jīva (soul) with the Manas Chakra (sensorium) at the base of the brain. The sensory currents are brought to the sensory ganglia along afferent nerves of the special senses. But this is not sufficient for them to rise to the level of discriminative consciousness. A communication must now be established between the Jīva (in the Sahasrāra Chakra, upper cerebrum) and the sensory currents received at the sensorium, and this is done by means of the

¹ The author cited refers to the Jnāna Samkalinī Tantra, Samhitā-ratnākara. and for functions of Ajnāvahā Nādī and Manovahā Nādī to Shankara Mishra's Upaskāra.

Manovahā Nādī. When sensations are centrally initiated, as in dreams and hallucinations, a special Nādī (Svapnavahā Nādī), which appears to be only a branch of the Manovahā Nādī, serves as the channel of communication from the Jīva (soul) to the sensorium. In the same way, the Ājnāvahā Nādī brings down the messages of the Soul from the Sahasrāra (upper cerebrum) to the Ājnā Chakra (motor tract at the base of the brain), messages which are thence carried farther down, along efferent nerves, to various parts of the periphery. I may add that the special sensory nerves, together with the Manovahā Nādī, are sometimes generally termed Jnānavahā Nādī—*lit.*, channel of presentative knowledge. There is no difficulty so far. The Manovahā Nādī and the Ājnāvahā Nādī connect the sensori-motor tract at the base of the brain (Manas Chakra and Ājnā Chakra) with the highest (and special) seat of the soul (Jīva) in the upper cerebrum (Sahasrāra), the one being the channel for carrying up the sensory and the other for bringing down the motor messages. But efforts of the will (Ājnā, Prayatna) are conscious presentations, and the Manovahā Nādī must therefore co-operate with the Ājnāvahā in producing the consciousness of effort. Indeed, attention, the characteristic function of Manas, by which it raises sense-presentations to the level of discriminative consciousness, implies effort (Prayatna) on the part of the soul (Ātmā, Jīva), an effort of which we are conscious through the channel of the Manovahā Nādī. But how to explain the presentation of effort in the motor nerves? Shankara Mishra, the author of the Upaskāra on Kanāda's Sūtras, argues that the Nādīs (even the volitional or motor nerves) are themselves sensitive, and their affections are conveyed to the sensorium by means of the nerves of the (inner) sense of touch (which are interspersed in minute fibrillæ among them). The consciousness of effort, then, in any motor nerve, whether Ājnāvahā (volitional

motor) or Prānavahā (automatic motor), depends on the tactile nerves or nerves of organic sensation) mixed up with it. Thus the assimilation of food and drink by the automatic activity of the Prānas implies an (automatic) effort (Prayatna) accompanied by a vague organic consciousness, which is due to the fact that minute fibres of the inner touch-sense are interspersed with the machinery of the automatic nerves (the Prānavahā Nādīs)."

To a certain extent the localizations here made must be tentative. It must, for instance, be a matter of opinion whether the throat centre corresponds with the carotid, laryngeal, or pharyngeal, or all three; whether the navel centre corresponds with the epigastric, solar, or lumbar, the Ājnā with the cavernous plexus, pineal gland, pituitary body, cerebellum, and so forth. For all that is known to the contrary each centre may have more than one of such correspondences. All that can be said with any degree of certainty is that the four centres, above the Mūlādhāra, which is the seat of the presiding energy, have relation to the genito-excretory, digestive, cardiac, and respiratory functions, and that the two upper centres (Ājnā and Sahasrāra) denote various forms of cerebral activity, ending in the *Repose of pure Consciousness*. The uncertainty which prevails as regards some of those matters is indicated in the Text itself, which shows that on various of the subjects here debated differing opinions have been expressed as individual constructions of statements to be found in the Tantras and other Shāstras.

There are, however, if I read them correctly, statements in the above-cited accounts with which, though not uncommonly accepted, I disagree. It is said, for instance, that the Ādhāra Chakra is the sacro-coccygeal plexus, and that the Svādhishthāna is the sacral plexus, and so forth. This work, however, not to mention others, makes it plain

that the Chakras are in the Sushumnā. Verse 1 speaks of the “Lotuses inside the Meru (spinal column); and as the Sushumnā supports these (that is, the lotuses) She must needs be within the Meru.” This is said in answer to those who, on the strength of a passage in the *Tantrachūdāmani*, erroneously suppose that Sushumnā is outside the Meru. In the same way the Commentator refutes the error of those who, relying on the *Nigamatattvasāra*, suppose that not only Sushumnā, but Idā, and Pingalā, are inside the Meru. Verse 2 says that inside Vajrā (which is itself within Sushumnā) is Chitrinī, on which the lotuses are strung as it were gems, and who like a spider’s thread pierces all the lotuses which are within the backbone. The Author in the same place combats the view, based on the *Kalpa Sūtra*, that the lotuses are within Chitrinī. These lotuses are in the Sushumnā; and as Chitrinī is within the latter, she pierces but does not contain them. Some confusion is raised by the statement in v. 51, that the lotuses are in or on the Brahmanādī. But by this is meant appertaining to this Nādī, for they are in Sushumnā, of which the Brahmanādī is the central channel. The commentator Vishvanātha, quoting from the *Māyā Tantra*, says that all the six lotuses are attached to the Chitrinī Nādī (*Chitrinī-grathitam*). One conclusion emerges clearly from all this namely, that the Lotuses are in the vertebral column in Sushumnā, and not in the nerve plexuses which surround it. There in the spinal column they exist as extremely subtle vital centres of Prānashakti and centres of consciousness. In this connection I may cite an extract from an article on the “Physical Errors of Hinduism,”¹ for which I am indebted to Professor Sarkar’s work: “It would indeed excite the surprise of our readers to hear that the Hindus, who would not even touch a dead body, much

¹ Published in Vol. XI, pp. 436—440, of the *Calcutta Review*.

less dissect it, should possess any anatomical knowledge at all. . . . It is the Tantras that furnish us with some extraordinary pieces of information concerning the human body. . . . But of all the Hindu Shāstras extant, the Tantras lie in the greatest obscurity. . . . The Tāntrik theory, on which the well-known Yoga called 'Shatchakrabheda' is founded, supposes the existence of six main internal organs, called Chakras or Padmas, all bearing a special resemblance to that famous flower, the lotus. These are placed one above the other, and connected by three imaginary chains, the emblems of the Ganges, the Yamunā, and the Saraswatī. . . . Such is the obstinacy with which the Hindus adhere to these erroneous notions, that, even when we show them by actual dissection the non-existence of the imaginary Chakras in the human body, they will rather have recourse to excuses revolting to common sense than acknowledge the evidence of their own eyes. They say, with a shamelessness unparalleled, that these Padmas exist as long as a man lives, but disappear the moment he dies." ¹ This, however, is nevertheless quite correct, for conscious and vital centres cannot exist in a body when the organism which they hold together dies. A contrary conclusion might indeed be described as "shameless" stupidity.²

The Author of the work from which this citation is made says that, though these Chakras cannot be satisfactorily identified, the Tāntriks must nevertheless have obtained their knowledge of them by dissection. By this he must refer to the physical regions which correspond on the gross plane to, and are governed by, the Chakras proper,

¹ "Physical Errors of Hinduism," *Calcutta Review*, Vol XI, pp. 486—440.

² This reminds one of the story of a materialistic doctor who said he had done hundreds of *post-mortem* examinations, but had never yet discovered the trace of a soul.

which as subtle, vital, and conscious centres in the spinal cord are invisible to any but a Yogī's vision,¹ existing when the body is alive and disappearing when vitality (Prāna) leaves the body as part of the Lingasharīra.

It is a mistake, therefore, in my opinion, to identify the Chakras with the physical plexuses mentioned. These latter are things of the gross body, whereas the Chakras are extremely subtle vital centres of various Tāttvik operations. In a sense we can connect with these subtle centres the gross bodily parts visible to the eyes as plexuses and ganglia. But to connect or correlate and to identify are different things. Indian thought and the Sanskrit language, which is its expression, have a peculiarly penetrative and comprehensive quality which enables one to explain many ideas for which, except by paraphrase, there is no equivalent meaning in English. It is by the Power or Shakti of the Ātmā or Consciousness that the body exists. It is the collective Prāna which holds it together as an individual human unit, just as it supports the different Principles and Elements (Tattva) of which it is composed. These Tattvas, though they pervade the body, have yet various special centres of operation. These centres, as one might otherwise suppose, lie along the axis, and are the Sūkshma Rūpa, or subtle forms of that which exists in gross form (Sthūla Rūpa) in the physical body which is gathered around it. They are manifestations of Prānashakti or Vital Force. In other words, from an objective standpoint the subtle centres, or Chakras, vitalize and control the gross bodily tracts which are indicated by the various regions of the vertebral column and

¹ So it is said: Tāni vastūni tanmātrādīni pratyakshavishayāni (Such things as the Tanmātra and others are subject to immediate perception by Yogins only). A Yogī "sees" the Chakras with his mental eye (Ājnā). In the case of others they are the matter of inference (Anumāna).

the ganglia, plexuses, nerves, arteries, and organs, situate in these respective regions. It is only therefore (if at all) in the sense of being the gross outer representatives of the spinal centres that we can connect the plexuses and so forth with the Chakras spoken of in the Yoga books. In this sense only the whole tract, which extends from the subtle centre to the periphery, with its corresponding bodily elements, may be regarded as the Chakra. As the gross and subtle are thus connected, mental operation on the one will affect the other. Certain forces are concentrated in these Chakras, and therefore and by reference to their function they are regarded as separate and independent centres. There are thus six subtle centres in the cord with grosser embodiments within the cord itself, with still grosser sheaths in the region pervaded by the sympathetics Idā and Pingalā, and other Nādīs. Out of all this and the gross compounded elements of the body are fashioned the organs of life, the vital heart of which is the subtle Chakra by which they are vivified and controlled. The subtle aspects of the six centres according to Tāntrik doctrine must not be overlooked whilst attention is paid to the gross or physiological aspect of the body. As previously and in the Commentary to the thirty-fifth verse of the Ānandalahari explained, there are six Devas—*viz.*, Shambhu, Sadāshiva, Ishvara, Vishnu, Rudra, Brahmā—whose abodes are the six Lokas or regions: *viz.*, Maharloka, Tapoloka, Janaloka, Svarloka, Bhuvanloka, and Bhūloka (the Earth). It is these Divinities who are the forms of Consciousness presiding over the Shatchakra. In other words, Consciousness (Chit), as the ultimate experiencing principle, pervades and is at base all being. Every cell of the body has a consciousness of its own. The various organic parts of the body which the cells build have not only particular cell-consciousness, but the consciousness of the particular organic part

which is other than the mere collectivity of the consciousness of its units. Thus there may be an abdominal consciousness. And the consciousness of such bodily region is its Devatā—that is, that aspect of Chit which is associated with and informs that region. Lastly, the organism as a whole has its consciousness, which is the individual Jīva. Then there is the subtle form or body of these Devatās, in the shape of Mind—supersensible “matter” (Tanmātra); and sensible “matter”—namely, ether, air, fire, water earth, with their centres at the Ājnā, Vishuddha, Anāhata, Manipūra, Svādhishtāna and Mūlādhāra. Of these six Tattvas, not only the gross human body, but the vast macrocosm, is composed. The six Chakras are therefore the divine subtle centres of the corresponding physical and psychical sheaths. The seventh or supreme centre of Consciousness is Paramashiva, whose abode is Satyaloka, the Cosmic aspect of the Sahasrāra in the human body. The Supreme, therefore, descends through its manifestations from the subtle to the gross as the six Devas and Shaktis in their six abodes in the world-axis, and as the six centres in the body-axis or spinal column. The special operation of each of the Tattvas is located at its individual centre in the microcosm. But, notwithstanding all such subtle and gross transformations of and by Kula-Kundalinī, She ever remains in Her Brahman or Svarūpa aspect the One, Sat, Chit, and Ananda, as is realized by the Yogī when drawing the Devī from Her world-abode in the earth centre (Mūlādhāra) he unites Her with Paramashiva in the Sahasrāra in that blissful union which is the Supreme Love (Ānanda).

In a similar manner other statements as regards these Chakras should be dealt with, as, for instance, those connected with the existence of the “Petals”, the number of which in each 'case has been said to be determined by

characteristics of the gross region which the particular Chakra governs. The centres are said to be composed of petals designated by certain letters. Professor Sarkar¹ expresses the opinion that these petals point to either the nerves which go to form a ganglion or plexus, or the nerves distributed from such ganglion or plexus. I have been told that the disposition of the Nādīs at the particular Chakra in question determines the number of its petals.² In the five lower Chakras their characteristics are displayed in the number and position of the Nādīs or by the lobes and sensory and motor tracts of the higher portions of the cerebro-spinal system. As I have already explained, the Chakra is not to be identified with the physical ganglia and plexuses, though it is connected with, and in a gross sense represented by, them. The lotuses with these petals are within the Sushumnā and they are there represented as blooming upon the passage through them of Kundalī. The letters are on the petals.

The letters in the six Chakras are fifty in number—namely, the letters of the Sanskrit alphabet less Ksha, according to the Kamkālamālinī Tantra cited in v. 40, or the second or cerebral La (*ib.*). All these letters multiplied by 20 exist potentially in the Sahasrāra, where they therefore number 1,000, giving that Lotus its name. There are, on the other hand, 72,000 Nādīs which rise from the Kanda. Further, that these letters in the Chakras are not gross things is shown by vv. 28 and 29, which say that the vowels of the Vishuddha are visible to the enlightened mind (Dīptabuddhi) only—that is, the Buddhi which is free of impurity resulting

¹ *Op. cit.*, p. 292.

² See my *Mahānirvāna Tantra* (first Edition), p. lvii. My reference there to the lotus as a plexus of Nādīs is to the gross sheath of the subtle centre,³ which gross sheath is said to contain the determinant, though in another sense it is the effect, of the characteristics of the subtle centre.

from worldly pursuits, as the effect of the constant practice of Yoga. Verse 19 and other verses speak of the letters there mentioned as being coloured. Each object of perception, whether gross or subtle, has an aspect which corresponds to each of the senses. It is for this reason that the Tantra correlates sound, form and colour. Sound produces form, and form is associated with colour. Kundalī is a form of the Supreme Shakti who maintains all breathing creatures. She is the source from which all sound or energy, whether as ideas or speech, manifests. That sound or Mātrikā when uttered in human speech assumes the form of letters and prose and verse, which is made of their combinations. And sound (Shabda) has its meaning—that is, the objects denoted by the ideas which are expressed by sound or words. By the impulse of Ichchhā Shakti acting through the Prānavāyu (vital force) of the Ātmā is produced in the Mūlādhāra the sound power called Parā, which in its ascending movement through other Chakras takes on other characteristics and names (Pashyantī and Madhyamā), and when uttered by the mouth appears as Vaikharī in the form of the spoken letters which are the gross aspect of the sound in the Chakras themselves (see vv. 10 and 11). Letters when spoken are, then, the manifested aspect in gross speech of the subtle energy of the Shabdabrahman as Kundalī. The same energy which produces these letters manifesting as Mantras produces the gross universe. In the Chakras is subtle Shabda in its states as Parā, Pashyantī, or Madhyamā Shakti, which when translated to the vocal organ assumes the audible sound form (Dhvani) which is any particular letter. Particular forms of energy of Kundalī are said to be resident at particular Chakras, all such energies existing in magnified form in the Sahasrāra. Each manifested letter is a Mantra, and a Mantra is the body of a Devatā. There are therefore as many Devatās in a Chakra as there are petals which are

surrounding (Āvarana) Devatās or Shaktis of the Devatā of the Chakra and the subtle element of which He is the presiding Consciousness. Thus, Brahmā is the presiding Consciousness of the Mūlādhāra lotus, indicated by the Bindu of the Bīja La (Lam), which is the body of the earth Devatā; and around and associated with these are the subtle forms of the Mantras, which constitute the petals and the bodies of associated energies. The whole human body is in fact a Mantra, and is composed of Mantras. These sound powers vitalize, regulate, and control, the corresponding gross manifestations in the regions surrounding them.

Why, however, particular letters are assigned to particular Chakras is the next question. Why, for instance, should Ha be in the Ājnā and La in the Mūlādhāra? It is true that in some places in the Tantras certain letters are assigned to particular elements. Thus, there are certain letters which are called Vāyava Varna, or letters pertaining to the Vāyu Tattva; but an examination of the case on this basis fails to account for the position of the letters as letters which are assigned to one element may be found in a Chakra the predominant Tattva of which is some other element. It has been said that in the utterance of particular letters the centres at which they are situated are brought into play, and that this is the solution of the question why those particular letters were at their particular centre. A probable solution is that given by me in my "Shakti and Shākta".¹ Apart from this one can only say that it is either Svabhāva or the nature of the thing, which in that case is as little susceptible of ultimate explanation as the disposition in the body of the gross organs themselves; or the arrangement may be an artificial one for the purpose of meditation, in which case no further explanation is necessary.

¹ Third Edition. See Chapter on Kundaliyoga.

The four Bhāvas, or states of sound, in the human body are so called as being states in which sound or movement is produced or becomes, evolving from Parā Shakti in the body of Īshvara to the gross Vaikharī Shakti in the body of Jīva. As already stated, in the bodily aspect (Adhyātmā) the Kāraṇa Bindu resides in the Mūlādhāra centre, and is there known as the Shakti Pinda¹ or Kundalinī.² Kundalī is a name for Shabdabrahman in human bodies. The Āchārya, speaking of Kundalinī, says: "There is a Shakti called Kundalinī who is ever engaged in the work of creating the universe. He who has known Her never again enters the mother's womb as a child or suffers old age." That is, he no longer enters the Samsāra of world of transmigration.³ This Kāraṇa Bindu exists in a non-differentiated condition.⁴

The body of Kundalī is composed of the fifty letters or sound-powers. Just as there is an apparent evolution⁵

¹ She is so called because all the Shaktis are collected or "rolled into one mass" in Her. Here is the Kendra (centre) of all the Shaktis. The Svachchhanda as also the Shāradā say :

Pindam Kundalinī-shaktih
Padam hamsah prakīrtitah
Rūpam bindur iti khyatam
Rūpātītas tu chinmayah.

[Kundalinī Shakti is Pinda ; Hamsah is Pada ; Bindu is Rūpa, but Chinmaya (Chit) is formless.] The first, as potentiality of all manifested power, is in the Mūlādhāra Chakra: the second, as Jīvātmā, is in Anāhata, where the heart beats, the life-pulse. Bindu, the causal form body, as Supreme Shakti, is in Ājnā, and the formless Consciousness passing through Bindu Tattva manifesting as Hamsa, and again resting as Kundalinī, is in the Brahmaṇḍa (see Tikā of first Samketa of Yoginīhrīdaya Tantra).

² Adhyātmantu kāraṇabinduh shaktipindakundalyādishabdavāchyō mūlādhāraṣṭhah (Bhāskararāya, Comm. Lalitā, v. 132).

³ " Shaktih kundalinīti vishvajananavyāpārabaddhodyamām
Jnātvā ittham na punar vishanti jananīgarbhe 'rbhakatvam
narāh " ityādirītyāchāryair vyavahritah (ib.).

⁴ So'yam avibhāgāvasthah kāraṇabinduh (ib.).

⁵ Vikāra or Vikṛiti is something which is really changed, as curd from milk. The former is a Vikṛiti of the latter. Vivarta is apparent

in the cosmic body of Īshvara, represented in the seven states preceding from Sakala Parameshvara to Bindu, so there is a similar development in the human body in Kundalī who is the Īshvarī, therein. There are evolved the following states, corresponding with the cosmic development—*viz.*, Shakti, Dhvani, Nāda, Nirodhikā, Ardhendu, Bindu. These are all states of Kundalī Herself in the Mūlādhāra, and are known as Parā sound. Each one of the letters composing the body of Kundalī exists in four states as Parā Shakti, or in the succeeding states of sound, Pashyantī, Madhyamā, and Vaikharī, to which reference is later made. The first is a state of undifferentiated sound, which exists in the body of Īshvara; the second and third as existing in the body of Jīva are stages towards that complete manifestation of differentiated sound in human speech which is called Vaikharī Bhāva. In the cosmic aspect these four states are Avyakta, Īshvara, Hiranyagarbha, and Virāt. The Arthasrishti (object creation) of Kundalinī are the Kalās, which arise from the letters such as the Rudra and Vishnu Mūrtis and their Shaktis, the Kāmas and Ganeshas and their Shaktis, and the like. In the Sakala Parameshvara or Shabdabrahman in bodies—that is, Kundalinī Shakti—the latter is called Chit Shakti or Shakti simply, “when Sattva enters”—a state known as the Paramākāshāvasthā. When She into whom Sattva has entered is next “pierced” by Rajas, She is called Dhvani, which is the Aksharāvasthā. When She is again “pierced” by Tamas, she is called Nāda. This is the Avyaktāvasthā, the Avyakta Nāda which is the Parabindu. Again, She in whom Tamas abounds is, as Rāghava Bhatta says, called Nirodhikā; She in whom Sattva abounds is

but unreal change, such as the appearance of what was and is a rope as a snake. The Vedāntasāra thus musically defines the two terms :

Satattvato 'nyathāprathā vikāra ityudīritah
 Atattvato 'nyathāprathā vivarta ityudāhritah.

called Ardhendu ; and the combination of the two (Ichchhā and Jnāna) in which Rajas as Kriyā Shakti works is called Bindu. Thus it has been said : “ Drawn by the force of Ichchhā Shakti (will), illumined by Jnāna Shakti (knowledge), Shakti the Lord appearing as male creates (Kriyā Shakti, or action).”

When the Kārana Bindu “ sprouts ” in order to create the three (Bindu, Nāda, and Bija) there arises that unmanifested Brahman-word or Sound called the Shabdabrahman (Sound Brahman).¹ It is said : “ From the differentiation of the Kārana Bindu arises the unmanifested ‘ Sound ’ which is called Shabdabrahman by those learned in Shruti.”² It is this Shabdabrahman which is the immediate cause of the universe, which is sound and movement manifesting as idea and language. This sound, which is one with the Kārana Bindu, and is therefore all-pervading, yet first appears in man’s body in the Mūlādhāra. “ It is said in the Mūlādhāra in the body the ‘ air ’ (Prānavāyu) first appears. That ‘ air ’ acted upon by the effort of a person desiring to speak, manifests the all-pervading Shabdabrahman.”³ The Shabdabrahman which is in the form of the Kārana Bindu when it

¹ Ayam eva cha yadā kāryabindvādītrāyajananonmukho bhidyate taddashāyām avyaktah shabdabrahmābhidheyo ravah tatrotpadyate (*ib.*).

When this (Kārana-bindu) inclines to produce the three Bindus the first of which is Kāryabindu and bursts or divides itself (Bhidyate, then at that stage there arises the indistinct (Avyakta) sound (Rava) which is called Shabdabrahman.

² Tadapyuktam :

Bindos tasmād bhidyamānād avyaktātmā ravo 'bhavat,
Sa ravah shrutisampannaih shabdabrahmeti giyate (*ib.*).

So it has been said :—From the bursting Bindu there arises the indistinct sound which is called Shabdabrahman by those versed in Shruti.

³ So'yam ravah kāranabindutādātmyāpannatvāt sarvagato'pi vyanjakayatnasamskritapavanavashāt prāninām mūlādhāra eva abhivyajyate. Taduktam :

Dehe'pi mūlādhāre'smin samudeti samīranah,
Vivakshorichchhayotthena prayatnena susamskritah.
Sa vyanjayati tatraiva shabdabrahmāpi sarvagam (*ib.*).

This sound again being one with the Kāranabindu and, therefore, everywhere, manifests itself in the Mūlādhāra of animals, being led

remains motionless (Nishpanda) in its own place (that is, in Kundalī, who is Herself in the Mūlādhāra) is called Parā Shakti or speech. The same Shabdabrahman manifested by the same "air" proceeding as far as the navel, united with the Manas, possessing the nature of the manifested Kārya Bindu with general (Sāmānyaspanda) motion, is named Pashyantī speech.¹ Pashyantī, which is described as Jnānātmaka and Bindvātmaka (in the nature of Chit and Bindu), extends from the Mūlādhāra to the navel, or, according to some accounts, the Svādishthāna.

Next, the Shabdabrahman manifested by the same "air" proceeding as far as the heart, united with the Buddhi, possessing the nature of the manifested Nāda and endowed with special motion (Visheshaspanda) is called Madhyamā speech.² This is Hiranyagarbha sound, extending from the region of Pashyantī to the heart. Next,³ the same

there by the air purified by the effort made by the maker of the sound. So it is said:—In the body also in the Mūlādhāra air arises; this (air) is purified by the effort and will of the person wishing to speak and manifests the Shabda which is everywhere.

¹ Tad idam kāranabindvātmakam abhivyaktam shabdabrahmasvapratishthatayā nishpandam tadeva cha parā vāg ityuchyate. Atha tadeva nābhiparyantamāgachchhatā tena pavanenābhivyaktam vimarsharūpena manasā yuktam sāmānyaspandaprakāsharūpakārya-bindumayam sat pashyantī vāg uchyate (*ib.*).

This evolved Shabda-brahman which is one with the Kāranabindu when it is in itself and vibrationless (motionless) is called Parā Vāk; when that again is, by the same air going up to the navel, further evolved and united with mind, which is Vimarsha then it becomes Kāryabindu slightly vibrating and manifest. It is there called Pashyantī Vāk.

² Atha tad eva shabdabrahma tenaiva vāyunā hridayaparyantamabhivyajyamānam nishchayātmikayā buddhyā yuktam visheshaspandaprakāsharūpanādamayam sat madhyamāvāgityuchyate (*ib.*).

Thereafter the same Shabdabrahman as it is led by the same air to the heart is in a state of manifestation and united with Buddhi which never errs and becomes possessed of Nāda whose vibration is perceptible. It is called Madhyamā Vāk.

³ Atha tad eva vadanaparyantam tenaiva vāyunā kanthādisthāneshvabhivyajyamānam akārādivarnarūpam parashrotrā-grahanayogayam spastataraprakāsharūpabijātmakam sat vaikharī vāg uchyate (*ib.*).

Shabdabrahman manifested by the same air proceeding as far as the mouth, developed in the throat, etc., articulated and capable of being heard by the ears of others, possessing the nature of the manifested Bija with quite distinct articulate (Spashtatara) motion, is called Vaikharī speech.¹ This is the Virāt state of sound, so called because it “comes out”.

This matter is thus explained by the Āchārya : “That sound which first arises in the Mūlādhāra is called Parā; next Pashyantī; next, when it goes as far as the heart and is joined to the Buddhi, it is called ‘Madhyamā’.” This name is derived from the fact that She abides “in the midst”. She is neither like Pashyantī nor does She proceed outward like Vaikharī, with articulation fully developed. But She is in the middle between these two.

The full manifestation is Vaikharī of the man wishing to cry out. In this way articulated sound is produced by air.² The Nityā Tantra also says : “The Parā form rises in the Mūlādhāra produced by ‘air’; the same ‘air’ rising upwards, manifested in the Svādhishthāna, attains the

Thereafter the same (Shabdabrahman) when led by the same air to the mouth is in a state of manifestation, in the throat and other places and becomes capable of hearing by others, being more manifest as the letters A and others. It is then called Vaikharī Vāk.

¹ That is, Shabda in its physical form. Bhāskara-rāya, in the commentary to the same verse (132) of the Lalitā, gives the following derivations: Vi=much; khara=hard. According to the Saubhāgya Sudhodaya, Vai=certainly; kha=cavity (of the ear); ra=to go or enter. But according to the Yoga Shāstras, the Devī who is in the form of Vaikharī (Vaikharīrūpā) is so called because she was produced by the Prāna called Vikhara.

² Taduktamāchāryaih :

Mūlādhārāt prathamam udito yash cha bhāvah parākhyah,
Pashchāt pashyanty atha hridayago buddhiyug madhyamākhyah,
Vaktre vaikhary atha rurudishor asya jantoh sushumnā,
Baddhas tasmāt bhavati pavanapriritā varnasamjnā (Bhāskara-
rāya, *op. cit.*).

So it has been said by the great teacher (Shamkara : Prapanchasāra II. 44) :—When the child wishes to cry the first state of sound attached

Pashyantī' state. The same slowly rising upwards and manifested in the Anāhata united with the understanding (Buddhi), is Madhyamā. Again rising upwards, and appearing in the Vishuddha, it issues from the throat as Vaikharī."² As the Yogakundalī Upanishad³ says: "That Vāk (power of speech) which sprouts in Parā gives forth leaves in Pashyantī, buds forth in Madhyamā, and blossoms in Vaikharī. By reversing the above order sound is absorbed. Whosoever realizes the great Lord of Speech (Vāk) the undifferentiated illuminating Self is unaffected by any word, be it what it may."

Thus, though there are four kinds of speech, gross-minded men (Manushyāh sthūladrishah)⁴ who do not

to the Sushumnā as it arises in the Mūlādhāra is called Parā, driven (upward) by air, it next becomes Pashyantī and in the heart united with Buddhi it gets the name of Madhyamā and in the mouth it becomes Vaikharī and from this arise the letters of the alphabet.

¹ Bhāskararāya cites Her other name, Uttīrnā (risen up) and the Saubhāgya-Sudhodaya, which says: "As She sees all in Herself, and as She rises (Uttīrnā) above the path of action, this Mother is called Pashyantī and Uttīrnā."

² Nityātantre'pi :

Mūlādhāre samutpannah parākhyo nādasambhavaḥ.
 Sa evordhvam tayā nītaḥ svādhishthāne vijrimbhitaḥ,
 Pashyantyākhyām avāpnoti tathaiwordhvam shanaiḥ shanaiḥ,
 Anāhate buddhi-tattvasameto madhyamābhidhah,
 Tathā tayordhvam nunnah san vishuddhau kanthadeshataḥ
 Vaikharyākhyā ityādi (Bhāskararāya, *op. cit.*).

The Nityātantra also says:—From the Mūlādhāra first arises sound which is called Parā. The same led upwards becomes manifest in the Svādhishthāna and gets the name of Pashyantī. Gently led upward again in the same manner to the Anāhata (in the heart) it becomes united with Buddhitattva and is called Madhyamā and led up in the same manner to the Vishuddhi in the region of the throat it gets the name of Vaikharī and so forth.

See also Ch. II, Prapanchasāra Tantra, Vol. III of Tāntrik Texts, ed. A. Avalon.

³ Ch. III.

⁴ That is, men who see and accept only the gross aspect of things.

understand the first three (Parā, etc.), think speech to be Vaikharī alone,¹ just as they take the gross body to be the Self, in ignorance of its subtler principles. Shruti says: "Hence men think that alone to be speech which is imperfect"—that is, imperfect in so far as it does not possess the first three forms.² Shruti also says:³ "Four are the grades of speech—those Brāhmanas who are wise know them: three are hidden and motionless; men speak the fourth." The Sūta Samhitā also says: "Apada (the motionless Brahman) becomes Pada (the four forms of speech), and Pada may become Apada. He who knows the distinction between Pada⁴ and Apada, he really sees (*i.e.*, himself becomes) Brahman."⁵

Thus, the conclusions of Shruti and Smriti are that the "That" (Tat) in the human body has four divisions (Parā etc.). But even in the Parā form the word Tat only denotes the Avyakta with three Gunas, the cause of Parā, and not the unconditioned Brahman who is above Avyakta. The word "Tat" which occurs in the transcendental sayings means the Shabdabrahman, or Īshvara endowed with the work of creation, maintenance, and "destruction", of the Universe. The same word also indicates indirectly

¹ Ittham chaturvidhāsu mātrikāsu parādītrayam ajānanto manushyāḥ sthūladriṣho vaikharīm eva vācham manvate (Bhāskararāya, *ib.*).

² Tathā cha shrutih: Tasmād yadvācho' nāptam tanmanushyā upajīvanti iti, anāptam apūrnān tisribhir virahitam ityārtha iti vedābhāshye.

³ Shrutyantare'pi :

Chatvāri vākparimitā padāni tāni vidur brāhmanā ye manīṣinah.
Guhā trīni nibhitā nēmgayanti, turīyam vācho manushyā vadanti (*ib.*).

⁴ The Pada, or word, is that which has a termination. Pānini says (Sūtra I, iv, 14): "That which ends in Sup (nominal endings) and in Tin (verbal terminations) is called Pada." Again, the Sup (termination) has five divisions.

⁵ Bhāskararāya, *loc. cit.*

(Lakshanayā) the unconditioned of supreme Brahman who is without attributes. The relation between the two Brahmans is that of sameness (Tādātmya). Thus, the Devi or Shakti is the one consciousness-bliss (Chidekarasarūpinī)—that is, She is ever inseparable from Chit. The relation of the two Brahmans is possible, as the two are one and the same. Though they appear as different (by attributes), yet at the same time they are one.

The commentator cited then asks, How can the word Tat in the Vaikharī form indicate Brahman? and replies that it only does so indirectly. For sound in the physical form of speech (Vaikharī) only expresses or is identified with the physical form of Brahman (the Virāt), and not the pure Supreme Brahman.

The following will serve as a summary of correspondences noted in this and the previous Chapter. There is first the Nirguna Brahman, which in its creative aspect is Saguna Shabdabrahman, and assumes the form of Parabindu, and then of the threefold (Tribindu); and is the four who are represented in the sense above stated by the four forms of speech, sound are state (Bhāva).

The causal (Kāraṇa) or Supreme Bindu (Parabindu) is unmanifest (Avyakta), undifferentiated Shiva-Shakti, whose powers are not yet displayed, but are about to be displayed from out the then undifferentiated state of Mūlaprakriti. This is the state of Supreme Speech (Parā Vāk), the Supreme Word or Logos, the seat of which in the individual body is the Mūlādhāra Chakra. So much is clear. There is, however, some difficulty in co-ordinating the accounts of the threefold powers manifesting upon the differentiation of the Great Bindu (Mahābindu). This is due in part to the fact that the verses in which the accounts appear are not always to be read in the order of the words (Shabda-krama), but according to the actual order in fact, whatever that may be

(Yathāsambhavam).¹ Nextly, there is some apparent variance in the commentaries. Apart from names and technical details, the gist of the matter is simple and in accordance with other systems. There is first the unmanifested Point (Bindu), as to which symbol St. Clement of Alexandria says² that if from a body abstraction be made of its properties, depth, breadth, and length, that which remains is a point having position, from which, if abstraction be made of position,³ there is the state of primordial unity. There is one Spirit, which appears three-fold as a Trinity of Manifested Power (Shakti). As so manifesting, the one (Shiva-Shakti) becomes twofold, Shiva and Shakti, and the relation (Nāda) of these two (Tayor mithah samavāyah) makes the threefold Trinity common to so many religions. The One first moves as the Great Will (Ichchhā), then as the Knowledge or Wisdom (Jnāna) according to which Will acts, and then as Action (Kriyā). This is the order of Shaktis in Īshvara. So, according to the Paurānik account, at the commencement of creation Brahmā wakes. The Samskāras then arise in His mind. There arises the Desire to create (Ichchhā Shakti); then the Knowledge (Jnāna Shakti) of what He is about to create; and, lastly, the Action (Kriyā) of creation. In the case of Jīva the order is Jnāna, Ichchhā, Kriya. For He first considers or knows something. Informed by such knowledge,

¹ As pointed out by the author of Prānatoshinī, p. 2 when citing the verse from the Goraksha Samhitā :

Ichchhā kriyā tathā jnānam gaurī brāhmī tu vaishnavī
Tridhā shaktih sthitā yatra tatparam jyotir Om iti.

According to this account of the Devas of different Ādhāras of Prānashakti upāsana the order is (according to sequence of words): Ichchhā = Gaurī; Kriyā = Brāhmī; Jnāna = Vaishnavi.

² Stromata, Book V, Ch. II, in Vol. IV, Antenicene Library. So also in "Les Mystères de la Croix," an eighteenth-century mystical work, we read: "Ante omina punctum exstitit; non mathematicum sed diffusivum."

³ See "Garland of Letters" or Studies in the Mantrashāstra,

He wills and then acts. The three powers are, though counted and spoken of as arising separately, inseparable and indivisible aspects of the One. Wherever there is one there is the other, though men think of each separately and as coming into being—that is, manifested in time—separately.

According to one nomenclature the Supreme Bindu becomes three-fold as Bindu (Kārya), Bīja, Nāda. Though Shiva is never separate from Shakti, nor Shakti from Shiva, a manifestation may predominantly signify one or another. So it is said that Bindu is in the nature of Shiva (Shivātmaka) and Bīja of Shakti (Shaktyātmaka), and Nāda is the combination of the two (Tayor mithah samavāyah). These are also called Mahābindu (Parabindu), Sitabindu (White Bindu), Shonabindu (Red Bindu), and Mishrabindu (Mixed Bindu). These are supreme (Para), subtle (Sūkshma), gross (Sthūla). There is another nomenclature—*viz.*, Sun, Fire, and Moon. There is no question but that Bīja is Moon, that from Bīja issues the Shakti Vāmā, from whom comes Brahmā, who are in the nature of the Moon and Will-Power (Ichchha Shakti).¹ Ichchhā Shakti in terms of the Gunas of Prakriti is Rajas Guna, which impels Sattva to self-display. This is Pashyanti Shabda, the seat of which is in the Svādhishtāna Chakra. From Nāda similarly issue Jyeshthā Shakti and Vishnu, and from Bindu Raudrī and Rudra, which are Madhyamā and Vaikharī Shabda, the seats of which are the Anāhata and Vishuddha Chakras respectively. According to one account² Bindu is “Fire” and Kriyā Shakti (action), and Nāda is “Sun” and Jnāna Shakti, which in terms of the

¹ Raudrī bindos tato nādāj jyeshthā bijād ajāyata
Vāmā tābhyah samutpannā rudrabrahmaramādhipāh
Samjnānechchhākriyātmāno vahnīndvarka-svarūpinah.

(Shāradā Tilaka, Ch. I.)

² Yoginīhrīdaya Tantra; Commentary already cited referring to Saubhāgyasudhodaya and Tattvasandoha. See also Tantrāloka, Ch. VI,

Gunās are Tamas and Sattva respectively.¹ Rāghavabhāṭṭa, however, in his Commentary on the Shāradā, says that the Sun is Kriyā because, like that luminary, it makes all things visible, and Jnāna is Fire because knowledge burns up all creation. When Jīva through Jnāna knows itself to be Brahman it ceases to act, so as to accumulate Karma, and attains Liberation (Moksha). It may be that this refers to the Jīva, as the former represents the creation of Īshvara.

In the Yoginīhrīdaya Tantra it is said that Vāmā and Ichchhā Shakti are in the Pashyantī body; Jnāna and Jyeshthā are called Madhyamā; Kriyā Shakti is Raudrī; and Vaikharī is in the form of the universe.² The evolution of the Bhāvas is given in the Shāradā Tilaka³ as follows: the all-pervading Shabdabrahman or Kundalī emanates Shakti, and then follow Dhvani, Nāda, Nirodhikā, Ardhendu, Bindu. Shakti is Chit with Sattva (Paramākāshāvasthā); Dhvani is Chit with Sattva and Rajas (Aksharāvasthā); Nāda is Chit with Sattva, Rajas, Tamas (Avyaktāvasthā); Nirodhikā is the same with abundance of Tamas (Tamah-prāchuryāt); Ardhendu the same with abundance of Sattva; and Bindu the combination of the two. This Bindu is called by the different names of Parā and the rest, according as it is in the different centres, Mūlādhāra and the rest. In this way Kundalī, who is Ichchhā, Jnāna, Kriyā, who is both in the form of consciousness (Tejorūpā) and

¹ The following shows the correspondence according to the texts cited:

Bija	{ Shakti, Moon, Vāmā, Brahmā, Bhāratī, Ichchhā, Rajas,
Shonabindu	{ Pashyantī, Svādhishtāna.
Nāda	{ Shiva-Shakti, Sun, Jyeshthā, Vishnu, Vishvambhara,
Mishrabindu	{ Jnāna, Sattva, Madhyamā, Anāhata.
Bindu	{ Shiva, Fire, Raudrī, Rudra, Rudrānī, Kriyā, Tamas,
Sitābindu	{ Vaikharī, Vishuddha.

² Ichchhāshaktis tathā Vāmā pashyantīvapushā sthitā
Jnānashaktis tathā Jyeshthā madhyamā vāg udīritā
Kriyāshaktis tu Raudrīyam vaikharī vishvavigraha.

(Cited under v. 22, Comm. Kāmākālāvīlāsa.)

³ Chap. I.

composed of the Gunas (Gunātmikā), creates the Garland of Letters (Varnamālā).

The four Bhāvas have been dealt with as coming under Nāda, itself one of the following nine manifestations of Devī.

Pandit Ananta Shāstrī, referring to Lakshmīdhara's commentary on v. 34 of Ānandalaharī, says :¹

“ ‘Bhagavatī is the word used in the text to denote Devī. One that possesses Bhaga is called a Bhagavatī (feminine). Bhaga signifies the knowledge of (1) the creation, (2) destruction of the universe, (3) the origin of beings, (4) the end of beings, (5) real knowledge or divine truth, and (6) Avidyā, or ignorance. He that knows all these six items is qualified for the title Bhagavān. Again, Bha = 9. “Bhagavatī” refers to the nine-angled Yantra (figure) which is used in the Chandrakalāvidyā.’

“According to the Āgamas, Devī has nine manifestations which are :

“1. Kāla group—lasting from the twinkling of an eye to the Pralayat ime. The sun and moon are included in this group. TIME.

“2. Kula group—consists of things which have form and colour. FORM.

“3. Nāma group—consists of things which have name. NAME.

“4. Jnāna group—Intelligence. It is divided into two branches: Savikalpa (mixed and subject to change, and Nirvikalpa (pure and unchanging). CHIT.

“5. Chitta group—consists of (1) Ahamkāra (egoism), (2) Chitta, (3) Buddhi, (4) Manas, and (5) Unmanas. MIND.

“6. Nāda group—consists of (1) Rāga (desire),² (2) Ichchhā (desire² strengthened, or developed desire), (3)

¹ Ananta Shāstrī, *op. cit.*, p. 72.

² Rāga should be translated as “interest,” as in Rāga-kanchuka. Ichchhā is the will towards action (Kriyā) in conformity therewith. Desire is a gross thing which comes in with the material world.

Kṛiti (action, or active form of desire), and (4) Prayatna (attempt made to achieve the object desired). These correspond, in order, to (1) Parā (the first stage of sound, emanating from Mūlādhāra), (2) Pashyantī (the second stage), (3) Madhyamā (the third stage), and (4) Vaikharī (the fourth stage of sound as coming out of the mouth). SOUND.

“ 7. Bindu group—consists of the six Chakras from Mūlādhāra to Ājnā. PSYCHIC ESSENCE, THE SPIRITUAL GERM.¹

“ 8. Kalā group—consists of fifty letters from Mūlādhāra to Ājnā. KEYNOTES.²

“ 9. Jīva group—consists of souls in the bondage of matter.

“ The Presiding Deities or Tattvas of the four constituent parts of Nāda are Māyā, Shuddhavidyā, Mahesha, and Sadāshiva. The Commentator deals with this subject fully, quoting extracts from occult works. The following is a translation of a few lines from Nāmakalāvidyā.³ a work on phonetics, which will be of interest to the reader :

“ ‘ Parā is Ekā (without duality) ; its opposite is the next one (Pashyantī) ; Madhyamā is divided into two, gross and subtle forms ; the gross form consists of the nine groups of letters ; and the subtle form is the sound which differentiates the nine letters. . . . One is the cause, and the other the effect ; and so there is no material difference between the sound and its gross forms.’

“ Com. ‘ Ekā ’ : When the three Gunas, Sattva, Rajas, and Tamas, are in a state of equilibrium (Sāmya), that

¹ I cite the passage as written, but these terms are not clear to me.

² I do not know what the Pandit means by this term.

³ “ This work is not easily available to Pandits or scholars ; we do not find this name in any of the catalogues prepared by European or Indian scholars. The make-secret policy has spoiled all such books. Even now, if we find any MS. dealing with occult matters in the houses of any ancient Pandits, we will not be allowed even to see the book ; and actually these works have for a long time become food for worms and white ants ” (Ananta Shāstrī).

state is called Parā. Pashyantī is the state when the three Gunas become unequal (and consequently produce sound). The next stage is called Madhyamā; the subtle form of this is called Sūkshmamadhyamā, and the second and gross form is called Sthūlamadhyamā, which produces nine distinct forms of sound represented by nine groups of letters: *viz.*, अ (and all the other vowels), क (Kavarga, 5 in number), च (Chavarga, 5), ट (Tavarga, 5), त (Tavarga, 5), प (Pavarga, 5), य (Ya, Ra, La and Va), श (Sha, Sha, Sa and Ha), and क्ष (Ksha). These letters do not in reality exist, but represent only the ideas of men. Thus all the forms and letters originate from Parā, and Parā is nothing but Chaitanya (Consciousness).

“ The nine groups or Vyūhas (manifestations of Devī) above enumerated are, again, classed under the following three heads: (1) Bhoktā (enjoyer)—comprises No. 9, Jīva-vyūha. (2) Bhogya (objects of enjoyment)—comprises, groups Nos. 1, 2, 3, 5, 6, 7, and 8. (3) Bhoga (enjoyment)—comprises No. 4, Jnānavyūha.

“ The above is the substance of the philosophy of the Kaulas as expounded by Shri Shankarāchārya in this shloka of Ānandalaharī (No. 34). In commenting on this, Lakshmi-dhara quotes several verses from the Kaula Āgamas, of which the following is one :

“ ‘ The blissful Lord is of nine forms. This God is called Bhairava. It is he that confers enjoyment (bliss) and liberates the souls (from bondage). His consort is Ānandabhairavī, the ever-blissful consciousness (Chaitanya). When these two unite in harmony, the universe comes into existence.’

“ The Commentator remarks here that the power of Devī predominates in creation, and that of Shiva in dissolution.” \

VI

PRACTICE (YOGA : LAYA-KRAMA)

YOGA is sometimes understood as meaning the result and not the process which leads to it. According to this meaning of the term, and from the standpoint of natural dualism, Yoga has been described to be the union of the individual spirit with God.

But if Jīva and Paramātmā are really one, there can be no such thing in a dualistic system as union, which term is strictly applicable to the case of the coming together of two distinct beings. Samādhi (ecstasy) consists in the realization that the Jīvātmā *is* Paramātmā ; and Yoga means, not this realization, but the *means* by which it is attained. Yoga is thus a term for those physical and psychical processes which are used to discover man's inner essence, which is the Supreme.

It is thus not a result, but the *process*, method, or practice, by which this result is attained. This result is possible, according to Advaita Vedānta, because pure Chit, as the essential being of every Jīva, is not in itself fettered, but appears to be so. Where Ātmā as such not truly free, Liberation (Moksha) would not be possible. Liberation or Moksha therefore is potentially in the possession of every Jīva. His identity with Paramātmā exists now as then, but is not realized owing to the veil of Māyā, through which Jīvātmā and Paramātmā appear as separate. As ignorance of the identity of the Jīvātmā and Paramātmā is due to

Avidyā, the realization of such identity is attained by Vidyā or Jnāna.

The latter alone can immediately produce Liberation (Sadyomukti). Jnāna is used in a twofold sense—namely, Svarūpa Jnāna and Kriyā Jnāna. The first is Pure Consciousness, which is the end and aim of Yoga; the second is those intellective processes which are the means taken to acquire the first. Jnāna considered as means or mental action (Mānasī Kriyā) is an intellective process that is the discrimination between what is and what is not Brahman; the right understanding of what is meant by Brahman, and the fixing of the mind on what is thus understood until the Brahman wholly and permanently occupies the mind to the displacement of all else. Mind is then absorbed into Brahman as pure Consciousness, which alone remains; this is realization or the attainment of the state of pure consciousness, which is Jnāna in its Svarūpa sense. Liberating Yoga short of perfect Jnāna effects what is called Kramamukti—that is, the Yogī attains Sāyujya or union with Brahman in Satya-loka, which is thence perfected into complete Mukti through the Devatā with whom he is thus united. What the Siddha (complete) Jnānayogī or Jīvanmukta himself accomplishes in this life is thereafter attained as the sequel to Brahmasāyujya. But man is not only intellect. He has feeling and devotion. He is not only these, but has a body. Other processes (Yogas) are therefore associated with and in aid of it, such as those belonging to worship (Upāsana) and the gross (Sthūla Kriyā) and subtle processes (Sūkshma Kriyā) of Hathayoga.

Mind and body are the instruments whereby the ordinary separatist worldly experience is had. As long, however, as they are so used they are impediments in the way of attainment of the state of pure Consciousness (Chit). For such attainment all screenings (Āvarana) of Chit must,

be cleared away. Yoga therefore is the method whereby mental intellection and feeling (Chittavritti) and Prāna are first controlled and then stayed.¹ When the Chitta, Vritti, and Prāna are stilled, then Chit or Paramātmā stands revealed. It supervenes without further effort on the absorption of matter and mind into the primordial Power (Shakti) whence they sprang, of whom they are manifested forms, and who is Herself as Shivā one with Him who is Shiva or Consciousness. Yoga thus works towards a positive state of pure consciousness by the negation of the operation of the principle of unconsciousness which stands in the way of its uprising. This pruning action is well illustrated by the names of a Shakti which in this work is variously described as Nibodhikā and Nirodhikā. The first means the Giver of Knowledge, and the second That which obstructs—that is, obstructs the affectation of the mind by the objective world through the senses. It is by the prohibition of such impressions that the state of pure consciousness arises. The arising of such state is called Samādhi—that is, the ecstatic condition in which the “equality” that is identity of Jīvātmā and Paramātmā is realized. The experience is achieved after the absorption (Laya) of Prāna and Manas and the cessation of all ideation (Samkalpa). An unmodified state (Samarasatvam) is thus produced which is the natural state (Sahajāvasthā) of the Ātmā. Until then there is that fluctuation and modification (Vritti) which is the mark of the conditioned consciousness, with its self-diremption of “I” and “Thou”, The state of Samādhi is “like that of a grain of salt, which mingled in water becomes one with it”.² It is, in the

¹ The Tattva (Reality) is revealed when all thought is gone (Kulār-
nava Tantra, IX, 10).

² Hathayogapradīpikā, IV, 5—7. The same simile is used in the
Buddhist Demchog Tantra. See Vol. VII Tāntrik Texts.

words of the Kulārnavā Tantra, “that form of contemplation (Dhyāna) in which there is neither ‘here’ nor ‘not here,’ in which there is illumination and stillness as of some great ocean, and which is the Void Itself.”¹

The all-knowing and venerable Teacher has said, “One who has attained complete knowledge of the Ātmā reposes like the still waters of the deep” (v. 31). The Māyā Tantra defines Yoga as the unity of Jīva and Paramātmā (v. 51); that by which oneness is attained with the Supreme (Paramātmā), and Samādhi, or ecstasy, is this unity of Jīva and Ātmā (*ib.*).² Others define it as the knowledge of the identity of Shiva and Ātmā. The Āgamavādīs proclaim that the knowledge of Shakti (Shaktyātmakam jñānam) is Yoga. Other wise men say that the knowledge of the “Eternal Purusha” (Purāna Purusha) is Yoga, and others, again, the Prakritivādīs, declare that the knowledge of the union of Shiva and Shakti is Yoga (*ib.*). All such definitions refer to one and the same thing—the realization by the human spirit that it is in essence the Great Spirit, the Brahman, who as the Ruler of the worlds is known as God. As the Hathayogapradīpikā says:³ “Rājayoga, Samādhi, Unmanī,⁴ Manonmanī,⁴ Amaratvam (Immortality), Shūnyāshūnya (void yet non-void),⁵ Paramapada⁶ (the Supreme State), Amanaska (without Manas—suspended operation of mental functioning),⁷ Advaita (non-dual), Nirālamba

¹ IX, 9.

² As water poured into water the two are undistinguishable (Kulārnavā Tantra, IX, 15).

³ Ch. IV, vv. 8, 4.

⁴ State of mindlessness. See Nāḍabindu Up.

⁵ See Hathayogapradīpikā, IV, v. 37. The Yogī, like the Consciousness with which he is one, is beyond both.

⁶ The root pad = “to go to,” and Padam therefore is that to which one has access (Comm. on v. 1, Ch. IV, of Hathayogapradīpikā).

⁷ See Mandalabrāhmana Up., II, III.

(without support—*i.e.*, detachment of the Manas from the external world),¹ Niranjana (stainless),² Jīvanmukti (liberation in the body), Sahajāvasthā (natural state of the Ātmā), and Turīya (Fourth State), all mean one and the same thing—that is, the cessation of both mental functioning (Chitta) and action (Karma), on which there arises freedom from alternating joy and sorrow and a changeless (Nirvikāra) state. This on the dissolution of the body is followed by bodiless (Videhakaivalya) or supreme Liberation (Paramamukti), which is the permanent state (Svarūpāvasthānam). Whilst the aim and the end of Yoga is the same, the methods by which it is attained vary.

There are, it is commonly said, four forms of Yoga, called Mantrayoga, Hathayoga, Layayoga, and Rājayoga.³ These are all various modes of practice (Sādhanā) whereby the feelings and intellectual activities of the mind (Chittavritti) are brought into control and the Brahman is in various ways realized (Brahmasākshātakāra). Each of these forms has the same eight subservients, which are called the “eight limbs” (Ashtāṅga). Each of these has the same aim—namely, the experience which is realization of Brahman; they differ, however, as to the means employed and, it is said, in degree of result. The Samādhi of the first has been described as Mahābhāva, of the second as Mahābodha,

¹ This is the Nirālambapurī referred to in the Text.

² Anjana = Māyopādhi (the Upādhi, or apparently limiting condition produced by Māyā, or appearance); therefore Niranjana—destitute of that (Tadrahitam, or Shuddham (pure)—that is, the Brahman. Comm. Hathayogapradīpikā, IV, v. 1.

³ Varāha Upanishad, Ch. V, II; Yogatattva Up. A useful analysis of Yoga will be found in Rajendra Ghose's “Shankara and Rāmānuja”. Mention is also made of a threefold division corresponding to the three Vaidik Kāndas, *viz.*, Karma Yoga (Karma Kānda), Bhakti Yoga (Upāsana Kānda), Jnāna or Rāja Yoga (Jnāna Kānda). Karma Yoga is good action without desire for its fruit. Bhakti Yoga is devotion to God.

of the third as Mahālaya, and by Rājayoga and Jnānayoga, it is said, the liberation called Kaivalyamukti is obtained.

It is to be noted, however, that in the estimation of the practitioners of Kundalī Yoga it is the highest Yoga in which a perfect Samādhi is gained by the union with Shiva of both mind and body, as hereafter described. In Rāja and Jnāna Yoga intellectual processes are the predominant where they are not the sole means employed. In Mantra Yoga, worship and devotion predominate. In Hathayoga there is more stress on physical methods, such as breathing. Each, however, of these Yogas employs some methods of the others. Thus, in Hatha Layayoga there is Kriyājnāna. But whereas the Jnāna Yogī attains Svarūpa Jnāna by his mental efforts without rousing Kundalinī, the Hathayogī gets this Jnāna through Kundalinī Herself. For Her union with Shiva in the Sahasrāra brings, and in fact is, Svarūpa Jnāna.

It will be convenient, therefore, to deal with the general subservients (Ashtāṅga) which are common to all forms of Yoga, and then follow with an account of Mantra and the lower Hathayogas as a preliminary to that form of Layayoga which is the subject of this work, and includes within itself elements to be found both in Mantra and such Hathayogas.

The pre-requisites of all Yoga are the eight limbs or parts, Yama, Niyama, and others. Morality, religious disposition and practice, and discipline (Sādhanā), are essential pre-requisites of all Yoga which has as its aim the attainment of the Supreme Experience.¹ Morality (Dharma) is the expression of the true nature of being. The word Dharma,

¹ There are forms of Yoga, such as that with the elements giving "powers" (Siddhi) over them, to which different considerations apply. This is a part of Magic, and not of religion. So the uniting of Prāna with the Tejas Tattva in the navel (Āgneyīdhāranā mudra) is said to secure immunity from fire.

which includes both ethics and religion, but has also a wider context, comes from the root *dhri*, to sustain, and is therefore both the sustainer and the act of sustaining. The Universe is sustained (Dhāryate) by Dharma, and the Lord who is its Supreme Sustainer is embodied in the eternal law and is the Bliss which its fulfilment secures. Dharma is thus the law governing the universal evolution, or the path of outgoing (Pravritti), and involution, or the path of return (Nivritti).¹ And only those can attain the liberation to which the latter path leads who by adherence to Dharma co-operate in the carrying out of the universal scheme. For this reason it is finely said, “Doing good to others is the Supreme Duty” (Paropakāro hi paramo dharmah).

In this scheme the Jīva passes from Shabdavidyā, with its Tapas involving egoism and fruit attained through the “Path of the Gods,” its Karma (rites), which are either Sakāma (with desire for fruit) or Nishkāma (disinterested), to Brahmavidyā (knowledge of the Brahman) or Theosophy as taught by the Upanishads. This transition is made through Nishkāma Karma. By Sakāma Karma is attained the “Path of the Fathers” (Pitri), Dharma, Artha (wealth), Kāma (desire and its fulfilment). But Nishkāma Karma produces that purity of mind (Chitta-shuddhi) which makes man competent for Brahmavidyā, or Theosophy, which leads to, and in its completest sense is, Liberation (Moksha).

It is obvious that before the pure blissful state of the Ātmā can be attained the Jīva must first live that ordered life which is its proper expression on this plane.

¹This grand concept, therefore, is a name for *all* those laws (of which “religion” is but one) which hold the universe together. It is the inherent law of all manifested being. It is thus the Law of Form, the essence of which is beyond both Dharma or Adharma. As pain follows wrong-doing, the Vaisheshika Darshana describes Dharma as “that by which happiness is attained in this and the next world, and birth and suffering are brought to an end (Mokshadharmah)”

To use theological language, only those who follow Dharma can go to its Lord. The disorder of an immoral life is not a foundation on which such a Yoga can be based. I do not use the term "immorality" in the absurdly limited meaning which ordinary English parlance gives it, but as the infringement of all forms of moral law. All such infringements are founded on selfishness. As the object of Yoga is the surpassing of the limited self even in its more ordered manifestation, its doctrines clearly presuppose the absence of a state governed by the selfishness which is the grossest obstacle to its attainment. The aim of Yoga is the achievement of complete detachment from the finite world and realization of its essence. In a life governed by Dharma, there is that natural attachment to worldly objects and sense of separateness even in acts of merit which must exist until by the absorption of Manas the Unmanī or mindless state is attained. Where, however, there is unrighteousness (Adharma), attachment (Rāga) exists in its worst and most injurious form, and the sense of separateness (Dvaitabhāva) which Yoga seeks to overcome is predominantly present in sin. (The body is poisoned by the secretion of passions' poisons, and vitality or Prāna is lessened and injured. The mind under the influence of anger,¹ lust, malice, and other passions, is first distracted, and then, on the principle what a man thinks that he "becomes," is centred on, and is permanently moulded into and becomes, the expression of Adharma (unrighteousness) itself.) In such a case the Jīva is not merely bound to the world by the Māyā which affects both him and the virtuous Sakāma Sādhaka, but suffers Hell (Naraka), and "goes down" in the scale of Being.

Dharma in its devotional aspect is also necessary. Desire to achieve the highest aim of Yoga can only spring

¹ According to Indian notions, anger is the worst of sins.

from a religious disposition, and such a disposition and practice (Sādhanā) furthers the acquisition of those qualities which Yoga requires. Indeed, by persevering devotion to the Mother, Samādhi may be achieved.

Therefore is it that the Commentator in v. 50 of the first of these works says :

“He alone whose nature has been purified by the practice of Yama and Niyama and the like (referring to the Sādhanā hereinafter described) will learn from the mouth of the Guru the means whereby the way to the great Liberation is discovered.”

He adds, however, that the practice of Yama and the like is only necessary for those whose minds are disturbed by anger, lust, and other evil propensities. If, however, a man through merit acquired in previous births is by good fortune of a nature which is free of these and other vices, then he is competent for Yoga without this preliminary preparation.

All forms of Yoga, whether Mantra, Hatha, or Rāja, have the same eight limbs (Ashtāṅga) or preparatory subservients : Yama, Niyama, Āsana, Prānāyāma, Pratyāhāra, Dhāranā, Dhyāna, and Samādhi.¹ Yama is of ten kinds : avoidance of injury to all living creatures (Ahimsā) ; truthfulness (Satyam) ; restraint from taking what belongs to another, or covetousness (Āsteyam) ; sexual continence in mind, speech, or body (Brahmacharya) ;² forbearance, the

¹ Varāha Up., Ch. V. The preliminaries are necessary only for those who have not attained. For those who have, Niyama, Āsana, and the like, are needless. Kulārṇava Tantra, XI, 28, 29.

² As the Hathayogapradīpikā says : “He who knows Yoga should preserve his semen. For the expenditure of the latter tends to death, but there is life for him who preserves it.”

Evam samrakshayet bindum mritum jayati yogavit
Maranam bindupātena jivanam bindudhāranāt.

See also Yogatattva Up., which says that Hathayoga secures such personal beauty to the Yogi that all women will desire him, but they

(bearing patiently of all things pleasant or unpleasant (Kshamā); fortitude in happiness or unhappiness (Dhriti); mercy, kindness (Dayā); simplicity (Ārjavam); moderation¹ in and regulation² of diet (Mītāhāra); suited to the development of the Sattvaguna; and purity of body and mind (Shaucham). The first form of purity is the external cleansing of the body, particularly dealt with by Hathayoga (*v. post*); and the second is gained through the science of the Self (Adhyātmavidyā).³

Niyama is also of ten kinds: Austerities, such as fasts and the like, in the nature of purifactory actions (Tapah); contentment with that which one has unasked (Santosha); belief in Veda (Āstikyam); charity (Dānam)—that is gifts to the deserving of what one has lawfully acquired; worship of the Lord or Mother (Īshvarapūjanam) according to His or Her various forms; hearing of Shāstric conclusion, as by study of the Vedānta (Siddhāntavākyaśhravanam); modesty and shame felt in the doing of wrong actions (Hrī); a mind rightly directed towards knowledge revealed and practice enjoined by the Shāstra (Mati); recitation of Mantra (Japa);⁴

must be resisted. And see also v. 90, which shows the connection between semen, mind, and life. In the early stages of Hathayoga Sādhanā the heat goes upwards, the penis shrinks, and sexual powers are largely lost. Coition with emission of semen at this stage is likely to prove fatal. But a Siddha regains his sexual power and can exercise it. For if as is said fire and the other elements cannot hurt him, what can a woman do? Presumably, however, the dictum cited applies, for continence must in all cases tend to strength and longevity. It may, however, be that the physical perfection assumed negatives the ill effects observed in ordinary men.

¹ Yogiyājñavalkya (Ch. I) says: "32 mouthfuls for householder, 16 for a forest recluse, and 8 for a Muni."

² For foods detrimental to Yoga, see Yogatattva Up., Yoga-kundali Up.

³ Shāndilya Up., Ch. I; see also Mandalabrāhmana Up.

⁴ Which is either spoken (which, again, is loud or soft) or mental (Shāndilya Up.).

and Homa sacrifice (Hutam)¹—that is, religious observances in general (Vrata). The Pātanjala Sūtra mentions only five Yamas—the first four and freedom from covetousness (Parigraha). Ahimsā is the root of those which follows. Shaucham, or cleanliness, is included among the Niyama. Five of the latter are stated—namely, cleanliness (Shaucham), contentment (Santoshā), purificatory action (Tapah), study of the Scriptures leading to liberation (Svādhyāya), and devotion to the Lord (Īshvarapranidhāna).²

The statement of such obvious truths would hardly be necessary were it not that there are still some who see in all Yoga mere “Shamanism,” feats of breathing, “acrobatic posturing,” and so forth. On the contrary, no country since the Middle Ages and until our own has laid greater stress on the necessity of the association of morality and religion with all forms of human activity, than India has done.³

The practice of Yama and Niyama leads to renunciation of, and detachment from, the things of this world and of the next,⁴ arising from the knowledge of the permanent

¹ See Ch. I, vv. 16, 17, Hathayogapradīpikā, and p. 133, 2nd vol. of Tāntrik Texts, ed. A. Avalon. The Shāndilya Up., Ch. I, gives Vrata as the last, which is described as the observance of actions enjoined and refraining from actions prohibited. See also Ch. V, Varāha Up.

² Patanjali's Yoga Sūtra, Ch. II, 30, 32.

³ So, as was the case in our Mediæval guilds, religion inspires Indian Art; and Indian speculation is associated with religion as was the Western scholastic philosophy. In modern times in the West, the relevancy of religion in these matters has not been generally considered to be apparent, craftsmanship in the one case and intelligence in the other being usually thought to be sufficient.

⁴ Such as the Sudhā (nectar) which is gained in the heavens (Hathayogapradīpikā, Comm. to v. 9, Ch. I). Renunciation may doubtless be practised by giving up what one wants, but renunciation or abandonment (Tyāga) here means the want of desire of enjoyment (Tyāgah = bhogechchhābhāvah) (ib.). Those who seek the joys of any heaven can never attain the end of monistic Yoga.

and impermanent, and intense desire for and incessant striving after ~~emancipation~~, which characterises him who is Mumukshu, or longs for Liberation.

Yama and Niyama are the first two of the eight accessories of Yoga (Ashtāṅgayoga). These accessories or limbs may be divided into five exterior methods¹ (Bahiranga), chiefly concerned with the subjugation of the body, and three inner methods² (Antaranga), or states affecting the development of the mind.

Attention is paid to the physical body, which is the vehicle of the Jīva's existence and activity. Purity of mind is not possible without purity of the body in which it functions and by which it is affected. Purity of mind is here used in the Hindu sense. According to English parlance, such purity merely connotes absence of irregular sexual imaginations. This, though creditable, particularly in a civilization which almost seems designed to fan every desire, is yet obviously insufficient for the purpose in hand. Proper thought and conduct in all its forms is but the alphabet of a school in which they are merely the first step to the conquest of greater difficulties to follow. What is here meant is that state of the mind or approach thereto which is the result of good functioning, clear thinking, detachment, and concentration. By these the Manas is freed of all those mental modifications (Vritti) which enshroud the Ātmā from Itself. It is turned inward on the Buddhi which becomes dissolved (Laya) in Prakriti, and the Ātmatattva or Brahman.

Provision therefore is made in respect both of Āsana (posture) and Prānāyāma or breath development, both of which are shortly dealt with later in connection with Hatha-yoga, of which they are particular processes. Pratyāhāra

¹ Yama, Niyama, Āsana, Prānāyāma, Pratyāhāra.

² Dhyāna, Dhāraṇā, Samādhi which is both incomplete (Savikalpa or Samprajñāta) and complete (Nirvikalpa or Asamprajñāta).

is the restraint of and subjection of the senses to the mind, which is thereby steadied.¹ The mind is withdrawn from the objects of the senses. The mind is by nature unsteady, for it is at every moment being affected by the sight, sounds, and so forth, of external objects which Manas through the agency of the senses (Indriyas) perceives. It must therefore be detached from the objects of the senses, withdrawn from whatsoever direction it may happen to tend, freed from all distraction, and kept under the control of the dominant self. Steadiness (Dhairya) therefore is the aim and result of Pratyāhāra.² The three processes known as the “inner limbs” (Antaranga)—namely, Dhāranā, Dhyāna, and Savikalpa Samādhi—complete the psychic and mental discipline. These are concentration of the mind on an object; unity of the mind with its object by contemplation; resulting in the last or consciousness of the object only. The first is the “holding by”—that is, fixing the Chitta, or thinking principle, on—a particular object of thought or concentration (Dhāranā). The mind, having been drawn away from the objects of the senses by Pratyāhāra, is fixed on one object, such as the Devatās of the Bhūtas, alone. Uniform contemplation on the subject which the Chitta holds in Dhāranā is Dhyāna (meditation). Dhyāna has been defined to be the state of the Antahkarana (mind) of those whose Chaitanya holds to and is occupied by the thought of one object, having first cast away thought of all other

¹ See Gheranda Samhitā, Fourth Upadesha; Shāndilya Up., Ch. I; Amritanāda Up.; Mandalabrāhmana Up., First Brāhmana. The Shāradā Tilaka defines Pratyāhāra as “the forcible obstruction of the senses wandering over their objects” (Indriyānām vicharatām vishayeshu balād āharanam tebhyah pratyāhārah vidhīyate). The Shāndilya Up. (*loc. cit.*) speaks of five kinds of Pratyāhāra, the last of which is Dhāranā on eighteen important points of the body.

² Shāndilya Up., Ch. I; Amritanāda Up.; Mandalabrāhmana Up., First Brāhmana.

objects.¹ Through Dhyāna is acquired the quality of mental realization (Pratyaksha). It is of two kinds: Saguna, or meditation of a form (Mūrti); and Nirguna, in which the self is its own object.²

Samādhi or ecstasy has been defined to be the identification of Manas and Ātmā as salt in water,³ that state in which all is known as one (equal)⁴ and the “nectar of equality” (oneness).⁵ Complete Samādhi is thus the state of Parāsamvit or Pure Consciousness. Of Samādhi there are two degrees, in the first of which (Savikalpa) the mind in a lesser degree, and in the second (Nirvikalpa) in a complete degree, continuously and to the exclusion of all other objects, assumes the nature and becomes one with the subject of its contemplation.

There are in Advaita Vedānta three states (Bhūmikā) of Samprajnāta (Savikalpa) Samādhi—namely, Ritambharā, Prajnālokā, Prashāntavāhitā.⁶ In the first the content of the mental Vritti is Sachchidānanda. There is still a separate knower. The second is that in which every kind of Āvarana (screening) is cast away, and there is Sākshātkāra Brahmajnāna passing into the third state of Peace in which the mind is void of all Vritti and the self exists as the Brahman alone;⁷ “On which being known everything is known”

¹ Vijātiyapratyayatiraskārapūrvaka-sajātiyavrittikābhih nirantara (vyāpti)-vishayīkritachaitanyam yasya, tat tādrisham chittam antahkaranam yeshām (Comm. on v. 35 of the Trishatī, on the title of the Devī as Ekāgrachittanirdhyātā).

Those from whose Chitta or Antahkarana (inner sense) have been removed all impressions of a conflicting nature and are constantly realizing or experiencing Chaitanya.

² Shāndilya Up., Ch., I; Mandalabrāhmana Up., First Brāhmana.

³ Varāha Up., Ch. II.

⁴ Amritanāda Up.

⁵ Yogakundalī Up., Ch. III.

⁶ Comm. v. 35 of Trishatī.

⁷ Comm. *ibid.*, Manaso vrittishūnyasya brahmākāratayā sthitih. The mind has always Vritti (modifications)—that is, Guna. If the Jīva's mind is freed of these, he is Brahman.

(Yasmin vijnāte sarvam idam vijnātam bhavati). Entrance is here made into Nirvikalpa Samādhi by Rājayoga.

These three—Dhāranā, Dhyāna, Savikalpa Samādhi—called Samyama, are merely stages in the mental effort of concentration, though, as later stated, according to the Hathayoga aspect, they are progressions in Prānāyāma, each stage being a longer period of retention of Prāna.¹ Thus by Yama, Niyama, Āsana, the body is controlled ; by these and Prānāyāma the Prāna is controlled ; by these and Pratyāhāra the senses (Indriyas) are brought under subjection. Then through the operation of Dhāranā, Dhyāna and the lesser Samādhi (Savikalpa or Samprajnāta), the modifications (Vritti) of the Manas cease and Buddhi alone functions. By the further and long practice of dispassion or indifference to both joy and sorrow (Vairāgya) Buddhi itself becomes Laya, and the Yogī attains the true unmodified state of the Ātmā, in which the Jīva who is then pure Buddhi is merged in Prakriti and the Brahman, as salt in the waters of ocean and as camphor in the flame.

Passing then to the processes² peculiar to the different Yogas, Mantrayoga comprises all those forms of Sādhanā in which the mind is controlled by the means of its own object—that is, the manifold objects of the world of name and form (Nāmarūpa). The whole universe is made up of names and forms (Nāmarūpātmaka) which are the objects (Vishaya) of the mind. The mind is itself modified into the form of that which it perceives. These modifications are called its Vritti, and the mind is not for one moment devoid of ideas and feelings. It is the feeling or intention

¹ See Yogatattva Upanishad.

² See two publications by the Shri Bhāratadharmamahāmandala—Mantrayoga and Hathayoga in the Dharma Prachāra Series. (Benares.) The latter in a short compass explain the main essentials of each of the four systems.

(that is, Bhāva) with which an act is done which determines its moral worth. It is on this Bhāva that both character and the whole outlook on life depend. It is sought therefore to render the Bhāva pure. As a man who falls on the ground raises himself by means of the same ground, so to break worldly bonds the first and easiest method is to use those bonds as the means of their own undoing.¹ The mind is distracted by Nāmarūpa, but this Nāmarūpa may be utilized as the first means of escape therefrom. In Mantrayoga, therefore, a particular form of Nāmarūpa, productive of pure Bhāva, is given as the object of contemplation. This is called Sthūla or Saguna Dhyāna of the five Devatās, devised to meet the requirements of different natures. Besides the ordinary "eight limbs" (Ashtāṅga)² common to all forms of Yoga, certain modes of training and worship are prescribed. In the latter material media are utilized as the first steps whereby the formless One is by Jñānayoga attained—such as images (Mūrti),³ emblems (Linga, Shālagrama), pictures (Chitra), mural markings (Bhittirekhā), Mandalas and Yantras (diagrams),⁴ Mudrās,⁵ Nyāsa.⁶ With this the prescribed Mantra is said (Japa) either aloud or softly only. The source of all Bija-Mantras (Seed-Mantra), the Pranava (Om), or Brahman, is the articulate equivalent of that primal "Sound"

¹ This is an essentially Tāntrik principle. See Kulārṇava, Ch. II.

² *Vide ante*, p. 192.

³ "The Deva of the unawakened (Aprabuddha) is in Images; of the Vipras in Fire; of the wise in the Heart. The Deva of those who know the Ātmā is everywhere" (Kulārṇava Tantra, IX, 44). "O Beautiful-Eyed! Not in Kailāsa, Meru, or Mandara, do I dwell. I am there where the knowers of the Kula doctrine are" (*ib.*, v. 94).

⁴ See Introduction, Mahānirvāna Tantra.

⁵ *Ib.* These ritual Mudrās are not to be confused with the Yoga Mudrās later described.

⁶ See Introduction. Mahānirvāna Tantra.

which issued from the first vibration of the Gunas of Mūla-prakriti, and the other Bīja-Mantras are the same equivalents of the various Saguna forms, Devas and Devīs, which thereafter appeared when Prakriti entered the Vaishamyāvasthā state. In Mantrayoga the state of Samādhi is called Mahābhāva. This is the simplest form of Yoga practice, suited for those whose powers and capacities are not such as to qualify them for either of the other methods.

Hathayoga comprises those Sādhanās, or prescribed methods of exercise and practice, which are concerned primarily with the gross or physical body (Sthūla Sharīra). As the latter is connected with the superphysical or subtle body (Sūkshma Sharīra), of which it is the outer sheath, control of the gross body affects the subtle body with its intellection, feelings, and passions. In fact, the Sthūla Sharīra is expressly designed to enable the Sūkshma Sharīra to work out the Karma it has incurred. As the former is constructed according to the nature of the latter, and both are united and interdependent, it follows that operation in and upon the gross body affects the subtle body ; the physical processes of this Yoga have been prescribed for particular temperaments, in order that, that physical body being first mastered, the subtle body with its mental functioning may be brought under control.¹ These merely physical processes are auxiliary to others. As the Kulārnavā Tantra says :² “ Neither the lotus seat nor fixing the gaze on the tip of the nose are Yoga. It is the identity of Jivātmā and Paramātma, which is Yoga.” The special features of this Yoga may be first contrasted with Mantra Yoga. In the latter there is concern with things outside the physical body, and special attention is given to outward observances of ceremonials.

¹ See the short summary of the Hathayoga Samhitā given in the Dharma Prachāra Series (Shrī Bhāratadharmamahāmandala, Benares).

² IX, 80.

Due regard must be paid to the laws of the caste and stages of life (Varnāshrama Dharma), and the respective duties of men and women (Kula Dharma). So the Mantra which is given to the male initiate may not be given to a woman. Nor is the Mantra given to a Brāhmana suitable for a Shūdra. The objects of contemplation are Devas and Devīs in their various manifestations and concrete symbols, and the Samādhi called Mahābhāva is attained by contemplation of and by means of Nāmarūpa. In Hathayoga, on the other hand, the question of the fitness or otherwise of a novice is determined from the physical point of view, and rules are prescribed to procure and increase health and to free the body of disease. In Hathayoga, contemplation is on the "Light," and the Samādhi called Mahābodha is attained by the aid of control of breath and other vital Vāyus (Prānāyāma), whereby the mind is also controlled. As already observed, Āsana and Prānāyāma, which are parts of Hathayoga, are also parts of Mantrayoga. Those who practise the latter will derive benefit from taking advantage of some of the other exercises of Hathayoga, just as the followers of the latter system will be helped by the exercises of Mantrayoga.

✓ The word Hatha is composed of the syllables Ha and Tha, which mean the "Sun" and "Moon"—that is, the Prāna and Apāna Vāyus. In v. 8 of the Shatchakranirūpana it is said that the Prāna (which dwells in the heart) draws Apāna (which dwells in the Mūlādhāra), and Apāna draws Prāna, just as a falcon attached by a string is drawn back again when he attempts to fly away. These two by their disagreement prevent each other from leaving the body, but when they are in accord they leave it. Both their union or Yoga in the Sushumnā and the process leading thereto is called Prānāyāma. Hathayoga or Hathavidyā is therefore the science of the Life-Principle,¹ using that

¹ See my volume on "Power as Life" (Prāna-Shakti).

word in the sense of the various forms of vital Vāyu into which Prāna is divided. Prāna in the body of the individual is a part of the Universal Breath (Prāna), or the "Great Breath". An attempt, therefore, is first made to harmonize the individual breath, known as Pinda or Vyashti Prāna, with the cosmic or collective breath, or the Brahmānda or Samashti Prāna. Strength and health are thereby attained. The regulation of the harmonized breath helps to the regulation and steadiness of mind, and therefore concentration.

In correspondence with the threefold division Adhyātma, Adhibhuta, Adhidaiva, Mind (Manas), Prāna (vitality), and Vīrya (semen), are one. Therefore the subjection of Manas causes the subjection of Prāna or Vāyu and Vīrya. Similarly, by controlling Prāna, Manas and Vīrya are automatically controlled. Again, if the Vīrya is controlled, and the substance which under the influence of sexual desire develops into gross seed,¹ is made to flow upwards (Ūrdhvaretas), control is had over both Manas and Prāna. With Prānāyāma the semen (Shukra) dries up. The seminal force ascends and comes back as the nectar (Amrita) of Shiva-Shakti.

Prānāyāma is recognized as one of the "limbs" of all the (Ashtāṅga) forms of Yoga. But whereas it is used in Mantra, Laya and Rāja Yoga, as an auxiliary, the Hathayogī as such regards this regulation and Yoga of breath as the chief means productive of that result (Moksha), which is the common end of all schools of Yoga. This school, proceeding on the basis that the Vritti or modification of

¹ According to Hindu ideas semen (Shukra) exists in a subtle form throughout the whole body. Under the influence of the sexual will it is withdrawn and elaborated into a gross form in the sexual organs. To be ūrdhvaretas is not merely to prevent the emission of gross semen already formed but to prevent its formation as gross seed, and its absorption in the general system. The body of a man who is truly ūrdhvaretas has the scent of a lotus. A chaste man where gross semen has formed may, on the other hand, smell like a buck goat.

the mind always follows Prāna,¹ and on the sufficiency of that fact, held that by the aid of the union of Ha and Tha in the Sushumnā, and the leading of the combined Prānas therein to the Brahmarandhra, Samādhi was attained. Though the reciprocal action of matter and mind is common knowledge, and bodily states influence psychic or mental states as the latter the former, the Hathayga method is preponderantly a physical one, though the gross physical acts of the preparatory stages of this Yoga are succeeded by Kriyājñāna and subtle vital processes which have Prāna as their subject.

Under the heading of gross physical training come provisions as to the place of residence, mode of life as regards eating, drinking, sexual function, exercise, and so forth.

The practice and exercises connected with Hathayoga are divided into seven parts or stages—namely, cleansing (Shodhana) by the six processes (Shatkarma); the attainment of strength or firmness (Dridhatā) by bodily postures (Āsana); of fortitude (Sthiratā) by bodily positions (Mudra); of steadiness of mind (Dhairya) by restraint of the senses (Pratyāhāra); of lightness (Lāghavā) by Prānāyāma; of realization (Pratyaksha) by meditation (Dhyāna); and of detachment (Nirliptatva) in Samādhi.

Those who suffer from inequality of the three “humours”² are required to practise the “six acts” (Shatkarma) which purify the body and facilitate Prānāyāma. For others who are free from these defects they are not necessary in such case, and according to some teachers the practice of Prānāyāma alone is sufficient. These form the first steps in the Hathayoga. On this cleansing (Shodhana)

¹ Chitta has two causes—Vāsanā and Prāna. If one is controlled, then both are controlled (Yoga Kundali Up., Ch. I).

² Vāta, Kapha and Pitta. These will be found described in my Introduction to the Prapanchasāra Tantra, Vol. III of Tāntrik Texts, and in my volume on “Power as Life”.

of the body and Nādīs, health is gained, the internal fire is rendered more active, and restraint of breath (Kumbhaka) is facilitated. Recourse is also had, if necessary, to Oshadhi-yoga, in which herbal preparations are administered to cure defective health.

Cleansing (Shodhana) is effected by the six processes known as the Shatkarma. Of these, the first is Dhauti, or washing, which is fourfold, or inward washing (Antardhauti), cleansing of the teeth, etc. (Dantadhauti), of the "heart," that is, throat and chest (Hriddhauti), and of the anus (Mūladhauti). Antardhauti is also fourfold—namely, Vātasāra, by which air is drawn into the belly and then expelled; Vārisāra, by which the body is filled with water, which is then evacuated by the anus¹; Vahnīsāra, in which the Nābhigranthi is made to touch the spinal column (Meru); and Vahishkrita, in which the belly is by Kākinī-mudrā² filled with air, which is retained half a Yāma,³ and then sent downward. Dantadhauti is fourfold, consisting in the cleansing of the root of the teeth and tongue, the ears, and the "hollow of the skull" (Kapālarandhra). By Hriddhauti phlegm and bile are removed. This is done by a stick (Dandadhauti) or cloth (Vāsodhauti) pushed into the throat, or swallowed, or by vomiting (Vamanadhauti). Mūladhauti is done to cleanse the exit of the Apānavāyu,

¹ The intestines are depleted of air and then by the action of the anal muscles water is sucked in. It naturally flows in to fill the void created by the depletion of air in the intestines. Another feat which I have seen is the drawing in of air and fluid into the urethra, and out again. Apart from its suggested medical value as a lavement of the bladder it is a mudrā used in sexual connection whereby the Hathayogī sucks into himself the forces of the woman without ejecting any of his force or substance—a practice which (apart from any other ground) is to be condemned as injurious to the woman who "withers" under such treatment.

² Gheranda Samhitā, Third Upadesha (v. 86); see also Hathayoga-pradīpikā, II. 21—38.

³ A Yāma is three hours.

either with the middle finger and water or the stalk of a turmeric plant.

Vasti, the second of the Shatkarma, is twofold, and is either of the dry (Shushka) or watery (Jala) kind. In the second form the Yogī sits in the Utkatāsana¹ posture in water up to the navel, and the anus is contracted and expanded by Ashvinī Mudrā; or the same is done in the Pashchimottānāsana,² and the abdomen below the navel is gently moved. In Neti the nostrils are cleansed with a piece of string. Laulikī is the whirling of the belly from side to side (see Plate X). In Trātaka the Yogī, without winking, gazes at some minute object until the tears start from his eyes. By this the "celestial vision" (Divya Drishti) so often referred to in the Tāntrik Upāsanā is acquired. Kapālabhāti is a process for the removal of phlegm, and is threefold: Vātakrama, by inhalation and exhalation; Vyūtkrama, by water drawn through the nostrils and ejected through the mouth; and Shītkrama, the reverse process.

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

✓ Āsana, or posture, is the next, and when the Shatkarma are dispensed with, is the first stage of Hathayoga.

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

The Āsanas are postures of the body. The term is generally described as modes of seating the body. But

¹ Gheranda Samhitā, Second Upadesha (v. 23). That is, squatting resting on the toes, the heels off the ground, and buttocks resting on heels. A Hathayogī can, it is said, give himself a natural enema by sitting in water and drawing it up through the anus. The sphincter muscles are opened and shut, and suction established.

² *Ibid.*, v. 20.

the posture is not necessarily a sitting one; for some Āsanas are done on the belly, back, hands, etc. It is said¹ that the Āsanas are as numerous as living beings, and that there are 8,400,000 of these; 1,600 are declared to be excellent, and out of these thirty-two are auspicious for men, which are described in detail. Two of the commonest of these are Muktapadmāsana² (the loosened lotus seat), the ordinary position for worship, and Baddhapadmāsana.³ Kundaliyoga is ordinarily done in an Āsana and Mudrā in which the feet press upon the region of the genital centre and close the anal aperture, the hands closing the others—nostrils, eyes, ears, mouth (Yonimudrā). The right heel is pressed against the anus and the left against the region of the genital centre and in order to close the aperture of the penis, it is contracted and withdrawn into the pubic arch so that it is no longer seen.⁴ The tongue is turned back in Khecharī Mudrā so as to close the throat also where these two Mudrās are combined.

There are certain other Āsanas which are peculiar to the Tantras, such as Mundāsana, Chitāsana, and Shavāsana,

¹ Gheranda Samhitā, Second Upadesha. In the Shiva Samhitā (Ch. III, vv. 84—91) eighty-four postures are mentioned, of which four are recommended—*viz.*, Siddhāsana, Ugrāsana, Svastikāsana and Padmāsana. Another account given me added four more—Baddhapadmāsana, Trikonāsana, Mayūrāsana, Bhujangāsana.

² The right foot is placed on the left thigh, the left foot on the right thigh, and the hands are crossed and placed similarly on the thighs; the chin is placed on the breast, and the gaze fixed on the tip of the nose (see also Shiva Samhitā, Ch. I, v. 52).

³ The same, except that the hands are passed behind the back, and the right hand holds the right toe and the left hand the left toe. By this, increased pressure is placed on the Mūlādhāra, and the nerves are braced with the tightening of the body. The position is figured in Plate XVII.

⁴ Some Yogīs can make both the penis and testes disappear in the pubic arch so that the body has the appearance of that of a woman.

in which skulls, the funeral pyre, and a corpse,¹ respectively, form the seat of the Sādhaka. These, though they have other ritual and magical objects, also form part of the discipline for the conquest of fear and the attainment of indifference, which is the quality of a Yogī. And so the Tantras prescribe as the scene of such rites the solitary mountain-top, the lonely empty house and riverside, and the cremation ground. The interior cremation ground is there where the Kāmik or desire body and its passions are consumed in the fire of knowledge.²

Patanjali, on the subject of Āsana, merely points out what are good conditions, leaving each one to settle the details for himself according to his own requirements.

Āsana is an aid to clear and correct thought. The test of suitability of Āsana is that which is steady and pleasant, a matter which each will settle for himself. Posture becomes perfect when effort to that end ceases, so that there is no more movement of the body.³ The Rajas Guna, the action of which produces fickleness of mind, is restrained. A suitable steady Āsana produces mental equilibrium. Hathayoga,

¹ In successful Shavāsana the Devī, it is said, appears to the Sādhaka. In Shavasādhana the Sādhaka sits astride on the back of a corpse (heading the north), on which he draws a Yantra and then does Japa of Mantra with Shodhānyāsa and Pūjā on its head. A corpse is selected as being a pure form of organized matter, since the Devatā which is invoked into it is the Mahāvidyā whose Svarūpa is Nirguna-brahman, and by such invocation becomes Saguna. The corpse is free from sin or desire. The only Vāyu in it is the Dhananjaya, "which leaves not even a corpse". The Devatā materializes by means of the corpse. There is a possession of it (Āvesha)—that is, entry of the Devatā into the dead body. At the conclusion of a successful rite, it is said, that the head of the corpse turns round, and, facing the Sādhaka, speaks, bidding him name his boon, which may be spiritual or worldly advancement as he wishes. This is part of Nīla Sādhana done by the "Hero" (Vīra), for it and Shavāsana are attended by many terrors.

² As the Yogakundali Upanishad says (Ch. III), the outer burning is no burning at all. ✓

³ Pātanjala Yogasūtra, 46, 47 (Sthirasukham āsanam).

however, prescribes a very large number of Āsanas, to each of which a peculiar effect is ascribed. These are more in the nature of a gymnastic than an Āsana in its sense of a seated posture. Some forms of this gymnastic are done seated, but others are not so, but standing upright, bending, lying down, and standing on the head. This latter is Vrikshāsana. Thus, again, in Chakrāsana the Yogī stands and bends and touches his feet with his hand, a familiar exercise, as is also Vāmadakshinapadāsana, a kind of goose step, in which, however, the legs are brought up to right angles with the body. These exercises secure a fine physical condition and freedom from disease.¹ They also bring different portions of the body into such a position as to establish a direct contact of Prāna-vāyu between them. They are also said to assist in Prānāyāma, and to help to effect its object, including the rousing of Kundalinī. The author of the work last cited says² that as among the Niyamas the most important is Ahimsā, and among Yamas Mitāhāra, or a moderate diet (a significant choice), so is Siddhāsana (in which the Mūlādhāra is firmly pressed by the heel and the Svādhishthāna region by the other foot) among the Āsanas. (See Plates XI, XII). Mastery of this helps to secure the Unmanī Avasthā, and the three Bandhas (*v. post*) are achieved without difficulty. ✓

Sthiratā, or fortitude, is acquired by the practice of the Mudrās.³ The Mudrā dealt with in works of Hathayoga are positions of the body.⁴ They are gymnastic, health-giving, and destructive of disease and of death, such as the

¹ See Ch. II of Gheranda Samhitā, and Hathayogapradīpikā, I, vv. 19—85; Shāndilya Upanishad, Ch. I.

² Ch. I, v. 89.

³ According to the Commentary on the Hathayogapradīpikā (Ch. IV, v. 87), Mudrā is so called because it removes pain and sorrow (Mudrayati klesham iti mudrā). See Ch. III of Gheranda Samhitā.

⁴ Gheranda Samhitā, Third Upadesha.

Jālandhara¹ and other Mudrās. They also preserve from injury by fire, water, or air. Bodily action and the health resulting therefrom react upon the mind, and by the union of a perfect mind and body, Siddhi is by their means attained. The Mudrā is also described as the key for opening of the door of Kundalinī Shakti. It is not (as I understand it) that all keys are necessarily to be employed in each case, but only such as are necessary to accomplish the purpose in that particular case; what is necessary in one case may not be necessary in another. The Gheranda Samhitā describes a number of Mudrās, of which (with the eight Āsanas mentioned at p. 205) ten are said to be of importance in Kundalī Yoga, of which Khecharī is the chief as Siddhāsana is chief amongst Āsanas. In Yonimudrā, the Yogī in Siddhāsana stops with his fingers the ears, eyes, nostrils, and mouth, so as to shut out all external impressions. As already stated he presses with his heel the Sīvanī or centre of the perinæum thus closing the anal aperture and withdrawing the penis into the pubic arch. See Plate XV.) He inhales Prānāvāyu by Kākinīmudrā,² and unites it with Apānavāyu. Meditating their order upon the six Chakras, he arouses the sleeping Kulakundalinī by the Mantra "Hum Hamsah"³. With

¹ *Ibid.*, v. 12.

² The lips are formed to resemble the beak of a crow, and the air gently drawn in (Gheranda Samhitā, III. 86, 87).

³ Hūm is called Kārcha Bija. Hūm is Kavacha Bija="May I be protected." Hūm stands for Kāma (desire) and Krodha (anger). Kāma here means creative will (Srishti), and Krodha its reverse, or dissolution (Laya). So-called "angry" Devatās are not angry in the ordinary sense, but are then in that aspect in which they are Lords of Dissolution, an aspect which seems angry or terrible to the worldly minded. It is said of the Tārāmantra that the Hūm in it is the sound of the wind as it blew with force on the Chola lake to the west of Meru what time She manifested. Hamsah=Prakriti (Sah) and Purusha (Ham) or Jīvātmā. This Mantra is used in taking Kundalinī up, and So'ham (He I am) in bringing Her down. Ham also=Sun (Sūrya), and Sah=Moon (Indu)=Kāma=Ichchhā.

“Ham,” or the Sun, heat is produced, and this heat is made to play on Kundalī Shakti. By “Sah” the Kāma or will (Ichchhā) is made active. The vital air (Vāyu) in the Mūlādhāra is in the form of both Moon and Sun (Soma-sūryarūpī). With “Hamsah” She is roused, Ham rousing Her with his heat, and Sah lifting Her upwards. He raises Her to the Sahasrāra; then deeming himself pervaded with the Shakti, and in blissful union (Sangama) with Shiva, he meditates upon himself as, by reason of that union, Bliss Itself and the Brahman.¹ Ashvinīmudrā consists of the repeated contraction and expansion of the anus for the purpose of Shodhana, or of contraction to restrain the Apānavāyu in Shatchakrabheda. Shaktichālana employs the latter Mudrā, which is repeated until Vāyu manifests in the Sushumnā. (Shaktichālana is the movement of the abdominal muscle from left to right and right to left; the object being to arouse Kundalinī by this spiralline movement. The process is accompanied by inhalation and the union of Prāna and Apāna whilst in Siddhāsana.²

Yoni Mudrā is accompanied by Shaktichālana Mudrā,³ which should be well practised first before the Yoni Mudrā is done. The rectal muscle is contracted by Ashvinī Mudrā until the Vāyu enters the Sushumnā, a fact which is indicated by a peculiar sound which is heard there.⁴ And with the Kumbhaka the Serpent goes upwards to the Sahasrāra roused by the Mantra “Hūm Hamsah”. The Yogī should then think himself to be pervaded with Shakti and in a state of blissful union (Sangama) with Shiva. He then

¹ Gheranda Samhitā, Third Upadesha.

² *Ibid.*, vv. 87, 49, 82.

³ *Ibid.*, III, vv. 49—61.

⁴ Hathayogapradīpikā, Commentary to Ch. II, v. 72.

contemplates: "I am the Bliss Itself," "I am the Brahman".¹ Mahāmudrā² and Mahāvedha are done in conjunction with Mahābandha, already described. (In the first the Yogī presses the Yoni (Mūlādhāra) with the left heel, and, stretching out the right leg, takes hold of the two feet with both hands.) (See Plate XVI.) Jālandhara Bandha is then done. When Kundalinī is awakened, the Prāna enters the Sushumnā, and Idā and Pingalā, now that Prāna has left them, become lifeless. Expiration should be done slowly, and the Mudrā should be practised an equal number of times on the left and right side of the body. This Mudrā, like other Hathayoga Mudras, is said to ward off death and disease. In Mahāvedha³ the Yogī assumes the Mahābandha posture, and, concentrating his mind, stops by methods already described the upward and downward course of the Prāna. Then, placing the palms of his hands on the ground, he taps the ground with his buttocks (Sphich),⁴ and the "Moon," "Sun," and "Fire"—that is, Idā, Pingalā, and Sushumnā—become united upon the entry of the Prāna into the latter Nādī. Then the body assumes a death-like aspect, which disappears with the slow expiration which follows. According to another mode of rousing Kundalinī, the Yogī seated in Vajrāsana takes firm hold of his feet a little above the ankles, and slowly taps the Kanda (*v. post*) with them. Bhastra Kumbhaka is done and the abdomen is contracted.⁵

¹ The Mantra Hamsah is the breath held in Kumbhaka.

² Gheranda Samhitā, III. 37—42. The Yoni Mudrā "which detaches the Manas from the objective world," is described in the Com. to v. 36 of work here first translated, *post*.

³ *Ib.*, v. 25. *et seq.*

⁴ See as to this tapping Plate IX which shows the position off the ground before or after it has been tapped.

⁵ Gheranda Samhitā, Ch. III, v. 114 *et seq.*

The Khecharī Mudrā,¹ which, as well as the Yoni Mudrā, is referred to in the text translated, is the lengthening of the tongue until it reaches the space between the eyebrows. It is then turned back in the throat, and closes the exit of the breath previously inspired. The mind is fixed in the Ājnā² until with Siddhi this "path of the upward Kundalī" (Ūrdhvakundalinī) conquers the whole universe, which is realized in the Yogī's body as not different from Ātmā.³ It is said that sometimes the *frænum* is cut but others can do the Mudrā without doing a physical injury which interferes with the putting out and withdrawing the tongue without manual help. In Shāmbhavī Mudrā is the mind kept free from Vritti or functioning in Siddhāsana.

The term Mudrā also includes⁴ what are called Bandha (bindings), certain physical methods of controlling Prāna. Three important ones which are referred to in the texts here translated are Uddiyāna, Mūla and Jālandhara.⁴ (See Plates XI, XII, XIV.) In the first, the lungs are emptied

¹ So called, according to the Dhyānabindu Up., because Chitta moves in Kha (Ākāsha), and the tongue through this Mudrā enters Kha.

² Gheranda Samhitā, Ch. III, vv. 25—27. Suspension of breath and insensibility result, so that the Yogī may be buried in the ground without air, food, or drink, as in the case of the Yogī spoken of in the accounts of Dr. McGregor and Lieut. A. H. Boileau, cited in N. C. Paul's "Treatise on the Yoga Philosophy," p. 46. In Ch. IV, v. 80, of the Hathayogapradīpikā, it is said that concentration between the eyebrows is the easiest and quickest way of attainment of Unmanī Avasthā. See Shāndilya Up., Ch. I; Dhyānabindu Up.

³ Yogakundalī Up., Ch. II.

⁴ *Ib.*, Ch. III, vv. 55—76. There is also the Mahābandha. (See Plate XIII.), Ch. II, v. 45, says that Jālandhara should be done at the end of Pūraka; and Uddiyāna Bandha at the end of Kumbhaka and beginning of Rechaka. See also Yogakundalī Up., Ch. I. *Ib.*, Ch. III, v. 57; Yogatattva Up., Dhyānabindu Up. The Varāha Up., Ch. V, says that as Prāna is always flying up (Uddiyāna), so this Bandha, by which its flight is arrested, is called Uddiyānabandha. Yogakundalī Up., Ch. I, says, because Prānah uddiyate (goes up the Sushumnā) in this Bandha, it is called Uddiyāna.

by a strong expiration, and drawn against the upper part of the thorax, carrying the diaphragm along with them, and Prāna is made to rise and enter the Sushumnā. Through Mūlabandha (see Plate XIV) the Prāna and Apāna unite¹ and go into the Sushumnā. Then the inner "sounds" are heard, that is, a vibration is felt, and Prāna and Apāna, uniting with Nāda of the cardiac Anāhata Chakra, go to the heart, and are thereafter united with Bindu in the Ājnā. In Mūlabandha the perinæal region (Yonī) is pressed with the foot, the rectal muscle contracted (by Ashvinī Mudrā), and the Apāna drawn up.² The natural course of the Apāna is downwards, but by contraction at the Mūlādhāra it is made to go upwards through the Sushumnā when it meets Prāna. When the latter Vāyu reaches the region of fire below the navel,³ the fire becomes bright and strong, being fanned by Apāna. The heat in the body then becomes very powerful, and Kundalinī, feeling it, awakes from Her sleep "just as a serpent struck by a stick hisses and straightens itself". Then it enters the Sushumnā. Jālandhara Bandha is done by deep inspiration and then contraction of the thoracic region (wherein is situated the Vishuddha Chakra), the chin being held firmly pressed against the root of the neck at a distance of about four fingers (Anguli) from the heart. This is said to bind the sixteen Ādhāras,⁴ or vital centres, and the nectar (Piyūsha) which flows from the cavity above the palate,⁵ and is also used to cause the breath to become Laya

¹ The Shāndilya Up., Ch. I, defines Prānāyāma to be the union of Prāna and Apāna. Nāda and Bindu are thus united.

² See Āgamakalpādruma, cited in notes to S. N., v. 50, *post*, comm., and Dhyānabindu Up., The Yogakundalī Up., Ch. I, says that the downward tendency of Apāna is forced up by bending down.

³ Vahner mandalam trikonam nābher adhobhāge (Hathayogapradīpika, *ib.*, v. 66).

⁴ See Commentary, *post*, v. 83.

⁵ The "Moon" is situated in the palatal region near the Ājnā. Here is the Somachakra under the Ājnā, and from the Somachakra comes a

in the Sushumnā. If the thoracic and perinæal regions are simultaneously contracted, and Prāna is forced downward and Apāna upward, the Vāyu enters the Sushumnā.¹ This union of the three Nādīs, Idā, Pingalā and Sushumnā, may be also effected by the Mahābandha,² which also aids the fixation of the mind in the Ājnā. Pressure is done on the perinæal region between the anus and penis with the left heel, the right foot being placed on the left thigh. Breath is inspired and the chin placed firmly on the root of the neck that is top of the breast-bone as in Jālandhara (see position in Plate XVI) or alternatively the tongue is pressed firmly against the base of the front teeth ; and while the mind is centered on the Sushumnā the Vāyu is contracted. After the breath has been restrained as long as possible, it should be expired slowly. The breath exercise should be done first on the left and then on the right side. The effect of this Bandha is to stop the upward course of the breath through all the Nādīs except the Sushumnā.

As the Dhyānabindu Upanishad says, the Jiva oscillates up and down under the influence of Prāna and Apāna and is never at rest, just as a ball which is hit to the earth with the palm of the hand uprises again, or like a bird which, tied to its perch by a string, flies away and is drawn back again. These movements, like all other dualities, are stayed by Yoga, which unites the Prānas.

stream of nectar which, according to some, has its origin above. It descends to the "Sun" near the navel, which swallows it. By the process of Viparītakarana these are made to change positions, and the internal fire (Jatharāgni) is increased. In the Viparīta position the Yogī stands on his head.

¹ Hathayogapradīpikā, II, vv. 46, 47 ; Yogatattva Up., Dhyānabindu Up. Yogakundalī Up. (Ch. I) says that the contraction of the upper part of the body is an impediment to the passage of the Vāyu upwards.

² Dhyānabindu Up., *ib.*, III, v. 19, done in conjunction with Mahāmudrā and Mahāvedha, described *post* ; *ib.*, v. 25, and Yogatattva Upanishad.

When the physical body has been purified and controlled, there follows Pratyāhāra to secure steadiness (Dhairya), as already described. With this the Yogī passes from the physical plane, and seeks to acquire the equipoise of, and control over, the subtle body. It is an advanced stage in which control is acquired over both mind and body.

From the fifth or Prānāyāma arises lightness (Lāghava)—that is, the levitation or lightening of the body.

The air which is breathed through the mouth and nostrils is material air (Sthūla Vāyu). The breathing is a manifestation of a vitalizing force called Prāna Vāyu. By control over the Sthūla Vāyu the Prāna Vāyu (Sūkshma Vāyu or subtle air) is controlled; the process concerned with this is called Prānāyāma.

Prānāyāma is frequently translated “breath control”. Having regard to the processes employed, the term is not altogether inappropriate if it is understood that “breath” means not only the Sthūla but the Sūkshma Vāyu. But the word does not come from Prāna (breath) and Yama (control), but from Prāna and Āyāma, which latter term, according to the Amarakosha, means length, rising, extensity, expansion;¹ in other words, it is the process whereby the ordinary and comparatively slight manifestation of Prāna is lengthened and strengthened and developed. This takes place firstly in the Prāna as it courses in Idā and Pingalā, and then by its transference to the Sushumnā, when it is said to bloom (Sphurati)² or to display itself in its fulness. When the body has been purified by constant practice, Prāna forces its way with ease through Sushumnā

¹ Dairghyam āyāma ārohah parināho vishālatā (Amarakosha Dictionary).

² Comm. Hathayogapradīpikā, III, v. 27.

in their middle.¹ From being the small path of daily experience, it becomes the "Royal Road"² which is the Sushumnā. Thus, Sūryabheda Kumbhaka is practised until Prāna is felt to pervade the whole of the body from head to toe; Ujjāyī until the breath fills the body from throat to heart; and in Bhastrā the breath is inhaled and exhaled again and again rapidly, as the blacksmith works his bellows. The breath is controlled only in the sense that it is made the subject of certain initial process. These processes, however, do not control in the sense of confine, but expand. The most appropriate term, therefore, for Prānāyāma is "breath control and development," leading to the union of Prāna and Apāna. Prānāyāma is first practised with a view to control and develop the Prāna. The latter is then moved into Sushumnā by the stirring of Kundalinī, who blocks the entry (Brahmadvāra) thereto. With the disappearance of Prāna therefrom, Idā and Pingalā "die,"³ and the Prāna in Sushumnā by means of the Shakti Kundalinī pierces the six Chakras which block the passage in the Brahmanādi, and eventually becomes Laya in the Great Breath which is the final end and aim of this process.

Prānāyāma⁴ should be practised according to the instructions laid down by the Guru, the Sādhaka living on a nutritious but moderate diet, with his senses under control. As already stated, mind and breath react upon one another,

¹ Shāndilya Up., Ch. I.

² Prānasya shūnyapadavitathā rājapathāyate (*ib.*, vv. 2, 3).

³ That is, they are relaxed and devitalized, as every part of the body is from which the Prāna Shakti is withdrawn.

⁴ The Shāndilya Up., Ch. I, says: "As lions, elephants and tigers are gradually tamed, so also the breath when rightly managed comes under control; else it kills the practitioner." It should not, therefore, be attempted without instruction. Many have injured themselves and some have died through mistakes made in the processes, which must be adapted to the needs of each person. Hence the necessity for an experienced Guru.

and when the latter is regulated so is the mind, and therefore rhythmic breathing is sought. This Prānāyāma is said to be successful only when the Nādīs are purified, for unless this is so the Prāna does not enter the Sushumnā.¹ (The Yogī, assuming the Padmāsana posture, inhales (Pūraka) and exhales (Rechaka) alternately through the left (Idā) and right (Pingalā) nostrils, retaining the breath meanwhile (Kumbhaka) for gradually increasing periods.) The Devatās of these elements of Prānāyāma are Brahmā, Rudra, and Vishnu.² The Prāna enters Sushumnā, and if retained sufficiently long goes, after the piercing of the chakras, to the Brahmarandhra. The Yoga manuals speak of various forms of Prānāyāma according as commencement is made with Rechaka or Pūraka, and according as the breath is suddenly stopped without Pūraka and Rechaka. There are also various forms of Kumbhaka, such as Sahita Kumbhaka, which resembles the first two above mentioned, and which should be practised until the Prāna enters the Sushumnā; and Kevala, in which the breath is restrained without Pūrakā and Rechaka.³ Then there are others which cure excess of Vāta, Pitta, and Kapha,⁴ and the diseases arising therefrom; and Bhastrā, which is an important Kumbhaka, as it operates in the case of all three Doshas,⁴ and aids the

¹ Hathayogapradīpikā, Ch. II, vv. 1—6.

² Dhyānabindu Up., and see Amritanāda Up., Varāha Up., Ch. V, Mandalabrāhmana Up.

³ The Shāndilya Up., Ch. I, says that by Kevala the knowledge of Kundalī arises, and man becomes Ūrdhvaretas—that is, his seminal energy goes upward instead of developing into the gross seed which is thrown by Apāna downwards. Bindu (seminal energy) must be conquered, or the Yoga fails. As to the Bhedas associated with Sahita, see Ch. I, Yogakundalī Upanishad.

⁴ See Introduction to Prapanchasāra Tantra, Tāntrik Texts, Vol. III, p. 11, *et seq.*

Prāna to break through the three Granthis, which are firmly placed in the Sushumnā.¹

It will be observed that all the methods previously and subsequently described practically subserve one object, the making the Prāna enter Sushumnā, and then become Laya in the Sahasrāra after the Prāna Devatā Kundalinī has pierced the intervening Chakras; for when Prāna flows through the Sushumnā the mind becomes steady. When Chit is absorbed in Sushumnā, Prāna is motionless.² This object colours also the methods Pratyāhāra, Dhāranā, Dhyāna, and Samādhi; for whereas in the Rājayoga aspect they are various mental processes and states, from the Hathayoga point of view, which is concerned with "breathing" they are progressions in Prānāyāma. Therefore it is that some works describe them differently to harmonize them with the Hatha theory and practice, and explain them as degrees of Kumbhaka varying according to the length of its duration.³ Thus, if the Prāna is retained for a particular time it is called Pratyāhāra, if for a longer time it is called Dhāranā, and so on until Samādhi is attained, which is equivalent to its retention for the longest period.⁴

All beings say the Ajapā Gāyatrī,⁵ which is the expulsion of the breath by Ham-kāra, and its inspiration by Sah-kāra, 21,600 times a day. Ordinarily the breath goes forth a distance of 12 fingers' breadth, but in singing, eating, walking, sleeping, coition, the distances are 16, 20, 24, 30, and 36 breadths, respectively. In violent exercise these distances are exceeded, the greatest distance being 96 breadths.

¹ Hathayogapradīpikā, II, 44—75.

² Yogakundalī Up., Ch. I.

³ See Yoga Sūtra, ed. Manilal Nabhubhai Dvivedi, Ap. VI.

⁴ See Comm. to Hathayogapradīpikā, Ch. II, v. 12.

⁵ This is the Mantra Hamsah manifested by Prāna. See Dhyāna-bindu Up. Hamsah is Jivātmā, and Paramahamsa is Paramātmā, See Hamsa Upanishad.

Where the breathing is under the normal distance, life is prolonged. Where it is above that, it is shortened. Pūraka is inspiration, and Rechaka expiration. Kumbhaka is the retention of breath between these two movements. Kumbhaka is, according to the Gheranda Samhitā, of eight kinds: Sahita, Sūryabheda, Ujjāyī, Shītalī, Bhastrīkā, Bhrāmārī, Mūrchchā, and Kevalī. Prānāyāmā similarly varies. Prānāyāma awakens Shakti, frees from disease, produces detachment from the world, and bliss. It is of varying values, *viz.*, best (Uttama), middling (Madhyama), and inferior (Adhama). The value is measured by the length of the Pūraka, Kumbhaka, and Rechaka. In Adhama Prānāyāma it is 4, 16, and 8 respectively=28. In Madhyama it is double of that, *viz.*, 8, 32, 16=56. In Uttama it is double of the last, *viz.*, 16, 64, 32 respectively=112. The number given is that of the recitations of the Pranava Mantra. The Sādhanā passes through three different stages in his Sādhanā which are similarly named. In Adhama perspiration is produced, in Madhyama tremor, and Uttama done for a 100 times is said to result in levitation.

It is necessary that the Nādī should be cleansed, for air does not enter those which are impure. Months or years may be spent in the preliminary process of cleansing the Nādīs. The cleansing of the Nādī (Nādīshuddhi) is either Samanu or Nirmanu—that is, with or without the use of Bīja Mantra. According to the first form, the Yogī in Padmāsana does Gurunyāsa according to the directions of the Guru. Meditating in “Yam”, he does Japa through Idā of the Bīja 16 times, Kumbhaka with Japa of Bīja 64 times, and then exhalation through the solar Nādī and Japa of Bīja 32 times. Fire is raised from Manipūra and united with Prīthivī. Then follows inhalation by the solar Nādī with the Vahni Bīja 16 times, Kumbhaka with 64 Japa of the Bīja, followed by exhalation through the lunar

Nādī and Japa of the Bīja 32 times. He then meditates on the lunar brilliance, gazing at the tip of the nose, and inhales by Idā with Japa of the Bīja "Tham" 16 times. Kumbhaka is done with the Bīja Vam 64 times. He then thinks of himself as flooded by nectar, and considers that the Nādīs have been washed. He exhales by Pingalā with 32 Japa of the Bīja Lam, and considers himself thereby as strengthened. He then takes his seat on a mat of Kusha grass, a deerskin, etc., and, facing east or north, does Prānāyāma. For its exercise there must be, in addition to Nādī Shuddi (purification of "nerves"), consideration of proper place, time, and food. (Thus, the place should not be so distant as to induce anxiety, nor in an unprotected place, such as a forest, nor in a city or crowded locality, which induces distraction. The food should be pure and of a vegetarian character. It should not be too hot or too cold, pungent, sour, salt, or bitter. Fasting, the taking of one meal a day and the like are prohibited. On the contrary, the Yogī should not remain without food for more than one Yāma (three hours). The food taken should be light and strengthening. Long walks and other violent exercise should be avoided, as also—certainly in the case of beginners—sexual intercourse. The stomach should only be half filled. Yoga should be commenced, it is said, in spring or autumn.) As stated, the forms of Prānāyāma vary. Thus, Sahita, which is either with (Sagarbha) or without (Nirgarbha) Bīja, is, according to the former form, as follows: The Sādhaka meditates on Vidhi (Brahmā), who is full of Rajoguna, red in colour, and the image of A-kāra. He inhales by Idā, in six measures (Mātrā). Before Kumbhaka he does the Uddīyānabandha Mudrā. Meditating on Hari (Vishnu) as Sattvamaya and the black Bīja U-kāra, he does Kumbhaka with 64 Japa of the Bīja; then, meditating on Shiva as Tamomaya and his white Bīja Ma-kāra, he exhales through Pingalā with 32 Japa of the Bīja; then, inhaling by Pingalā

he does Kumbhaka, and exhales by Idā with the same Bija. The process is repeated in the normal and reversed order.

✓Dhyāna, or meditation, is, according to the Gheranda Samhitā, of three kinds: (1) Sthūla, or gross; (2) Jyotih; (3) Sūkshma, or subtle.¹ In the first form the Devatā is brought before the mind. One form of Dhyāna for this purpose is as follows: Let the Sādhaka think of the great Ocean of nectar in his heart. In the middle of that Ocean is the Island of Gems, the shores of which are made of powdered gems. The island is clothed with a Kadamba forest in yellow blossom. This forest is surrounded by Mālati, Champaka, Pārijāta, and other fragrant trees. In the midst of the Kadamba forest there rises the beautiful Kalpa tree laden with fresh blossom and fruit. Amidst its leaves the black bees hum and the Koel birds make love. Its four branches are the four Vedas. Under the tree there is a great Mandapa of precious stones, and within it a beautiful couch, on which let him picture to himself his Ishtadevatā. The Guru will direct him as to the form, raiment, Vāhana, and the title of the Devatā.

Jyotirdhyāna is the infusion of fire and life (Tejas) into the form so imagined. In the Mūlādhāra lies the snake-like Kundalinī. There the Jīvātmā, as it were the tapering flame of a candle, dwells. The Sādhaka then meditates upon the Tejomaya (Light) Brahman, or, alternatively, between the eyebrows on the Pranavātmaka flame (the light which is Om) emitting its lustre.

¹ Gheranda Samhitā, Sixth Upadesha. It is said by Bhāskararāya, in the Lalitā (v. 53), that there are three forms of the Devī which equally partake of both the Prakāsha and Viśarsha aspects—*viz.*, the physical (Sthūla), the subtle (Sūkshma), and the supreme (Para). The physical form has hands, feet, etc., the subtle consists of Mantra, and the supreme is the Vāsanā, or, in the technical sense of the Mantra Shāstra, own form. The Kulārṇava Tantra divides Dhyāna into Sthūla and Sūkshma (IX, 8) beyond which, it says, is Samādhi.

Sūkshmadhyāna is meditation on Kundalinī with Shāmbhavī Mudrā after She has been roused. By this Yoga (*vide post*) the atmā is revealed (Ātmasākshātkāra).

Lastly, through Samādhi the quality of Nirliptatva, or detachment, and thereafter Mukti (Liberation) is attained.

This Samādhi Yoga is, according to the Gheranda Samhitā, of six kinds :¹ (1) Dhyānayogasamādhi, attained by Shāmbhavī Mudrā,² in which, after meditation on the Bindu-Brahman and realization of the Ātmā (Ātmapratyaksha), the latter is resolved into the Mahākāsha or the Great Ether. (2) Nādayoga, attained by Khecharī Mudrā,³ in which the tongue is lengthened until it reaches the space between the eyebrows, and is then introduced in a reversed position into the mouth. This may be done with or without cutting of the *frænum*. (3) Rasānandayoga, attained by Kumbhaka,⁴ in which the Sādhaka in a silent place closes both ears and does Pūraka and Kumbhaka until he hears Nāda in sounds varying in strength from that of the cricket's chirp to that of the large kettledrum. By daily practice the Anāhata sound is heard, and the Light (Jyotih) with the Manas therein is seen, which is ultimately dissolved in the supreme Vishnu. (4) Layasiddhiyoga accomplished by the celebrated Yonimudrā already described.⁵ The Sādhaka, thinking of himself as Shakti and the Paramātmā as Purusha, feels himself in union (Sangama) with Shiva, and enjoys with Him the bliss which is Shringārarasa,⁶ and becomes

¹ Seventh Upadesha.

² *Ibid.*, Third Upadesha, v. 65 *et seq.*

³ *Ibid.*, v. 25 *et seq.*

⁴ *Ibid.*, Fifth Upadesha, v. 77 *et seq.*

⁵ In the Lalitā (v. 198) the Devī is addressed as Layakarī—the cause of Laya or absorption.

⁶ Shringāra is the love sentiment or sexual passion and sexual union. Here Shringārarasa is the cosmic root of that. The first of the eight or nine Rasa (sentiments)—*viz.*, Shringāra, Vīra (heroism), Karuna (compassion), Adbhuta (wondering), Hāsya (humour), Bhayānaka (fear),

Bliss itself, or the Brahman. (5) Bhakti Yoga, in which meditation is made on the Ishtadevatā with devotion (Bhakti) until, with tears flowing from the excess of bliss, the ecstatic condition is attained. (6) Rājayoga, accomplished by aid of the Manomūrchchhā Kumbhaka.¹ Here the Manas, detached from all worldly objects, is fixed between the eyebrows in the Ājnāchakra, and Kumbhaka is done. By the union of the Manas with the Ātmā, in which the Jnānī sees all things, Rājayogasamādhi is attained.

The Hathayogapradīpikā says that on perfection being attained in Hatha the body becomes lean and healthy, the eyes are bright, the semen is concentrated, the Nādis are purified, the internal fire is increased, and the Nāda sounds above-mentioned are heard.² These sounds (Nāda) issue from Anāhata Chakra in the cardiac region, for it is here that the Shabdabrahman manifested by Vāyu and in association with Buddhi, and of the nature of manifested Nāda endowed with a special motion (Vishesa Spanda), exists as Madhyamā speech. Though sound (Shabda) is not distinct and heard by the gross senses until it issues in the form of Vaikharī speech, the Yogī is said to hear this subtle Nāda when, through the various Bandhas and Mudrās described, Prāna and Āpāna have united in the Sushumnā. This combined Prāna and Nāda proceed upwards and unite with Bindu. ☪

There is a particular method by which Laya (absorption) is said to be attained by hearing the various bodily sounds.³ The Yogī in Muktāsana and with Shambhavi

Bībhatsa (disgust), Raudra (wrath), to which Mammathabhata, author of the Kāvya prakāsha, adds Shānti (peace). What the Yogī enjoys is that supersensual bliss which manifests on the earthly plane as material Shringāra.

¹ *Ibid.*, Fifth Upadesha, v. 82.

² Ch. II, v. 78.

³ As the Nāda-bindu Up. says, the sound controls the mind which roves in the pleasure-garden of the senses.

Mudrā concentrates on the sounds heard in the right ear; then after closing the sense apertures by Shanmukhī Mudrā and after Prānāyāma a sound is heard in the Sushumnā. In this Yoga there are four stages. When the Brahma-granthi has been pierced, the sweet tinkling sound of ornaments is heard in the ethereal void (Shūnya) of the heart; in the second stage the Prāna united with Nāda pierces the Vishnugranthi. In this, the further void (Atishūnya) of the thoracic region, sounds are heard like those of a kettle-drum. In the third stage a drum-like sound (Mardala) is heard in the Ājnā or Mahāshūnya, the seat of all powers (Siddhis). Then the Prāna, having forced the Rudragranthi or Ājnā, goes to the abode of Īshvara. On the insetting of the fourth stage, when the Prāna goes to Brahmarandhra, the fourth or Nishpatti state occurs. During the initial stages the sounds are loud, and gradually become very subtle. The mind is kept off all external objects, and is centred first on the loud and then on the subtle sounds. The mind thus becomes one with Nāda, on which it is fixed. Nāda is thus like a snare for catching a deer, for like a hunter it kills the mind. It first attracts it and then slays it. The mind absorbed in Nāda is freed from Vrittis.¹ The Antahkarana, like a deer, is attracted to the sound of the bells, and, remaining immovable, the Yogī like a skilful archer kills it by directing his breath to the Brahmarandhra through the Sushumnā, which becomes one with that at which it is aimed. Chit exists within these sounds, which are its Shaktis, and by union with Nāda the self-effulgent Chaitanya (Consciousness) is said to be attained. As long as sound is heard the Ātmā is with Shakti. The Laya state is

¹ As the Amritanāda Upanishad says (v. 24), the Akshara (imperishable) is that which is Aghosha (without sound), which is neither vowel nor consonant and is not uttered.

soundless.¹ There are also other methods² by which Laya is achieved, such as Mantrayoga, or the recitation of Mantras according to a particular method.

Layayoga is the third and higher form of Hathayoga, which, in connection with other auxiliary Hatha processes, is the subject-matter of the works here translated. Both Sachchidānanda or Shiva and Sachchidānandā or Shaktī are present in the body, and Layayoga consists in the control of Chittavritti by merging the Prakriti Shakti in the Purusha Shakti according to the laws which govern the Pinda (individual—Vyashti) and Brahmānda (cosmic—Samashti) bodies and thereby gaining Liberation (Moksha).

As in the case of the preceding systems, Layayoga has special features of its own.³ Speaking in a general way, ordinary Hathayoga is specially, though not exclusively, concerned with the physical body, its power and functions; and affects the subtle body through the gross body, Mantrayoga is specially, though not exclusively, concerned with the forces and powers at work outside, though affecting the body. Layayoga deals with the supersensible Pīthas (seats or centres) and the supersensible forces and functions of the inner world of the body. These Pīthas, or seats of the Devatās, are the Chakras already described, ranging from the Sahasrāra, the abode of the unattached (Nirlipta) Sachchidānandamaya Paramātmā to the Mūlādhāra, the seat of Prakriti-Shakti, called Kulakundalinī in the Yoga Shāstras. The object of this Yoga is therefore to take and merge this Shakti in Purusha when Samādhi is attained. In Hathayoga the contemplation of "Light" is in particular prescribed,

¹ Hathayogapradīpikā, Ch. IV, vv. 65—102.

² Amritanāda Upanishad, Ch. IV, v. 66. says that Shiva has given out a quarter of a crore (2,500,000) of ways for the attainment of Laya, though Nāda is the best of them all.

³ See Dharma Prachāra Series, 9.

though, as already stated, its Dhyāna is threefold. In Mantrayoga the material forms in which Spirit clothes Itself are contemplated. After Prakriti-Shakti in the form of Kulakundalinī has, according to this method of Layayoga, been roused by constant practice, its reflection is manifested as a Light between the eyebrows, which when it is fixed by practice and contemplation becomes the subject of Bindudhyāna. Kundalī is aroused by various Hatha and other processes hereafter described. Methods are followed which are common to all the systems, such as Yama, Niyama, Āsana, though only a limited number of these and of the Mudrās of Hathayoga are used. These belong to the physical processes (Sthūla Kriyā), and are followed by Prānāyāma,¹ Pratyāhāra, Dhāranā, Dhyāna (on Bindu), which are super-physical exercises (Sūkshma Kriyā). In addition to these are certain features peculiar to this Yoga. There are, besides those already noted, Svarodaya, or the science relating to the Nādīs; Panchatattva Chakra, Sukshmaprāna, and the like inner forces of nature; and the Layakriyā, leading through Nāda and Bindu to the Samādhi, which is called Mahālaya.

The hearing of the Nāda sounds is included under Pratyāhāra, and under Dhāranā the rousing of Kundalī. As Japa, or recitation of Mantra, is the chief element in Mantrayoga, and Prānāyāma in the ordinary Hathayoga, so Dhāranā is, with the last as a preliminary, the most important part of Layayoga. It is to be observed, however, that Prānāyāma is only a preliminary method to secure mastery of the breath. It is the lower door at which the already perfect in this matter need not enter. Some processes described are for practice (Sādhanā) only. An expert

¹ Of the several forms of Prānāyāma given in Hathayoga, it is said, that only two are employed in Layayoga.

(Siddha) can, it is said, raise and lower Kundalī Shaktī within an hour.

✓ It is said that as Ananta, the Lord of Serpents, supports the whole universe, so is Kundalinī, “by whom the body is supported,”¹ the support of all Yoga practice,² and that “as one forces open a door with a key,” so the Yogī should force open the door of liberation (Moksha), by the aid of Kundalinī³ (the coiled one), who is known by various names, such as the Shakti, Īshvarī (Sovereign Lady), Kutīlāngī (the crooked one), Bhujangī (serpent), Arundhatī (unstayable helper to good action).³ This Shakti is the Supreme Shakti (Parashakti) in the human body, embodying all powers and assuming all forms. Thus the sexual force is one of such powers and is utilized. Instead, however, of descending into gross seminal fluid, it is conserved as a form of subtle energy, and rises to Shiva along with Prāna. It is thus made a source of spiritual life instead of one of the causes of physical death. With the extinction of sexual desire, mind is released of its most powerful bond.⁴

She the “Serpent Power” sleeps coiled up in the Mūlādhāra, closing with Her mouth the entry to the Sushumnā called the “door of Brahman” (Brahmadvāra). She sleeps above what is called the Kanda or Kandayoni, which is four fingers in length and breadth, and is covered by a “soft

¹ Varāha Upanishad, Ch. V.

² Hathayogapradīpikā, Ch. III, v. 1: Sarveshām yogatantrānām tathādhārā hi Kundalī.

³ Hathayogapradīpikā, Ch. III, v. 105 :

Udghātayet kapātan tu yathā kunchikayā hathāt.

Kundalinyā tathā yogī mokshadvāram vibhedayet.

The same verse occurs in Ch. III, v. 5, of the Gheranda Samhitā.

The Yogakundalī Up., Ch. I, calls Sarasvatī Arundhatī, saying that it is by arousing Her that Kundalī is aroused. When Kundalī wishes to go up nothing can stop Her. Therefore She is called Arundhatī, which is also the name of a Nādī.

⁴ Yogakundalī Upanishad, Ch. I.

white cloth"—that is, membrane like the egg of a bird. It is generally described as being two fingers (Anguli) above the anus (Guda) and two fingers below the penis (Medhra).¹ From this Kanda spring the 72,000 Nādīs which here both unite and separate. Kulakundalinī is the Shabdabrahman, and all Mantras are Her manifestation (Svarūpavibhūti). For this reason one of the names of this, the Mantradevatā, whose substance is "letters" is Mātrikā—that is, the Genetrix of all the universes. She is Mātrikā, for She is the Mother of all and not the child of any. She is the World-consciousness (Jagachchaitanya), the Virāt consciousness of the world as whole.² Just as in space sound is produced by movements of air, so also in the ether within the Jīva's body currents flow, owing to the movements of the vital air (Prānavāyu), and its inward and outward passage as inhalation and exhalation. Verse 12 describes Kundalinī as the revered supreme Parameshvarī (Sovereign Lady), the Omnipotent Kalā³ in the form of Nādashakti. She, the subtlest of the subtle, holds within Herself the mystery of creation,⁴ and the stream of Ambrosia which flows from the attributeless Brahman. By Her radiance the universe is illumined, and by it eternal consciousness is awakened⁵—that is, She both binds as Creatrix (Avidyā Shakti) and is the means

¹ As given by Yājñavalkya, cited in Commentary to v. 113, Ch. III, of Hathayogapradīpikā, which also refers to the Gorakshashataka. The verse itself appears to fix its position as between the penis and navel (Nābhi), twelve fingers (Vitasti) above the Mūlasthāna. Kanda is also applied to the seat of Prāna, the heart (see Shatchakranirūpana, v. 8).

² See Vol. II, "Principles of Tantra," Ch. XI, XII, *et seq.* It is because She is Mantradevatā that She is roused by Mantra.

³ See "Garland of Letters" as to the Kalās.

⁴ She is creation itself (Srishtirūpā), vv. 10, 11, *post*, in Her are creation, maintenance, and dissolution (Srishtisthitilayātmikā), *ib.*

⁵ For She is also beyond the universe (Vishvātītā), and is Consciousness itself (Jnānarūpā), *ib.* As such She is thought of as going upwards, as in descending She creates and binds.

as Vidyā Shakti whereby Liberation may be attained. For this reason it is said in the Hathayogapradīpikā that She gives liberation to Yogīs and bondage to the ignorant. For he who knows Her knows Yoga, and those who are ignorant of Yoga are kept in the bondage of this worldly life. As vv. 10 and 11 of the Shatchakranirūpana say: “She the World-charmer is lustrous as lightning ; Her sweet murmur is like the indistinct hum of swarms of love-mad bees.¹ She is the source of all Speech. It is She who maintains all the beings of the world by means of inspiration and expiration,² and shines in the hollow of the Mūla lotus like a chain of brilliant lights.” Mantras are in all cases manifestations (Vibhūti) of Kulakundalinī Herself, for She is all letters and Dhvani³ and the Paramātmā Itself. Hence Mantras are used in the rousing of Kundalinī. The substance of Mantras is the Eternal Shabda or Consciousness, though their appearance and expression is in words. Words in themselves seem lifeless (Jada), but the Mantra power which they embody is Siddha—that is, the truth and capable of teaching it, because it is a manifestation of Chaitanya, which is Satya Itself. So Veda, which is the formless (Amūrṭi) Brahman in Veda-form (Vedamūrṭi), is the self-illuminated Principle of Experience⁴ (Chit) itself, and is displayed in words (Siddhashabda) which are without human authorship

¹ Vishvanātha the Commentator says that She makes this sound when awakened. According to the Commentator Shankara, this indicates the Vaikharī state of Kundalinī.

² Thus, Prāna and Apāna are declared to be the maintainers of animate being (v. 8, *post*).

³ See “Principles of Tantra,” Vol. II, Ch. XI and XII.

⁴ Veda is one with Chaitanya. As Shankara says (comm. Trishatī, v. 19), dealing with the Panchadashī Mantra: Sarve vedā yatra ekam bhavanti, etc. Shrutyā vedasya ātmābhedenā svaprakāshatayā.

(Apaurusheya),¹ incessantly revealing knowledge² of the nature of Brahman, or Pure Being, and of Dharma,³ or those principles and laws, physical and psychical and spiritual, by which the universe is sustained (Dhāryate). And so the Divine Mother is said to be Brahman-knowledge (Brahmavidyā) in the form of that immediate experience⁴ which is the fruit of the realization of the great Vedāntic sayings (Mahāvākya).⁵ As, notwithstanding the existence of feeling-consciousness in all things, it does not manifest without particular processes, so, although the substance of Mantras is feeling-consciousness, that feeling-consciousness is not perceptible without the union of the Sādhaka's Shakti (derived from Sādhanā) with Mantrashakti. Hence it has been said in the Shāradā Tilaka : "Although Kula-kundalinī whose substance is Mantras, shines brilliant as lightning in the Mūlādhāra of every Jīva, yet it is only in the lotuses of the hearts of Yogīs that She reveals Herself and dances in Her own joy. (In other cases, though existing in subtle form), She does not reveal Herself. Her substance is all Vedas, all Mantras, and all Tattvas. She is the Mother of the three forms of energy, 'Sun,' 'Moon,' and 'Fire,' and Shabdabrahman Itself." Kundalinī is therefore the mightiest manifestation of creative power in the human

¹ And because it is without such authorship and is "heard" only, it is called Shruti ("what is heard"): Shruyate eva na tu kena chit kriyate (Vāchaspati Misra in Sāṅkhya Tattva Kaumudī); and see the Yāmala cited in Prānatoshinī, 19: "Veda is Brahman; it came out as His breathing."

² The term Veda is derived from the root *vid*, to know.

³ Veda, according to Vedānta, is that word without human authorship which tells of Brahman and Dharma: Dharmabrahmapratipādakam apaurusheyam vākyaṃ.

⁴ Sākshātkāra—that is, Nirvāna Experience (Aparoksha-jnāna) as opposed to indirect (paroksha) or merely intellectual knowledge.

⁵ Vedānta-mahāvākya-janya-sākshātkārarūpa-brahmavidyā (Shankara's Comm. on Trishatī, v. 8). The Vedānta here means Upanishad, and not any particular philosophy so called.

body. Kundalī is the Shabdabrahman—that is, Ātmā as manifested Shakti—in bodies, and in every power, person, and thing. The Six Centres and all evolved therefrom are Her manifestation. Shiva “dwells” in the Sahasrāra. The latter is the upper Shrīchakra, as the six centres are the lower. Yet Shakti and Shiva are one. Therefore the body of Kundalinī Shakti consists of eight parts (Angas)—namely, the six centres of psychic and physical force, Shakti, and Sadāshiva Her Lord.¹ In the Sahasrāra Kundalī is merged in the Supreme Ātma-Shakti. Kundalinī is the great Prānadevatā or Lord of Life which is Nādātmā, and if Prāna is to be drawn up through the “middle path,” the Sushumnā, towards the Brahmarandhra, it must of necessity pierce the lotuses or Chakras which bar the way therein. Kundalinī being Prānashakti, if She is moved Prāna is moved.

The Āsanās, Kumbhakās, Bandhas, and Mudrās, are used to rouse Kundalinī, so that the Prāna withdrawn from Idā and Pingalā may by the power of its Shakti, after entry into the Sushumnā or void (Shūnya), go upwards towards the Brahmarandhra². The Yogī is then said to be free of the active Karma, and attains the natural state,³ The object, then, is to devitalize the rest of the body by getting the Prāna from Idā and Pingalā into Sushumnā, which is for this reason regarded as the most important of all the Nādis and “the delight of the Yogī,” and then to make it ascend through the lotuses which “bloom” on its approach. The body on each side of the spinal column is devitalized, and the whole current of Prāna thrown into that column. The

¹ See Lakshmīdhara's Comm. on v. 9, Ānandalaharī. Dindima on v. 85, *ib.*, says that the eight forms are the six (Mind to “Earth”), the Sun and Moon.

² Hathayogapradīpikā, Ch. IV, v. 10.

³ *Ib.*, v. 11 ; upon what follows refer also to Ch. IV, *ib. passim*.

Manonmanī state is said to arise with the dissolution (Laya) of prāna, for on this ensues Laya of Manas. By daily practising restraint of Prāna in Sushumnā the natural effort of the Prāna along its ordinary channels is weakened and the mind is steadied. For when there is movement (Pari-spanda) of Prāna there is movement of mind ; that is, it feeds upon the objects (Vishaya) of the objective world.

But when Prāna is in Sushumnā “ there is neither day nor night,” for “ Sushumnā devours time ”.¹ When there is movement of Prāna (Prānaspanda), there is no cessation of Vritti (mind functioning). And, as the Yogavāshishtha says, so long as Prāna does not cease to exist there is neither Tattvajnāna nor destruction of Vāsanā, the subtle cause of the will towards life which is the cause of rebirth. For Tattvajnāna, or supreme knowledge, is the destruction of both Chitta and Vāsanā.² Restraint of breath also renders the semen firm. For the semen fluctuates as long as Prāna does so. And when the semen is not steady the mind is not steady.³ The mind thus trained detaches itself from the world. These various results are said to be achieved by rousing Kundalinī, and by the subsequent processes for which She is the “ key ”. “ As one forces open a door with a key, so the Yogī should force open the door of Liberation by Kundalini.”⁴ For it is She who sleeps in the Mūlādhāra, closing with Her mouth the channel (Sushumnā) by which ascent may be made to the Brahma-randhra. This must be opened when the Prāna naturally enters into it. “ She, the ‘ young widow ’, is to be despoiled

¹ *Ib.*, vv. 16 and 17, Commentary thereto.

² *Ib.*, vv. 19--21, and Commentary (Tattvajnānam mano-nāsho vāsanākshaya eva cha).

³ See *ante*, and Varāha Up., Ch. V.

⁴ *Ib.*, Ch. III, v. 106. See Bhūtaśuddhi Tantra cited under v. 50, *post*.

forcibly." It is prescribed that there shall be daily practice, with a view to acquiring power to manipulate this Shakti.¹

✓ It generally takes years from the commencement of the practice to lead the Shakti to the Sahasrāra, though in exceptional cases it may be done in a short time.² At first She can only be led to a certain point, and then gradually higher. He who has led Her to a particular centre can reach the same centre more easily at the next attempt. But to go higher requires further effort. At each centre a particular kind of bliss (Ānanda) is experienced, and particular powers, such as the conquest of the elementary forms of sensible matter (Bhūta) are, it is said, gained, until at the Ājnā centre the whole universe is experienced. In the earlier stages, moreover, there is a natural tendency of the Shakti to return. In the continued practice facility and greater control are gained. Where the Nādīs are pure it is easy to lead Her down even from the Sahasrāra. In the perfection of practice the Yogī can stay as long as he will in the Sahasrāra, where the bliss is the same as that experienced in Liberation (subject in this case to return), or he may transfer himself into another body, a practice known to both the Indian and Tibetan Tantras, in the latter of which it is called Phowa.

The principle of all the methods to attain Samādhi is to get the Prāna out of Idā and Pingalā. When this is achieved these Nādīs become "dead," because vitality has gone out of them. The Prāna then enters the Sushumnā and, after piercing by the aid of Kundalinī, the six Chakras in the Sushumnā becomes Laya or absorbed in the Sahasrāra. The means to this end, when operating from the Mūlādhāra, seem to vary in detail, but embody a common

¹ *Ib.*, Ch. III, v. 112 *et seq.*

² As related by a Yogī from a Girnar speaking of his own case.

principle—namely, the forcing of Prānā downward and Apāna upwards' (that is, the reverse of their natural directions) by the Jālandhara and Mūla Bandha, or otherwise, when by their union the internal fire is increased. The position seems to be thus similar to a hollow tube in which a piston is working at both ends without escape of the central air, which thus becomes heated. Then the Serpent Force, Kundalinī, aroused by the heat thus generated, is aroused from Her potential state called "sleep," in which She lies curled up; She then hisses and straightens Herself, and enters the Brahmadvāra, or enters into the Sushumnā, when by further repeated efforts the Chakras in the Sushumnā are pierced. This is a gradual process which is accompanied by special difficulties at the three knots (Granthis) where Māyāshakti is powerful, particularly the abdominal knot, the piercing of which may, it is admitted, involve considerable pain, physical disorder, and even disease. As already explained, these "knots" are the points at which converge the Chakras of each of the three groups. Some of the above-mentioned processes are described in the present work, to which we now proceed, and which on this matter may be summarised as follows:

The preliminary verse (and in the reference to the verses I include the Commentary) says that only those who are acquainted with the Six Lotus can deal with them; and the first verse says that Yoga by means of the method here described cannot be achieved without knowledge of the Chakras and Nādīs. The first verse says that the Brahman will be realized. The next question is, How is this effected? The Commentator in the preliminary verse says that the very merciful Pūrṇānanda Svāmī, being wishful to rescue the world sunk in the mire of misery, has undertaken the task firstly of instructing it as regards the union of the

¹ See Varāha Upanishad, Ch. III.

Shakti Kundalinī with the vital centres, or Chakras, and secondly of imparting that knowledge of Brahman (Tattva-jnāna) which leads to Liberation. The former—that is, knowledge concerning the Chakras, and so forth—is the “first shoot” of the Yoga plant. Brahman, as the Commentator says, is the Supreme Consciousness which arises upon the acquisition of knowledge. The first cause of such knowledge is an acquaintance with and practice of the Tāntrik Yoga Sādhana which is concerned with the Chakras, Nādīs, and Kundalinī; the next cause is the realization of that Sādhanā by the rousing of Kundalinī; and the final result is experience as Brahman, which is the effect of the action of Kundalinī, who is the Shakti or power of Will (Ichchhā), Action (Kriyā), and Knowledge (Jnāna), and exists in forms both subtle and gross. Mind is as much one of the forms of Kundalī as is that which is called “matter”. Both are equally products of Prakriti-shakti, which is a grosser form of the Nādamayī Shakti. Kundalī takes the form of the eight Prakritīs.¹ The Power which is aroused is in itself (Svarūpa) Consciousness, and when aroused and taken to the upper cerebral centre is the giver of true knowledge (Svarūpa Jnāna), which is the Supreme Consciousness. ✓

The arousing of this force is achieved both by will and mind power (Yogabala), accompanied by suitable physical action. The Sādhaka² sits himself in the prescribed Āsana and steadies his mind by the Khecharī Mudrā, in which concentration is between the eyebrows. Air is inhaled (Pūraka) and then retained (Kumbhaka). The upper part of the body is then contracted by Jālandharabandha,³ so that the upward breath (Prāna) is checked. By this

¹ Shāndilya Upanishad, Ch. I; Yogakundalī Up., Ch. I.

² The account here given follows and amplifies the text. See Commentary to v. 50, *post*.

³ *Vide ante* and Dhyānabindu Up.

contraction the air so inhaled is prevented from escape. The air so checked tends downwards. When the Yogī feels that the air within him, from the throat to the belly, is tending downwards through the channels in the Nādīs, the escape of Vāyu as Apāna is again checked by the Mūlabandha and Ashvinī Mudrā, in which the anal muscle is contracted. The air (Vāyu) thus stored becomes an instrument by which, under the direction of mind and will, the potentialities of the vital force in the Mūlādhāra may be forced to realization. The process of mental concentration on this centre is described as follows: With mental Japa of the Mantra prescribed and acquisition thereby of Mantrashakti, Jīvātmā (individual Consciousness), which is thought of as being in the shape of the tapering flame of a lamp, is brought from the region of the heart to the Mūlādhāra. Jīvātma here spoken of is the Ātmā of the subtle body—that is, the Antahkarana or mind as Buddhi (including therein Ahamkāra) and Manas, the faculties of sense (Indriya) or mind operating to receive impression through the sense organs, and Prāna;¹ the constituents of the second, third, and fourth bodily sheaths. Following such concentration and impact of the retained Vāyu on this centre, the Vāyu is again raised with the Bīja “Yam”. A revolution from left to right is given to the “air of Kāma” or Kandarpa (Kāmavāyu.)² This is a form of Ichchhā Shakti. This, the pressure of the Prāna and Apāna held in Kumbhaka, the natural heat arising therefrom, and the Vahni Bīja (Fire Mantra) “Ram”, kindle the fire of Kāma (Kāmāgni). The fire encircles and arouses the slumbering serpent Kundalinī, who is then, in the language of the Shāstra, seized with the passion of “desire” for Her Spouse, the Parahamsah or Paramashiva.

¹ According to the Vedāntik definition; or the five Tanmātras, according to Sāṅkhya. The Chitta (mind) therefore enters Sushumnā along with Prāna (Yogatattva Upanishad and Dhyānabindu Up.).

² A form of Apāna Vāyu.

is the Shakti of the mental and psychic or subtle body (Hiranyagarbha), and in the region of the Sahasrāra She is the Shakti of the "spiritual" plane (Īshvara), which, though itself in its Shiva aspect undifferentiated, contains in its Power-aspect all lower planes in a concealed potential state. The Māyā Tantra (see v. 51, *post*) says that the four sound-producing Shaktis—namely, Parā, Pashyantī, Madhyamā, and Vaikharī—are Kundalī Herself (Kundalīnyabhedarūpā). Hence, when Kundalī starts to go to Sahasrāra, She in Her form as Vaikharī bewitches Svayambhu Linga; She then similarly bewitches Bāna Linga in the heart as Madhyamā and Itara Linga in the eyebrows as Pashyantī. Then, when She reaches the stage of Parabindu, She attains the state of Parā (Parābhāva). ✓

✓ The upward movement is from the gross to the more subtle, and the order of dissolution of the Tattvas is as follows: Prithivī with the Indriyas (smell and feet), the latter of which have Prithivī (the earth as ground) as their support, is dissolved into Gandha Tattva, or Tanmātra of smell, which is in the Mūlādhāra; Gandha Tattva is then taken to the Svādhishtāna, and it, Ap, and its connected Indriyas (taste and hands), are dissolved in Rasa (Taste) Tanmātra; the latter is taken to the Manipūra and there Rasa Tattva, Tejas, and its connected Indriyas (sight and anus), are dissolved into Rūpa (Sight) Tanmātra; then the latter is taken into the Anāhata, and it, Vāyu, and the connected Indriyas (touch and penis), are dissolved in Sparsha (Touch) Tanmātra; the latter is taken to the Vishuddha, and there it, Ākāsha, and associated Indriyas (hearing and mouth), are dissolved in the Shabda (Sound) Tanmātra; the latter is then taken to the Ājnā, and, there and beyond, it Manas are dissolved in Mahat, Mahat in Sūkshma Prakriti, and the latter is united with Parabindu in the Sahasrāra. In the case of the latter merger there are various stages

which are mentioned in the text (v. 52), as of Nāda into Nādānta, Nādānta into Vyāpikā, Vyāpikā into Samanī, Samanī into Unmanī, and the latter into Vishnuvaktra or Pumbindu, which is also Paramashiva.¹ When all the letters have been thus dissolved, all the six Chakras are dissolved as the petals of the lotuses bear the letters.

On this upward movement, Brahmā, Sāvitrī, Dākinī, the Devas, Mātrikās, and Vrittis, of the Mūlādhāra, are absorbed in Kundalinī, as is also the Mahāmandala or Prithivī, and the Prithivī Bīja “Lam” into which it passes. For these Bījas, or sound powers, express the subtle Mantra aspect of that which is dissolved in them. Thus “earth” springs from and is dissolved in its seed (Bīja), which is that particular aspect of the creative consciousness, which propelled it. The uttered Mantra (Vaikharī Shabda) or “Lam” is the expression in gross sound of that.

When the Devī leaves the Mūlādhāra, that lotus, which by reason of the awakening of Kundalinī and the vivifying intensity of the Prānik current had opened and turned its flower upwards, again closes and hangs its head downwards. As Kundalinī reaches the Svādhishthāna, that lotus opens out and lifts its flower upwards. Upon Her entrance. Vishnu, Lakshmī, Sarasvatī, Rākinī, Mātrikās and Vritti, Vaikunthadhāma, Goloka, and the Deva and Devī residing therein, are dissolved in the body of Kundalinī. The Prithivī or Earth Bīja “Lam” is dissolved in the Tattva water, and water converted into its Bīja “Vam” remains the body of Kundalinī. When the Devī reaches the Manipūra Chakra or Brahmagranthi, all that is in that Chakra merges in Her. The Varuna Bīja “Vam” is dissolved in fire, which remains in Her body as the Bīja “Ram”. The Shakti next reaches the Anāhata Chakra, which is known as the Knot of Vishnu (Vishnugranthi), where also

¹ See as to all these Shaktis of the Pranava, the “Garland of Letters”.

all which is therein is merged in Her. The Bija of Fire "Ram" is sublimed in air, and air converted into its Bija "Yam" is absorbed in Kundalinī. She then ascends to the abode of Bhāratī or Sarasvatī, the Vishuddha Chakra. Upon Her entrance, Ardhanārīshvara Shiva, Shākinī, the 16 vowels, Mantra, etc., are dissolved in Her. The Bija of Air "Yam" is dissolved in ether, which, itself being transformed into the Bija "Ham," is merged in the body of Kundalinī. Piercing the concealed Lalānā Chakra, the Devī reaches the Ājnā known as the "Knot of Rudra" (Rudragranthi), where Paramashiva, Siddhakālī, the Devas, and all else therein, are dissolved in Her. At length the Bija of Vyoma (ether) or "Ham" is absorbed into the subtle Tattvas of the Ājnā, and then into the Devī. After passing through the Rudragranthi, Kundalinī unites with Paramashiva. As She proceeds upwards from the two-petalled lotus, the Nirālambapūrī, Pranava, Nāda, and so forth, are merged in the Devī. She has thus in Her progress upwards absorbed in Herself the twenty-three Tattvas, commencing with the gross elements, and then remaining Herself Shakti as Consciousness, the cause of all Shaktis, unites with Paramashiva whose nature is one with Hers.

By this method of mental concentration, aided by the physical and other processes described, the gross is absorbed into the subtle, each dissolving into its immediate cause and all into the Chidātmā or the Ātmā which is Chit. In language borrowed from the world of human passion, which is itself but a gross reflection on the physical plane of corresponding, though more subtle, supersensual activities and bliss, the Shakti Kundalinī who has been seized by desire for Her Lord is said to make swift way to Him, and, kissing the lotus mouth of Shiva, enjoys Him (S. N., v. 51). By the term Sāmarasya is meant the sense of enjoyment arising from the union (Sāmarasya) of male and female.

This is the most intense form of physical delight representing on the worldly plane the Supreme Bliss arising from the union of Shiva and Shakti on the "spiritual" plane. So Daksha, the Dharmashāstrakāra, says: "The Brahman is to be known by Itself alone, and to know It is as the bliss of knowing a virgin."¹ Similarly, the Sādhaka in Laya-siddhiyoga, thinking of himself as Shakti and the Paramātmā as Purusha, feels himself in union (Sangama) with Shiva, and enjoys with him the bliss which is Shringārarasa, the first of the nine Rasas, or the love sentiment and bliss. This Ādirasa (Shringāra) which is aroused by Sattvaguna² is impartite (Akṣanda), self-illuminating (Svaprakāsha), bliss (Ānanda) whose substance is Chit (Chinmaya).³ It is so intense and all-exclusive as to render the lover unconscious of all other objects of knowledge (Vedyāntara-sparsha-shūnyah), and the own brother⁴ of Brahma-bliss (Brahmasvādasahodara).⁵ But as the Brahma-bliss is known only to the Yogī, so, as the Alamkāra Shāstra last cited observes, even the true love-bliss of the mortal world "is known to a few knowers only" (Jneyah kaishchit pramātribhih), such as poets and others. Sexual as well as other forms of love are reflections or fragments of the Brahman-bliss. ✓

¹ Svasamvedyam etad brahma kumārī-strī-sukham yathā, cited in Commentary to v. 15 of Ch. I of the Hathayogapradīpikā.

² So all the eight Bhāvas commencing with Sveda. Stambha, including the well-known Romāncha or thrill in which the hair stands on end (Pulaka), the choking voice (Svarabhanga), pallor (Vaivarnaya), and so forth, are all Sāttvik. The objection of an Indian friend, that these Bhāvas could not be Sāttvik inasmuch as Sattva was "spiritual," is an apt instance of the disassociation from Indian thought effected by English education and the danger of rendering the terms of Sanskrit into English.

³ It is not a Tāmasik thing such as dream or madness, etc.

⁴ Sahodara—that is, brothers born of the same mother. Sexual-bliss is the reflection (faint comparatively though it be) of formless-Brahman bliss of which it is a form.

⁵ Sāhitya Darpana, Ch. III.

✓ This union of the Shakti Kundalinī with Shiva in the body of the Sādhaka is that coition (Maithuna) of the Sātvika Panchatattva which the Yoginī Tantra says is “the best of all unions for those who have already controlled their passions,” and are thus Yati.¹ Of this the Brihat Shrikrama (*vide* S. N., v. 51, *post*) says: “They with the eye of knowledge see the stainless Kalā united with Chidānanda on Nāda. He is the Mahādeva, white like a pure crystal, and is the effulgent Cause (Vimbarūpanidāna), and She is the lovely woman of beauteous limbs which are listless by reason of Her great passion.” On their union nectar (Amrita) flows, which in ambrosial stream runs from the Brahma-randhra to the Mūlādhāra, flooding the Kshudra-brahmānda, or microcosm, and satisfying the Devatās of its Chakras. It is then that the Sādhaka, forgetful of all in this world, is immersed in ineffable bliss. Refreshment, increased power and enjoyment, follows upon each visit to the Well of Life.

In the Chintāmanistava, attributed to Shri Shankarāchārya, it is said: “This family woman (*i.e.*, Kundalinī), entering the royal road (*i.e.*, Sushumnā), taking rest at intervals in the sacred places (*i.e.*, Chakras), embraces the Supreme Husband (Parashiva) and makes nectar to flow (*i.e.*, from the Sahasrāra).”

The Guru's instructions are to go above the Ājnā Chakra, but no special directions are given: for after this Chakra has been pierced, the Sādhaka can, and indeed must, reach the Brahmasthāna, or abode of Brahman, unaided by his own effort. Above the Ājnā the relationship of Guru and Shishya (Master and disciple) ceases. Kundalinī having pierced the fourteen “Knots” (Granthis)—*viz.*,

¹ Ch. VI:

Sahasrāropari bindau kundalyā melanam shive.
Maithunam paramam dravyam yatīnām parikīrtitam.

three Lingas, six Chakras, and the five Shivas which they contain, and then Herself drunk of the nectar which issues from Parashiva, returns along the path whence She came to Her own abode (Mūlādhāra).¹ As She returns She pours from Herself into the Chakras all that She had previously absorbed therefrom. In other words, as Her passage upwards was Layakrama, causing all things in the Chakras to pass into the Laya state (dissolution), so Her return is Srishtikrama, as She "recreates" or makes them manifest. In this manner She again reaches the Mūlādhāra, when all that has been already described to be in the Chakras appears in the positions which they occupied before Her awakening. In fact, the descending Jīvātmā makes for himself the idea of that separated multiple and individualized world which passed from him as he ascended to and became one with the Cause. She as Consciousness absorbs what She as conscious Power projected. In short, the return of Kundalīnī is the setting again of the Jīvātmā in the phenomenal world of the lowest plane of being after he had been raised therefrom in a state of ecstasis, or Samādhi. The Yōgī thus knows (because he experiences) the nature and state of Spirit and its pathway to and from the Māyik and embodied world. In this Yoga there is a gradual process of involution of the gross world with its elements into its Cause. Each gross element (Mahābhūta), together with the subtle element (Tanmātra) from which it proceeds and the connected organ of sense (Indriya), is dissolved into the next above it until the last element, ether, with the Tanmātra sound and Manas, are dissolved in Egoism (Ahamkāra), of which they are Vikritis. Ahamkāra is merged in Mahat, the first manifestation of creative ideation, and the latter into Bindu, which is the Supreme Being, Consciousness, and Bliss as the creative Brahman. Kundalī when

¹ As to the Samaya practice, *v. post*, p. 220 *et seq.*

aroused is felt as intense heat. As Kundalinī ascends, the lower limbs become as inert and cold as a corpse ; so also does every part of the body when She has passed through and leaves it. This is due to the fact that She as the Power which supports the body as an organic whole is leaving Her centre. On the contrary, the upper part of the head becomes "lustrous," by which is not meant any external lustre (Prabhā), but brightness, warmth, and animation. When the Yoga is complete, the Yogī sits rigid in the posture selected, and the only trace of warmth to be found in the whole body is at the crown of the head, where the Shakti is united with Shiva. Those, therefore, who are sceptical can easily verify some of the facts should they be fortunate enough to find a successful Yogī who will let them see him at work. They may observe his ecstasis and the coldness of the body, which is not present in the case of what is called the Dhyāna Yogī, or a Yogī operating by meditation only, and not rousing Kundalinī. This cold is an external and easily perceptible sign. Its progression may be seen, obviously denoting the passing away of something which supplied the previous heat. The body seems lifeless, indicating that its supporting power has (though not entirely) left it. The downward return of the Shakti thus moved is, on the other hand, indicated by the reappearance of warmth, vitality, and the normal consciousness. The return process is one of evolution from the highest state of attainment to the point of departure. √

Though not dealt with in this work, reference may here be made to the Sādhanā accompanying the return of Kundalinī to Her resting-place in the ritual practice called Bhūta-shuddhi, where the ascent and descent are imagined only.

The Sādhaka thinking of the Vāyu Bīja "Yam" as being in the left nostril, inhales through Idā, making Japa of the Bīja sixteen times. Then, closing both nostrils, he

makes Japa of the Bīja sixty-four times. He then thinks of the “black man of sin” (Pāpapurusha)¹ in the left,² cavity of the abdomen as being dried up (by the air), and so thinking he exhales through the right nostril Pingalā, making Japa of the Bīja thirty-two times. The Sādhaka then, meditating upon the red-coloured Bīja “Ram” in the Mani-pūra, inhales, making sixteen Japa of the Bīja, and then closes the nostrils, making sixteen Japa. Whilst making Japa he thinks that the body of the “man of sin” is being burnt and reduced to ashes (by the fire). He then inhales through the right nostril with thirty-two Japa, and then meditates upon the white Chandrabīja “Tham”. He next inhales through Idā, making Japa of the Bīja sixteen times, closes both nostrils with Japa done sixty-four times, and exhales through Pingalā with thirty-two Japa. During inhalation, holding of breath, and exhalation, he should consider that a new celestial body is being formed by the nectar (composed of all the Mātrikā-varna, or sound-powers, embodied in their Vaikharī form as lettered sound) dropping from the “Moon”. In a similar way with the Bīja of water “Vam” the formation of the body is continued, and with the Bīja “Lam” of the cohesive Prithivī Tattva it is completed and strengthened. Lastly, with the Mantra “So’ham” (“He I am”) the Sādhaka leads the Jivātmā into its place in the heart. Some forms of meditation are given in v. 51.

Kundalī does not at first stay long in Sahasrāra. The length of stay depends on the strength of the Yogī’s practice. There is then a natural tendency (Samskāra) on the part of Kundalī to return. The Yogī will use all effort at his disposal to retain Her above, for the longer

¹ See Mahānirvāna Tantra Ullāsa, Ch. V, vv. 98, 99, where the Bhūtaśuddhi process is shortly described. Also Devī-Bhāgavata, cited, *post*.

² The worse or weaker side.

this is done the nearer approach is made to the time when She can be in a permanent manner retained there.¹ For it is to be observed that liberation is not gained by merely leading Kundalī to the Sahasrāra, and of course still less is it gained by stirring it up in the Mūlādhāra or fixing it in any of the lower centres. Liberation is gained only when Kundalī takes up Her permanent abode in the Sahasrāra, so that She only returns by the will of the Sādhaka. It is said that after staying in Sahasrāra for a time, some Yogins lead the Kundalinī back to Hridaya (heart), and worship Her there. This is done by those who are unable to stay long in Sahasrāra. If they take the Kundalinī lower than Hridaya —*i.e.*, worship Her in the three Chakras below Anāhata they no longer, it is said, belong to the Samaya group.²

Thus, when by the preliminary Sādhana purity of physical and mental function is gained, the Sādhaka learns how to open the entrance of the Sushumnā, which is ordinarily closed at the base. This is the meaning of the statement that the Serpent with its coil closes the gate of Brahma. At the base of the Sushumnā Nādī and in the Ādhāra lotus the Shakti Kundalinī lies slumbering coiled round the Linga, the Shiva or Purusha aspect in that centre of the Shabdabrahman, of which She is the Prakriti aspect. Kundalī in the form of Her creative emanations as mind and matter is the whole moving body, but She Herself exists at the Mūlādhāra or earth centre as a gross aspect of Shakti in its sleeping form. This is the normal abode of the Shakti who is the Shabdabrahman. For having so completely manifested Herself She rests or sleeps in what is her grossest and concluding manifestation. The “residual” vital force in this centre there exists in a latent and potential state. If its aid

¹ Great Power (Siddhi) is had by the man who can keep Kundalī Shakti in the Sahasrāra three days and three nights.

² Lakshmīdhara, cited by Ananta Shāstrī, *op. cit.*, p. 71.

towards Yoga is sought, the first process must be that by which the Serpent is aroused from its slumber. In other words, this force is raised from its latent potential state to one of activity, and there reunited with Itself in its other aspect as the Static Light which shines¹ in the cerebral centre.

Kundalī Shakti is Chit, or Consciousness, in its creative aspect as Power. As Shakti it is through Her activity that the world and all beings therein exist. Prakriti Shakti is in the Mūlādhāra in a state of sleep (Prasuptā)—that is, latent activity looking *outwards* (Bahirmukhī). It is because She is in this state of latent activity that through Her all the outer material world functions of life are being performed by man. And it is for this reason that man is engrossed in the world, and under the lure of Māyā takes his body and egoism to be the real Self, and thus goes round the wheel of life in its unending cycle of births and deaths. When the Jīva thinks the world to be different from himself and the Brahman, it is through the influence of Kundalinī who dwells within him. Her sleep in the Mūlādhāra, is, therefore, for the bondage of the ignorant.² As long as She remains in the Mūlādhāra lotus—namely, in that state of Hers which is the concomitant of the cosmic appearance—so long must that appearance endure. In short, when She is asleep, man is in the waking state (Jāgrat). Hence it is said³ that the Shakti of the initiate is awake, that of the Pashu asleep. She is therefore aroused from sleep, and when awake returns to Her Lord, who is but Herself in another aspect ; Her return is, in fact, the withdrawal of that activity.

¹ For this reason the Sahasrāra is also called Bhāloka (from the root *bha*, "to shine").

² Shāndilya Upanishad, Ch. I.

³ Kulārṇava Tantra, Ch. V. Mandalabrāhmana Up. Tamas is destroyed there.

of Hers which produces the world of appearances, and which with such withdrawal disappears. For on Her upward Path She absorbs into Herself all the Tattvas which had emanated from Her. The individual consciousness of the Yogī, the Jīvātmā, being united with the world-consciousness in Her, or Kundalī, then becomes the universal consciousness, or Paramātmā, from which it appeared to be different only by reason of the world-creating activity of Kundalī which is thus withdrawn. The establishment through Her of the pure state of Being-Consciousness-Bliss is Samādhi.

In short, Kundalī is the individual bodily representative of the great Cosmic Power (Shakti) which creates and sustains the universe. When this individual Shakti manifesting as the individual consciousness (Jīva) is merged in the consciousness of the Supreme Shiva, the world is for such Jīva dissolved, and Liberation (Mukti) is obtained. Under, however, the influence of the Cosmic Shakti, the universe continues for those who are not liberated until the Great Dissolution (Mahāpralaya), at the close of which the universe again evolves into those Jīvas whose Karma has not been exhausted, and who have therefore not been liberated. The rousing and stirring up of Kundalī or Kundalī Yoga is thus a form of that merger of the individual into the universal consciousness or union of the two which is the end of every system of Indian Yoga. ✓

Pandit R. Ananta Shāstri says¹ that "The Samaya method of worshipping Shakti, called the Samayāchāra,² is dealt with in five treatises whose reputed authors are the great sages Sanaka, Sananda, Sanatkumāra, Vashishtha,

¹ Anandalahari, p. 8.

² This term is apparently of varying significance. It seems to be used here in a sense opposed to, some forms at least of, Kulāchāra, and is yet used in the Kaula Shāstras to denote their worship with the Panchatattva.

and Shuka. The following is a summary of the teachings contained in these Samaya Āgamas, each of which goes after the name of its author :

“ The Shakti or energy, the development of which is the subject of these treatises, is called the Kundalinī. The place where it resides is called the Mūlādhāra (original abode). By a successful development and working of this Shakti, the liberation of the soul is attained. In the ordinary condition Kundalinī sleeps quietly at the Mūlādhāra. The first purpose of the practitioners is to awaken this sleeping snake, and this is effected in two ways :

“ (1) By Tapas. Here Tapas refers to the process of Prānāyāma, which means the regulation of the breath and holding it for stated periods of time. This is also the course advocated by the Yoga Shāstras.

“ (2) By Mantras. The pupil is initiated in the chanting of certain Mantras which he has to repeat a fixed number of times at particular hours of the day, all the while having before his mind's eye the figure of the Mūrti or God connoted by the Mantra he chants. The most important of these Mantras is said to be the Panchadashī.

“ When it is thus roused up, the Kundalinī ascends from (1) Mūlādhāra, where it was sleeping, to the next higher centre, called the (2) Svādhishthāna (own place). Thence with great effort this Shakti is carried to the following centres in regular ascending order : (3) Manīpūra (full of rays) ; (4) Anāhata (sound, not emanating from the collision of bodies)—the Shakti here is transformed into sound ; (5) Vishuddhi (place of purity)—here it becomes a pure Sāttvic element ; and (6) Ājnā (ā-jnā, a little knowledge). At this stage the practitioner may be said to have so far been successful in securing a command over this Shakti, which now appears to him, though only for a moment, in the form of a sharp flash of lightning.

✓“ The passage of the Kundalinī from the Mūlādhāra through the above centres of energy up to Ājnā constitutes the first part of the ascent. The disciple who takes to this practice has to undergo a course of Upāsānā (contemplation and worship of the prescribed Deity) and Mantra Japa (chanting of incantations),¹ into which he will be initiated by his Guru (teacher and guide). The six centres of energy above enumerated from Mūlādhāra to Ājnā, joined together by imaginary straight lines, form a double-faced triangle—a hexagon, the six-pointed star—which is called the Shri-chakra in Sanskrit. The Anāhata centre (the heart) is the critical point in the course of this ascent, and hence much is found written in the Āgamas about this centre.

“ These centres in the body of man (Pindānda) have their correspondence in the cosmic planes, and each of these has its own quality, or Guna, and a Presiding Deity. When the disciple ascends centre by centre, he passes through the corresponding Lokas, or cosmic planes. The following table gives the correspondences, Guna, and Presiding Deity :

No.	PSYCHIC CENTRE IN MAN'S BODY	LOKA, OR COSMIC PLANE	GUNA, OR QUALITY	PRESIDING DEITY
1	Mūlādhāra at the stage when Shakti is roused up	Bhuvārloka	Tamās	Agni (Fire)
2	Svādhishthāna	Svarloka		
3	Manipūra	Mahārloka	Rajas	Sun
4	Anāhata	Janaloka		
5	Vishuddhi	Tapaloka	Sattva	Moon
6	Ājnā	Satyāloka		

¹ In this and other citations from the Pandit the English equivalents of Sanskrit terms are unsuitable, as might be expected in one to whom English is not his own tongue.

“ If one should die after attaining any of these stages, he is born again having all the advantages of the stages gained ; thus, a man dies after leading the Shakti to the Anāhata ; in his next birth he begins where he has last left, and leads the Shakti onwards from the Anāhata.

“ This aspiration to unify one’s soul with the Eternal One has been held by some to be an attempt of a Tāmasa origin to rid itself of all Tamas and Rajas in it. Therefore the aspirant in the first and second stages is said to have more Tamas than in the succeeding stages, and to be therefore in the Tāmasic stage, which is presided over by Agni. In the next two stages he is similarly said to be in the Rājasic stage, presided over by the Sun. In the next two he is in the Sāttvic stage, presided over by the Moon, the Deity which is assigned a higher plane than the Sun and Agni. But it is to be noticed that the aspirant does not get at pure Sattva until he passes on to the Sahasrāra, and that Tamas, Rajas, and Sattva, referred to in the above table, are but relative, and bear no comparison with their common acceptation.

“ Kundalinī is the grossest form of the Chit, the twenty-fourth Tattva, which lives in the Mūlādhāra ; later on we shall have to speak of it in detail in our treatment of the second part of the aspirant’s ascent. This Kundalinī, as soon as it is awakened, is in the Kumārī (girl) stage. On reaching the Anāhata, it attains the Yoshit stage (womanhood). Hence the indication that it is the most difficult and important step in the ascent. The next stage is in the Sahasrāra, of which we shall speak hereafter, and the Shakti in that stage is called Pativrātā (devoted to husband). See Taittirīyārānyaka, I. 27. 12.

“ The second part of the ascent of Kundalinī consists of only one step ; the Shakti should be taken into the Sahasrāra from the Ājnā, where we left her. The Sahasrāra (lit., a

thousand-petalled lotus) forms in itself a Shrīchakra. The description of this place in Sanskrit is too difficult to be rendered satisfactorily into English. In the Sahasrāra there is a certain place of lustre known as Chandra Loka (a world of nectar). In this place live in union the Sat (Sadāshiva) and the Chit, the twenty-fifth and the twenty-fourth Tattvas. The Chit, or Shuddha Vidyā, is also called Sadākhyā, the 16th Kalā of the moon. These two Tattvas are always in union, and this union itself is taken to be the twenty-sixth Tattva. It is this union of Sat and Chit that is the goal of the aspirant. The Kundalinī which has been led all the way to the Sahasrāra should be merged into this union; this is the end of the aspirant's journey; he now enjoys beatitude itself (Paramānanda).

“ But this Kundalinī does not stay in the Sahasrāra for a long time. It always tends to return, and does return to its original position. The process should again and again be repeated by the aspirant several times, until the Shakti makes a permanent stay with her Pati (husband)—namely, Sadāshiva, or until the union of Sadāshiva and Chit is complete, and becomes Pativratā, as already mentioned. The aspirant is then a Jīvan-mukta, or pure Sattva. He is not conscious of this material limitation of the soul. He is all joy, and is the Eternal itself. See vv. 9 and 10. So much of Samayāchāra.

“ Now to the other methods of Shākta worship; the Kaulas worship the Kundalinī without rousing her from her sleep¹ in the Mūlādhāra, which is called Kula; and hence Kaulas (Sans. Ku = earth, Prithivī; so Mūlādhāra).

¹ A statement by the same author at p. 85 is in apparent contradiction with this. He there says, citing Lakshmīdhara; The Kaulas who worship Kundalinī in the Mūlādhāra have no other aim than *awakening* it from its sleep. When this is done, they think that they have attained their object, and there they stop. In their own words, the Kaulas have Nirvāna always near at hand.

Beyond the Mūlādhāra they do not rise ; they follow the Vāmāchāra or black magic,¹ and gain their temporal objects and enjoy ; they are not liberated from birth and death they do not go beyond this earth. Nay, more, the Kaulas are now so far degraded that they have left off altogether the worship of the Kundalinī in the Mūlādhāra, and have betaken themselves to practices most inhuman, which are far from being divine.² The Mishras are far above the Kaulas. They perform all Karmas, worship the Devī or Shakti in the elements, such as the sun, air, etc., and do Upāsana with Yantras made of gold or other metals. They worship the Kundalinī, awake her, and attempt to lead her on. Some of the Mishra worshippers rise even as far as the Anāhata.

“ We learn from the Commentators that this whole subject of Shakti-worship is treated of in detail in the ‘ Taittirīya Āranyaka ’ (1st chapter). Some of them even quote from that ‘ Āranyaka ’ in support of their explanations. This subject is vast and a very difficult one. It is not possible for one to go into the intricacies of the subject unless one be a great Guru of vast learning and much personal experience ;³ great works have been written on even

¹ Vāmāchāra is not “ black magic,” the nearest Sanskrit equivalent for which is Abhichāra. There may have been, as the Mahākāla Samhitā says (Ullāsa II), some Kaulas who, like the Vaidikas, sought enjoyment in this and the next world, and not Liberation (Aihikārtham kāmāyanti anrite ratim na kurvanti). But to state baldly that Kaulas as a whole do not rouse Kundalinī and lead her to the Sahasrāra is incorrect. Pūrnānanda Svāmī, the author of the text (S.N.) here translated, was himself a Kaula, and the whole object of the work is to secure Liberation (Moksha).

² The Pandit here apparently adopts the opinion of Lakshmīdhara, a follower of the so-called Samaya School, and an opponent of the Kaulas. If (as is probably the case) “ inhuman ” is the Pandit’s phraseology, it is inapt. But there have been different communities with very differing views and practice, *e.g.*, a Brahma Kaula and a Kāpālīka. See as to the rituals to which the Pandit refers “ Shakti and Shākta ” (Secret Name).

³ Here I whole-heartedly agree with my distinguished friend the Pandit.

single points in the ascent of the aspirant up the psychic centres.”¹

“The followers of the Samaya group are prohibited from worshipping Devī in the Macrocosm. They should worship Her in any of the Chakras in the human body, choosing that centre which their practice and ability permits them to reach. They should contemplate on Devī and Her Lord Shiva as (1) having the same abode (Adhishthānasāmya), (2) occupying the same position (Avasthānasāmya), (3) performing the same functions (Anushthānasāmya), (4) having the same form (Rūpa), and (5) as having the same name (Nāma). Thus, in worshipping Devī in the Ādhārachakra, Shiva and Shakti (1) have Mūlādhāra for their seat, (2) both of them occupy the position of dancers, (3) both together perform the function of creating the universe, (4) both are red in colour, (5) Shiva is called Bhairava, and Shakti Bhairavi.

“Similarly for other Chakras mentioned in the preceding Shlokas. This is the way how beginners have to practise. Advanced students worship Devī in the Sahasrāra and not in the lower centres. How is the worship to be carried on in Sahasrāra ?

“The worshipper should fix his attention on Baindava, which is the locality where the ever-existing 26th Tattva—the union of Shiva and Shakti—resides. It lies above all the 25 Tattvas, and is situated in Chandramandala (the sphere of the moon) in Sahasrāra. He should contemplate on the said union and identify himself with it. This shows that those who carry on Bāhya Pūja, or worship in the external world, do not belong to the Samaya School. As regards the identification of oneself with the union of Shiva and Shakti at Baindava just spoken of, there are two ways of realizing it; one is known as the fourfold path, and the

¹ See his edition, Ānandalahari. pp. 8—13.

other the sixfold path. These should be learnt from the Guru.

“A novitiate in the Samaya School has to go the following course :

“(1) He should cherish the utmost regard for and confidence in his Guru. (2) He should receive the Panchadashī Mantra from his Guru, and chant (repeat) the same according to instructions, with a knowledge of its seer (Rishi), metre (Chhandas), and the Deity (Devatā).¹ (3) On the eighth day in the bright fortnight of Āshvayuja month, Mahānavamī, he should at midnight prostrate himself at his Guru's feet, when the latter will be pleased to initiate him in some Mantra and the real nature of the six Chakras and of the sixfold path of identification.

“After he is thus qualified, Lord Mahādeva² gives him the knowledge or capacity to see his inner soul. . . . Then the Kundalinī awakes, and, going up suddenly to Manipūra, becomes visible to the devotee-practitioner. Thence he has to take Her slowly to the higher Chakras one after another, and there performs the prescribed worship, and She will appear to him more and more clearly. When the Ājnāchakra is crossed, the Kundalinī quickly darts away like a flash of lightning to Sahasrāra, and enters the Island of Gems surrounded by the Kalpa trees in the Ocean of Nectar, unites with Sadāshiva there, and enjoys with Him.

“The practitioner should now wait outside the veil³ until Kundalinī returns to Her own place, and on Her return

¹ The Rishi of the Mantra is he to whom it was first revealed ; the metre is that in which it was first uttered by Shiva ; and the Devatā is the Artha of the Mantra as Shabda. The Artha is fivefold as Devatā, Adhidevatā. Pratyadhidevatā, Varnādhidevatā, Mantrādhidevatā.

² Shiva initiates him in the knowledge of Brahman. Thus, Shiva is considered the Teacher of the Spiritual Gurus (Ādinātha).

³ This, as well as some other details of this description, I do not follow. Who is waiting outside the veil ? The Jīva is, on the case stated, within, if there be a veil, and what is it ?

continue the process until She is joined for ever with Sadāshiva in the Sahasrāra, and never returns.

“The process heretofore described and others of a similar nature are always kept secret ; yet the commentator says he has, out of compassion towards his disciples, given here an outline of the method.

“Even in the mere expectation of the return of Kundalinī from Sahasrāra, the aspirant feels Brahmānanda (Brahma bliss). He who has once taken Kundalinī to Sahasrāra is led to desire nothing but Moksha (Liberation), if he has no other expectation. Even if any of the Samaya practitioners have some worldly expectations, they must still worship in the microcosm only.

“‘Subhagodaya’ and other famous works on Shrividyā say that the practitioner should concentrate his mind on Devī who resides in Sūryamandala (the sun’s disc), and so on. This statement is not at variance with the teaching contained in this book, for the Sūryamandala referred to applies to the Pindānda (microcosm), and not to Brahmānda (macrocosm). Similarly, all the verses advocating outer worship are to be applied to the corresponding objects in the Pindānda.”¹

The last, highest and most difficult form of Yoga is Rāja Yoga. By means of Mantra, Hatha and Laya Yoga the practitioner by gradual attainment of purity becomes fit for Savikalpa Samādhi. It is through Rāja Yoga alone that he can attain to Nirvikalpa Samādhi. The former Samādhi or Ecstasy is one in which, unless it perfects into the second kind, there is a return to the world and its experience. This is not so in the Samādhi of Rāja Yoga in which there is not the slightest seed of attachment to

¹ Comm. on Ānandalaharī, ed. by Pandit R. Ananta Shāstri, p. 85 *et seq.*, who adds: “For full particulars of these principles *vide* ‘Shuka Samhitā,’ one of the five Samhitās of the Samaya group.”

the world and in which therefore there is no return thereto but eternal unity with Brahman. The first three kinds of Yoga prepare the way for the fourth.¹ In the Samādhi of Mantra Yoga the state of Mahābhāva is attained marked by immobility and speechlessness. In the Samādhi of Hatha Yoga respiration ceases and to outward experience the Yogī is without sign of animation and like a corpse. In the Samādhi of Laya Yoga described in this book the Yogī has no outer consciousness and is also immersed in the Ocean of Bliss. The Samādhi of Rāja Yoga is complete (Chit-svarūpa-bhāva) and final (Nirvikalpa) Liberation.² There are, it is said, four states of detachment (Vairāgya) from the world³ corresponding to the four Yogas, the mildest form of Vairāgya being the mark of the first or Mantra Yoga and the greatest degree of detachment being the mark of the highest Yoga or Rājā Yoga. Another mark of distinction is the prominence given to the mental side. All Yoga is concerned with mental practices but this is more specially so of Rājā Yoga which has been described⁴ as the discrimination of the real from the unreal, that is the infinite and enduring from the finite and transient by reasoning with the help of the Upanishads and the recognized systems of Philosophy.

The English reader must not however identify it with mere philosophising. It is the exercise of Reason by the morally pure and intellectually great under the conditions and subject to the discipline above described with Vairāgya or Renunciation. In the man of Knowledge (Jnānī), Buddhi

¹ Rāja-Yoga, by Swāmī Dayānanda, published by Shri Bhārata Dharma Mahāmandala, Benares.

² *Ibid.*, 19, 20.

³ Mridu (intermittent, vague and weak), Madhyama (middling), Adhimātra (high degree when worldly enjoyment even becomes a source of pain), Para (highest when the mind is turned completely from worldly objects and cannot be brought back to them under any circumstances).

⁴ *Ibid.*, 5.

or Reason holds full sway. Rāja Yoga comprises sixteen divisions. There are seven varieties of Vichāra (reasoning) in seven planes of knowledge (Bhūmikā) called Jnānadā, Sannyāsadā, Yogadā, Lilonmukti, Satpadā, Ānandapadā and Parātparā.¹ By exercise therein the Rāja-Yogī gradually effectively practises the two kinds of Dhāranā,² viz., Prakṛityāshraya and Brahmāshraya dependent on Nature or Brahman respectively. There are three kinds of Dhyāna whereby the power of self-realization (Ātmapratyaksha) is produced. There are four forms of Samādhi. There are three aspects of Brahman, viz., Its gross aspect as immanent in the universe known as the Virāt Purusha, its subtle aspect as the creator, preserver and dissolver of all this as the Lord (Īshvara) and the supreme aspect beyond that is Sachchidānanda. Rāja Yoga lays down different modes of Dhyāna for the three aspects.³ Of the four Samādhis won by these exercises, in the two first or Savichāra, there is still a subtle connection with the conscious working or the power of Vichāra (reasoning, discernment), but the last two are without this or Nirvichāra. On reaching this fourth state the Rāja-Yogī attains Liberation even when living in the body (Jīvanmukta) and is severed from the Karmāshaya.⁴ In the general view it is only by Rāja Yoga that this Nirvikalpa Samādhi is attained.

¹ Similarly there are seven Bhūmikās or planes of Karma, viz., Vividishā or Shubhechchhā, Vichāranā, Tanumānasā, Sattāpatti, Asamsakṭi, Padārthābhāvinī, Turyagā and also seven planes of Worship (Upāsana Bhūmikā), viz., Nāmapara, Rūpapara, Vibhūtipara, Shaktipara, Gunapara, Bhāvapara, Svarūpapara.

² See p. 207, *ante*.

³ Rāja-Yoga, by Dayānanda Swāmī, 19.

⁴ The mass of Karma Samskāras in their seed (Bīja) state.