

THE GARLAND OF LETTERS

(VARNAMĀLĀ).

STUDIES IN THE MANTRA-SHĀSTRA

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BY
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ERRATA

See as to position of Shiva Tattva, Vidya Tattva and Âtmâ Tattva amended plate at p. 249 of "Garland of Letters." Read Shiva Tattva on the left against Shiva Tattva and Shakti Tattva; Vidyâ Tattva against Sadâkhya, Shvara and Sadvidyâ Tattvas; and Âtmâ Tattva against Mâyâ to Prithivî.

FOREWORD

THIS book is an attempt, now made for the first time, to explain to an English-knowing reader an undoubtedly difficult subject. I am therefore forcibly reminded of the saying, "Veda fears the man of little knowledge, since injury may be received from him" (*Bibhety alpashrutâd Vedo mâm ayam praharishyate*). It is natural, given this difficulty and the mystery which surrounds the subject, that strangers to India should have failed to understand Mantra. They need not, however, have then (as some have done) jumped to the conclusion that it was "meaningless superstition." This is the familiar argument of the lower mind which says "what I cannot understand can have no sense at all." Mantra is, it is true, meaningless to those *who do not know its meaning*. But there are others who do, and to them it is not "superstition." It is because some English-educated Indians are as uninstructed in the matter as that rather common *type* of Western to whose mental outlook and opinions they mould their own, that it was possible to find a distinguished member of this class describing Mantra as "meaningless jabber." Indian doctrines and practice have been so long and so greatly misunderstood and misrepresented by foreigners, that it has always seemed to me a pity that those who are of this *Punjabhûmi* should, through misapprehension, malign without reason anything which is their own. This does not mean that they must accept what is in fact without worth because it is Indian, but they should at least first understand what they condemn as worthless.

When I first entered on a study of this Shâstra I did

so in the belief that India did not contain more fools than exist amongst other peoples, but had on the contrary produced intelligences which (to say the least) were the equal of any elsewhere found. Behind the unintelligent practice, which doubtless to some extent exists amongst the multitude of every faith, I felt sure there must be a rational principle, since men on the whole do not continue throughout the ages to do that which is in itself meaningless and is therefore without result. I was not disappointed. The Mantra Shâstra, so far from being rightly described as "meaningless superstition" or "jabber," is worthy of a close study which when undertaken, will disclose elements of value to minds free from superstition, of metaphysical bent and subtle-seeing (*Sûkshmadarshin*). A profound doctrine, ingeniously though guardedly set forth, is contained in the Tantras of the Mantra Shâstra or Âgama. This is an auspicious time in which to open out the secrets of this *Ahdyâtika* science. For here in this country there has been a turn in the tide. The class of Indian who was wont to unite with the European critic of his Motherland in misunderstanding and misrepresenting Her thoughts and institutions, is, to Her good fortune, gradually disappearing. Those who are recovering from the dazzle produced on its first entrance by an alien civilization are able to judge aright both its merits and defects as also to perceive the truth of the saying of Schiller, "Hold to your dear and precious native land; there are the strong roots of your strength (*Ans Vaterland ans teure schliess dich an. Da sind die starken Wurzeln deiner Kraft*)."

Again in the West there is a movement away from the Materialism which regarded that alone as "real" which is gross sensible matter; and towards that standpoint whence it is seen that thought itself is a thing which is every whit as real as any external object. Each is but

an aspect of the one conscious Self whence both Mind and Matter proceed. This Self or *Chit* is the Soul of the Universe, and the universe is *Chit* which has become its own object. Every being therein is Consciousness, that is, *Chit* manifesting as the multiple forms of Mind and Matter which constitute the universe. This Western movement is called by its adherents "New Thought," but its basal principles are as old as the Upanishads which proclaimed that all was Feeling-Consciousness (*Chit*), and therefore what a man thought, that he became. In fact thought counts for more than any material means whatever. I am not however here entering upon a general defence of so immense a subject, for this cannot be compassed in a work such as this. In any case—and this is what I am concerned to show—the Mantra Shâstra is not the mere senseless rubbish it has been supposed to be.

This book is, as the sub-title states, a Collection of Studies in, or Essays upon, particular subjects in the Mantra-Shâstra, a term which is commonly applied to the Tantra-Shâstra. It is practically composed of two parts. After Chapter 1, which deals with the "Word," Chapters 2-9 treat of the Principles of the general doctrine of *Shabda*. I am much indebted in the preparation of these Chapters to my friend, Professor Pramathanâtha Mukhopâdhyâya. Chapters 10-21 are elucidations of some subjects in the Tantra Shâstra which adopts the Mimângsâ doctrine of *Shabda* with some modifications to meet its doctrine of *Shakti*. Chapters 22, 28 and 29 deal with the Mantras "Om" and the *Gâyatrî*. An understanding of such terms as *Shakti*, *Nâda*, *Bindu*, the Causal *Shaktis* of the *Pranava*, *Bija-mantras* and so forth, is essential for those who would understand the Shâstra in which they appear. Hitherto knowledge of these matters has been confined

(where it exists at all) to the Gurus and Sâdhakas. This does not mean that my information has been gathered from oral sources only. On the contrary the substance of it may be found in the Tantras. These are however generally unknown. The definitions must be sought for in many Shâstras. When found they must be explained by the aid of general Shâstric knowledge and of *Upâsakas* who possess the tradition. As regards technical terms I refer my readers to other books which I have published, advertised at the end of this volume, in particular to "Shakti and Shakta," "Serpent Power," and the volumes of the series called "the World as Power describing the chief concepts of Indian Philosophy and Religion.

Chapters 10-21 and 24 are reprinted from the Journal the *Vedânta Kesarî*. Chapters 22-23 on "Om" and the "Necklace of Kâlî" appeared in *East and West*, and Chapters 28-29 on *Mantrasâdhanâ* and the "Gâyatrî" in the Introduction to my edition of the Mahânirvâna Tantra, which is now superseded, as regards the Introduction, by the fuller account of the Tantras and Tântrik ritual given in my volume, "Shakti and Shâkta", and as regards the Text, by another and more correct edition which I have in preparation. Chapter 30 on the "Gâyatrî as an Exercise of Reasoning" is a reprint of a paper read by me before the Indian Rationalistic Society at Calcutta, and has been previously published in its Bulletin. Ten of the papers dealing with general principles were delivered by me in 1919 as Extension Lectures at the instance of the National Council of Education, Bengal.

As I write the concluding lines of this Foreword hard by the ancient and desolate Temple to the Sun-Lord at Konâraka in Northern Orissa, a continuous rolling sound like that of the Mahâmantra is borne to

me from afar. I heard the same sound many years ago at the Pemiongchi monastery when some hundred Buddhist monks rolled out from the depth of their bodies the mantra *Om*. Their chant then suggested the sea, as the sea now suggests the Mantra. Here where the sound is heard are green woods, bushes of jasmine, cactus in bloom and the rose and yellow of the Karavîra and Kalikâ flowers. Travelling however whence it comes, some two miles seaward, the eye surveys a wide wild waste of land, with here and there sparse clumps of Ketaki, stretching from the world-famous Temple of the "Lord of the Universe" in the south to the Golra jungle on the North. On the Eastern edge the surf of the Bengal Ocean in great waves, marbled with foam with creaming crests, whipped into filmy vapour by the wind, ceaselessly beats upon a lonely shore. The waves as all else are Mantra, for Mantra in its most basal sense is the World viewed as—and in its aspect of—sound. But as I have explained in the Text we must distinguish between Natural Name in its pure sense as the sound of the constituent forces of a thing and the sounds made by the thing when so produced. All sounds and therefore movements form the "Garland of Letters," which is worn by the Divine Mother, from whose aspect as *Om* or the General Sound (*Sâmânya spanda*) of the first creative movement all particular sounds and things come. For all things may be rendered in terms of sound. The Universe is movement. The Letters are the sound of particular movements. These are audible as the gross letters which Kâlî, the Source of all movement, wears as a garland round Her neck. I record this note on a scene which I have known and enjoyed for many years, since I may now be seeing it for the last time. If (as I hope not) this be so, then I bid farewell to my old friend the Sâdhu Jagannâtha Dâsa and to this place

set in an air of magic of which the Kapila Samhitâ (Ch. VI.) says :—

*Maitreyâkhye vane punye rathayâtrâmahotsave
Ye pashyanti narâ bhaktyâ te pashyanti tanu raveh.*

Konâraka,

22 April, 1922.

J. W.

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CHAPTER I

VÂK OR THE WORD

THE word Vâk (in Latin Vox) comes from the root Vach which means "to speak." The feminine noun Vâk therefore means literally both voice and the word it utters, as also the sound of inanimate objects. It has the same sense therefore as Shabda. Artha is meaning or object. Pratyaya is mental apprehension. All things have a threefold sense, supreme (Para), subtle (Sûkshma), gross (Sthûla). Parâ Vâk is the Causal Stress which, in terms of Pratyaya, is the Cosmic Ideation (Srishti-kalpanâ) of Ishvara. This is the Divine "Word." But Vâk is also an effect, either subtle or gross. Pashyantî Vâk is Vâk actually going forth as Îkshana (Seeing), producing or manifesting, as Sûkshma Madhyamâ Vâk, or Hiranyagarbha Shabda which is the Mâtrikâ state of Shabda as it exists in man prior to its gross manifestation as the Varnas in spoken speech (Vaikharî Vâk). In the Rigveda, Sarasvatî (V. 43-11) is called Pâviravî or daughter of the Lightning, that is, of the great Vajra which sustains the worlds, which according to Sâyana is Mâdhyamikî Vâk. (See Muir O. S. T.—V. 337 ff.) Spoken speech (Vaikharî) is manifested to the ear by the gross physical sound or Dhvani produced by the contact of the

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vocal organs on the surrounding air by the effort (Prayatna) to speak. In the transcendental quiescent Brahman (Paramâtmâ) or Paramashiva there is neither Shabda (Ashabda), Artha (Nirvishaya) nor Pratyaya. There is therefore neither name (Nâma) nor form (Rûpa). In this Infinite Calm there arises a metaphysical Point of Stress or Bindu or Ghanîbhûtâ Shakti, which stirs forth (Prasarati) as the multiple forces of the universe. This energising is the cause of, and as Jîvâtmâ is, the World-experience with its duality of subject and object. This play of Shakti takes place in the Ether of Consciousness (Chidâkâsha) in such a way that the latter is neither effaced nor affected when the second condition appears, which last is that of both Transcendence and Immanence. This is creation (Srishti) or, more properly, seeming development (Parinâma), since the English word "creation" does not truly express the process. Creation, in the Christian sense, excludes the notion that God is a material cause, creation being neither out of pre-existing matter nor out of God's own substance. Creation also involves an absolutely first appearance. With this reservation the term "creation" is used. More accurately the Brahman Itself, in the form of Its Power (Shakti), goes forth (Prasarati). This Srishti endures a while (Sthiti) that is for a day of Brahmâ, upon which there is, according to some, a complete dissolution (Mahâpralaya). Others say that there is no such Mahâpralaya, but that there is always existing some universe, though one or another may disappear. In Mahâpralaya the second state is potentially contained in the undifferentiated unmanifest Mâyâ Shakti. Shabda-brahman as an Ullâsa of Shiva sinks as it were into the eternally existing Calm, just as the rising wave breaks itself and sinks upon the ocean, or as the spray of a fountain falls again into the waters which feed it. This notion of the "Word" is

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very ancient. God "speaks" the Word and the Thing appears. Thus the Hebrew word for Light is "Aur." Genesis says, "God said: let there be Light (Aur) and there *was* Light (Aur)." The Divine Word is conceived of in the Hebrew Scriptures as having creative power. A further stage of thought presents to us the concept of an aspect of the Supreme or Person who creates. Thus we have the Supreme and the Logos, Brahman and Shabda-brahman. In Greek, Logos means (as does Aparashabda) thought, and the word which denotes the object of thought. To Heraclitus, Logos was the Principle underlying the universe. (See J. N. Heinze, *Die Lehre vom Logos in der Griech. Philosophie*). To the Stoics it was the "World-soul" the uniting principle of all rational forces working in the world. According to Plato, the Logoi were super-sensual primal images or patterns (Jāti) of visible things. The Alexandrian Philo, influenced by Platonism and other philosophies of Hellenism, combined the two conceptions and read into the Old Testament and Jewish Theology a Being intermediate between It (that is *ho on*) and the manifold universe. This intermediate Being was the Logos. According to Philo, Ideas moulded Matter. God first produced the intelligible world of Ideas which are types (Aparajāti) of the physical world. Though in Itself nothing but the Logos, the latter is the author of the ideal world. Just as an architect projects in his mind a plan of a town (Polis) and thus produces the real town according to the ideal, so God acted when He created the world, this Megalópolis (Brahmānda). The Author of the Fourth Gospel took up these ideas but gave them expression in such a way as to serve Christian theological needs. (See J. Réville, *La Doctrine du Logos dans la quatrième Evangile et dans les Œuvres de Philon*). It has thus been said that John's adoption of the notion was not a mere copy,

but a free adaptation of the Philonian Logos and a christianising of it. According to the Evangelist the Logos is a Person who was before creation and Himself God. It is the Potency of the Eternal Wisdom proceeding from the unmanifest Godhead for the purpose of world-activity, and in the world It is the Logos Endiathetos or immanent divine wisdom (See Moeller, Hist. Ch. Church I. 92:222). The Logos through whom the world was created became flesh (Avatâra), that is was manifested in man (Verbum caro factum est). He is the Son who is Jesus Christ, Him who in the heavenly pre-existence is called the Logos and after His incarnation the man Jesus who is the Christ, who is neither prophet nor superman but Pûrnâvatâra of God. The Logos is the perfect self-presentation of God in the Son. In Jesus there was identity of being with God. The fourth Gospel opens grandly, "In the beginning was the Word and the Word was with God and the Word was God." These are the very words of Veda. *Prajâpatir vai idam âsît*: In the beginning was Brahman. *Tasya vâg dvitîyâ âsît*; with whom was Vâk or the Word; (She is spoken of as second to Him because She is first potentially in, and then as Shakti issues from Him); *Vâg vai paramam Brahma*; and the word is Brahman. Vâk is thus a Shakti or Power of the Brahman which is one with the Possessor of Power (Shaktimân). This Shakti which was in Him is at the creation with Him, and evolves into the form of the Universe whilst still remaining what It is—the Supreme Shakti.

It is always possible that human thought may develop similarly and yet independently. It is not improbable also, seeing the influence of India on the West, that the Philonic and Neo-platonic and Johannean conceptions were, in part at least, indebted for their origin to India. Nevertheless there are, with general

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points of similarity, others of difference, for which accuracy demands attention. Thus the Brahman is the material cause of the World which the Christian Logos is not. For Christianity is dualism. Vâk is no Person in a Trinity. Vâk is Herself the Mother of the Trimûrtti who are Brahmâ, Vishnu and Rudra. For She is the Supreme Shakti, one with Brahman. The full incarnation is a concept of Hinduism, yet, in the form of Jîva, Vâk is incarnated not in one historic person only but in all men, beings, and things. The Word as Vâk became flesh, not on one particular date in one particular place and in one particular historic person. It appeared and now appears in the flesh and other forms of matter of all limited beings or Jîvas, each of whom may through Veda directly realise the Brahman whose Shakti is the word or Vâk. Jesus alone was God in human form. Others were not, are not and never can become God. Vâk manifests Herself in every man and is knowable and known as She is in Herself—that is Brahman, in that spiritual experience which is Veda.

The universe is the outcome of the Divine Desire (Kâma) or Will (Ichchhâ). Kâma on the physical plane denotes among other things, sexual desire. In the highest sense it is the first creative impulse of the One to be many, whereby It begets Itself as all creatures. Earthly desire and self-reproduction are but limited manifestations of that first impulse. The Divine Will is continually and presently working through the individual sexual desire for the continued creation of the universe. This Divine Kâma is eternal and the origin of all things. And so Parmenides speaking of Eros or Love, said *Prôtiston mén érota theôn mêtísato pantón*. ("He devised Eros the first of all the Gods"). This is the Divine Eros through whom things are (See Plato Symp. 5-6). The Daughter of Kâma is Vâk. The latter as the Divine Will

speaks the Divine Word upon which the Thing is. In the Atharvaveda (IX-2) Kâma is celebrated as a great Power superior to all the Devas. The Daughter of Kâma is named "The Cow which sages call Vâk-virât," that is Vâk in the form of the universe.

In the "beginning" there was Brahman and with It was Vâk. In the Veda (Shatapatha Brâhmana VI-1-1-8) it is said, "this Being (Purusha) Prajâpati willed 'May I be many' 'May I be propagated.' He energised (*So'shrâmyat sa tapo'tapyata*). Vâk was His. She was produced from Him (*Vâg evâ sya sâ sriyata*) and pervaded all which exists." Then on the issue of Vâk, "By his mind he united with Vâk (Sh. P. Br. X. 6-5-4; Brih. Ar. Up. Roer p. 50) and thus (Sh. P. Br. VI. 1-2 ff) became pregnant (*Garbhî abhavat*)." In the Kâthaka it is said (XII-5 and XXVII-1), "Prajâpati only was then this (*Prajâpatir vai idam âsît*) Vâk was a second to Him (*Tasya vâg dvitîyâ âsît*). He united with Her (*Tâm mithunam samabhavat*) and She became pregnant (*Sâ garbham âdhatta*). She went out from Him and produced these creatures (*Sâ asmâd apâkrâmat sâ imâh prajâh asrijata*) and again re-entered Him (*Sâ Prajâpatim eva punah prâvishat*)." .

Again in the Panchavimsha Br. (XX-14-2) it is similarly said: "Prajâpati alone was this universe. He had Vâk too as His own, as a Second to Him. He thought, 'let me now put forth this Vâk. She will traverse and pervade all this.' That is the Brahman or Shiva first willed to be many and His Shakti, which was one with Him, issued as His Word. The Union of Will and Word was the potency of creation, all things being held in undifferentiated mass in the Great Womb (Mahâyoni) of the Mother of all (Ambikâ). This Potency became actual as the manifested universe, and at its dissolution Shakti, as such universe, re-entered

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Brahman and remained one with It (Chit) as Chidrûpinî. Meanwhile She pervades, as immanent Spirit, both Mind and Matter which are Its temporal forms. For as the Brihadâranyaka Upanishad says (pp. 50-53, Ed. Roer): "By that Vāk and that Âtmâ He created all things whatsoever, the Vedas, Metres, Sacrifices and and all Creatures" (*Sâ tayâ vâchâ tena âtmanâ idam sarvam asrijata yad idam kincha richo yajumshi sāmāni chhandāmsi yajnân prajāh pashûn*). "First was produced the sacred Vaidik science" (Sh. P. Br. VI. 1-1-8). In the Mahâbhârata Sarasvatî as Vāk is called the "Mother of the Vedas" (Shântiparva, V. 12, 920) and the same is said of Vāk in the Taittirîya Brâhmana (II. 8-8-5) where (and in the preceding par. 4) She is also said to contain within Herself all worlds and to have been sought with Tapas by the Rishis who put forth the Vedic Hymns (*Rishayo mantrakritah*). In the Bhîshmaparva of the Mahâbhârata (v. 3019) Achyuta (Krishna) is said to have produced Sarasvatî and the Vedas from His mind; and in the Vanaparva (v. 13,432) the Gâyatrî is called the Mother of the Vedas, for Gâyatrî Devî is a form of Vāk. Vāk is the Mother of the Vedas and of all things which their words denote. Vāk in the form of Veda is Vedâtmikâ Vāk (See Sâyana and other citations given in Muir O.S.T. I-325n where, as in other volumes, some of the Texts concerning Vāk are collected). The substance of the whole world is Vāk (*Jagat vāngmaya*), for as previously stated the world (Jagat) is Shabdaprabhava.

The Rigveda (X 125-5) says: "I (Vāk) make him whom I love formidable, him a Brâhmana, him a Rishi, him a Sage." It is this Vāk which entered the Rishis and has thus made Herself known to men. "By sacrifice they followed the path of Vāk and found Her entered into the Rishis" (Rigveda, X. 71-3). The Rishis called

their Hymns by various names, amongst others Vāk, for they are manifestations of Vāk. Vāk is one with Brahman for Shiva and Shakti are one. In the Brihadâranyaka Upanishad it is said (Ed. Roer, 688). "By Vāk, O Monarch, the Brahman is known. Vāk is the Supreme Brahman" (*Vâchaiva samrât Brahma jñâyate vâg vai samrât paramam Brahma*). The Mahâbhârata (Shântiparva v. 12,920) says: "Behold Sarasvatî Mother of the Vedas abiding in me" (*Vedânâm mâtaram pashya matsthâm devîm Sarasvatîm*). She, this great Shakti, is one with Maheshvara. And so in the Mangalâcharana prefixed to their Commentaries on the Rik Samhitâ and Taittirîya Samhitâ by both Sâyana and Mâdhava it is said: "I reverence Maheshvara the hallowed abode of sacred knowledge, of whom the Vedas are the breathings and who from the Vedas formed the whole universe" (*Yasya nishvasitam vedâh yo vedebhyo 'khillam jagat, Nirmame tam aham vande vidyâtîrtham Maheshvaram*). The Taittirîya Brâhmana (III-39-1) says that Vāk is imperishable, the first born of Rita, Mother of the Vedas and centre-point of immortality (*Vâg aksharam prathamam yâ ritasya vedânâm mâtâ amritasya nâbhih*). The Shatapatha Brâhmana says (VII. 5-2-21): "Vāk is the unborn." It was from Vāk that the Maker of the Universe (Vishvakarmâ) produced creatures (*Vâg vai ajo vâcho vai prajâh vishvakarmâ jajâna*). Various texts associate the Lord of creatures (Prajâpati), called Pashupati in the Shaiva Shâstra, with His Shakti Vāk, as to which see Weber, Indische Studien, IX. 477 ff. and Muir's Original Sanskrit Texts, V. 391.

Shangkarâchâryya (Sûtra I-3, 28) quoting 'By His mind He united with Vāk,' says that by this and other Texts the Veda in various places declares that creation was preceded by the Word from which the whole universe of Devas and organic and inorganic

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earth-life are produced. But it is said that the world was produced from Brahman. How then was it produced from the Word? Creation was preceded by the Word. He says that when any man is occupied with any end which he wishes to accomplish, he first calls to mind the word which expresses it and then proceeds to effect his purpose. Using this as analogy he says that before creation the words of Veda were manifested in His mind and afterwards he created the objects which resulted from them. Thus the Vaidik text which says "Uttering Bhûh (earth) he created the earth (Bhûmi)" and so forth, means that the different worlds and the beings therein were manifested or created from the word "Bhûh" and so forth manifested in His mind. These distinctions of "before" and afterwards and so forth are Vyavahârîka. Human analogies are necessarily imperfect. In Îshvara as causal body what (as manifested) is called Pratyaya, Shabda, Artha are one and identical (and therefore, as manifested, co-ordinate) though for the purposes of exposition we may say that His Srishtikalpanâ is a fraction of the Pratyaya which He has of his own Ânandamaya causal body, and included therein the subtle and gross bodies. His Parashabda involves as effects all Aparashabdas, and His Artha is the first stressing mass of Prakriti Shakti in which are experienced all elements (Vikriti) and things which are compounded of them. For Îshvara has direct and immediate apprehension of the three bodies, Hiranyagarbha of the second and third, and Virât of the third. Parâ Vâk is therefore what has been previously spoken of as Parashabda, and Vâk (simply) as Shabda in its subtle form as Mâtrikâ (Madhyamâ Vâk) and gross form (Vaikharî Vâk). The latter is that of the spoken letters (Varna) of which the Mantras are made. There is but one Cause of speech, as also of all the things in the universe which it denotes and

also, of the mental apprehension (Pratyaya) or "going towards" the object of the mind. That cause is the Supreme Devî Sarasvatî, Mother of the Vedas and of the Worlds, manifesting as the name (Nâma) and form (Rûpa) which is the Universe. She is thus the Supreme Shakti to whom a title is given, taken from one of Her productions, the manifested word or speech. The musical instrument (Vînâ), which Sarasvatî holds, denotes all sounds (Shabda) of which She is the Mother. White are Her garments and transparent whiteness is the colour of both Âkâsha and Buddhi. Her name denotes "flow" or "motion" (Saras). She is such, in the Supreme sense, as being the activity (Shakti) of the unmoving Shiva or Brahman. She is again such as the play in the manifested World of the dynamic Shaktis in and around the rigid Ether, which appeared at creation with the roaring sound "Hang" and then stood still as the steady framework on, and in, which the whole universe flows or moves. According to Science, Ether has no such imperfections as we associate with matter. It is the property of the latter to grow old, to decay, to wear out. But such energy as exists in the Ether remains unchanged. It is this rigid, unwasting, enduring Ether which is Vajra, the hard, stable, lasting, unwasting Vajra, the static manifestation of the static Brahman, in which the Dynamic Brahman as Sarasvatî flows or moves. The former is Shûnya, the void of space, in which all movement takes place. Just as in Brâhmanism Âkâsha is transferred to the Brahman-idea as Chid-âkâsha : so this Ethereal Shûnya in Northern Buddhist Monism as sTongpa-nyid (Shûnyatâ) stands for the Ultimate beyond all categories (See the Demchog-Tantra published as the seventh Volume of my "Tântrik Texts.") Sarasvatî, the Dynamic Brahman with Her "consort" the static Brahman as Brahmâ, is borne upon the Hangsa

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which is no material "bird" but the natural name of the vital function manifesting as the expiring (Hang) and inspiring (Sah) breath or Prânabîja in all breathing creatures (Prânî). She again is the Divine in the aspect as Wisdom and Learning, for She is the Mother of Veda, that is of all knowledge touching Brahman and the Universe. She is the Word of which it was born and She exists in that which is the issue of Her great womb (Mahâyoni). Not therefore idly have men worshipped Vâk or Sarasvatî as the Supreme Power.

CHAPTER II

ARTHA, PRATYAYA AND SHABDA

THE one supreme Consciousness (Chit) which is the Changeless Principle of all experience evolves by, and from out, its Power (Shakti), which is both Chit-Shakti and Mâyâ-shakti—the duality of subject and object, mind and matter. In Parâsamvit or Sachchidânanda the experience is unitary and devoid of every species of duality. I have dealt in my book “ Shakti and Shâkta ” with the various possible English renderings of the untranslatable word Chit which, subject to the reservations there made, may be called Feeling-Consciousness or with less liability to misunderstanding the Changeless Principle of all changing experience. Through the operation of Shakti the homogeneous Unity becomes the Many or universe of subject and object, mind and matter. The Perfect Experience, without ceasing to be such, involves Itself in mind and matter and thus becomes the imperfect or limited experience. As all is the one Self, this apparent dichotomy means that the Self which manifests as a limited subject sees (though it is unaware of it) itself as object.

Chit is without motion (Nishpanda), without action (Nishkriya), without mind (Amanah) and without Shabda (Ashabda). It is neither subject nor knows any object other than Itself as Chidrûpinî Shakti. Creation commences by an initial movement or vibration (Spandana) in the Cosmic Stuff, as some Western writers call it, and which in Indian parlance is Saspana Prakriti Shakti. Just as the nature of Chit or the Shiva aspect of Brahman is rest, quiescence, so that of Prakriti is

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movement. Prior however to manifestation, that is during dissolution (Pralaya) of the universe, Prakriti exists in a state of equilibrated energy (Sâmâyavasthâ) in which there is Sarûpaporinâma. It then moves (Virûpaporinâma.) This is the first cosmic vibration (Spandana) in which the equilibrated energy is released.

The approximate sound of this movement is the Mantra Om. Dualism with all its varieties is thus produced. There is thus a bifurcation of Consciousness into Mind and Matter which therefore constitute a parallelism of common origin. The mind as subject has apprehension (Pratyaya) of objects (Artha), and names those objects by word (Shabda) or language. In man Shabda, Artha, and Pratyaya are connected but distinct. Like everything else they are three effectual manifestations of the movement (Spanda) which is the common Causal Stress. At the stage of Causal Shakti however the three are one ; so that then Shabda = Artha = Pratyaya = Spanda, the latter being not, as in manifestation, a common denominator but the equivalent of Shabda, Artha, Pratyaya. The state is one of logical unity. Îshvara's Spanda is His Shabda, is His Artha, is His Pratyaya. Doubtless in projecting our standpoint as existence into Divine Being we cannot help using the analogy of aspects. And so we speak of Chit and the Causal Stress (Shakti), of Shiva and Shakti as two aspects and so on. Nevertheless we must not understand that there is any distinctness in the midst of relationship or even of unity which expresses our idea of aspects. Ultimately the relation of Shabda, Artha and Pratyaya is an identical equation and not a ratio, that is fraction with a numerator and denominator. Whilst on the absolute plane which is the Cosmic Causal body the three are one, there is, on and with the manifestation of the subtle body, a divergent des-

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cent of the three, retaining as they always do their mutual connection. The causal aspect is Shabdabrahman, the Stress or Creative Shakti giving rise to motion and bodies produced by it which are forms of the subtle and gross Shakti. What was a simple stress in quiescent and unaffected consciousness with unitary experience becomes bifurcated as mind and matter. It is here most important to remember (for it is the key to that which follows) that the nature of a process in which the One becomes Many involves this:—the essential substance (Spirit) of both Mind and Matter remains the same, and the Shakti elements and the motion of both are similar. Hence they are mutually connected with a natural relation. Feeling and object of feeling are correlated. Thus sensation through the eye and Manas, and colour as an object which is perceived, are at base the one Âtmâ thus dually manifested. The sensation of sight and the colour are both again products of Tejas Tanmâtra. The Indriya is Sâttvikângsha of the Apanchîkrita Tanmâtra, and the object seen is the Tâmasikângsha of the same. In Sângkhya, and commonly in the Shâkta Tantras, both are products of the same Ahangkâra. Sensation and its object are two aspects of one and the same thing. The vibration of the object (Artha) and of the Vritti or modification of mind by which apprehension (Pratyaya) is had of it are the same, and the natural name (Shabda) of an object (Artha) is the sound produced by the forces which constitute it. There exists all this parallelism because our postulate is that mind and matter are but twin aspects of the one undivided Self. So when an object (Vishaya, Artha) affects the senses (Indriya), being attended to by that function of mind which is called Manas, there arises in the mind a modification (Vritti) of its substance which is an exact counterpart of the external

object. In passing I may observe that this is a fundamental principle on which all Tântrik Sâdhanâ by way of Upâsanâ rests. By worship and meditation or Japa of Mantras the mind is actually *shaped* into the form of the object of worship and is made pure for the time being through the purity of the object (namely Ishtadevatâ), which is its content. By continual practice (Abhyâsa) the mind becomes full of the object to the exclusion of all else, steady in its purity, and does not stray into impurity. So long as mind exists it must have an object and the object of Sâdhanâ is to present it with a pure one.

Before proceeding further it is necessary to have clear notions as to the meaning of Mind, Matter, Pratyaya, Shabda and Artha. Everything is "material" according to the Vedânta which is not Pure Transcendent Spirit (Anupahita Chit). Immanent or Upahita Chit is that which is associated with mind and matter. This Chit with Upâdhi is either Para = Shuddha-sattva-pradhâna = Utkrishtopâdhi = Samashti, or Aparâ = Malina-sattva-pradhâna = Nikristopâdhi = Vyashti. In each of these there are the three bodies causal (Kârana), subtle (Sûkshma) or gross (Sthûla). This Upâdhi is Shakti as Mâyâ or Prakriti Shakti as that term is used in Advaitavâda. As Prakriti Shakti is "material" not as being scientific "matter" but as the subtle material cause of all things, all its effects (Vikriti) are necessarily of the same character as their cause and are material. These Vikritis may be divided into the two parallel groups of Mind (Antahkarana) and its outer instruments or senses (Indriya), and Matter or Panchabhûta derived from the more rudimentary forms of infra-sensible "matter" which are the Pancha Tanmântras. These are beyond the threshold of sensation of the ordinary Jîva.

What then is Mind? It follows from the above

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that it is a manifestation of Shakti or Power in the form of force, which is Power translated to the material plane, and is as much a material (Bhautika) substance as is matter (Bhûta) itself. Thought (for except in Samâdhi mind is never free of thought) is from the creative standpoint a passing thought and matter a lasting thought. Matter is a dense and gross form of the more subtle and tenuous form of the common Prakriti Shakti. Mind is Bhautika because it is according to Vedânta composed of the Sâttvik part (Sâttvikângsha) of the Tanmâtra. According to Sângkhya it is Ahangkârî. According to Vedânta Mind is not Vibhu that is all-spreading, unlimited and indivisible into parts: nor is it Anu or atomic that is limited and indivisible into parts. It is Madhyama Parimâna, that is limited and divisible into parts and thus takes the form of its objects. Mind has parts in the sense that it is divisible into parts, that is one part of the mind can attend to one thing and to another at one and the same time. As it also takes the shape of the object perceived, it spreads or shrinks with it. It pervades the whole body whether in the waking (Jâgrat) or dreaming state (Svapna), but in deep sleep (Sushupti) it is withdrawn as all else into the causal body and according to one account is then absorbed in the Nâdî.

What then is the nature of knowing by the mind? According to the Naiyâyikas who hold that the mind is atomic (Anu), it does not go forth, or transform itself into the shape of the object. Jnâna is a Guna of Âtmâ which is produced by the association of Mind (Manas) and Âtmâ. According to Vedânta Jnâna is a transformation (Parinâma) of the Antahkarana or Mind which is a Tattva of Madhyama Parimâna. Jnâna is of two kinds, *viz.*, Jnâna Svarûpa and Jnâna Vritti. The former is Brahma-svarûpa or Perfect Experience or Chit. The latter is knowledge of objects or the ordinary worldly

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imperfect experience. Opinion varies as to the mode of operation in the case of the Mind and Jnânavritti. According to some light from the eye goes forth. Hence the eye is called Tejas. Mind going forth with the light of the eye impinges upon and takes the shape of the object. Mind is called "transparent" (Svachchha) because it can take the shape of any object presented to it. Âtmâ is ever illuminating the mind and when there is a particular Vritti Âtmâ illuminates it so that it is present to the limited consciousness.

Knowledge is true or false (Mithyâ). Right knowledge or Pramâ is defined as Tadvati tat-prakâra-
jnânam which means apprehension of an object according to its true nature, that is, in its own class or Jâti. The mind not only perceives a particular thing (Vyakti) but also the genus or class (Jâti) to which it belongs : for this Jâti is not merely a subjective thing but is inherent in the Vyakti as its nature (Prakâra) and both are perceived in right knowing, as when in the case of Ghata (jar) its Jâti or Ghatatva (jar-ness) is perceived. Where however a rope is mistaken for a snake there is Mithya Jnâna. The particular rope excites knowledge, but it is false knowledge, because through a defect (Dosha) in the percipient subject, the rope is not perceived under its Jâti but under that of a serpent. In short in right perception there is true conformity of thought with its object. To perceive on the other hand a rope where there is Ghatatva is false perception.

What then is Artha or object (Vishaya) ? This is the object which constitutes the mind's content. Object is manifold as the various forms (Rûpa) which make the universe. It is the "other" which the Self as mind perceives. These forms are constituted of the five Bhûtas—Âkâsha, Vâyû, Tejas, Ap, Prithivî representing various densities of Prâkritic substance. Just as the

mind is a form of motion (Spandana) of that substance, so the five Bhûtas are five forms of motion of the same Prakriti which in the Tantras are symbolised by figures denoting the forms of the vibration namely a circle with openings (Chhidra) shown as points on it denoting the interstitial character of Âkâsha ; a circle denoting Vâyu ; and a triangle, crescent and cube square denoting Tejas, Ap, and Prithivî respectively. The direction of the vibration also varies as being in all directions, at an acute angle to the line of the wave (Tiryag-gamanashîla) upwards, downwards and " in the middle " where the forces are equilibrated and matter becomes stationary. These again are space-giving, general movement (Chalana-para) expansion, contraction, cohesion, stimulating the sense of hearing, touch and feel, (not all forms of contact), sight or colour and form, taste, and smell respectively, the centres of which in the Pindânda are the Chakras from Vishuddha to Mulâdhâra. The Bija Mantras of these are Ham, Yam, Ram, Vam, Lam, the meaning of which is later explained when dealing with natural name. They seem like gibberish to the uninitiated. Hence even the common Bengali expression " What Hayavarala is this ? " These Bhûtas derive from the Tanmâtra commencing with Shabda Tanmâtra or infra-sensible sound, which by addition of mass becomes Âkâsha, the Guna of which is sensible sound, which generates Vâyu Tanmâtra from which comes Vâyu Bhûta and so on with the rest, though the mode of derivation is not always given in the same terms. The substance of it is that Bhûta or gross sensible matter is derived from a subtle form of the same which is not sensible by the gross ear but mentally apprehensible by the Yogî. Hence it is said *Tâni vastûni tanmâtrâdîni pratyaksha-vishayâni* (that is to Yogîs). Object (Vishaya) is thus not limited to the gross objects seen by the senses of ordinary men. There

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are also subtle objects which may be perceived through the senses or the mind by the possessor of " Powers " (Siddhi) which are merely extensions of natural faculty. These are hidden from ordinary men whose powers vary. Some can perceive more than others. By scientific instruments we can see (microscope) and hear (microphone) things beyond the capacity of the highest natural power of the senses. Is that the end? No, because as we perfect these auxiliaries of natural instruments we see and hear more. Once the microscope gave only a magnification of a few diameters. Now it is of thousands. At each stage more is known. A point however is reached at which " seeing " takes place not through the gross senses but by the mind. Everything may be an object which is not the Asangabrahman or Brahma-svarûpa that is the Supreme Self or Spirit as It is in Itself. This is not known by either sense or mind or by any Pramâna or instrument of knowledge. Even Shabda Pramâna or Veda here fails. Because Brahman as It is in Itself (Svarûpa) is never an object, being the true nature of the cognising Self. As such it is beyond mind and speech. The latter can only give an indication (Lakshana) of it. Higher objects beyond the reach of the senses (Atîndriya) are only perceived by the heightened powers of the mind of Yogîs. Mind, for instance, is Atîndriya for it cannot be sensed. Yet Yogîs can " see," that is, mentally apprehend the mind of another which becomes an object for their apprehension. In such cases his mind takes the form of that other, when everything which was in the latter mind namely its modification (Vrittis) or thoughts are known to him. And so the experience of objects becomes more and more subtle and inclusive until the state of Supreme Experience Itself is attained when there is neither subject nor object. This is Brahma-svarûpa. The apprehension or image

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which one has of an object (Artha) evoked by a word (Shabda) is called Pratyaya. The third form of divergent descent of the Shabda-brahman, namely Shabda, will be the subject of a following chapter.

CHAPTER III

ASHABDA AND PARASHABDA

INDIAN doctrine revolves round the two concepts of Changelessness and Change. As these propositions cannot be logically predicated of the same substance, recourse is had to the doctrine of aspects. According to this, Brahman as It is in Itself (Brahmasvarûpa) or Shiva does not change, but Brahman as the Power (Shakti) from which the world evolves does, as Mâyâ, change. It is perhaps more simple to say that Brahman produces and exists as the world without derogation to Its own unchanging unity. How this can be is like other ultimates inconceivable. But its truth is said to rest on two established facts, namely the daily experience of the world of the many on the one hand, and the ecstatic (Samâdhi) experience of the One on the other. Both are facts of experience though *how* they can be so is a mystery.

When we come to deal with the Mantra-Shâstra the same doctrines are expressed in the language of the subject with which it is occupied, namely Shabda, of which Mantras are forms. Shabda or sound exists only where there is motion or Spanda. If there is no Spanda there is no Shabda. If there is Shabda there is Spanda. But the transcendent Brahman or Chit (Brahmasvarûpa) is quiescent and changeless. Therefore it is said to be without motion (Nishpanda) and without Shabda (Ashabda). From out this Chit (for there is but one) but without affecting its own changelessness, there arises a creative stir or Stress which evolves into the universe. This is the work of the active Brahman or Îshvara. Just

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as the Parabrahman is Ashabda, Īshvara is Shabda-brahman or Parashabda. As the former is Nishabda, the latter, as Mâyâ Shakti, is with motion (Saspanda). Parashabda, Parâ Vâk or Shabdabrahman are each names for the Brahman as the cause of the manifested Shabda. Parashabda is the causal body of sound. Shabda-tanmâtra is the subtle body of sound, and Âkâsha is the gross body of sound which (though a Guna of it) is only apprehended through the medium of air, the sound waves in which strike the ear. Through the latter and mind the sensation of sound is experienced. Shabda-tanmâtra is pure natural sound as apprehended by Hiranyagarbha or Yogîs who share his experience. Gross sound is of two kinds, namely, Vaidik sound (Shrauta shabda) or approximate natural sound either primary or secondary, and Laukika Shabda, the speech of the ordinary average mortals other than Vaidika Shabda. Taking "cognizance" to mean "direct apprehension," Īshvara has cognizance of all kinds of Shabda, (Parashabda, Shabda Tanmâtra, Shrauta Shabda, Laukika Shabda), Hiranyagarbha or Sûtrâtmâ of the last three, Rishis of the last two and ordinary men of the last only. From Parashabda or Parâ Vâk therefore proceed in their order Shabda-tanmâtra, Shrauta Shabda, and Laukika Shabda.

Dealing nextly with Pratyaya, Artha and Shabda in their cosmic and individual aspects,—in the Īshvara stage (*i.e.* in so far as there is the cosmic causal body) Pratyaya is the Īshvara consciousness of His own body of Bliss (Ânandamaya) and the cosmic ideation (Srishti-kalpanâ) whereby He projects the world. This Srishti-kalpanâ again is the stressing mass of Prakriti or Mâyâ and Avidyâ shakti, and this is the Parashabda or Parâ Vâk, involving (as the cause involves its effects) the various kinds of Aparâ Shabda including the Mâtrikâs, Varnas and

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Mantras. The approximate representation of the causal (Para) Shabda as a whole to the Rishi-ear is "Om." It is however to be noted that Īshvara's whole Pratyaya is not Srishti-kalpanâ. His Artha is the stressing mass of Prakriti. It is further to be noted that, in Īshvara, Pratyaya, Shabda, and Artha are one and not distinct though co-related, as in Hiranyagarbha, Virât and the individual Jîva. What we may call the elements of the universe namely, the Apanchîkrita Bhûtas or Tanmâtras, the Indriyas, Prânas, Antahkarana and Sthûla Bhûtas are evolved directly by Īshvara as Īshvara. This is Bhûtasrishti.

He then, as Hiranyagarbha, evolves Bhautika-Srishti. The elements themselves must be traced directly to the causal body, but as Hiranyagarbha he compounds them. Hence Hiranyagarbha's Srishti-kalpanâ refers to Bhautika Srishti, that is the compounding of the elements which have been already provided by Īshvara as Īshvara. Shabda in the Hiranyagarbha aspect is Shabda-tanmâtra involving the lower or derivative forms. His Artha is everything except the Samashti causal body.

Bhautika Srishti may relate either to Sûkshma or Sthûla elements, the former being everything except the latter; so that theoretically the creative operation may be divided between Sûtrâtma and Virât. But the Shâstra does not in fact contemplate such a division. Virât is Chit associated with the created whole—a *natura naturata* as it were, to borrow Spinoza's term. Causal activity does not appear to be extended to this. However, if we provisionally leave the compounding of the Sthûla elements to Virât, then its Pratyaya too may be called Srishti-kalpanâ. His Shabda is various grades of sound, gross and subtle, extending to, but not including, Shabda-tanmâtra. His Artha is everything except the Samashti causal and subtle body.

Sûkshma and Sthûla are relative terms and admit of grades ; hence between the limits of Shabda-tanmâtra and average gross sounds there will be more and more subtle sounds—all apprehended by Hiranyagarbha ; all save the Tanmâtra being apprehended by Virât as Virât. If we define Sûkshma as what is of the order of the Tanmâtra, then Sthûla is a graded series with Tanmâtra as the superior limit. Then Chit associated with this whole series of Sthûla is Virât. The latter identifies Himself with Samashti Sthûla-Deha. It is however a long way from the Annamaya Kosha of average perception to the Prânamaya Kosha which comes “ next ” in order of fineness and which is a modification (Râjasika) of the Tanmâtras. What the Shâstra calls Annamaya-kosha is therefore really a graded series. The gross body is made up of visible cells ; these of microscopic granules ; these of still finer corpuscles ; and so on. The five Koshas are therefore only five broad landmarks in a series consisting of innumerable gradations as are the seven colours of the rainbow. Hiranyagarbha and Virât are also the types corresponding cosmically to our experiences of certain distinctive forms, in a really innumerable series of forms. So that instead of three we may say that there are innumerable creative Chit-shaktis. If the numbers are given differently there is no essential discrepancy. Îshvara, Hiranyagarbha, and Virât are three forms of creative manifestation corresponding cosmically to the Sushupti, Svapna and Jâgrat. But the truth-seers, as compared with the system-makers, salute Him as the Many-formed (Namaste baturûpâya). Îshvara has direct apprehension of all three collectively, causal, subtle, and gross. The cause involves the effects. As Hiranyagarbha, He apprehends directly the second and third (Svapna Jâgrat), and as Virât he apprehends the third (Jâgrat). We pass now to the individual (Vyashti) aspect.

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Corresponding with Īshvara and with Mâyâ we have Prâjña with Avidyâ. The Pratyaya of Prâjña is the Vyashti counterpart in Sushupti of the Ânandamaya consciousness which Īshvara has of His own causal body. Some English writers misunderstand the statement in the Upanishad that the Jîva in dreamless sleep is Brahman to mean that the experience in slumber is that of Īshvara, or of the Supreme Brahman. Of course this is not so, for the Prâjña's experience then is associated with Avidyâ whereas Īshvara's is free of all Avidyâ. The comparison is made by way of analogy. For just as in Sushupti the Jîva loses the sense of duality, since all objects as separate things disappear in slumber, so in Īshvara there is no sense of separateness. All things are conceived as in and as Himself. The Shabda of Prâjña is Parashabda-Visheshâ. This is no sound to him but that "part" of the causal stress which is the causal body of the particular Jîva. His Artha is the Vyashti causal body, that is, the temporary equilibrium in Sushupti of the Stress which makes the Jîva. As in the Samashti experience, Pratyaya, Artha and Shabda are one. Sangskâras are latent and all Vrittis are withdrawn in to the Kârana-Deha. The forces of all subsequent Jîva-processes are there. Hence the experience of this fund of causal energy corresponds to Īshvara pratyaya of His causal body. Srishti-kalpanâ of Īshvara is not the whole Pratyaya of Īshvara. For though in Pralaya the former is not there, Īshvara has Pratyaya still, namely the Ânandamaya consciousness of His own causal body. The Prâjña Pratyaya corresponds to this. The Shâbdic counterpart of this is Para-shabda-visheshâ while in Īshvara it is the Para-shabda whole involving all Visheshas. The Para-shabda in Jîva is no sound. Artha here is, as stated, the Vyashti causal body which is the temporary equilibrium of the Stress constituting the Jîva.

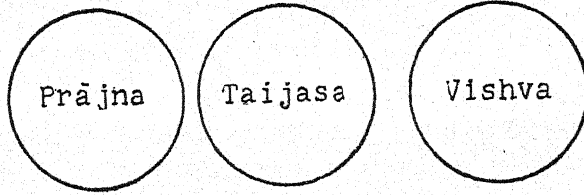
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Passing to Taijasa, corresponding to Hiranyagarbha as Prâjna does to Îshvara, his Pratyaya is experience of Sûkshma Deha or subtle body in sleep (Svapna). His Shabda is that which is not expressed by the vocal organ, being the mental image of articulate or inarticulate sound pushing up in Yoga to the Tanmâtras. His Artha is the Vyashti Sûkshma Deha. The Pratyaya of the Sûkshma Deha is either pleasurable or painful. Hiranyagarbha's Pratyaya includes two parts, *viz.*, (a) experience of cosmic (Samashtirûpa) Sûkshma elements as well as Sthûla elements, and (b) Srishti-kalpanâ referring to the compounding of these elements already evolved by Îshvara. In Taijasa there is (aa) experience of the Jâgrat-vâsanârûpa Svapna or Vyashti Sûkshma Deha but not quite of the Jâgrat or Vyashti Sthûla Deha, (bb) Srishti-kalpanâ manifesting as a compounding activity as regards various dream forms.

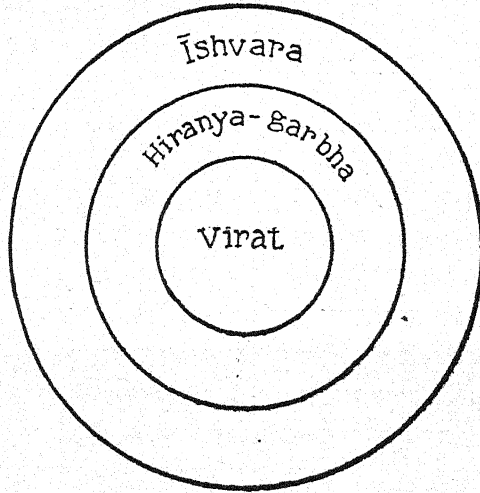
On comparison it is found that the parallelism between Hiranya and Taijasa is not complete, a fact due to an important distinction between the two. Îshvara, Hiranyagarbha and Virât are Para or Utkrishtopâdhi; the Upâdhi (*i.e.*, Mâyâ Shakti) is preponderatingly Sâttvika. Hence as regards the relative scope of Shabda, Artha, Pratyaya, the three aspects may be represented by three concentric circles of which Îshvara is the outermost and Virât the innermost. Hence Îshvara's Pratyaya, Artha, and Shabda include those of Hiranyagarbha; those of Hiranyagarbha include those of Virât. It must not be thought that the Shabda, Artha, and Pratyaya of Îshvara, Hiranyagarbha, and Virât are exclusive or ejective. The Sâttvika character of their limitations implies the concentric arrangement of the three circles. But Prâjna, Taijasa, Vishva have Upâdhis which, though Sâttvika, are impure and coarse (Malina). Hence practi-

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cally as regards Shabda, Artha and Pratyaya we have



in lieu of



In other words they are practically ejective circles. Hence the first's Pratyaya is practically confined to Sushupti, his Artha to the Vyashti causal body and Shabda to Parashabda section. Taijasa experiences Svapna and Sūkshmadeha, but is practically ignorant of Prājna's state and Vishva's state. So with Vishva. But though their experiences apparently exclude one another, the causal unity between them is not in fact wanting.

Taijasa's Artha is Sūkshma-deha-vyashti which contains the seeds of Jāgrat. His Shabda is the subtle form of the gross sound. The mental image of a sound becomes apparent or Prātibhāsika sound during the dream-state (Svapna) ; higher sounds even may be heard during

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this. The Yogic state is a voluntary refining and deepening of this state ; and hence Dhyâna is called Yoga-nidrâ. With the perfecting of the Yogic state one may rise to Shabda-tanmâtra ; or even in Samâdhi to Para-shabda and Ashabda. The former is the cosmic Sushupti and the latter the Turîya state from which, when regarded as the supreme state, there is no return.

Of the individual Vishva, corresponding to the cosmic or collective Virât, Pratyaya is the experience of Vyashti Sthûla Deha ; Shabda is the gross sounds articulate (Varna) or inarticulate (Dhvani) emitted by men, animals and natural objects. The Artha is the gross body (Sthûla Deha) and its processes and the gross environment and its processes. The Jâgrat Srishtikalpanâ here manifests as feelings of bodily movements caused by Sangskâra and Ichchhâ Shakti. But as Virât is rather the created (Kâryya) than the creative (Kârana) aspect of the whole, so is Vishva the Kâryya aspect rather than the Kârana aspect of the section, that is the finitized centre of consciousness or Jîva. The Artha is the gross body and its processes together with the environment of that body and its processes. The Shadbhas are the sounds emitted by the vocal organs of men and animals or otherwise produced by natural objects. This is Vaikharî sound which is a development from Parashabda, through Pashyantî and Madhyamâ sound. Parashabda or Parâvâk is Bindu. Pashyantî is Îkshana or creative thought and action by that Bindu which is the causal body of Shabda. From this arises the subtle body of Shabda which is Tanmâtra and Mâtrikâ which evolves into the gross body of sound, which is the letters (Varna) uttered by the vocal organs which are made up into syllables and words (Pada) and then in sentences (Vâkya). Mantra, so uttered, is a form of the gross body of Shabda. And this applies both to Bîjas and other Mantras.

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Shabda Tanmâtra or Apanchîkrita Âkâsha is Apanchîkrita Tanmâtra. This is sound as such, that is, ideal sound or the cognition of sound apart from conditions such as ear, brain and other material conditions such as air, water, earth, whereby sound is transmitted. In the case of Shabda Tanmâtra, sound is known as an object of the higher mind apart from these conditions. Therefore Shabda Tanmâtra is Shabda not conditional to varying perceptive faculties. It is not sound which is heard by this individual or that, on this plane or that ; but it is sound as heard by the Absolute Ear and as uttered by the Absolute Tongue. It is invariable and Apaurusheya. Similarly Rûpa Tanmâtra is form unconditional, as seen by the Absolute Eye. By "Absolute Ear" is meant the power (Shakti) of apprehending sound in itself or as such without subjection to the varying conditions of Time, Place, (*i.e.* Plane) and person. The Stress by which a thing is generated and sustained is the basis of all the five Tanmâtras. It is Shabda Tanmâtra as apprehended by the Absolute Ear, Rûpa Tanmâtra as apprehended by the Absolute Eye, and so on. From the gross standpoint Shabda is not the Guna of Âkâsha alone. In order to be manifested to the human mind and ear sound requires not only gross Âkâsha but Vâyu and the other Bhûtas. For the transmission of sound to the limited ear there must be a material medium for its transmission whether as air, water or solid body. Virât sound in short assumes the existence of the whole material universe.

To sum up—There is the unmanifest Lord (Avyakta Īshvara) and the manifest Lord (Īshvara). Both are Shiva-Shakti because there is never Shiva without Shakti nor Shakti without Shiva, whether in creation or dissolution. Only in the latter there is nothing but Consciousness (Shakti being Chidrûpinî,) and in the former She assumes the form of the universe. For this reason the

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supreme state may be called Shiva-Shakti and the manifest state Shakti-Shiva to denote the preponderance of the Chit and Mâyâ aspects respectively. One state is motionless (Nishpanda), the other with motion (Saspanda). One is soundless (Ashabda), the other manifests as sound (Shabda). In one is the Unmanî Shakti, in the other the Samanî Shakti. The manifest Îshvara displays itself in three forms—causal, subtle, gross. The causal form is Parashabda, Parâvâk, or Shabda-brahman. This is Îshvara. The rest is Aparâvâk. The subtle form is Madhyamâ Vâk, which is Hiranyagarbha sound, which develops into Virât Shabda or Vaikharî Vâk. The sound is accompanied by movement. That of the causal body first projecting the manifold universe from out itself is general movement or Sâmânya Spanda, the Shabda of which is the Pranava or “Om.” From Om all other Mantras are derived. Hiranyagarbha Shabda is accompanied by special motion (Vishsha Spanda) and Virât Shabda is clearly defined movement (Spashtatara Spanda) manifesting in man as articulate speech, and therefore as the gross or uttered form of Mantra.

CHAPTER IV

PARASHĀBDA, CAUSAL SHABDA

SHABDA which comes from the root *Shabd* "to make sound" ordinarily means sound in general including that of the voice, word, speech and language. It is either lettered sound (*Varnâtmaka shabda*) and has a meaning (*Artha*), that is, it either denotes a thing or connotes the attributes and relations of things; or it is unlettered sound and meaningless (at any rate to us) and is mere *Dhvani* (*Dhvanyâtmaka shabda*) such as the sound of a rushing torrent, a clap of thunder and so forth. I say "to us" because every sound may have a meaning for *Îshavra*. This *Dhvani* arises from the contact of two things striking one another. So lettered sound is manifested through the contact of the vocal organs with the outer air. As elsewhere more fully explained, *Shabda* is, and exists as, four *Shaktis* namely *Parâ*, *Pashyanti*, *Madhyamâ* and *Vaikharî*. These are referred to in connection with *Vâk* or *Devî Sarasvatî*, another synonym for *Shabda*.

Shabda again is either immanent in its manifestation as sound, or transcendent. The first is threefold: (a) From an average point of view it means sound of either of these classes as heard by ears and sounds whose capacity (*Shakti*) is that of the normal or average plane. (b) From the *Yogic* point of view it means subtle sound, that is, subtle sound as apprehended by ears and minds which are supernormal and therefore whose *Shaktis* rise above the average plane. But these capacities can be greater or less and therefore admit of grades, one person's

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capacity being greater than that of another, just as is the case with individuals in the ordinary plane, some of whom can hear better than others. (c) From the standpoint of the "Absolute Ear" that is a capacity to apprehend sound unconditionally such as exists in the case of the perfect Yogî it means pure sound or Shabda-tanmâtra. This is apprehended by the perfect Yogî in its purity. All these are effects (Kâryya). Transcendent Shabda means creative movement or Causal Stress itself, that is, it is not, the effect or manifestation (*i.e.* sound) to either the relative ear (*a* and *b*) or the "absolute ear" (*c*) but the cause (Kârana) or Manifesting Fact itself. This in the Shastra is Shabda-brahman, that is, the source of all Shabda or name (Nâma) and of all form (Rûpa), the universe being "Name and form" (Nâmarûpâtma). Thus we rise step by step starting from average experience to supreme experience; from projections and manifestations to the Thing Itself which is Causal Stress or Shabda-brahman. The term Shabda is throughout retained, though the connotations enlarge and deepen as we proceed upwards. This is in conformity with the concrete way in which Hindu thought has developed and by which the all-pervading and all-manifesting power of the Divine Shakti is shown. In teaching, it is the Arundhatî-darshananyâya, according to which a husband shows (or rather used to show—for, is Arundhatî sought now?) his newly-wedded wife the tiny star Arundhatî, emblem of constant chastity, by drawing her attention first to some neighbouring big star. "You see this, now look to the left you see this, well next to it you see Arundhatî." So a Guru deals with his disciple (Shishya) in a way suitable to the latter's intelligence. He cannot learn what is the highest all at once. He must make his way upward to it. "Brahman is this; no it is that; no it is this;" and so on until the highest notion of It is

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capable of being given. Thus the Guru in Shruti says "Annam Brahma," that is Brahman is the food which the disciple eats as also matter generally. Then as the latter's knowledge deepens, the Guru changes the connotation of the word Brahman but retains the term itself. The disciple then consecutively learns that Life is Brahman (Prânâh Brahma), Intelligence is Brahman (Vijnânâh Brahma) and finally Bliss is Brahman (Ânandâh Brahma) where at last experience rests. Here there are five connotations of "Brahman," each more comprehensive and deeper than the foregoing, gradually evolved as the spiritual life of the Shishya unfolds and perfects itself. The connotations of most of the important philosophical terms have been evolved in this way. Thus there are different meanings of Prâna, Âkâsha, Vâyû and so forth. Shabda also has the four meanings stated which thought progressively evolves in the manner above stated. Some may think that from the standpoint of pure logic this state of things is unacceptable. We have however to deal with the matter practically. And what life wants is generally not that which pure logic demands. But apart from that the method and the statements are true. For Brahman is all things as Shakti, though the Brahman in itself (Brahmasvarûpa) is beyond them all. If those, before whom all connotations of Brahman are at once placed, complain of ambiguity, this is due to the fact that they have not mastered their subject. And because the subject must be gradually mastered the Guru takes his Shishya gradually upwards to the point where all aspects are seen in relation to the whole (Pârma) whose aspects they are.

For the present Chapter I will start at the beginning namely Causal Shabda or Shabdabrahman. Shiva has two aspects namely Nishkala (without parts) Nirguna (without attribute) and Sakala (with parts) Saguna (with

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attribute). The first is the unmanifested transcendent Supreme and the second the manifested and immanent creative Lord (Īshvara) or Ruling Mother (Īshvarî). The first is Nishpanda, without movement, for it is the eternal changeless Brahman. It is Ashabda which here means the same thing, for being unmanifest there is neither Shabda as effect nor Shabda as cause. The latter means that there is then no Causal Stress. The other aspect is called Shabdabrahman which appears at creation from out of Brahman which is the equilibrated condition of Shakti. From the Shabdabrahman all particular Shabdas as Mantras or otherwise appear. Shabdabrahman is in Itself Avyakta (unmanifest) Shabda which is the cause of manifested (Vyakta) Shabda, Artha and Pratyaya and which uprises from the form of Bindu on the differentiation of the Supreme Bindu due to the prevalence of Kriyâ Shakti in Prakriti.

*Kriyâshakti pradhânâyâh shabda shabdârtha kâranam
-Prakriterbindurûpinyâh shabdâbrahmâbhavat param*

Shâradâ Tilaka 1-12.

In other words the unmanifest potentiality of power which subsequently appears as Shabda and therefore as Artha and Pratyaya becomes manifest through its activity, manifesting in Prakriti in the form of Bindu which is the undifferentiated Shiva-Shakti. With such activity Bindu becomes threefold as Shabda, Artha, Pratyaya. Avyakta-Rava is the Principle of sound as such (Nâda Mâtra), that is undifferentiated sound not specialised in the form of letters but which is through creative activity the cause of manifested Shabda and Artha which are Its forms.

*Tena shabdârtha-rûpa-vîshishtasya shabda-brahmatvam
avadhâritam—(Prânatoshinî 13).*

It is the Brahman considered as all-pervading Shabda, undivided and unmanifested whose substance is Nâda and

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Bindu, the proximate creative impulse in Parashiva and proximate cause of manifested Shabda and Artha. *Srishtyunmukha-paramashiva-prathamollâsamâtram akhando vyakto nâdabindumaya eva vyâpako brahmâtmaka shabdah* (See *Prânatoshinî* 10. *Râghava Bhatta Comm. on v. 12 Ch. I Shâradâ Tilaka*).

The creative Brahman is called Shabdabrahman. It may be asked why is this so, since the Saguna Shiva (which Shabdabrahman is) is the cause not only of all Shabdas but of all Artha (Rûpa) and Pratyaya. This is so but the Shâstra uses the term Shabdabrahman because it is here considering the origin of Shabda. But Shruti in explaining creation is impartial as between Shabda, Artha or Pratyaya. Now it says "Creation is out of Shabda" (Shabda-prabhava) regarding the universe as constituted of Shabda (Vângmaya) in its causal sense. Now it says that creation is out of Pratyaya using that term in the sense of creative ideation (Srishtikalpanâ). Now it says "Creation is out of Artha" that is the supreme Artha the cosmic "Stuff" or cosmic "Matter" which is Prakriti-shakti. What is done in such a case is to take an effect (Kâryya) known to us, and to refer it to the one cause of all effects, giving that Cause however the name of the particular effect which is the subject of consideration. Moreover the Shabda aspect of Brahman is of the highest importance for it is in this aspect that It is Veda.

But what is the sense in which Shabda is used in the term Shabda-Brahman? This has been already indicated in the quotations above cited. Shabda here does not mean either gross or subtle sound. To begin with these are both effects (Kâryya) and we are dealing with their cause (Kârana). Manifested sound is a Guna of Akâsha. But in what sense? It is not merely a quality of Ether and thus not anything else; that is the

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term Shabda is not limited to the Guna of Âkâsha. If it were it would not be possible to explain the well-known scientific experiment (which in early days was supposed to "demolish" all Hindu theories) in which a ringing bell ceases to be heard in a closed vessel from which the Air has been pumped out, but in which Ether still remains. If Shabda were the Guna of Âkâsha only and unconnected with anything else it could not be said that sound increases and decreases, appears and disappears with Vâyu. Hence the term Shabda is not limited to sound gross or subtle. It is the Causal Stress or Spanda which inheres in the stressed condition of Chit Shakti and Mâyâ-shakti which manifests first as the Shabda Tanmâtra to the absolute "Ear," as more or less subtle sound to a Yogic (though not perfect ear) according as the fundamental Âkâsha Spanda is adapted to its relative capacity through other more or less dense media ; and which finally appears as average human sound when the fundamental Spanda is adapted to the capacity of the human ear through a medium of such density as the common air. The air therefore like the ear is one of the factors of the manifestation of the fundamental Spanda which is Shabda as the original creative causal Stress or agitation in the body of Prakriti Shakti. Shabda is the Cosmic Stress itself which takes place in the Primary Ether or Saspanda Shakti which produces the Shabda Tanmâtra which evolves into Âkâsha Bhûta and then into the Vâyu and other Tanmâtras and Bhûtas. These according to Vedânta are Panchî-krita that is each Tattva has four parts of its own element and one of each of the four others. Through the Bhautika Srishti or indirect causation of Hiranyagarbha there takes place the combination of the Tattvas produced by the Bhûta-srishti in direct causation (Sâkshât-kartritvam) of Îshvara producing the gross world of the human senses which is

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Virât. Thus the one initial Stress is communicated as and throughout the chain of its effects. To distinguish this Shabda it is called Parâ Shabda and the manifested Shabda is Aparâ Shabda or commonly Shabda simply. The latter is subtle and gross sound, the first being supersensible to the normal mind and senses and the latter sensible or what we call in its compounds discrete matter. Parashabda is thus not sound but a state of agitation in the Cosmic Shakti when on the ripening of the Sangskâras the hitherto existing equilibrium (Sâmyâvasthâ) of Prakriti is broken. There is then a disturbance (Kshobha) or general movement (Sâmânyâspanda) in Shakti and this Cosmic Stress which is Parashabda or Parâvâk reveals itself in manifested Shabda (Aparâ). This one stress, which is the potency of all in which it reveals itself, manifests in man as Artha, Pratyaya, Shabda, in the objects (Prameya) of which he as knower (Pramâtri) has apprehension (Pratyaya) and in the names by which he thinks of them as an "after construction in relation to the intuitive experiences of life" as Professor Pramathanâtha Mukhopâdhyâya has well put it. The primordial Shabda or Parâvâk (corresponding in some ways to the Logos) is the cosmic predisposition to and pre-condition of creative evolution. The agitation in the primary Substance projecting itself into the sensuous plane becomes audible as Dhvani or sound but is itself only the possibility and substratum of Sound. Creation is said to be Shabda-prabhava, that is it proceeds from, and is a manifestation of, the Stress or Cosmic Shakti. In this sense every movement or process in the universe is Parashabda. Ashabda Jagat is a contradiction in terms. Whilst the stress or constituting force is one, It manifests Itself differently to the different sense organs. The Causal Stress when striking the ear and mind produces sound,

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when striking the eye and mind it produces colour and form, and when striking other sense organs it produces other kinds of sensation. It is to be noted that of the five Bhûtas, Âkâsha and Vâyû belong to the formless (Amûrtta) division and the remaining three to the form division (Mûrtta). The first is sensed by hearing. Shabda as lettered sound is vibration for the ear as name. Tejas the head of the second division is sensed as form (Rûpa). Artha is thus vibration to the eye (mental or physical) as form. It is because the one Power rays itself forth in threefold form that Shabda, Artha and Pratyaya as such have a natural and inseparable relation to one another. It is again because the Vaidika Shabda is assumed (a matter which I will later discuss) to constitute the natural name of, and therefore to be in complete correspondence with, the Arthas denoted, that it is held to be eternal. Shruti says that the world is born of Shabda (Shabda-prabhava) and that creation (Srishti) is Shabda-pûrvaka, that is Shabda is the antecedent condition of creative process, which cannot be if Shabda be taken to be only that manifestation to the ear and mind (natural or Yogic) which is sound (gross or subtle). This manifestation is a subsequent and consequent fact and is to be distinguished from the antecedent and primordial condition of creation as such. The primordial condition is Causal Stress ; that is in the finite ether of consciousness, homogeneous, quiescent, there is a moving—a stir. Parashabda is the name for that causal stress as it arises and before it manifests as the universe.

To sum up : In the creative process three stages are to be noted : (1) the transcendental quiescent condition immanent in the others, though veiled, which is Ashabdham, Asparsham, Arupam and so forth as Shruti negatively describes it (2) the condition of cosmic stress which is Shabdabrahman. The stress is a play of Shakti

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in the Chidākāsha in such a way that the first condition is not effaced when the second appears. The Shabdabrahman is Veda. After manifestation and at the conclusion of the cycle it is wrapped up as potential Māyā Shakti, when according to some, in Mahāpralaya the transcendental condition alone is. The human parallel is Sushupti. (3) Shabdabrahman reproduces itself gradually and partially as countless finite centres of varied finite experiences of Nāma and Rūpa. Hence forms together with sounds sights and so forth vary as do the Shabdas. The sound which represents the above mentioned primordial functioning of the Brahmashakti is the Mahâbija "Om" or Pranava—*Omityekarang brahmatasya vâchakah pranavah*. The nature of this great Bîja which is the source of all other Mantras will be the subject of a future Chapter after we have discussed what is meant by "natural name" which I have more fully dealt with in the Essay bearing that title.

CHAPTER V.
SHAKTI AS STRESS.

THE cosmic states of Srishti, Sthiti and Laya, together with the transcendental Parama-shiva state as also Turîya and the Vyashti states of Jâgrat, Svapna, Sushupti, must all be ultimately explained (so far as this can be) by the dynamical theory of Shakti as Stress giving rise to moving forms of Herself. For this purpose it is necessary to investigate conditions of equilibrium and movement.

What is Stress? Let us suppose that two things A and B are attracting each other. The name for the total mutual action is "stress" of which the respective actions of A and B are the elements, partials, or components. Thus there may be Stress for three or four things and so on. Ultimately we reach Universal Stress which is an infinite system of correlated forces. A particular thing may be defined as a partial experience of this infinite system. Professor Pramathanâth Mukhopâdhyâya to whom I am indebted in the preparation of this and some of the following papers has given it the appropriate name of "Fact-section." The infinite system is however never really finitized by these partials. When the Stress between one such partial and another touches the normal of consciousness in either or both, we may have, under circumstances and within certain limits, sensation of sound in either or both. The stress is Shabda and the sound is Dhvani. There may be several stages from the one to the other. It is Stress or Shabda which constitutes a thing. Whether this Shabda is followed or accompanied by a certain Dhvani or not will

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depend firstly upon the magnitude of its action in relation to a percipient, and secondly upon the conditions of the percipient's perceptive organs. Hence in order that a sound may be heard the rates of vibration of the air must be such and such, the ears and brain must be such and such, and so on. Beyond these limits there are no sounds. Thus most objects of experience though influencing us do not express themselves in sounds to us such as the earth, sun, moon, stars and so forth. In the transcendental Paramashiva or Turiya state which is Nirvâna, all Stress is dissolved and Shakti is then nothing but Chit, Chidrûpini, Chinmâtrarûpinî. This may be illustrated by the case where causal stress being constituted by a number of forces all these severally vanish and are each therefore separately zero so that the resultant is zero. This is the Transcendent Nishkala state in which there is no Srishti Kalpanâ, no Artha, and no Shabda (Ashabda). In the case of Cosmic Sushupti we need not take into consideration any external system, for nothing is external to the Cosmos. In this case we have the only static condition where each term is not separately zero, but where each of the forces constituting the Stress balances one another with the result that there is a state of equilibrated energy. This is the state of the Gunas in Sarûpaporinâma which, with loss of equilibrium in creation, is Virûpaporinâma. Vyashti Sushupti may be due to two sets of fact. Either the forces constituting this state, without each being separately zero, yet have that resultant, in which case there is equilibrium in the Vyashti causal body provided the external cosmic system does not disturb this internal equilibrium of the Vyashti system; or these forces result in something, but this resultant is exactly counter-balanced by the action of the external system. Thus this something which would otherwise be the Vyashti

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stress system practically vanishes and equilibrium is established in this last mentioned system. In the first case the external system has no actions on the given internal system but it has action on other Vyashti systems. Thus the world is not asleep because the individual is so. In the second case the external system has action on the given internal system but this action is just negated by the reaction of the internal on the external. In both cases the external system is an actual stressing attitude. In Svapna and Jâgrat Avasthâ the equilibrium of the Samashti and Vyashti Sushupti or causal body is lost, and in Srishti there is a system of kinetic stresses which again in Laya lapse into a state of potential stresses. The world process is thus divided into the three stages of Srishti, (creation), Sthiti (maintenance), and Laya (Dissolution) which is a passing from a state of homogeneity (Laya) to one of heterogeneity (Srishti and Sthiti) and back to homogeneity again in an unending series of evolution and involution with periods of rest between. The growth of the universe is thus a pulsing forth of the Bindu holding potentially within Itself, as massive (Ghanîbhûta) Shakti, all into which it subsequently evolves. This great Universe dies down again into that from which it sprang. Though we thus speak of three stages it cannot be properly said that there is Srishti, that when it stops there is Sthiti, and then ultimately there is Laya. Evolution (Srishti) and involution (Laya) are going on even during Sthiti. There is always, for instance, molecular birth and death. Each of these terms is employed according as one aspect or the other is emphasised. During Laya the stresses are potential. That is actual movements cease, so that the stresses are due simply to the configuration of relative position of the units determined by their Karmas up to the time of Laya. There is for instance, stress in a stringed bow though the

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string may not be in actual movement. The nature of Îshvara experience as the ultimate Fact is as such a logical, and therefore human categories if stretched to the fact will inevitably lead into paralogsms and antinomies. In the same way creation is an unresolved riddle. Why should the spell of cosmic Sushupti be broken and in what way does the Will of God influence it? Ultimately these questions are unanswerable in all faiths. We may say that Îshvara during Laya has experience of the causal body. The absolute " ear," " tongue," " eye " which God possesses are reabsorbed into a massive consciousness of Bliss (Ânanda) as is partially the case with the Jîva in Sushupti for these are differentiations of His infinite Jnâna Shakti. These are veiled during Laya that is the kinetic stresses (Shakti Vishvarûpâ) become potential (Shakti Chidrûpinî). What is patent becomes latent. The world becomes " Memory " which at the next creation is " remembered " just as in the individual the world is lost to him in dreamless sleep, and when waking he sees and recalls the events of a past day. Yet here the world exists during our sleep for others. But when Îshvara goes to sleep things do not remain as they are. Things return to their causal form or seeds. During Laya, Îshvara has a massive experience of the totality of these " seeds," for as Shruti says " I am one I will now be many."

To the question whether this creative act is instantaneous or successive it may be replied probably neither the one nor the other. That is the category of time is inapplicable to creation as such or creation as a whole. Creation considered as an instantaneous flash or a successive flow is Vyavahârika and not Pâramârthika. On this basis however there is a difference of opinion between Drishti-srishti-vâda and Krama-srishti-vâda. According to the first, and to me preferable, view, as

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Īshvara thought, so at once the whole world appeared in its stages as subtle and gross. At every moment also creation is taking place. It is not something wholly in the past. According to the second or more commonly accepted doctrine the Tattvas came out gradually the one after the other in a specified order (Krama) though such Krama is not referable to time as we know it and which appeared at a lower stage. This latter time is the Janmakâla of the Kâlavâdins according to whom all is Kâla. The Supreme Time or Mahâkâla is Nirguna Nirvishesha, Nirvikâra or Brahman.

As regards the cosmic cycle it is claimed to be proved by (a) induction from observed facts of experience which, all giving signs of periodicity, afford a basis for generalization ; and (b) the alleged actual remembrance by Rishis and other super-souls such as Jaigishavya of Chaturyuga, Manvantara, Kalpa and so forth. Apart therefore from Shruti the proof is inductive and experimental and not deductive.

Creation proceeds from the generic to the specific. When Laya as a state of potential stresses passes into Srishti which is a system of kinetic stresses we have first the most generic condition of the latter namely Sâmânya Spanda, that is general undifferentiated movement. It is the manifestation of the tendency of Laya to pass into Srishti. From the standpoint of Consciousness it is the first stage of " Seeing " (Īkshana) that is cosmic ideation on the Part of Īshvara. In the individual it is the borderland between Sushupti and Svapna, the moment that Sushupti is breaking and Svapna is drawing to pass into Jâgrat. The inertia of the first has passed but the specialised movements of the second and third are not yet in evidence. It is a kind of massive undifferentiated state containing potentially all specialities. The Shabda or acoustic aspect of this tendency of poten-

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tial stress to pass into kinetic stress is the Pranava or Mantra "Om."

This tendency realises itself in the first place in Bhûtasrishti by Îshvara. Îshvara has consciousness of his Ânandamaya Body and Causal Body. The latter means the experience "I am all" (Sarvâtmakatva). He experiences Himself as all whether as a whole, as generals or particulars. As Knower of all He is Sarvajna, as Knower of its varieties He is Sarvavit. They are to Him, Himself, for the Mâyâ with which He is associated does not govern Him and therefore His knowledge does not bind Him. The state of Îshvara though not governed by, is yet associated with, Mâyâ and is therefore not that of Supreme Moksha. Îshvara wills to be many and the Bhûtas issue from him. As Îshvara He does not think Himself to be their creator. The creation of the Bhûtas (Bhûta-srishti) according to the Vedântic order means the evolving of (a) the Apanchîkrita Bhûtas or Tanmâtras and (b) their primary compounds which are again (aa) Sûkshma that is Antahkarana, Indriya and Prânas and (bb) Sthûla that is the Panchîkrita Bhûtas. Broadly speaking these are the elements of creation ; the creation of which implies also their natural names or Bîjas. Thus from Om are evolved the Bîjas of the Bhûtas Ham, Yam, Ram, Vam, Lam and other Bîjas such as Hrîm the Mâyâ Bîja or Pranava of the differentiating Shakti. These elements are special (Vishesha) in relation to the tendency and general movement (Sâmânya spanda) above mentioned, but are general (Sâmânya) in relation to the derivatives which follow.

There then follows Bhautika Srishti by Hiranyagarbha that is the creation of the secondary compounds ; that is again the mixing up of the "elements" into diverse forms, first the tydal and then the variational. This is done by Îshvara in His aspect as Hiranyagarbha.

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These too have their natural names (Shabda). Hiranyagarbha who is the Lord of Brahmaloaka thinks himself to be a creator. This is a state of duality in which He thinks that all things are His. Hence Hiranyagarbha as affected by Mâyâ is a Jîva.

Lastly coming to the completed Sthiti we have the actions and reactions of the Bhûtas and Bhautikas such that they continue as a system of the kinetic stresses. These actions and reactions have their natural names which may be called phenomenal Shabdâs. Some of these namely those which fall between our limits of sensibility are sensible to us. So much as to Shabdâs classified with reference to aspects of creation.

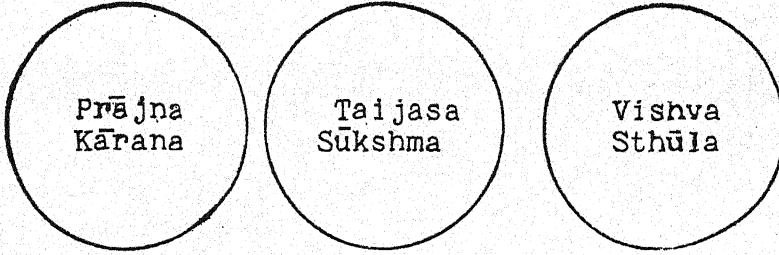
Shabdâs may be either directly or indirectly apprehended. In the latter case they are received. The ordinary individual does not hear the natural name or sound of Agni or "Ram" directly. He is told that it is so having received it from those who have heard that sound. It is "received" (Âpta) and not directly apprehended (Sâkshâtkrita.) For, from the point of view of apprehension, Shabdâs are of two kinds, Sâkshâtkrita and Âpta. The Shabda range of Îshvara, Hiranyagarbha, and Virât may be thus represented.

Thus Îshvara has no Âpta or received (indirect) Shabdâs: but all Shabdâs are directly apprehended (Sâkshâtkrita) by Him. Hiranyagarbha, as Hiranyagarbha, that is a particular aspect of Îshvara has direct apprehension of Bhautikasrishti Shabdâs and Sthiti Shabdâs and indirect of Bhûtasrishti and Laya Shabdâs Virât as Virât has direct apprehension only of Sthiti Shabdâs and indirect apprehension of the rest. This deals with the Samashti or collective aspects of Experience.

Coming to the individual or Vyashti aspects we have the corresponding states of Prâjna, Taijasa and

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Vishva. These unlike the collective states are mutually exclusive, the one of the other, and may thus be figured



Prājna has direct but veiled or partial apprehension of his own Vyashti causal (Laya) Shabda but not of others. This Shabda is however not sound as language for himself. Taijasa has both direct and indirect experience of Vyashti (*i.e.*, some) subtle Shabda. And Virât has the same of gross Shabdas.

Here in these two cases there is gradation. The gross ear has capacities of varying degree. A scientist may by means of a delicately constructed apparatus hear sounds which are not sensible to the natural ear. A Yogî may hear still more. Thus if either were to hear the rise of sap in a tree that sound would be the direct approximate natural name of that vegetable function. A Yogî in Shatchakrabheda or piercing of the six centres by Kundalinî Shakti may, it is said, directly apprehend the Bîjas Om, Ham, Yam and the rest, as the passage of shakti gradually vitalises the six centres. A Yogî by mounting to a higher or the highest plane of existence can have direct experience (Sâkshâtkāra) of any or all kinds of Shabdas. The Absolute Ear hears the Shabda Tanmâtra in Akâsha, not through the impact of undulations, but it hears movement as movement.

In Brahmajnâna the Yogî becomes the Brahman Itself when all Stress ceases and there is Peace.

CHAPTER VI

ETERNALITY OF SHABDA

THE term "eternal" may mean "always is" (*a*) without change or (*b*) with change. The former is existence uncontradicted in the three times. Change again may be either immanent (Svagata) or its reverse (Taditara). Thus if there be only one circle (A) any change going on within it is Svagata change or distinction (Bheda). But if there be two circles A and B of which the latter added a part of itself to the former with the result that A is changed, this is not Svagata. Thus Svagata change is Advaita whilst Non-Svagata change presupposes Dvaita.

Applying then these observations to the Brahman and Jīva, the former has three aspects (*a*) Brahman as Pure Chit (Brahma svarūpa) (*b*) Brahman as Chit-Shakti (*c*) Brahman as Mâyâ Shakti or Prakriti. In the first or transcendent sense Brahman is Pure Chit and this always is as such. From the finite point of view we may either ignore (veil) it or accept it, but it is ever given. It is the changeless background of all change ; but Itself has no kind of change. This is the Nishkala Paramashiva to whose powers or Shaktis we next proceed.

Chit-shakti is Chit as Shakti, that is Chit immanent in the world the forms of which as Mind and Matter are productions of Mâyâ-shakti. This immanent Brahman (Chit-shakti) in the sense of the All (which Professor P. N. Mukhopâdhyâya aptly calls "Fact" as opposed to "Fact-section") always is as such. For the All (Pūrna) never ceases to be all. All is all. Shruti says that Pūrna remains Pūrna though Pūrna be taken from it. Brah-

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man as Chit-shakti is inseparably associated with Mâyâ-shakti and has only Svagata change or movement. Brahman as Mâyâ Shakti—what the author cited calls Stress as distinguished from the background of Chit—is Brahman as Prakriti. This is eternal in the sense that it always is, though either as latent or as Patent, as a kinetic force or as a tendency. Here eternity does not exclude change of condition. Brahman as Prakriti has Svagata change. We must not then confound the terms Real and Eternal. According to Advaita Vedânta the transcendent Brahmasvarûpa is both real and eternal, for “real” is here used in the sense of that which does not change (Kûtastha) whereas Mâyâ with its changes is neither real nor unreal. “Eternal” therefore includes “change of condition.” Non-eternal or finitized being is, pragmatically considered, marked by three kinds of change and distinction (Bheda), *viz.* Intrinsic (Svagata) such as the distinction which exists between the leaves and branches of the same tree, and extrinsic which is again of two kinds, *viz.*, Sajâtîya such as the distinction which exists between one kind of tree and another kind of tree, and Vijâtîya such as the distinction which exists between a tree and the earth and rocks which surround it.

The eternal Shabdabrahman manifests at creation (Srishti) and lapses into its quiescent ground in dissolution (Laya). The Shabda of its first creative movement is the Nâda or Dhvani “Om.” From this issue all particular Shabdâs both Varnâtmaka and Dhvanyâtmaka. A given particular is obviously not the same for ever. But are particulars as such eternal? The creation of particulars is recurrently eternal in the sense that during each Srishti particulars appear. But are the particulars themselves eternal? The question may mean either of two things. In the first sense the obvious answer is, as stated, in the negative. Then are parti-

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culars as such eternal? In other words are there particulars in all times, in Srishti as well as in Laya? This given particular (say the pen with which I am writing) may not be in all times, but will not some particulars (though different from those now given) exist always? There is a genus or type (Jâti) with its particulars (Vyakti). The Jâti never exists without its Vyaktis. Some Vyaktis (though different from those now given) will be associated with the Jâtis in all times; though both may be either latent or patent. In Laya for instance the Jâtis associated with their Vyaktis become latent. Associated with what Vyaktis? Not the present ones; but the Vyaktis immediately antecedent to the state of Prakriti equilibrium. A given Vyakti is Vyakti-vishesha. Any Vyakti or some Vyakti is Vyakti sâ mânâya. The former is not, but the latter is, eternal though it may be either veiled or unveiled. The Jâtis are eternal and manifested in every creation and their Shabdâs are eternal. The Vyaktis are only eternal in the sense above explained. Each creation is not an exact copy of the previous creation in every particular. Particulars through revolving round certain fixed Jâtis (latent or patent) change. Thus a given Jîva may be now a Brâhmana. Through Karma he changes and after death he may change his Jâti and become a Shûdra or a Devatâ. And so he may go on until he reaches the antecedent state of Mahâ-pralaya. Let it be supposed that at that moment he is a Devatâ again. He is a Devatâ-vyakti associated with a Jâti. In Pralaya he will be veiled as such together with his Jâti, and together with all his Sangskâras active (Prârabdha) as well as nascent (Sanchita). It is the resultant of these Sangskâras that will determine his condition of birth after the expiry of Prakriti's equilibrium. The end of this journey is reached only in Liberation (Mukti).

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Then is the Vyakti Shabda eternal? If by this term is meant a Shabda denoting a given Vyakti (Vyakti-vishesha) then this is a proper name (non-connotating) and is not eternal. But with the exception of a few proper names (those which are attached as arbitrary signs to this Vyakti or that) all names or words represent Jâtis that is groups or classes of things. A Vyakti-vishesha is represented by either a proper name or a specific combination of class names, such as, ' this paper I am writing on ;' all these being class names the combination of which makes or denotes a Vyakti-vishesha.

Only such Shabdas as are approximate natural names (either simple or in combination) are eternal and the rest are not. The Veda claims to give the names of class things and class functions which are approximately natural. Hence (granting this claim) these Shabdas are eternal (Nitya). By Veda is here meant Vaidik language and by natural name Vaidika Shabda. Thus assuming that the word " Gauh " is an approximate natural name, it has existed in every universe and has there meant the animal cow. If the word " Cow " as a variation of this has originated in some time, in some place and in some persons, then outside this limitation of time, place, and person the word has not existed and has not represented the Artha or animal cow. The ultimate test of a natural name is of course experimental verification. Vaidik language involves different strata. Natural names are of different kinds and degrees. Whether other Shabdas and their combinations are eternal depends on whether those words and their combinations are or are not approximate natural names. Apart from tradition the proof is experimental verification by Yoga. If they are variations of natural names (Vaidika Shabda) the extent to which they vary, and the conditions of time, place, and person to which they are subject, must

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determine the nature of their bond with their Arthas. No a priori answer is possible. Shabdabrahman thinks creatively, his Pratyaya being cosmic ideation (Srishtikalpanâ). The Shabda of this is Om and the Artha is the totality of the universe denoted by, and potentially inhering in, the creative impulse of which Om is the sound-expression. From this Om was derived all the letters (Varnas) and sounds (Dhvanis). These Vaidik Varnas are eternal and represent in themselves and their variations all the possibilities of articulate speech in all languages. In Veda the Karma of these Varnas is eternal and therefore the Vaidik words are also, it is claimed, eternal. The vowels are continuous sounds formed by varying the size of the mouth cavity. The vowel sounds produced by the voice are due (See Catchpool's "Text-book of Sound," 290) to the vibrations of two cartilaginous plates, the "vocal chords" placed at the top of the windpipe, edge to edge with a narrow slit between them; air blown through this slit from the lungs keeps the plate vibrating. The apparatus is really a free reed. The vocal chords have muscles attached to them which can vary the frequency of the vibration and the pitch of the sound produced. The different vowel sounds are produced by varying the size and shape of the mouth cavity. The consonants are particular interruptions of those sounds. They cut short the vowel sound but cannot themselves be sounded without vowels. And for this reason the vowels are known as the Shaktis of the consonants.

This subject of the Varnas occupies an important place in the Tantra-Shâstras in which it is sought to give a practical application to the very ancient doctrine concerning Shabda. The letters are classified according to their place of pronunciation (Uchchârana) such as guttural, labials, dentals and so forth. The lips,

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mouth, and throat form a pipe or musical instrument which being formed in various ways and by the aid of the circumambient air produces the various sounds which are the letters of the Alphabet. Pânini (see Part I of Siddhânta Kaumudî) and Patanjali's Mahâbhâshya deal with the effort or Prayatna in speech, dividing it into inner (ântaraprayatna) and outer effort (Bâhyaprayatna). The former is of four kinds Sprishta, Ishat Sprishta, Vivritta, Samvritta according as the effort fully or slightly touches the place of origin of the sound and according as the mouth is open or closed. Bâhyaprayatna is of eleven kinds namely Vivara, Samvâda, Shvâsa, Nâda, Ghosha, Aghosha, Alpaprâna, Mahâprâna, Udâtta, Anudâtta, Svarita. Vivara pronunciation is with the mouth open, Samvâda when it is closed. In Shvâsa there is a predominant user of the breathing, in Nâda there is a humming sound, in Ghosha ringing sound, Aghosha being the opposite of this. In Alpaprâna the sound is quickly pronounced, little demand being made on the Prâna, Mahâprâna being the opposite of this. In Udâtta the sound is given with a loud voice, in Anudâtta with a low voice, and Svarita is a mixture of these two. In Pânini various letters are assigned to each of these classes of Prayatna. Thus the consonants from Ka to Ma belong to Sprishta Ântara-Prayatna ; Ya, Ra, La, Va to Ishat Sprishta Ântara-Prayatna and so on.

The Tantra Shâstra in its doctrine and practice of Shatchakrabheda indicate various parts of the body which are " touched " in the pronunciation of various letters. By this is meant that in the sounding of certain letters various parts of the body take a part. Thus the letter Va is pronounced from that part of the body wherein is the Mulâdhâra, and the letter Ha from between the eyebrows in the Âjnâ Chakra. The sound

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produced by the body in motion (for the external cause of sound is something in a state of vibration) is propagated by sound-waves in the circumambient air. The rise and fall of pressure which occur as sound-waves arrive at the ear, produce by their effect on its structures the sensation of sound and the nature of this sensation depends on the nature of the rise and fall of pressure ; in other words on the character of the sound waves.

According to Indian doctrine, God evolved man after having evolved most (if not all) other species of living beings so that language (as also intelligence, moral sense, and many other things which had been less perfectly developed in the lower animals) became more developed in man. The lower animals were " approaches " to man, the difference between man and animal being according to this doctrine a difference of degree and not of kind. It is possible then that there may be an inchoate Varnât-maka Shabda in the higher animals, though it is to be noted that the proposition (which is dealt with elsewhere) that " there is no thinking without language " is true only if by thinking is meant some kinds only of cognitive processes. Apart from these, man gets on without language and therefore also the animals. It is only the after-construction on perceptive processes which call for language and this we find mainly if not wholly in man alone. Pâtanjala Darshana also discusses the question of transmigration into an animal body. In this case there is a soul which had been in a human body or even in a Devatâ body before and has therefore the Sangskâras (linguistic and others) of those births implicitly given amongst its animal Sangskâras. Its instinct therefore may be (partly if not wholly) " lapsed intelligence " and its Dhvanyâtmaka language a partly veiled Varnâtmaka or human language.

What is eternal then is Shabda in its aspect as Causal

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Stress or Shabdabrahman, the letters (Vaidika Varna) evolved from the primordial Dhvani the Pranava or "Om", and the combinations of these letters which constitute approximately natural names. These according to Hinduism are the Vaidika Shabdās. Whether that claim is well-founded is another question which is not here discussed.

CHAPTER VII SHABDA AS LANGUAGE

It has been said that there is no thought without language. This proposition requires examination both from the Brahman and Jîva standpoint. If it be assumed that there is no thinking without language this merely establishes the necessary connection of thought and language and not a law that words or names must come to the mind first and then thoughts. They may be inseparably connected as aspects of one and the same concrete, that is actual, process but between aspects there is no sequence. When a gun is fired the explosion of the cartridge is the causal stress. This manifests to the ear as a report, to the eye as a flash and also it may be by the movement of the object hit. But the last three are co-effects of the first that is the explosion. In the same way when there is a centre of Causal stress in Chit we may have several lines of effectual manifestation. But it cannot be said that one line of effectual manifestation causes another. Now Shruti as already mentioned calls creation Shabda-prabhava and Shabda-pûrva, both terms implying sequence as between a cause and its consequence. When again Shruti says "Brahmâ created Devatâs with the Shabda 'Ete,'" what is meant is that the causal stress of that special creation manifests to His absolute "Ear" as a sound which is the pure form of what we can *approximately* utter and hear as the sound "Ete." We may, as stated, have several lines of effectual manifestation on there arising a centre of causal stress in Chit, one of which is (say) the sound "Ete," and another the appearance of the Devatâs. But we cannot say that one line of effectual manifestation

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causes another. Therefore when Shruti says that Shabda underlies, precedes and enters Jagat, Shabda is not used in the sense of sound but as the causal stress or initial Spanda which from the subjective aspect is Ichchâ-shakti. The universe is creative ideation (Srishtikalpanâ). To use the terms of human speech this ideation is intuitive and not inferential and therefore does not involve language which is one of Its products. The proposition that there is no thought without language is correct only in a Vyavahârîka sense and is then only true if by "thinking" is meant the formation of concepts or general notions, judgments and drawing inferences. For even in us, intuitive processes, such as perception and ideation, are done without language. To use the apt language of Professor Pramathanâtha Mukhopâdhyâya, words are an "after-thought or after-construction in relation to the intuitive experiences of life." (See as to the principles from which this statement follows "Approaches to Truth", "Patent Wonder"). To begin with experience is had without language (Apara-shabda) both in the Turiya (Ashabda condition) and the Sushupti (Parashabda or Causal Stress) states. Coming down to Svapna and Jâgrat it is to be recognised that there are some ways in which language may be associated with thinking processes. On the other hand some processes may go on without language. In Svapna and Jâgrat Avasthâ, Arthas and Pratyayas necessarily imply the *possibility* of sound manifestation, that is, vocal language, but do not always *actually* suggest their acoustic counterparts. In some cases they do go on apparently without language, though there is always the possibility of their being expressed in language. A child sees, hears and so forth almost without language, so does the animal and we ourselves in part. Most of the particular objects of perception have during such perception no specific

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names for us ; still we perceive them and may afterwards recall the class names. Absence of language occurs primarily in two cases, namely, in intuitive perception and intuitive ideation. Much seeing and hearing is done intuitively and without language. By intuitive ideation is meant the forming of a mental image of an object. Thus I see a tree : close my eyes and see it again in mental image. Many such sights and sounds pass through our mental range from time to time which do not always call up their names. But though these intuitive processes may actually go on without language, there is the possibility of their being vehicled in language, and in description, analysis, classification, judgment and other mental elaborations such linguistic vehicle is indispensable. For the moment it is required to describe, analyse, classify perceptions, recourse must be had to language. Looking, I see a thing and very well see it. But this seeing is often done without actually remembering the name "tree" or "mangoe tree." To describe, classify and otherwise to elaborate this seeing I must remember the name. In this sense language is called an "after-construction." Language again is a system of signs either natural or arbitrary, either vocal or non-vocal, by which we describe things and consider the attributes and relations of things. In this definition four marks are employed, namely, natural, arbitrary, vocal and non-vocal. Taking two at a time there are six combinations namely natural-vocal, natural non-vocal, arbitrary-vocal, arbitrary non-vocal, natural arbitrary, vocal non-vocal. The last two may be at once rejected as the marks in them are contradictory. The first four give us four kinds of signs which exhaust possible language. Of the first the example is Vaidik Shabda including Bija Mantras uttered by the vocal organs and of the second we may instance " expressive "

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signs made to a man (who does not understand the spoken language) by means of the hand or other bodily organ in order to indicate a particular object. The third and fourth classes refer to arbitrary forms of the first two. Arbitrary-vocal is an arbitrary combination of natural vocal signs, each separately being vocal and natural but their combinations being arbitrary as where two or more natural words are taken and an arbitrary meaning is given to the whole group, *e.g.* code words. In the same way it may be possible to combine two or more non-vocal natural signs and give the whole thing an arbitrary meaning. A particular name attached to a thought or thing may be arbitrary as in the case of some proper names, but names as such are necessary to higher mental processes directly and also to intuitive processes implicitly. All proper names however are not arbitrary. Those that are, are attached as signs to objects to denote them or mark them off from other objects. They do not connote any attributes or relations of the things to which they may be attached. Our perceptions and ideations often go on without language. Many rapid automatic inferences are drawn and habitual actions are performed without language. But sometimes these processes are with their language accompaniment and the moment we want to review, describe, classify, and judge these processes, their language accompaniment appears in consciousness.

Now Shabda according to previously given definitions is either Para or Aparā. The former is Movement or Stress considered in itself, that is, apart from conditions of its manifestation to specialised sense organs or sense capacities. One of these sense capacities is the ear which is subject to degrees, since the capacity of one individual is greater than that of another. This gradation points to a highest or absolute capacity which may

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be called the Absolute Ear. The appearance or manifestation of Parashabda or Causal Stress to the highest capacity (wherever that be) is Shabda Tanmâtra. This last is still a manifestation and not the Stress itself. It is the Stress-in-itself appearing to an ideal ear. It is this stress in itself regarded from a special standpoint. Just as we conceive an absolute ear, so we may conceive an absolute eye, tongue and so forth. Each means the Ideal limit (a mathematical term) of certain capacities of specialised feeling which are exercised in us in varying degree. Shabda Tanmâtra therefore means not sound in general or undifferentiated pure sound *only*, but Sâmanya (general) sounds including the highest, the Pranava or Mantra "Om," as well as Vishesha (special) sounds. In the Tanmâtra form they are both of them sounds as apprehended by the highest capacity and therefore not subject to the conditions of *variability*. "Sound in itself" or "sound as such" therefore does not *necessarily* mean "undifferentiated sound." Thus a dove is cooing in a grove of mangoe trees hard by. I hear it. You may hear it better. By a scientific instrument (megaphone, microphone) it may be heard better still and so on. But what is that sound as apprehended by a perfect capacity of hearing? What is this cooing sound in itself or the standard of this cooing sound of which you, I, the Yogî hear so many variations? The answer to this will give us the Tanmâtra of a Vishesha sound.

Now Parashabda is not language. Aparashabda including Shabda Tanmâtra is. In the individual (Vyashti) consciousness there is intuitive consciousness (which answers to Pratyaya) of veiled Ânanda. The Artha is the temporarily equilibrated causal body. But this Artha does not manifest itself to the sleeper at that time in language. In Sushupti the individual is without

SHABDA AS LANGUAGE

language though he has an intuitive experience of his Vyashti Ânandamaya causal body. But the Artha in Sushupti, though wanting language, must have its Parashabda.

The individual is a centre correlated to other centres in a cosmic system. For a while he is in equilibrium in Sushupti. Dynamically this means that the algebraic sum of the forces of the other centres exerted upon the individual and of the forces of his own causal body exerted upon the other centres is zero. It follows therefore that the whole cosmic system need not be in equilibrium whilst the individual (that is, his causal body) is in equilibrium. His slumber does not mean the slumber of the universe. The question is not here discussed as to the forces constituting the individual causal stress during Sushupti. This I deal with elsewhere. To explain equilibrium in Sushupti we require only to assume that the resultant action of the universe on the individual causal body and the resultant reaction of the individual causal body on the universe annul each other during Sushupti or dreamless sleep. They (at the former) need not be separately nil. Hence the going by the individual into slumber means an actual stressing attitude of the cosmic system which is Parashabda. But for a certain attitude of the external system there would be no equilibrium in the internal system. Nay more : this Parashabda may manifest itself as sound (*i.e.*, as language) to other centres such as Shabda Tanmâtra to the Absolute Ear, Sûkshma Shabda of varying degree to the Yogic ear, or as the self-produced physical sounds of the sleeper to the gross ear. Just as a Devatâ has a Bîja mantra or Primary Natural Name, so has each other individual Jîva, corresponding to their respective causal bodies, and these may be heard in varying degree by finer ears and fully by the Absolute Ear. But the indi-

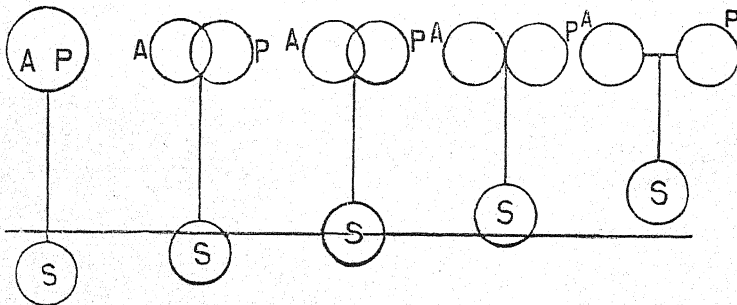
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vidual does the sleeping without language just as he may make sounds in his sleep without being conscious of it whilst a person sitting by him hears them. Laya or Cosmic Sushupti is the dreamless slumber of Bhagavân or Īshvara. If our own analogy can be pushed up to this, then this Cosmic Sushupti is also without language, though it is an intuitive experience by God of His own causal body. Since there are no *other* centres here and no absolute ear other than that of Īshvara (who is *ex hypothesi* in Sushupti), this intuitive experience is absolutely without language (Mauna). It is silence itself. But Parashabda is there still, namely equilibrated Samashti Causal Stress. Hence language or no language, the correlation of Shabda and Artha persists. Thus language is not the *whole* of Shabda.

Shabda, Artha and Pratyaya are the three poles of a polar triangle. In all planes of consciousness below the pure or transcendent plane this polar triangle necessarily holds. In Īshvara experience the three poles meet together at a point so that Shabda=Artha=Pratyaya. In the individual Sushupti experience also they are not clearly distinguishable. Language can be put for Shabda (causal movement or stress) only when there arises the possibility of its being apprehended as sound by some hearing capacity (either absolute or relative). A name or a word ceases to be such when the apprehension by the appropriate cognitive capacity is not there. A name is a manifestation to such cognitive capacity and when the conditions of manifestation are not there the manifestation disappears. But the causal stress (Parashabda) of the name remains. Hence in Vyashti Sushupti actual names or words (or vocal language) lapse back into their causal stress. The operation is essentially the same in Samashti Sushupti or Laya. So that Shabda is (that is, equals) language, *actual or possible*, in all cases. In the

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lower planes (Svapna, Jâgrat), however, Language may be put for Shabda but subject to this provision that the language-pole may be regarded as being sometimes above and sometimes below the threshold line of normal or pragmatic consciousness. Thus in the case of the intuitive processes afore-mentioned we may save the polar triangle by assuming that the language pole though not apparent is still there below the threshold line ready to be called up whenever occasion should arise. Thus the development from infancy may be shown by the following diagram in which A=Artha, P=Pratyaya and S=Shabdā as language, shown as being above or below the line which is the threshold—



In this diagram, showing the child's development, the five diagrams do not represent definite stages but only the gradual separation of A and P and the rising of S above the line. First no language or more strictly speaking only simple rudimentary sounds—Artha and Pratyaya merge into one, there being no discrimination. Then Artha and Pratyaya are more and more discriminated and their language correlate is more and more developed and brought above the threshold line. Animals probably remain in the first two stages of the child.

In Jâgrat and Svapna, Artha and Pratyaya are all necessarily associated not merely with Shabda but with that condition of Shabda which we call language. But

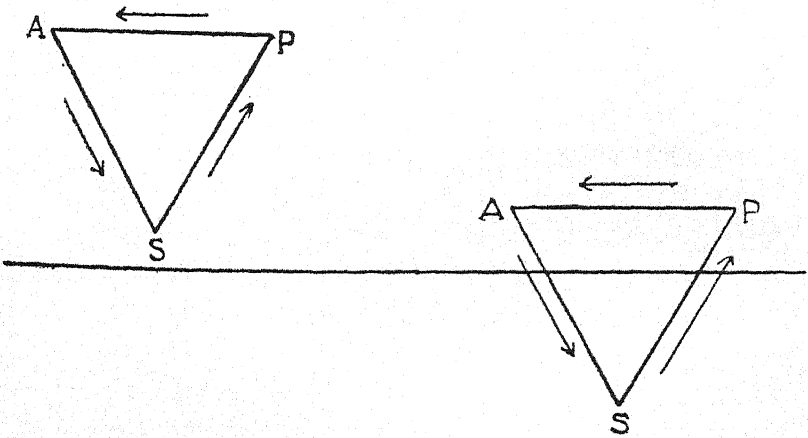
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the association may be either manifest or unmanifest. In the the latter case whilst Artha and Pratyaya are above the threshold line of normal consciousness, Language is below it, so that in the intuitive processes above described Artha and Pratyaya alone *seem* to appear, though their normal associates are waiting for them below the threshold line. The moment it is desired to review, describe, classify Artha and Pratyaya, then the Shabdās as words appear.

Thus :—

Judging, inferring, classifying etc.

Some intuitive Processes



Threshold Line

The above account, whilst saving psychology, would imply that Shabda, Artha and Pratyaya being involved (though as identities) in Īshvara consciousness must be involved in all downward experience also. It is however necessary to clearly understand that Shabda is not necessarily language in all cases, and that language may be either consciously or subconsciously given. According to the scheme suggested the correlation of Artha, Pratyaya and Shabda as Language is essential in the

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planes of Jâgrat and Svapna, but they may be latent as regards the third partner in some intuitive processes, but patent in others as well as in conceiving, judging, inferring and so forth. The conclusion therefore is :—

(1) The Turiya state is undifferentiated. Hence in it there is no Artha, Shabda, Pratyaya. A, S and P *severally* vanish. (2) The Sushupti state (Samashti or Vyashti) is temporarily equilibrated Consciousness in which there are A, S and P, but their resultant is ineffectual. In the Vyashti consciousness there are Artha, Shabda, Pratyaya. But these three seem to blend into one and are not clearly distinguishable. Here Shabda is not language to the subject himself. (3) The Svapna and Jâgrat states in which the temporarily equilibrated consciousness ceases are actually stirring Vyashti or Samashti consciousness. In them there is Shabda, Artha, Pratyaya, but in some intuitive processes (perceptual and ideational) Shabda as language is below the threshold line of the normal Consciousness.

Thus the cosmic and individual states must all be ultimately explained (so far as this can be) by the dynamical theory of Stress or Shakti in which an investigation is made as to the conditions of equilibrium and movement.

CHAPTER VIII

NATURAL NAME

WHAT is a natural name ? Every thing is composed of moving material forces. Even what seems stable is in movement, for all its parts are in movement, though they are some time held together as a whole until by design or in the course of nature they are disrupted and dissolved. Matter itself is only a relatively stable form of cosmic energy. Because all is in movement, the world is called Jagat or that which moves. Everything is moving which is not the unmoving (Nihspanda) Brahman. This movement, which is the world, is apprehended by man as sound, touch and feel, form and colour, taste and smell. This is its effect on the sense organs (Indriya) and mind (Manas), which are again themselves in movement, being ultimately composed of the same Tanmâtras which are the components of the mind's object or matter. All movement is accompanied by sound. In other words, movements presented to a subject is apprehended by the ear and mind as sound, just as it is apprehended by the eye as form and colour, or by the tongue as taste. We say ' ear and mind.' For it is to be remembered that according to Indian notions the Indriya or sense is not the physical organ ear, eye and so forth, but the faculty of mind operating through that organ as its instrument. The physical 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 Yogî may accomplish by the mind only all that may be done by these physical organs, and indeed more, without the use of the latter. So also a hypnotised subject can perceive

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things, even when no use of the special physical organs ordinarily necessary for the purpose is made. The paramountcy of mind is shown by the fact that an object is not perceived unless the mind gives its attention. So in the Brihadâranyaka Upanishad it is said, "My mind was elsewhere : I did not hear." Now movement being accompanied by sound, let us suppose we could hear (which we cannot do through the individual natural ear) the sound produced by the generating stress or constituting forces of (say) the household fire, then the sound so heard would be the natural name of that fire. Again the sap rises in the trees. Could we hear the forces constituting this rising sap, then the sound heard would be the natural name of that vegetable function, and so on. Natural name in its purest sense may therefore be defined as the sound produced by the generating stress (Shakti) or constituting forces of a thing, not as apprehended by this ear or that (which apprehends within limits and subject to conditions) but by what may be called the Supreme and Infinite Ear which apprehends unconditionally a sound, which is sound as it is. By Supreme Ear is meant the power (Shakti) of apprehending sound in itself or as such, without subject-
tion to the varying conditions of Time, Place (*i.e.*, Plane) and Person. It is that which hears causal stress of a thing as such or unconditionally. Then the natural name of a thing is that sound which the Supreme Ear hears. Natural language in its highest sense is a language of natural names only. In this sense no language below the absolute plane can be such. In this sense even the Vedic language and its Mahâmantra "Om" is not natural language.

The relative ear does not hear such stress unconditionally. To it therefore a thing has no natural name. In this connection we must distinguish between the sound

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accompanying causal stress and the sound which a thing gives forth under the action of stimuli. The latter may be heard, but the former not. Fire or heat acting upon various things may produce various sounds which the ordinary relative ear hears, but its causal stress is experienced as a sound which a Yogî alone hears.

Nevertheless there may be according to the Shâstra what is called an approximate natural name, that is the sound of the causal stress heard by a Yogî and transmitted imperfectly by him. We say 'imperfectly', because it is transmitted by an imperfect agent as a sound which can be heard by the gross ear. Prajâpati hears the causal sound by His Supreme Ear (not gross or physical) and utters it by His Supreme Tongue to His Sâdhaka who, not yet himself possessing the Supreme Ear, hears it a little imperfectly. In him the primordial sound is somewhat veiled. By Sâdhanâ he either attains the Supreme Ear or stops short of it. In the former case he is like Prajâpati himself. In the latter case he communicates by his relative "tongue" the imperfectly heard primæval sound to his disciple (Shishya) who can by Yoga either verify the archetypal sound, or falls short of it. In this way the primordial sounds descend down to our relative planes, where the natural sounds, that is, causal sounds of many objects, are not represented at all, and those that are represented are represented suitably to conditions of relative ears and relative tongues. According to the Mantra Shâstra the Bija Mantras represent approximately natural names. Thus the causal stress of fire is a sound heard by the Yogî which is said to be represented for the ordinary relative ear as the sound or Bija " Ram " \perp (ॠ). Vital function under different stimuli produces various sounds, some of which the ordinary ear hears, but the causal sound of vital function as breathing is represented by

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the Prâna Bîja "Hangsa" and so on. If attention is paid to breathing it will be found that the outward breath is in the form of the letter Ha and the indrawn breath of Sa. It is not possible to indraw the breath and say the letter Ha, but it is pushed forth by the outward breath. And so with "Om." The creative energising out of which this world evolves is Shabda and it is an immense sound (Nâda) to the Supreme Ear as uttered by the Supreme Tongue which is also Nâda. But no finite ear can hear it perfectly and no finite tongue can utter it perfectly. The sound which has descended to us as "Om" cannot therefore be a natural name of the creative process in the full sense ; but having descended through the Mânasaputras and a line of Gurus each of whom more or less closely approximated to the pure sound in his personal experience, it is practically taken as an *approximate* natural name of the initial creative action. It is an open continuous sound, uninterrupted by any consonant which clips it, vanishing as it were upward in the Nâdabindu which is placed on the vowel. The same observations apply to Ham (हं), Yam (यं), Ram (रं), Hangsah (हंसः), and other Bîjas.

So much for "natural name" in the pure sense and approximate sense of the term.

The term "natural" in this connection can however be interpreted in five different senses :—

(1) Sound as produced by causal stress. Shabda is stress which may or may not reach the normal of consciousness. If two things are affecting one another, then the name for the total mutual action is stress, of which the respective actions of each of those things are the elements or partials or components. Thus we have stress for three things, for four things, and so on. Ultimately we reach universal stress which is an infinite system of correlated forces. A particular thing may be

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defined as a partial experience of this infinite system which has been well called by Professor P. N. Mukhyopâdhyâya (to whom I am indebted in the matter here discussed) "fact section." This experience is Jîva. The infinite system is however never really finitized by these pârtyals. When the stress between one such partial and another touches the normal of consciousness in either or both, we may have under circumstances and within certain limits sensation of sound in either or both. The stress is Shabda and the sound is Dhvani. It is stress or Shabda which constitutes a thing. Whether this Shabda is followed or accompanied by a certain Dhvani or not will depend upon (a) the magnitude of its action in relation to a percipient subject, and (b) upon the condition of the percipient's perceptive organs. Hence in order that the sound of a thing's constituent stress may be heard, the rates of vibration of the air must be such and such, the ears and brain must be such and such and so forth. Thus most objects of experience, though influencing the individual, do not express themselves in sound *to him*, such as the earth, rocks, sun, moon, and stars. Sound as produced by causal stress and apprehended by the Supreme Ear and uttered by the Supreme Tongue is natural name in its pure sense and in this sense none of our sounds are natural. If by this approximate 'natural name' of a thing we mean its sound (that is, the sound produced in us by its causal stress) as apprehended by the relative ear to which it is revealed, then most things have no natural names to us, though they may have to other beings with different perceptive conditions. A being who has an experience of the causal stress itself and whose ears (gross or subtle) can respond to it in any form (*i.e.*, whatever be the rates of vibration of air and ether) knows the natural names of all things. Such a Being is Prajâpati Himself and

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Souls that resemble Him. Hence the natural names of such things are revealed through Vâkya which, though the Jîva may not completely verify now, he may progressively verify by personal experience, and ultimately completely verify by personal experience too. In this sense only do Shruti and Âgama, that is, the Tantra Shâstras, give the natural names of Artha, sensuous or supersensuous. The test of a natural name is this— If “ Supreme or Absolute Ear ” be defined as that which hears causal stress of a thing as such unconditionally, then the natural name of a thing is that sound the Supreme Ear hears. The relative ear does not hear this and therefore to it this has no natural name.

(2) Sound as produced by causal stress as projected on to our planes, with necessary limitations, through Mânasaputras and others. This is *approximate* natural language, and as the Mantras Om, Ham, Ram, and the like ; it constitutes one stratum of the Vedic language. In this case the pure sound is represented by a sound capable of being heard by the relative ear. The Yogî who hears the Mantra “ Om ” does not hear it as the sound “ Om,” but as a sound which the relative ear can hear as “ Om.” “ Om ” is thus only a gross sound which approximates to the real sound only so far as the gross relative ear permits. The pure sound is thus represented by its nearest gross equivalent.

(3) A thing, such as a conch shell or an animal, may under the action of external forces give forth variable sounds of certain kinds. This may be perceived by us and we ordinarily call it its natural sound, and sometimes name it after it as “ cuckoo,” “ crow.” But it is not the sound produced by the “ causal stress ” (which may be reduced to the motions of the electrons and therefore unperceived except to the Yogî). Hence we must distinguish between the sound produced by causal

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stress, and the sound which a thing gives forth under the action of stimuli such as the crackle (another onomatopoeic name) of fire when wood is thrown on it. The latter may be heard but the former not. These names, "cuckoo" and so forth, are practically regarded as natural names, though according to the definition they are not. Such names enter into all languages, Vaidik and others. Fire or heat acting upon various things may produce various sounds which the relative gross ear hears. But its causal stress produces, it is said, the sound Ram (रं), which Bija Mantra a Yogî alone hears. Vital function under different stimuli is producing various sounds in the body, some of which may be heard, but the causal stress in the form of vital function is represented by the Mantra "Hangsa" and so on. Prajâpati (as above stated) hears the causal sound or Pure Natural Name by His Supreme Ear (not gross or physical) and utters it by His Supreme Tongue to His Sâdhaka, who, not yet possessing the absolute ear, hears it only imperfectly. This, as pointed out before, is the approximate natural name. The Primordial Sound is thus somewhat veiled in him. By Sâdhanâ he either attains the Absolute Ear or stops short of it. In the former case he is like Prajâpati Himself. In the latter case he communicates by his relative tongue the imperfectly heard Primæval sound to his Shishya, who can either by Yoga himself verify the archetypal sound, or falls short of it. In this way the Primordial Sounds descend down to our relative planes where (a) the natural or causal sounds of many objects are not represented at all, and (b) those that are represented are so represented suitably to conditions of relative ears and relative tongues. But these approximate natural names must be distinguished from what are popularly called natural names (in the third class), which are not sounds of the causal stress but are due to the action of external forces on a

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particular object which is constituted of the causal stress, the sound of which is the true natural name, pure or approximate.

(4) There is then a class of secondary natural names, that is, those which are not, in the primary sense, purely or approximately natural, as sound of causal stress, nor natural in the onomatopoeic sense, but which are secondarily natural in that they are evolved out of elements of sounds which are primarily (though approximately) natural.

The Causal Stress when striking the ear produces sound, when striking the eye produces light and colour ; and when striking other sense organs produces other kinds of sensation. The stress or constituting force is one and this is Shabda : but it manifests itself differently to the different sense organs. If then, instead of calling a thing in terms of its sound, it is desired to express it in terms of its other manifestations (sensations)to us, we want to state its relations to other perceptive faculties, how in such cases can this be expressed ? The " natural sound " in its primary sense cannot do this ; the thing *as a whole* may be best represented by the natural sound, but not its touch, colour, taste and smell specifically : yet this latter representation is also important and useful. The sound or Bija Ram (ॠ), for example, may be the approximate natural name of Agni, but unless we can grip the causal stress of Agni itself, it tells nothing about the attributes and relations of the thing with which we are practically concerned. Ordinarily Ram (ॠ), Hrim (ॡ), Aim (ॢ), Om (ॣ) are unmeaning. For this reason we hear talk of Mantra being " Jabber," as if any body of men in the world's history deliberately occupied themselves with what was in fact meaningless jabber. That is not necessarily to say that the theory is correct, but that it is not absurd and without sense as supposed.

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Now-a-days when the Shâstra is nearly lost, it may be so in those cases where the Mantras are said without understanding. These Bijas may be made to *denote* things or processes, but ordinarily (unless it is possible to penetrate into the kernel itself) they do not *connote* qualities or attributes of things ; and hence are what J. S. Mill calls non-connotative terms. They are however according to Shâstra really connotative. Hence in the average plane man requires other terms besides Ram (ॠ) to represent Agni. Suppose we take the quality " burning " (Dâhikâ Shakti). Then in order to express Agni in terms of this quality we may do (or it might have been done for us by linguistic tradition) either of two things : (a) Taking the letters (Varnas) and remembering that each represents the natural sound of a certain thing or process, it is possible to make such a permutation and combination of them (taken two or more at a time) that " burning " may be represented by the combination thus formed. Here a compound term is formed (either by ourselves or by tradition) by the collocation in due order of elementary approximate natural sounds (*viz.*, the letters). To express the same attribute more than one such combination may be possible. (b) Or there may exist already simple roots (Dhâtu) formed in their turn either by the combination of elementary natural sounds, or in the onomatopæic fashion (see 3 *ante*), which with proper affixes and suffixes can be made to connote " burning " and thus evolve the term Agni. Here again, to express the same quality or relation, different words may be evolved by ourselves or by tradition. Thus there are synonyms or Paryyâya. These secondary names may be arranged in grades in accordance with the degree of their closeness to primary names. Hindu philologists distinguish between Shaktyârtha and Lakshyârtha, that is, Abhidhâshakti and Lakshanâshakti and classify each.

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This in itself is a vast subject. It is sufficient to say here that words have two Vrittis, namely, Abhidhâ and Lakshanâ. The first is Shakti in the sense that it compels the understanding of the thing denoted by a word. The object "cow" is described by and is the Vâkyârtha of the word or Shabda "cow". The second only approximately denotes the object (Artha). It so to speak leads the hearer to the door but does not enter. Lakshya is that denoted by Lakshanâ, which means a sign, that is, object denoted by a sign. Thus the word Brahman is not Vâkyârtha of the Supreme Brahman (Nirguna Parabrahma), but it is Vâkyârtha of the Saguna Brahman. The word Brahman is only Lakshyârtha of the Supreme Brahman.

We may say that these secondary names are not indifferent as to their expressiveness of the qualities and relations of things. Some do it better and more closely than others. Agni, Vahni, Hutâshana, and other names of Fire are connected with the Bija Mantra Ram (ॠ) in this sense, that while the latter approximately represents the natural name of the thing *as a whole*, the former express the attributes and relations of the thing specifically regarded. Hence whilst "Ram" (ॠ) is apparently non-connotative, the former are connotative.

(5) Primary and secondary names may be combined in such order (Krama) and metre or harmony (Chhandah) that by vitalizing one another, these in combination may appear as an approximate name of a thing or process. In this manner a Vaidik or Tântrik Mantra (consisting of several words) may, it is said, naturally denote a Devatâ or a function.

Beside these five senses of natural sound of which the pure and absolute sense is that first given, there is non-natural or artificial sound or name, which means an arbitrary name taken at random to denote a thing, such as some proper names.

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The test of natural names is, it is said, twofold and capable of experimental verification :—(1) Whether the causal stress of a thing makes a sound (say the Bija Yam) may be verified by Yoga. The thing being given, a sound evolves. (2) This sound repeatedly and harmonically uttered, that is in Japa of Mantra, must create or project into perception the corresponding thing. This too is capable of experimental verification. In this case the sound being given, a thing evolves.

CHAPTER IX
VAIDIKA SHABDA

THE Vedas communicate the natural names of some things, subject to the necessary limitations involved in their representation suitably to conditions of relative ears and tongues. No Vedic word is an absolute natural name. This cannot be. Just as in the Tantra Shâstra we find Bîja mantras, which are said to represent approximately natural names, scattered here and there in a varied mass of ordinary Sanskrit which *remotely* represent natural sounds, so is the case in Shruti. There are, it is said, closely approximate natural names, combined according to natural laws of harmony (Chhandah), forming Mantras which are irresistibly connected with their esoteric Arthas (Devatâs) ; but these are commented upon, explained, applied and so forth in passages which do not express natural names in this sense. On analyzing these Mantras themselves, both Vaidik and Tântrik, there are found some sounds which are not and others which are in natural use. Here each word in the Mantra does not necessarily stand for an approximate natural sound (that is produced by causal stress). These tendencies to the archetypal forms may be varying. But in the Mantra it is their order of combination and rhythm that mainly counts. Thus *as a whole* the Mantra may be the approximate natural name of a Devatâ or function. Its creative and projecting power lies in the two things :—(a) The mutual aiding and inhibiting of the sounds in the Chhandah; the veils of the individual sounds are removed by the order of their collocation. Here the “Curves” of sound are constructive and not destructive. (b) The cumulative effect of the repetition of sounds and strings of sounds also may produce the aforesaid result. By repetition is there summation of stimuli.

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So that by analyzing the Vaidik language we get this :—

(1) Certain approximate natural names, standing alone or in groups, such as Om, Ham, Hangsah, Svâhâ and so on. These are fundamental sounds or primaries.

(2) Certain combinations of sounds which, though not natural distributively, naturalize each other in and by the order and harmony of the combinations. Thus arise Mantras which become approximate natural names of objects and processes. These may gather creative momentum by repetition.

(3) A large mass of sounds or names used to explain the meanings and applications and results of the above which need not be natural names in the above sense.

Hence it follows that the Veda which is heard by the gross ear and spoken by the gross tongue is not a system of natural names. It is however claimed to be a system of approximate natural names in varying degree. The Veda of the Absolute Ear and Tongue is a system of absolute natural names.

Then is the relative and approximate Veda the primordial, universal, unitary language? The answer must be in the negative, but in the case of the first class of names it is amongst all languages most nearly so upon the basis of the theory here dealt with. In the second class of names it is less so and in the third it is least so.

There are four different strata in Vaidik experience. First there is the nameless Supreme Experience; then the three above described. Shabda, Artha and Pratyaya are absolutely connected in the absolute plane but progressively less so in the lower strata. The natural connection of Shabda and Artha means that the latter being given, the former is there whether audible by us or not; the former being given, the latter is created or projected. But we must distinguish between what is here called

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natural name and what often receives that term. Thus a conch shell is blown. What is the natural name here? Not the sound which we may make it give forth, for these are produced by our effort and vary, but the sound of the causal stress which generates and keeps together the shell. The blowing sound is only practically natural. What is the basis of the Vaidik theory? In the final resort experimental verification is the test of Âyurveda.

Besides the division of name into natural and arbitrary, of the former into absolute and relative, and of the latter into primary and secondary, name may be classified according as it is (a) typical or (b) variational, as for example of the first the Sanskrit word "Gauh", and of the second the English word "Cow". Language according to Indian notions is not something arbitrary and invented. No man ever invented a language. Volapuk, Esperanto and the like are mere combinations of the sounds of pre-existing language. The Vaidik Language was revealed by Îshvara to the Mânasaputras and others and through them to men. This itself as ordinary worldly (Laukika) speech became corrupted and when rectified was called Sanskrit, that which has been purified. A distinction must therefore be made between the original Vaidik language and current Sanskrit in which however there are words which also occur in the Vedas. Now the ordinary orthodox view is that there is a typical or standard language and that this is the universal language of which all others are variations.

Whenever a typical or standard name has a variation, the following questions arise :—(a) When does that variation appear and for how long does it last? (b) In what places or planes does that variation arise? (c) In what persons or groups of persons does that variation appear or for whom does it arise?

Briefly stated a variation is always subject to condi-

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tions of time, place and person. Then a variation may be (a) common (Sâmânya), or (b) special (Vishesha). The former is what comprises a whole class of objects. Thus "Cow" is a sound variation appearing in a whole class of persons ; Gâi or Gâbhî with another class of persons namely Bengalis. The special variation is one appearing in an individual object. Thus one individual pronounces the word "Cow" slightly differently from what another does. Every person in fact has his own way of pronunciation.

Again a variation may be (c) voluntary, or (d) involuntary. The former is due to the free will of a person or a group of persons ; the latter is not so.

The tygal sounds are eternal. They are latent however during cosmic sleep (Sushupti). The Sâmânya variations of the tygal sounds are not eternal in the sense and to the extent that the types are ; they appear when the conditions of their expressions appear, and disappear when these go.

If we take these four divisions, two at a time, we get six possible combinations—(1) Common and special variation, (2) Common and voluntary variation, (3) Common and involuntary variation, (4) Special and voluntary variation, (5) Special and involuntary variation, (6) Voluntary and involuntary variation. Of these, the first and last are impossible, being self-contradictory. Of the remaining four, the second is not eternal. In so far as a common variation is due to the free will of a person or persons it has an absolute beginning ; for if it be simply the repetition of a previous cosmic order, then it is not a free act but pre-determined. The third class are eternal but not to the extent the types are. Comparing them with the latter we can say that they are passing, though recurrently. Types too are recurrently passing during creation (Srishti) and dissolution (Laya), but their cycles of recurrence are larger. They are eternal in the full sense

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in so far as they approximate to their type. For the same reasons given as regards the second class, the fourth class is not eternal. The fifth class is not eternal in so far as it is brought about by the part volitions of persons. The whole question is however of so great difficulty, that it is difficult to fully unravel the tangle in which we find it. How and where are we to draw the line between voluntary and non-voluntary, between absolute will and finite will ? Is again the cosmic cycle exactly recurrent or not ? From a practical point of view we may perhaps not greatly err if we say (1) that the general plan and the types are recurrent and eternal ; (2) that the common variations are recurrent and eternal subject to more conditions ; and (3) that the special variations are practically not eternal.

It is claimed for the Veda that it is a system of standard and typical and therefore natural names. But natural name has, as already explained, various meanings. There are therefore different strata of natural name in Veda. Name may be either (a) natural or (b) conventional, that is, arbitrary. With the latter we are not here concerned. Natural name may be (c) Absolute, that is, as apprehended unconditionally, or (d) Relative, that is, as apprehended subject to varying conditions. Veda as a manifestation is not the first. Absolute name is only heard on the unconditioned plane. We are therefore concerned with the relative natural name. This may be either (e) primary, or (f) secondary. The first is the causal stress, thing or functioning as a whole, as represented approximately to the relative ear and is again twofold as (g) the elementary sounds or letters (Varna), and (h) as compound sounds, such as are found in Bîjas and roots (Dhâtu). In the Yoga Bhâshya, that is, Vyâsa's commentary on the Pâtanjala Darshana (3, 17), it is said : *Tatra vâgvarneshvarthavattî*. According to this, each letter is intrinsically *Sarvâbhîdhâna-shakti-prachita*, that is, possessing the power

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(Shakti) to denote and connote all object (Artha). For, as the Vishvasâra Tantra says : "What is not here is nowhere" (*Yannehâsti na tat kvachit*). A letter (Varna) is the whole cosmos in miniature. One Varna differs from another in the relative latency of the universe of Artha involved in it, the universe being the same in both. They come to denote special Arthas by virtue of the order (Krama) of their collocation (*Kramânuro'dhinorthasangketen-âvachchhinnah.*) Their particular meanings or Sangketa are thus due not to intrinsic difference but to order (Krama) in grouping.

In the relative secondary natural name, functioning is specifically represented. The specific attributes and relations are given. These again may (*i*) appeal directly to the ear, and be either (*j*) self-produced, or (*k*) induced or excited ; or (*l*) they may appeal to other senses and either (*m*) consist of single words which are combinations of Varnas themselves, or Dhâtus, or (*n*) of combinations of words which may be either (*o*) harmonic, or (*p*) non-harmonic but Kramic.

The first and main division of this scheme is into natural and arbitrary. As to this it is to be observed that all names are made up of elements of sounds or letters (Varna). But to naturally connote an Artha, the Varnas cannot be arbitrarily selected and arranged. To naturally represent a given Artha, certain Varnas which are in some way connected with that Artha must be chosen and arranged according to a certain order (Krama). A word in which such selection and order are not in evidence is a conventional name, *e.g.* a telegraphic code (though even in this there is a designed Krama), many proper names, and algebraical symbols. The Krama of the Vaidika Shabdâs is said to be eternal. To explain this further, let it be supposed that it is desired to evolve a certain Artha, say an atom of hydrogen. A certain number of moving

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electrons arranged in a certain order must be chosen. The number and order being different we have a different kind of atom. Suppose again it is desired to evolve water. Two atoms of hydrogen and one atom of oxygen must be taken and so arranged by electric or other influence that a molecule H_2O is evolved. So also is the case of any compound material substance. The Varnas are in relation to ordinary sounds, what the atoms are in relation to material substances. The atoms can be aggregated into molecules and things only in certain definite proportions and not arbitrarily ; so with the Varnas and natural words.

Further as radio-activity and other facts prove, an atom is a system of moving electrons. It is not therefore absolutely simple and elementary. Similarly what we recognise as the Varnas may not be absolutely simple or elementary sounds ; they are however so for all practical purposes, as the atoms are for all chemical purposes. There are about 75 different atoms but the electrons which make them up are of the same kind ; their number and arrangement account for the differences of Oxygen, Hydrogen, Carbon and other atoms. In the same way the garland or rosary of letters (Varnamâlâ) may be evolved out of the same kind of elementary sound by differential aggregation. It may be that the basic elementary sound is the uninterrupted Anâhata Dhvani finitised into various points (Shabdabindu) or atoms (Shabdaparamânu) of sound.

So again taking any curve, say a circle—its circumference may be regarded as the sum of an infinite number of small bits of straight lines : these are the elements. Any ritualistic diagram, such as, say, the Sarvatobhadra-mandala, or a Yajna or Homa may be similarly regarded. Hence a natural word may be compared to, and in the case of a Bija Mantra can be represented by, a diagram

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(Yantra) which in that case, becomes the graph of the Bîja in question, or of causal stress of which that Bîja is the acoustic manifestation and counterpart. Lastly an electron is an unit charge of electricity, which after all may be only an element of ether in stress. This element of ether in stress is Parashabda Paramânu according to the definition given ; and as heard by the relative ear it is Shabda Paramânu. So that this last and the electron are naturally connected. Hence Shabdas (aggregates of Shabda-paramânus) and Arthas (aggregates of electrons) are connected. But as electrons aggregated at random will not make a natural Artha, so Shabda Paramânus aggregated at random do not make a natural name.

Physically the vibrations represented by a Varna can be resolved into component vibrations which are harmonic motions. As Fourier's theorem gives it, a complex harmonic motion may be analysed into simple harmonic motions. All the ordinary letters are complex harmonic motions ; and physically speaking a simple harmonic motion is Shabda-paramânu. Physiologically each single vibration acting on the ear, nerves and brain centres, produces a single pulse of cerebral agitation, a single "nerve-shock," just as a single tap on the door produces a single shock and this again a single sound. This single pulse of brain excitement ought to produce a single pulse of feeling, a feeling-atom or a "feeling element," as W. K. Clifford called it in developing his theory "mind-dust," which was controverted by W. James (See Professor P. N. Mukhyopâdhyâya's "Approaches to Truth"). The view of the last mentioned author is as follows— It is difficult to say in the absence of direct Yogik testimony whether these feeling-dusts actually exist. Ordinarily we do apprehend the Varnas as being themselves elementary or simple sounds ; perceptually or presenta-

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tively they are simple. But they can certainly be represented as made up of feeling-dusts, or what the author cited calls Shabda-Paramânus (Sound atoms) each answering to a single nerve-shock and to a single external vibration ; and for aught we know the feeling-dusts may themselves be actually apprehended by the Yogic ears.

A secondary natural name means this :—Take Fire. The stress or functioning as a whole which constitutes the thing has an acoustic equivalent which is said to be approximately Ram (रं). But if we wish to consider and speak of the various attributes and relations of the thing “ Fire ” specifically ; if for instance we wish to denote the virtue of winding movement which marks the activity of fire (e.g. the vortex of heated gas and the curling up of smoke), this specific virtue and relation is not connoted by the causal or Bija name (Ram) in particular. Hence taking the root “ Ag ” which signifies tortuous movement by reason of that particular collocation of these two particular Varnas (in fact the unheard causal stress of tortuous movement itself may have for its approximate acoustic equivalent the sound ‘ Ag ’) and selecting the proper prefix and suffix, we get Agni. Tradition might have done this, but it is possible to coin a new word to connote a particular property of a thing by the process above outlined. Should we wish to connote the relation of fire that it purifies, there is the root *Pû*. If it is wanted to connote the relation that it consumes all things, there are the two roots “ *Hu* ” and “ *Ash* ” and the word *Hutâshana* is formed. And so on. The Bija name gives the whole-thing-view ; other names give side views, specific-relations-views. Agni is called *Vaishvânara* because it is present in *Vishvanara* or all living beings as the heat of oxidization or combustion ; it is called *Vahni* because it carries (root *Vah*) offerings

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to the gods ; Anala because it pervades (root An—to be) all things and so forth.

The words “ smooth ”, “ rough ”, “ horrible ”, “ tremendous ” and so forth are secondary natural names falling under the class (*l*) as appealing to other senses than the ear. “ Smooth ”, “ rough ” and so forth in utterance produce organic sensations (that is, sensations of the organism as distinguished from those of the special sense organs) which are closely connected with, and suggest, the actual sensations of smooth and rough objects.

Class (*i*) directly appealing to the ear refers to onomatopæic word, which are evidently of two kinds. A cuckoo or a crow itself naturally produces a sound and this directly appeals to the ear. On the other hand a flute gives out a certain kind of sound, if it is acted upon by a certain stimulus. Sometimes a thing may be called after a sound which it accidentally produces. Under class (*n*) we have two forms. The Krama in a combination of words may be rhythmic or non-rhythmic. The former is Chhandovaddhavâkya.

When it is said that Veda claims to give the approximate natural names of class things and class functions, there is thereby practically included the whole scheme of natural names. “ Approximate ” or dynamical name admits of “ more or less,” so that the primary group gives approximate natural names *par excellence*, and the secondary group gives in varying degree approximate natural names. Within the secondary group the class (*o*), that is Mantras, represent the closest approximation to natural names.

The test of a natural name is ultimately experimental, that is the sound (Shabda) being given, the object (Artha) is evolved : the object being given, the sound is evolved. In absolute natural names these relations are at once

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established. In relative names they are established in varying measure through Krama and Japa. Ultimately the question whether Veda is a system of approximate natural names is thus a question of fact.

This leads to a consideration of the claim made by Veda that it is the standard language, an eternal system of natural names of which all others are variations. Hitherto we have dealt with the matter philosophically. We now approach the historical and philological question. The two must be kept apart. Much may be said in favour of the philosophical theory, namely, that the relation between Shabda and Artha is eternal, that there is some Shabda which is the natural name of the Artha, that this natural language is the standard language, that all others are a straying away from and variation of the true norm and so on. But the point now arises as a question of fact, *viz.*, assuming all that is said in theory, is the Vaidika language, that is the language in which the Vedas are as they exist to-day, the eternal standard language? The orthodox affirm that it is, and that the sound " Gauh " is the natural name and standard representation in speech of the object " Cow " from all eternity. That the relation of Shabda and Artha is eternal and that some Shabdas may be natural names of objects are philosophically probable. It is however an entirely different matter when it is affirmed that the Vaidika speech, as existing to-day, is that language. Philologists and historians will deny this, for they will point out changes in that speech and make claim as regards priority in age for the language of other peoples. Assuming that there was, as the Biblical tradition runs, once a universal language, it will be denied that the Vaidika language as known to us to-day is that. It will moreover be shown that even in Veda itself there is evidence to the contrary. Thus it has been argued that according to the Shatapatha Brâhmana the

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original language was monosyllabic. With this question of philology and history I am not here concerned. But the ultimate philosophical question is, "Who, if any one, first said that *this* sound meant *that* thing?" The Indian answer is that the relation of the word and the object denoted are eternal and not a conventional thing, that there is a system of Natural Names, whatever in fact that system may be. This stands clear of the claim made for the Vedic language, as it exists today, that it is that system.

CHAPTER X
THE TATTVAS

A KNOWLEDGE of the Mantra Shâstra involves an understanding of the thirty-six Shaiva-shâkta Tattvas. Thus it is said that Shakti is in Shakti-tattva, Nâda in Sadâkhya Tattva, Bindu in Îshvara-Tattva. What then are these Tattvas to which reference is made both in the Shaiva and Shâkta Tantras ? Unless these be fully understood, no progress in knowledge of the Mantra Science as here described may be expected.

The Shaiva-Shâkta Shâstra calls experience as Shakti by the term Vimarsha. Experience has two elements—the “I” (Aham) and the “This” (Idam), the subjective-knowing aspect (Grâhaka) of the Self and the objective or known (Grâhya) aspect of the Self. For it must be remembered that an object is nothing but the one Self appearing through Mâyâ as non-Self to Itself as subject. At base the experienced is nothing but the experienter : though this is not realised until the bonds of Mâyâ which make subject and object appear to be different are loosened. The “I” side of experience is that in which the Self rests in the light of one’s own Self without looking towards another (*Ananyonmukhah aham-pratyayah*) ; just as the experience (Vimarsha) which looks towards another is called—*Idam (Yastu anyonmukhah sa idam iti pratyayah)*. But this “Other” can only be the Self, for there is in reality nothing but the one Self. It is experienced, however, differently. In the Supreme state it exists with the ‘Aham’ in a mingled union ; in the pure experience between this state and Mâyâ the “Other” is recognised to be an aspect of the Self ; in impure experience governed by Mâyâ the object appears to be different from the limited self.

Experience again is, at its two poles, Perfect Expe-

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rience of the Perfect Universe and the limited experience of the three worlds of reincarnation. Between these two extremes there are intermediate experiences marking the stages whereby the one pure Spirit or Consciousness involves itself in matter.

The Hermetic maxim says : "As above so below." Similarly the Vishvasâra Tantra says : "What is here is there, what is not here is nowhere." (*Yad ihâsti tadanya-tra, yan nehâsti na tat kvachit*). Shaiva doctrine says: "That which appears without, only so appears because it exists within." (*Vartamânâvabhâsânâm bhâvânâm avabhâsanam antahsthitavatâm eva ghatate vahirâtmanâ*). "The manifestation of those things which presently appear, happen in the form of external things because they exist within." "Therefore what exists in our experience, evolved from the Supreme, also exists in the Supreme experience though in another way." The Supreme experience called Parâsamvit is not a mere abstract objectless knowing (Jnâna). It is the coalescence into one undivided unity of the "I" and the "This," that is, of Shiva and the supreme unmanifested Shakti. The former is the illuminating (Prakâsha), knowing aspect, and the latter that Vimarsha aspect which is "the known." But here the two are undistinguishably one. This supreme experience has the immediacy of feeling. It is Bliss (Ânanda) which is defined as "Resting in the Self" (Svarûpavishrânti). In the Mâyika world the Self concerns itself with what it takes to be the non-Self. Here the Universe which is the object of Shiva's experience is the Perfect Universe, that is, Supreme Shakti which is but another aspect of Himself as consciousness. She is beautifully called in the Parâpraveshikâ : "The Heart of the Supreme Lord" (*Hridayam pârameshituh*). For the Mâyika experiencer (*Mâyâ pramâtrî*) the universe is the manifested world of objects seen as different from himself. Supreme Shiva and

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Shakti exist in mutual embrace and love. " Bliss is supreme love " (*Niratishayapremâspadatvam ânandatvam*). The Supreme state is described by the Brihadâran'yaka Upanishad in the words, " He indeed was just as man and woman in embrace " (*Sa ha etâvân âsa yathâ strîpumângsau samparisvaktau*) ; when there is neither within nor without, when all thought of lover, loving and loved are forgotten in the joy of blissful unity. The experience is spaceless, timeless, full, all-knowing, almighty. This is the state of Shiva without Kalâ (Nishkala) or Parmamashiva. This is Parâsamvit which is beyond all Tattvas (Tattvâtîtâ). As the Perfect Universe it is called Paranâda (Supreme " Sound ") and Parâ vâk (Supreme " Speech "). Paramashiva is an experience of the Perfect Universe, that is, of Paranâda (*Amarsha paranâdagarbha*). Such universe is pure Shakti (Shakti-svarûpa).

Our worldly experience is as it were an inverted reflexion of all this seen in the causal waters of Mâyâ. Mâyâ Shakti is the sense of difference (Bhedabudhi) which makes the Purusha, who is subject to it, see the Universe in the form of an observing self with a multitude of objects conceived of as being outside of and separate from it. In the Mâyika world each self excludes the other selves. In the Supreme experience there is one Self experiencing Itself. The Purusha is Consciousness, subject to Mâyâ and the five Kanchukas which are limiting forces contracting the natural perfections of the Self. Thus the Perfect state is formless, the world state is with form ; the first is spaceless, timeless, all-pervading, the latter is the reverse and so forth. Kâla produces limitations of time. Niyati destroys independence (Svatantratâ), regulating the Purusha as to what he should or should not do at any given moment of time. The Supreme experience is full and in want of nothing (Pûrna). Râga Kanchuka creates interest in objects as something other than the self

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and therefore desire for them. The all-knowingness (Sarvajnatâ) and all-mightiness (Sarvakartritâ) of the Supreme Shiva are circumscribed through the action of Vidyâ and Kalâ, and the Purusha becomes a "little knower" and "little doer".

The intermediate Tattvas next described explain the process how from the creative aspect of the Perfect Experience the imperfect World-experience comes into being. Shiva has two aspects in one of which He is Transcendent and in the other Creative and Immanent. The creative (Sakala) aspect of the Supreme Shiva (Nishkala Paramashiva) is called Shiva-tattva, wherein is the Shakti called Unmanî. Through operation in His creative aspect Shiva becomes His own object as the Manifested Universe. For in truth there is nothing else than Paramashiva. Shiva-tattva is the first creative movement (Prathama spanda) of the Unmoving Paramashiva. Shakti-tattva is only the negative aspect of, or in, the Shiva-tattva. The function of Shakti is to negate (*Nish-edhavyâpârarûpâ shaktih*). She who is Consciousness negates Herself, that is, deprives experience of the element of objectivity which is Itself as Parâ Shakti. There is thus left only the other side of experience which is Prakâshamâtra, that is, what we should call the "I" (Aham) side of experience when regarded as consisting of an "I" and "This" (Idam). Because in this experience there is no trace of objectivity whatsoever, either of such objectivity latent or expressed as exists in the Supreme or other lower and derived form of experience, the Shiva Tattva is called "the very void" (Shûnyâtishûnya). It is the experience in which the Self is not looking towards any other (*Ananyonmukhah ahampratyayah*). The objective content, so to speak, of Consciousness is a mere negation. It is Shûnya because it is empty of objective content. Shakti-tattva is also spoken of as the Will

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(Ichchhâ) of Shiva as yet Unmanifest and inseparable from Him (*Santatasamavâyinî*).

This account of Shakti's operation is extraordinarily subtle, explaining as it does how the supreme unitary experience is also the first source of dual experience. Such latter experience and the stages whereby the latter is fully developed can only be produced by positing an aspect in which there is a breaking up of the unitary experience. This is done by first blotting out from the Perfect experience its object or the Perfect Universe (Parâ Shakti, Paranâda) thus leaving a mere subjectivity. To the subjectivity thus disengaged there is again gradually unveiled the universe at first as unmanifested and then (through Mâyâ) as manifested Shakti. In Parâ Samvit the "I" and the "This" existed as one undistinguishable unity. In Shiva Tattva through the operation of the associated Shakti Tattva, the "This" (*Idam*) is withdrawn from experience so that the "I-experience" (*Aham-vimarsha*) alone remains. To this the 'Idam' or Universe is again by degrees presented, when there is no longer an undistinguishable unity of "I" and "This," but an "I—this" in which both, though distinguishable, are yet part of the Self which eventually through Mâyâ-Shakti becomes an "I" and "This," in which the two are severed the one from the other. How this occurs, the description of the remaining Tattvas explains. The Shiva-Shakti Tattva is not an emanation, because it ever remains the same whether in Creation or Dissolution. It is the seed and womb of the whole universe.

The first emanation or manifestation (Âbhâsa) of and by Consciousness is called the Sadâkhya or Sadâshiva Tattva. Here it is to be observed that the cause ever remains the same and what it was, though appearing differently in the effect. The Supreme Experience change-

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lessly endures even though in its creative aspect it gives birth to the Universe. This Âbhâsa is like the Vivartta of Mâyāvâda, the difference between the two lying in the fact that according to the former the effect is real, and according to Shankara, unreal. This difference again depends on the definition given of "reality."

Real evolution (Parinâma), in which when one thing is evolved into another it ceases to be what it was, exists only in the compounded products of the material world.

In Sadâshiva Tattva there is the commencement of the first subjective formation of ideas. It is called Nimesha (closing of the eyes) as contrasted with Unmesha (opening of the eyes) of the next stage of experience. In the former the Universe as Shakti is seen only faintly. The Self hazily experiences Itself as object. It is the first step in evolution and the last in involution. Unmesha is the distinct blossoming (Sphutatvam) and externalization (Vâhyatvam) of the Universe. The "This" (Idam) is faintly perceived by the "I" (Aham) as part of the one Self, the emphasis being therefore on the "I" side of experience. Sadâshiva is He whom the Vaishnavas call Mahâvishnu, and the Buddhists, Avalokiteshvara who sheds compassion on all. According to tradition, this is the source whence the Avatâras come. It is in this Tattva that there is what the Mantra Shâstra calls Nâda Shakti.

The third stage of the developing consciousness is Ishvara Tattva, the externalization of the last. The Universe (Idam) is experienced by the "I" (Aham) distinctly and yet as part of, and not separate from, the one Self. As in the last experience the emphasis was on the "Aham," here it is on the "Idam." This Tattva is called Bindu in Mantra Shâstra, and is so called because Consciousness here completely identifies itself with the Universe as unmanifested Idam, and thus subjectifies

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it and becomes with it a Point (Bindu) of Consciousness. Thus by way of example the mind is completely subjected and exists for each of us as a mathematical point, though the body, to the extent to which it is not subjected, appears as an object or extended thing.

The fourth Tattva is known as Vidyâ, Sadvidyâ or Shuddhavidyâ. In the experience of this stage, emphasis is equal on the " I " and the " This " (*Sâmânâdhikaranya*). In Shiva Tattva there is the I-experience (Aham Vimarsha); in Sadâshiva the I-This experience (Aham-idam Vimarsha); in Îshvara Tattva the This-I experience (Idamaham Vimarsha). In each case the stress is laid on the first term. In Vidyâ Tattva there is an equality of either term in an experience which is that of the true relation of the Aham and the Idam, consisting of a synthesis (Sanggamana) of the two on a single " basis " (Adhikarana) and not on two different " bases " according to the experience of those under the influence of Mâyâ (Mâyâpramâtri), thus eliminating the duality which exists in the latter experience.

By equality of the " I " and the " This ", experience is in the state of readiness for the next stage in which the two are to be severed. Sadvidyâ as being the intermediate stage between the pure (Shuddha) and impure (Ashuddha) Creation is called Parâparadashâ. It is also spoken of as experience of difference in the form of Mantra. (*Bhedâbheda-vimarshanâtmaka-mantra rûpa*). It is experience of difference because the Idam is separated from the Aham. It is the experience of non-difference because they are still regarded as part of one Self. The experience is compared to that of the Îshvara of the Dvaitavâdins, who sees the Universe as different from Himself and yet as part of and in connection therewith. " All this is my manifestation "

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(*Sarvo mamâyam vibhavaḥ*). The experience is said to be in the nature of Mantra, because here we are in the reign of pure spiritual ideation. As yet there is no objective manifestation such as exists in our world. Below this Tattva it is said that there were created eight Pudgalas, that is, Jīvas in the form of knowledge (Vijnānarūpa) and then seven crores of Mantras and their Mandalas.

At this point Mâyâ Shakti intervenes and divides the Aham and Idam, and the Kanchukas or limitations of the natural perfections of Consciousness make It subject to time and space, birth and death, limitation, and desire for object, which It now conceives of as persons and things other than Itself. This is the Purusha-Prakriti Tattva. Purushā in Shaiva-Shākta philosophy is the Âtmâ or Shiva subject to Mâyâ and to the Kanchukas which are limiting forces whereby the Self as Pure Consciousness loses Its natural perfections.

Prakriti is the Shântâ Shakti of Shiva in contracted form existing as the equilibrium of the Gunas which are themselves a gross form of the Shaktis of Will (Ichchhâ), Action (Kriyâ) and Knowledge (Jnâna). All things exist in Her who is of the nature of feeling in a homogeneous mass. Purusha is enjoyer (Bhoktâ) and Prakriti the enjoyed (Bhogyâ). The latter is at first the barest objectivity seen as different from the experiencing Self as Purusha. Prakriti then differentiates into the Tattvas of mind (Antahkarana), senses (Indriya), and matter (Bhûta) which constitutes our universe.

Purusha does not merely mean man nor indeed any animal. Every single thing in the Universe is Purusha. Thus an atom of sand is a Purusha or Consciousness, identifying itself with solidity (Prithivî), manifesting its limited Consciousness as atomic memory and other

ways. What Consciousness thinks, that is, identifies itself with, that it becomes.

To sum up, the Supreme Experience (Parâ samvit) has a creative aspect (Shiva-Shakti Tattva), which is a Consciousness of "I" (Aham-vimarsha) which gradually experiences the Universe (Idam) as part of Itself, at first faintly with predominant "I", then clearly with predominant "This", and then as equal "I and This", ready for severance by Mâyâ. The latter then cleaves consciousness in twain, thus setting up a dichotomy of Subject and Object, though in truth the object is nothing but the Self as its own object. Lastly Shakti, as Prakriti, differentiates into the multitudinous beings which make the Universe. But throughout it is the one and only Shiva whether as the Supreme Experience or as the Consciousness embodied in solid matter. Shakti Nâda, Bindu mentioned in previous articles are Shakti Tattva, Sadâkhya Tattva and Îshvara Tattva (here described), considered from the standpoint of the Mantra Shâstra which treats of the origin of Shabda or Sound.

With the Tattvas the Kalâs are associated. These are the forms of activity (Kriyâ) of the Tattvas as Shakti. Thus Srishti (Creation) is a Kalâ of Brahmâ. Pâlana (Protection) is a Kalâ of Vishnu and Mrityu (Death) is a Kalâ of Rudra. It is, however, not always as easy to see the appropriateness of the Kalâs as in the simple examples given. The Shâkta Trantras speak of 94 Kalâs, namely, 19 Kalâs of Sadâshiva, 6 of Îshvara, 11 of Rudra, 10 of Vishnu, 10 of Brahmâ, 10 of Fire, 12 of Sun, and 16 of Moon. According to Saubhâgyaratnâkara the 19 Kalâs of Sadâshiva are Nivritti, Pratishtâ, Vidyâ, Shânti, Indhikâ, Dîpikâ, Rechikâ, Mochikâ, Parâ, Sûkshmâ, Sûksh-mâmritâ, Jnânâmritâ, Amritâ, Âpyâyanî, Vyâpinî, Vyomârûpâ, Mûlavidyâmantrakalâ, Mahâmantrakalâ, Jyotishkalâ. The 6 of Îshvara are Pîtâ, Shvetâ, Nityâ, Arunâ,

Asitâ, Anantâ. The 11 Rudra Kalâs are Tikshnâ, Raudrî, Bhayâ, Nidrâ, Tandrâ, Kshudhâ, Krodhinî, Kriyâ, Udgârî, Amâyâ, Mrityu. The 10 of Vishnu are Jadâ, Pâlini, Shânti, Îshvarî, Rati, Kâmikâ, Baradâ, Hlâdinî, Prîti, Dîkshâ. The 10 of Brahmâ are Srishti, Riddhi, Smriti, Medhâ, Kânti, Lakshmî, Dyuti, Sthirâ, Sthiti, Siddhi. The 10 of Fire are Dhûmrârchi, Ushmâ, Jvalinî, Jvâlinî, Visphulinginî, Sushrî, Surûpâ, Kapilâ, Havya-vahâ, Kavyavahâ. The 12 of Sun are Tapinî, Tâpinî, Dhûmrâ, Marîchi, Jvâlinî, Ruchi, Sushumnâ, Bhogadâ, Vishvâ, Bodhinî, Dhârinî, Kshamâ. The 16 of Moon are Amritâ, Mânadâ, Pûshâ, Tushti, Pushti, Rati, Dhriti, Sashinî, Chandrikâ, Kânti, Jyotsnâ, Shrî, Prîti, Angadâ, Pûrnâ, Pûrnâmritâ. Out of these 50 are Mâtrikâ Kalâs which manifest through the Pashyantî, Madhyamâ and Vaikharî stages (Bhâva) as the gross letters (Varna). The 50 Mâtrikâ Kalâs are given in the same account as follows :—Nivritti, Pratishthâ, Vidyâ, Shânti, Indhikâ, Dîpikâ, Rechikâ, Mochikâ, Parâ, Sûkshmâ, Sûkshmâmritâ, Jnânâmritâ, Âpyâyanî, Vyâpinî, Vyomarûpâ, Anantâ, Srishti, Riddhi, Smriti, Medhâ, Kânti, Lakshmî, Dyuti, Sthirâ, Sthiti, Siddhi, Jadâ, Pâlinî, Shânti, Aishvaryâ, Rati, Kâmikâ, Baradâ, Hlâdinî, Prîti, Dîrghâ, Tikshnâ, Raudrî, Bhayâ, Nidrâ, Tandrâ, Kshudhâ, Krodhinî, Kriyâ, Utkârî, Mrityurûpâ, Pîtâ, Shvetâ, Asitâ, Anantâ. These 94 Kalâs are worshipped in the Wine Jar which holds Târâ dravamayî or the Saviour-Mother in liquid form. She Herself is called Samvit Kalâ and so the Yoginîhridaya Tantra says—

*Deshakâlapadârthâtma yad yad vastu yathâ yathâ,
Tat-tadrûpena yâ bhâtî tâng shraye Samvidam Kalâm.*

CHAPTER XI

SHAKTI—POTENCY TO CREATE

IN the previous Chapter I have referred to Shakti, Nâda, Bindu. In this and the two next I will deal in greater detail with each of these three concepts of Shakti. One of the clearest accounts known to me of the evolution of Shakti is that given in the authoritative Tântrik Prakarana called Shâradâ (also spelt Sâradâ) Tilaka by Lakshmanâchâryya. This work was formerly of great authority in Bengal. Its value is much increased by the commentary of Râghava Bhatta. As this work with its commentary is of prime importance, and is cited throughout the following Chapters, I may here note the following account which Lakshmanâchâryya gives of himself at its close. Mahâ-bala a great sage was succeeded by his son Âchâryapandita, a Deshika (Tântrik Guru). His son Srîkrishna Deshika had a son Lakshmana Deshika who wrote the Shâradâ-Tilaka. Râghava, in his commentary called Padârthâdarsha, says that Lakshmana was the disciple of Utpalâchâryya, who was the disciple of Somânanda, who was the disciple of Vasumanta, who was the disciple of Shrikantha. This is the Gurupangkti of Lakshmana. His disciple was the great Kâshmirian Abhinava Gupta, the autor of Paramârthasâra. The latter's disciple was Kshemarâja, the author of the Shivasûtra-Vimarshinî. The date generally assigned to Abhinava Gupta is the eleventh century. Therefore S. J. Akshaya Kumâra Maitra, Director of the Varendra Anusandhâna Samiti, who has supplied me with these details of the Gurus and Shishyas of the author, concludes that the Shâradâ was written at the end of the tenth or beginning of the eleventh century. Râghava mentions 1510 as the age of his commentary. Taking this to be the Vikrama Samvat we get 1454 A. D. as its date. These details

serve another purpose. There are persons who insist on a total disconnection between the Shaiva and Shâkta Tantras. Lakshmanâchârya was a member of the Kâshmirian Shaiva School, and his work was, as I have stated, of great authority among the Bengal Shâktas.

The Shâradâ (Chapter I, verse 7) says : " From Sakala Parameshvara vested with the wealth of Sat, Chit, Ânanda issued Shakti ; from Shakti came Nâda ; and from Nâda issued Bindu."

Sachchidânanda-vibhavât sakalât parameshvarât

Âsîch chhaktis tato nâdo nâdâd bindu-samudbhavah.

Parameshvara is here Shiva Tattva. He is Sakala, because He is with the creative Kalâ or Shakti. As already explained Shakti, when Vyashtirûpâ, that is individualised, is called Kalâ. Shiva is always with Shakti. But in the supreme state, Shakti is unmanifest and exists in Her own (Svarûpa) form as Being-Consciousness-Bliss (Sachchidânandamayî, Chidrûpinî), undistinguishable from Shiva. Sakala Shiva is thus Saguna Brahman. He is said to be vested with the wealth of Sat, Chit, Ânanda or Being, Consciousness and Bliss to show that His association with Avidyâ does not deprive Him of, or affect, His own true nature (Svarûpa). Shiva has two aspects. In one of these He is the Supreme Changeless One who is Sachchidânanda and Sachchidânandamaya. This is Parâsamvit. In the other He changes as the Universe ; change being the experience of the Jîva so created. The cause of such change is Shiva Tattva inseparably associated with Shakti Tattva.

" There issued Shakti." This is Shakti Tattva of the Thirty-six Tattvas. Shakti evolves Nâda, and Nâda, Bindu. These are aspects of Shakti preparing to create the Univesre and are dealt with in future Chapters. Here I am concerned with Shakti Tattva only : that is, with that form of Shakti which is speci-

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fically so called ; since Nâda, Bindu and the rest are all but names for different aspects of Shakti.

It may be asked how Shakti can be said to issue from that which was already with Shakti. Râghava Bhatta explains that the author here follows the Sângkhyâ principle of the appearance of realities from realities (Sadutpattivâda) and speaks of the condition of readiness (Uchchhînâvsthâ) of Her who being without beginning or end existed in a subtle state identified with Chaitanya in Dissolution (*Yâ anâdi-rûpâ chaitanyâ-dhyâsena mahâpralaye sūkshmâ sthitâ*). Adhyâsa is the attribution of the nature of one thing to another according to which something is considered to be what it is not. In other words during Dissolution there is some potential principle in the Brahman which, as manifest, appears not to be Consciousness (Chit), but which owing to the absence of operation during the dissolved (Laya) state is identified with Chit. The distinction is very subtly marked by the Sanskrit word Chit for Shiva and Chidrûpinî for Shakti. Chit is there in either case, for ultimately there is nothing but Consciousness. But that principle which in creation manifests as seeming Achit is in itself Chidrûpinî. One is Consciousness and the other is a principle in the form of Consciousness. I prefer to look at Shakti from the Consciousness aspect which is Her own form (Svarûpa) and to say that Shakti in Dissolution is what She really is, namely, Chit. In creation Consciousness, as Shakti, has power to veil Its own true nature, and when we are ourselves subject to this power we attribute unconsciousness to It. The substance in either case is this :—In Dissolution Consciousness and Bliss alone is. Then without derogation to the changelessness of Consciousness there is an apparent dichotomy into subject, and object, that is, Consciousness and Unconsciousness. Shakti is conceived as ready to create

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the Universe composed of Gunas as its effect (Kâryya). In other words, pure Consciousness becomes the world-experience. The Prayogasâra says : "She, who is eternal and all-pervading, the Genetrix of the Universe, issues from Him." Vâyavîya-Samhitâ says : "By the will of Shiva, Parâ Shakti is united with Shiva-tattva and at the beginning of Creation appears from It just as oil from sesamum seed when pressed." The Pancharâtra is also cited by Râghava Bhatta as saying, "The Parama Purusha at the beginning of Creation, seeing that She who is Sachchidânandarûpinî is the source (Adhishthâna) of the manifestation of all Tattvas makes manifest eternal Prakriti." These statements, like all our accounts in such matters, are pictorial thinking, being necessarily imperfect attempts to explain the manifestation of activity of Consciousness.

Cause and effect are really one, but appear different. The first aspect of Shakti is its causal (Kârana) aspect. But this again may be analysed into the various stages of its capacity and preparedness to create. These stages are marked by certain names which again are mere labels denoting states of Shakti. Thus Nâda and Bindu are names for those aspects of Shakti which are more and more prone to Creation (Uchchhûnâvsthâ). Nâda and Bindu are but two states of Her fit for Creation (*Srishtyupayogyâvasthârûpau*). Shakti Tattva is the first kinetic aspect of Brahman. Shakti then becomes more and more kinetic until, as Bindu, Shakti is Îshvara Tattva. This Bindu differentiates into the Triangle of Divine Desire called the Kâmakalâ upon which there is that Brahman Sound (Shabda-brahman), which, bifurcating into Shabda and Artha, is Shakti in its aspect as effect (Kâryya) or the manifested Universe of Mind and Matter. This "Tântrik" account gives firstly an apparent "development" in the causal body of Shakti

being in the nature of a resolution of like to like ; and then a real development (Parinâma) of the effects (Kâryya) produced from the causal body. The whole is necessarily described after the manner of a gradual process stated in terms of our own psychological experience. But such a process exists only in time which first appears with the Sun and Moon. Bhâskârarâya in his commentary on the Lalitâ Sahasranâma (Verse 117) cites Gorakshanâtha as saying in his Mahârthamanjarî, "In a moment the world is created and in a moment it is destroyed."

Shakti Tattva and Shiva Tattva are inseparable (Santata-samavâyinî), the former being only the negative aspect of the latter. Both exist even in Dissolution, the first emanation proper being Sadâkhya which corresponds with Nâda in the above mentioned verse. Shiva Tattva is defined in the Tattva-Sandoha 1, as follows :—"That, beyond which there is none other, moved of His own will in order to create the whole world. The first movement (Spanda prathama) is called the Shiva Tattva by those who know."

*Yad ayam anuttaramûrtiv
nivechchhayâkhillam idam jagat srashtum
Paspande sah spandah
prathamah Shiva-tattvam uchyate tajjnaih.*

As the Vimarshinî on the Pratyabhijnâ says—It is the " I-experience not looking towards another " (*Ananyonmukhah ahampratyayah*). It is the self-side of experience, Prakâsha or Jnânâmâtra, which is such, because of the negation of all objectivity or not-self by Shakti Tattva. For this Jnânâmâtra, She, as Vimarsha Shakti, provides through gradual stages the objects of its experience. Her function is negation (*Nishedhavyâpâra-rûpâ Shaktih*) of all objectivity so as to produce the mere subjective knowing (Prakâshamâtra) which is the Shûnyâtishûnya. She then evolves from Herself

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the objective world in order that it may be the content of the Shiva consciousness. She is pure Will ever associated with Shiva. She is the seed of the whole Universe of moving and unmoving things then absorbed in Herself.

Ichchhâ saiva svachchhâ

santatasamavâyinî satî shaktih

Sacharâcharasya jagato

bîjam nikhilasya nijamilînasya.

(Tattva-Sandoha, 2).

She is thus called the Womb (Yoni), or Seed-state (Bijâvasthâ), and by the Parâpraveshikâ, "Heart of the Supreme Lord" (Hridayam Parameshituh). The Yoginî-hridaya Tantra says that men speak of the heart of Yoginî ; She is Yoginî because She is connected with all things both as Cause and Effect. This Yoginî is knower of Herself (Yoginî svaivid). She is called the Heart : for from the Heart all issues. She is the Heart of the Universe : the pulsing movements of which are Herself as Shakti. What more can be said than the words of the Yoginî-hridaya, "What man knows the heart of a woman, only Shiva knows the heart of Yoginî."

In the Pratyabhijnâ-Hridaya it is said, " The auspicious supreme Shiva desiring to make manifest the Universe which is one with Himself first of all shines forth as the one Chit as the Very Void detached from Mâyâ (that is, there is no objectivity) and as undifferentiated Illumination (that is, Prakâsha or Jnâna). He then next appears in the form of diverse experiencers consisting of an infinite endless number of Tattvas, words and beings which are in the nature of a blooming forth of Consciousness and Bliss." (*Shrî-âparama-shivah svâtmaikyena sthitam vishvam avabibhâsayishukh pûrvam chidaikyâkhyâti mâyanâshrita-shiva-âryâya-shûnyâti-shûnyâtmatayâ prakâshâbhedenâ prakâshamânatayâ sphurati ; tatah chid-rasâshyânâtârûpâshesha-tattva-bhuvana-bhâva-tattat-pramâtrâdyâtmatayâ'pi prathate.*)

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The substance of the matter may be stated thus :— Whilst from the static transcendental aspect (Parashiva, Parâshakti) Consciousness changelessly endures, there is from the kinetic creative aspect (Shiva-Shakti) a polarisation in consciousness, the poles of which are Shiva and Shakti representing the Aham and Idam aspects of experience. Owing to this polarisation there is in lieu of the unitary experience a division into the knower, knowing and known, Mâtri, Mâna, Meya, as it is called. Consciousness then identifies itself with the products of its own kinetic Shakti, that is, with mind as the subject of experience and with matter as its object. This polarisation is explained in the Shâkta Tantras by the illustration of the grain of gram (Chanaka). Under the sheath of the grain of gram two seeds are found in such close union that they appear when held together as one. With, however, the tearing of the outer sheath the two halves of the seeds fall apart. These two seeds are said to be Shiva and Shakti and the encircling sheath is Mâyâ. Like all attempts to explain the unexplainable, the illustration is to some extent defective, for in the gram there are two separate seeds—but Shiva-Shakti are an undistinguishable unity. The commentator on the Shat-chakranirûpana (Vol. II of my Tântrika Texts) cites the following :—(v. 49) : “ In the Satyaloka is the formless and lustrous One. She is like a grain of gram devoid of hands, feet or the like. She has surrounded Herself by Mâyâ. She is Sun, Moon and Fire. When casting off (Utsrijya) the covering She divides in two (Dvidhâ bhittvâ) and becomes intent on (Unmukhî) creation, then by differentiation of Shîva and Shakti arises creative ideation (Srishti-kalpanâ).” By “ differentiation ” is meant the polarisation of Consciousness into subjective (Prakâsha) and objective (Vimarsha) aspects. The Self sees another. The same commentator cites

the Prapanchasâra Tantra as saying that the Parabindu divides into two parts, of which the right is Bindu, the male, Purusha or Hang, and the left is Visargah, the female Prakriti or Sah. Hangsah is the Union of Prakriti and Purusha and the Universe is Hangsa. In, however, the Mss. on which my edition of this Tantra is based (Vol. III Tântrika Texts), it is said that Parabindu divided by Kâla becomes threefold—Bindu, Nâda, Bîja. The difference is of no moment for this Bindu (Kâryya) is Shiva and Bîja is Shakti, and Nâda is merely the relation (Mithah samavâyah) of the two. The combined Hangsah indicates the same relation as is expressed by Nâda. In the Kulachudâmani Nigama (Chap. I, vv. 16-24, Vol. IV, Tântrika Texts) the Devî says of the first stage: "I, though in the form of Prakriti, lie hidden in Being-consciousness-bliss (*Aham prakritirûpâ chet sachchidâmandaparâyanâ*). Then in the initial creative stage when Karma ripens the Devî in the words of the Nigama "becomes desirous of creation and covers Herself with Her own Mâyâ." This is the appearance of the kinetic Shakti. The same doctrine is stated with greater or less detail in various ways. Unitary experience, without ceasing to be such, is yet, as Jîva polarised into the dual experience of the Mâyika world. Consciousness as Chit-Shakti and Mâyâ-Shakti projects from itself in a manner conformable with our own psychological experience, the object of its experience. The Mâyika experiencer (Mâyâpramâtrî) takes what is one to be dual or many. This is the division of Shiva and Shakti which are yet eternally one. All action implies duality, Duality is manifestation. Manifestation is nothing but an appearance to consciousness. As there is ultimately but one Self, the Self appears to itself; that is, consciousness is polarised. These two poles are the continuity of the "I" (Aham) and its ever changing content which is "This" (Idam).

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Just as there is absolute rest and a world movement, so Shakti or Creative Consciousness is itself of twofold aspect, static and dynamic. Cosmic energy in its physical aspect is potential or kinetic, the first being that state in which the equilibrated elements of Power hold each other in check. It is not possible to have one without the other. In any sphere of activity, according to these views, there must be a static background. If one Spiritual Reality be assumed it cannot be actually divided into two. It is possible, however, that there should be a *polarisation* in your experience whereby what is indivisibly one and the self, appears as many and the not-self. How? The answer is Mâyâ, that Power of Her whereby what is impossible to us becomes possible. Mâyâ is Shakti, but Shakti is not to be identified only with this form of It. In the thirty-six Tattvas, Mâyâ is a particular and comparatively gross form of Shakti which appears after the evolution of the Sadvidyâ Tattva. It is defined as that Shakti which is the sense of difference (Bhedabuddhi) ; that is, the power whereby the individual consciousness, distinguishing itself from others, considers itself separate from them. Shakti is understood differently in the Shâkta Tantra and in Shangkara's Mâyâvâda ; a matter of primary importance from the point of view of Sâdhanâ and with which I will deal on some future occasion. Whatever be the description given, all accounts must end in the inconceivable Shakti (Achintyâ Shakti). She the One, the Primordial Shakti (Âdyâ Shakti) appears as many ; and so the Shâkta Sâdhaka saying, "*Aham Devî na chân-yosmi*" (I am the Devî and none other), thinks to himself "*Sâ'ham*" (She am I).

CHAPTER XII

NÂDA—THE FIRST PRODUCED MOVEMENT

SHAKTI-TATTVA dealt with in the preceding Chapter is really the negative aspect of the Shiva-tattva. Though spoken of separately the two are indissolubly one. Shakti-tattva, as the Tattva-sandoha says, is the Will of Shiva as yet unmanifest :—

*Ichchhâ saiva svachchhâ santatasamavâyinî satî shaktih.
Sacharâcharasya jagato bîjam nikhilasya nijanilânasya.*

These two principles (Shiva-Shakti Tattva) are the ultimate Potency of creation, and as and when they (considered as one Tattva) commence to act, the first movement towards manifestation takes place. After the previous restful state of Shiva-Shakti there follows the union for the purpose of creation of the two principles which are Shivatattva and Shaktitattva. So it is said in the Shâkta Tantra, “*Shiva-Shakti-samâyogât jâyate srishhtikalpanâ*” (From the union of Shiva and Shakti arises creative ideation). This union and mutual relation is called Nâda. As the relation is not some substantial thing apart from Shiva or Shakti, Nâda is really Shiva-Shakti ; passing from the state of mere potency into that of the first ideating movement, from which at length, when finally perfected, the whole universe is evolved. The Shâkta Tantras frequently employ erotic symbolism to explain the creative process. This has led a missionary author to the conclusion that “throughout its symbolism and pseudo-philosophising there lies at the basis of the whole system. . . . the conception of the sexual relationship as the ultimate explanation of the universe.” An American author reviewing one of my works has called it “a doctrine for suffragette

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monists"—“religious feminism run mad.” Both statements are examples of those depreciative misunderstandings which are so common in Western descriptions of Eastern belief and which seem so absurd to anyone who has understood the subject. How can “sexual relationship” which exists on the gross plane of matter be the ultimate explanation of That which has manifested not only this but all other relations and subjects. As for “feminism” and the supposed priority of the feminine principle, the doctrine has no more to do with either than with old age pensions or any other social question. We are not dealing with the biological question whether the female antedates the male principle, or the social question of the rights of Woman, but with those ultimate dual principles, aspects of the one active Consciousness, which projects from Itself both man and woman and all other dualities on the universe. Shiva and Shakti are one and neither is higher than the other. But how are European writers to be blamed when we find a distinguished Indian Sanskritist affirming that according to Shâkta doctrine “God is a woman” (the italics are mine).

Shakti is spoken of as female, that is, as Mother, because that is the aspect of the Supreme in which It is thought of as the Genetrix and Nourisher of the universe. But God is neither male nor female. As the Yâmala says for the benefit of all such ignorance., “*Neyamyoshitna chapumânna shandah na jadah smritah.*” These are all symbolisms borrowed from the only world which we ordinarily know—that around us. As for the charge of pseudo-philosophy, if it be that, then the same criticism must apply to the Advaitavâda Vedânta. For the Shâkta Tantra is the Sâdhanâshâstra of Advaitavâda presenting the teachings of Vedânta in its own manner and in terms of its own ritual symbolism. Thus it is said that Nâda is the Maithuna of Shiva and

Shakti and that when Mahâkâla was in Virparîta Maithuna with Mahâkâli (a form of Maithuna again which is symbolical of the fact that Shiva is Nishkriyaa and Shakti Sakriyâ) there issued Bindu. For Maithuna others substitute the logical term Mithah-samavâyah as a description of Nâda, which is Kriyâshakti. Before the appearance of Shabda there must be two. Unity is necessarily actionless. Two involves a third—which is the relation of both ; a Trinity of Power which is reflected in the Trimûrti of the Mâyika world as Brahmâ, Vishnu, Rudra.

From Nâda came Mahâbindu and this latter differentiated into the Tribindu which is Kâmakalâ, the Mûla of all Mantras. In Pralaya, Shiva and Shakti exist as the “ two in one ”; Shiva as Chit, Shakti as Chidrûpinî ; the Parâ Shakti—not being different or separated from Shiva (*Avinâbhâvasambandha*) and being undivided supreme Chit-Shakti (*Akhandaparachichchhakti*).

The Shâradâ-Titaka (1-7) then says:—From the Sakala Parameshvara vested with the wealth of Sachchidânanda (*Sachchidânandavibhavât*) appeared Shakti (Shakti Tattva) ; from Shakti, Nâda and from Nâda, Bindu (Mahâbindu). Sakala means with Kalâ ; that is, the Brahman with what the Sângkhya calls Mûlaprakriti, that which the Vedânta calls Avidyâ and the Shâkta Tantras or Âgamas call Shakti. On the other hand Nishkala Shiva is Nirguna Shiva or that aspect of the Brahman which is unconnected with the creative Shakti ; just as Sakala Shiva is the Brahman so associated. Shiva in either aspect is always with Shakti ; for Shakti is but Himself ; but whereas the Shakti associated with Paramashiva is Chidrûpinî and Vishvottîrnâ or beyond the Universe, the Shakti which is associated with the creative Shiva is that which appears as the Universe (*Vishvâtmikâ*). The Parâshakti is one with Chaitanya

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at rest. The other aspect which ripens into Nâda and Bindu denotes the "swollen" condition of readiness (*Uchchhânâvâsthâ*) of Her who existed in a subtle state in the great dissolution (Mahâpralaya). These two Shaktis (Nâda, Bindu) are stages in the movement towards the manifestation of the Self as object, that is, as the Universe. In these the mere readiness or potency of Shaktitattva to act develops into action. In Nâda-Shakti therefore Kriyâ predominates. When we speak of stages, development and so forth, we are using language borrowed from the manifested world which, in the sense there understood, are not appropriate to a state prior to manifestation; for such manifestation does not take place until after the appearance of the Purusha-Prakriti Tattva and the development from the latter of the impure Tattvas from Buddhi to Prithivî. But a Sâdhanâ Shâstra, even if it had the power to do otherwise, could not usefully use terms and symbols other than those borrowed from the world of the Sâdhaka. The Prayoga-sâra says that the Shakti who is "turned towards" the state of Liberation (*Nirâmaya-padonmukhî*) awakes as Nâda and is turned to Shiva (*Shivonmukhî*) at which time She is said to be male (*Pungrâpâ*). For then She becomes Hang in Hangsah. She who was one with Parashiva in Pralaya as the coalesced "I" (Aham) and "This" (Idam), now in Her creative aspect as Shaktitattva transforms Herself into Nâda. Nâda is action (*Kriyâshaktirûpa*). In simple language, potency and readiness to create, (Shaktitattva), becomes for the first time active as Nâda, and then more so as Bindu, which is a further development of Kriyâ Shakti dealt with in the next Chapter.

According to Râghava Bhatta in his Commentary on the Shâradâ some writers do not speak of Nâda, though the author of the Shâradâ does so in order to indicate the

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sevenfold character of Târa. The Nâda state is however indicated by those Âchâryyas who speak of Kâla. So it is said, " in the Kâlatattva which is Sound " (*Ravâtmani kâlatattve*). In the Hymn to Bhuvaneshî also it is said, " Obeisance to Thee who art called Tattva in the character of Sound " (*Namaste ravatvena tattvâbhidhâne*).

Nâda occupies the same place in the Mantra scheme as the Sadâkhya Tattva of the 36 Tattvas, for Bindu is Îshvara Tattva. They are each transcendent aspects of Shabda in the respective Tattvas. As Consciousness reaches forth to enjoyment and the " I " is separated from the " This," what was mere diffusive consciousness as Sadâkhya Tattva is objectified into the all-embracing Âkâsha, the Guna of which is gross Shabda ; that is something experienced as an object apparently different from and other than ourselves.

Nâda which etymologically means " Sound " is a technical term of the Mantrashâstra. The latter Shâstra is concerned with Mantravidyâ, and Mantra is manifested Shabda which also literally means " Sound." By "Sound" of course is not meant gross sound which is heard by the ear and which is the property of the Kâryyâkâsha developed as a Vikriti from the Prakriti Tattva which, with the Purusha Tattva, occupies the place (though without its dualities) of the Purusha and Prakriti of the Sângkhyâ. Gross sound belongs to the impure creation as Guna of Âkâsha or the ether which fills space. To avoid misconception, it is better to use the word Shabda which with Artha is manifested in the " Garland (or Rosary) of Letters " (*Varnamâlâ*) with which I will later deal.

Nâda is the most subtle aspect of Shabda, as the first putting forth of Kriyâshakti. Paranâda and Parâ Vâk are Parâshakti. Nâda into which it evolves is the unmanifested (*Avyaktâtâmâ*) seed or essence (*Nâdamâtrâ*) of that which is later manifested as Shabda, devoid of

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particularities such as letters and the like (*Varnâdivi-shesharahitah*). It develops into Bindu which is of the same character. From the Mantra aspect, as the source of Shabda, this Mahâbindu as it differentiates to "create" is called the Shabdabrahman. Bindu when differentiated is also the source of the Vikritis or Tattvas and of their Lords (Tattvesha). In its character as Shabdabrahman it is the source of the manifested Shabda and Artha (*Shabdashabdârthakâvanam*). Shabdabrahman is thus a name of Brahman as the immediate creative source of the manifold Shabda and Artha.

What Shabdabrahman is, has been the subject of contention, as Râghava Bhatta's Commentary shows. It is sufficient to say here (where we are only concerned with Shabdabrahmâtmake Bindu so far as it is necessary to explain Nâda) that Râghava Bhatta says that Shabdabrahman is the Chaitanya in all beings (*Chaitanyam sarvabhûtânâm*). This cosmic Shakti exists in the individual bodies of all breathing creatures (Prânî) in the form of Kundalinî (Kundalîrûpâ). Nâda therefore which assumes the aspect of Bindu is also Chaitanya and Shakti. Nâda is thus the first emanative stage in the production of Mantra. The second is Bindu, or Shabdabrahman; the third is Tribindu (Bindu, Nâda and Bîja) or Kâmakalâ; the fourth is the production of Shabda as the Mâtrikâs which are the subtle state of the subsequently manifested gross letters (Varna); and the last is these gross letters (Sthûlashabda), which compose the manifested Shabda or Mantra composed of letters (Varna), Syllables (Pada) and sentences (Vâkya). Thus Mantra ultimately derives from Nâda which is itself the Kriyâ-shaktirûpa aspect of Shiva-Shakti who are the Supreme Nâda (Paranâda) and Supreme Speech (Parâvâk). The Prayogasâra says: "Oh Devî that Antarâtmâ in the form of Nâda (Nâdâtmâ) itself makes sound (Nadate svayam),"

that is, displays activity. "Urged on by Vāyu (that is, the Prānavāyu in Jīvas) it assumes the form of letters." Nāda again is itself divided into several stages, namely, Mahānāda or Nādānta, the first movement forth of the Shabdabrahman; Nāda, when Shakti fills up the whole Universe with Nādānta, in other words, the completed movement of which Nādānta is the commencement; and Nirodhinī, which is that aspect of Nāda in which its universal operation having been completed, it operates in a particular manner and is transformed into Bindu, which is the completion of the first movement of Shakti, in which She assumes the character of the Creative Lord of the Universe (Īshvara Tattva). Nādānta considered as the end and not the commencement of the series is that in which there is dissolution of Nāda (*Nādasya antah layah*). Above Bindu, the Shaktis which have been already given in previous articles become more and more subtle until Nishkala Unmanī is reached which, as the Yoginīhrīdaya says, is uncreate motionless speech (*Anutpannanishpandāvāk*), the twin aspects of which are Samvit or the Void (Shūnya Samvit) and Samvit as tendency to manifestation in a subtle state (*Utpatsuh samvid utpattiyavasthā sūkshṃā*). Unmanī is beyond Kāranarūpā Shakti; where there is no experience (Bhānam) or Kāla or Kalā nor of Devatā or Tattva, in the sense of category, as that which distinguishes one thing from another. It is Svanirvānamparam padam, the Nirvikalpaniranjanashivashakti which is Guruvaktra.

Nāda and Bindu exist in all Bīja Mantras which are generally written with the Bindu above and the Nāda below, for this is the form of the written Chandrabindu. In however some of the old pictorial representations of Ongkāra the real position of Nāda is shown as being over Bindu as an inverted crescent. Thus the great Bīja, Hṛīm (ॐ) is composed of Ha, Ra, Ī and Ma. Of these

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Ha—Âkâsha, Ra—Agni, Î—Ardhanârîshvara and M—Nâdabindu. The five Bhûtas are divided into two groups Amûrtta (formless) and Mûrtta (with form). Both Âkâsha and Vâyû belong to the first group, because until the appearance of Agni as Rûpa, there is no colour and form. Agni therefore heads the second division. When Âkâsha is with Agni there is form ; for Ra is the first manifestation of Rûpa. This form is in Ardhanârîshvara, the combined Shiva-Shakti, who hold all in themselves. The first three letters represent the Âkâra or form aspect. The Mantra receives its complete form by the addition of the Mâhâtmya, which is Nâda-bindu which are Nirâkâra (formless) and the Kârana (cause) of the other three in which they are implicitly and potentially contained ; being in technical phrase Antargata of, or held within, Bindu, which again is Antargata of all the previously evolving Shaktis mentioned. The meaning of the Bîja Mantra then is that the Chidâkâsha is associated (Yukta) with Rûpa. It is thus the Shabda statement of the birth of General Form ; that is, Form as such of which all particular forms are a derivation. Hrîm is, as pronounced, the gross-body as sound of the ideation of Form as such in the Cosmic Mind.

The degree of subtlety of the Shaktis preceding and following Nâda is in the Mantra Shâstra indicated by what is called " the utterance time " (Uchchâranakâla). Thus taking Bindu as the unit : Unmanî is Nirâkâra and Niruchchâra, formless and without utterance, undefined by any adjective : being beyond mind and speech and the universe (Vishvottîrnâ). The Uchchâranakâla of Samanî (so named *Manahsahitavât* : on account of its association with mind ; the preceding Shakti Unmanî being *Tadvahitâ* or devoid of that), is 1—256, of Vyâpikâ 1—128 and so on to Nâdânta 1—32, Nâda 1—16, to Ardhaçandra which is 1—2 of Bindu and to Bindu itself.

Nâda is thus in Mantra Shâstra that aspect of Shakti which evolves into Bindu, which later as differentiating into the Tribindu is called the Shabdabrahman, who is the creative source of Shabda and Artha and thus of the revealed Shabda which Mantra is.

I would in conclusion meet an objection, which I have heard urged, namely that the Mantra Shâstra treats its subject with unnecessary complexity of detail. It is undoubtedly difficult and requires careful study. Simple minds may be satisfied with the statement that God created the world. Veda too gives an explanation of the cosmic problem in two words "He saw" (*Sa aikshata*). But who saw, and what, and how did He see? How also if there be only One came there to be anything to see? And what is "to see" (*Īkshana*)? For the process is not like looking out of a window and seeing a man passing. "He" is Consciousness which is in Itself (*Svarûpa*) actionless. How then did "I" see and thus become active? Because It has two aspects one (*Nishkalashiva*) in which It is actionless and the other (*Sakalashiva*) in which it is Activity as the embodiment of all the *Sangskâras*. In this last aspect it is called Shakti. The latter term denotes Active Consciousness. How can one and the same thing have two contradictory aspects? We cannot say, otherwise than by affirming *Svabhâva*. By way of analogy we can refer to what psychology calls dual and multiple personalities. The ultimate Reality is alogical and unexplainable (*Anirvachanîya*). That it is one and not two is, it is said, proved by Veda and the actual experience (*Svânubhava*) had in Yoga. What is "seeing"? It is not the observing of something outside which was there before it was observed. "Seeing" is the rising into consciousness (void of objects) of the memory of past universes existing in the form of the *Sangskâras*. Before this can occur, Consciousness

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must obscure to Itself Its nature and (though in truth an unity) must experience itself as an " I " observing a " This " which it has through Mâyâ Shakti projected outside Itself. There is no answer again to the question how this is possible except inscrutable Shakti (Achintya Shakti). But just as a man rising from deep sleep has first a more or less bare awareness which is gradually filled out with the thought of self and particular objects ; consciousness coming to itself, so that in the waking state it again recognises the world which had vanished utterly in dreamless slumber ; so it is with the Cosmic Consciousness. Just as man does not pass at once from dreamless slumber to the fullest waking perception ; so neither does the Cosmic Consciousness. It passes gradually from its dreamless slumber (Sushupti) state which is the general dissolution (Mahâpralaya) to the waking state (Jâgrat) which is consciousness of the gross universe. The degrees in this emanative process are the Tattvas described in the last article. Manifestation, which is nothing but presentation of apparently external objects to the inner consciousness, is, as experienced by the limited consciousness, gradual. The seeds of the " I " and " This " are first formed and then grown. The first principal stage is that before and in Îshvara Tattva or Bindu and which therefore includes Nâda. The second is that of the World-consciousness arising through the agency of Mâyâ-shakti. These two stages are marked by two principal differences. In the first the " This " (Idam) is seen as part of the self, the two not being differentiated in the sense of inner and outer. In the second the object is externalised and seen as different from the self. In the first, when the Self experiences itself as object, the latter is held as a vague undefined generality. There is, as it were, an awareness of self-scission in which the self as subject knows itself as object and nothing more. The

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degrees in this process have been already explained. In the second not only is the object defined as something which appears to be not the self, but there are a multiplicity of objects each marked by its own differences ; for Mâyâ has intervened. The whole world-process is thus a re-awakening of the Cosmic Consciousness from sleep to the world, into which at Dissolution it had fallen ; and the Tattvas mark the gradual stages of re-awakening, that is re-awakening to the world, but a falling into sleep so far as true Consciousness is concerned. So in Kundalî-yoga when Kundalinî sleeps in the Mûlâdhâra, man is awake to the world ; and when She awakes, the world vanishes from Consciousness which then regains its own state (Svarûpa). There is no reason to suppose that, judged in the terms of our present experience, the change is other than gradual. But how, it may be asked, is this known or what the stages are ; for were we there ? As individuals we were not ; for we speak of that which preceded the formation of the Sakala Jîva Consciousness. But Jîva was there as the plant is in the seed. It is the one Shiva who displays himself in all the Tattvas. Those who fall back into the seed have experience of it. There are, however, two bases on which these affirmations rest. In the first place there is correspondence between all planes. " What is without, is so manifested because it is within " ; not of course in the exact form in which it exists without, but in the corresponding form of its own plane. We may therefore look for instruction to our daily life and its psychological states to discover both the elements and the working of the cosmic process. These also disclose a gradual unfolding of consciousness from something in the nature of mere awareness to the definite perception of a variety of multiple objects. But the normal experience is by its nature limited. That normal experience is, however, transcended in Yoga-

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states, when consciousness becomes Nirâlambapurî, that is, detached from worldly objects : the experience wherein is (in part at least) available for the instruction of others. Secondly the Shâstras are records of truth beyond the senses (Atîndriya Tattva). The Tattvas are not put forth as mere speculative guesses or imaginings of what might have been. When, however, supersensual truth is described in language it is necessarily expressed in terms, and with the use of symbols, of present experience. That experience is had under conditions of time and space and others. We know and speak of mere potency ripening into actuality, of potential energy becoming more and more kinetic, of shifting states of consciousness, and so forth. These are matters the knowledge of which is drawn from the world around us. But this does not necessarily make them wholly untrue or unreal as applied to higher planes. One of the commonest errors is to raise false partitions between things. The experience is real for it is Shiva's and His experience is never unreal. It is according to its degree (that is on its plane) real ; an expression (limited though it be) of the ultimate Reality Itself. We can think in no other terms. But it is also true that these terms and symbols, having only complete validity on our plane, are no longer wholly true for Consciousness as it rises from it. But other forms of Consciousness must take their place until the Formless is reached. The Tattvas explain (limited though such explanation be by the bounds of our thought and language) the modes through which the returning Consciousness passes until it rests in Itself (Svarûpavishrânti) and has Peace. And so the Buddhist Mantrayâna aptly defines Yoga (which in Tibetan is called rNal-rByor) in the sense of result, as the " Finding rest or peace." This final state, as also those intermediate ones which lie between it and the normal individual world-consciousness,

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are only actually realised in Jnâna Yoga (by whatsoever method Jnâna is attained) when the mind has been wholly withdrawn from without and faces the operative power of Consciousness behind it (Nirâmaya padonmukhî).

But here we are dealing with Mantrayoga when the mind is thinking the states which Jnâna, in whatever degree, realises as Consciousness. The Mantra Shâstra looks at the matter, of which we write, from the standpoint of Mantra that is of manifested Shabda its object. Kundalinî is both Jyotirmayî, Her Sûkshmarûpa ; and Mantramayî, Her Sthûlarûpa. We begin with the latter. All things are then defined in terms of Shabdârtha and of the various causal forms which precede it. The first of such produced forms is Nâda which becomes Bindu and then on the differentiation of the Tattvas the " hidden sound " (Avyaktarava), the Logos or Cosmic Word utters " the Garland of Letters " (Varnamâlâ) of which all Mantras are formed. It traces the degrees in which the ideating Cosmic Consciousness becomes, as Supreme Speech (Parâvâk), the Genetrix of the subtle and gross Shabda which are the Mâtrikâs and Varnas respectively. That Supreme Speech (Parâvâk) is without idea or language, but is represented as gradually assuming the state in which it utters both and projects from Itself into the sensual world the objects (Artha) which they denote. The actual manifestation of these from Parashabda through Pashyantî, Madhyamâ and Vaikharî, will be described in another Chapter.

The practice of Mantra Yoga not only gives, from a merely intellectual standpoint, an understanding of Vedânta which cannot ordinarily be had by the mere reading of philosophical texts ; but also produces a pure Bhâva ripening into Mahâbhâva through the purification of mind (Chittashuddhi) which such practice (according to the rules of Sâdhanâ laid down in the Tantras or Mantra-

shâstra) gives, as one of its Siddhis. What the Western, and sometimes the English educated Indian, does not understand or recognise, is the fact that the mere reading of Vedântic texts without Chittashuddhi will neither bring true understanding or other fruitful result. The experienced will find that this apparent complexity and wealth of detail is not useless and is, from an extra-ritual standpoint, to a considerable extent, and from that of Sâdhanâ wholly, necessary. A friend of mine was once asked by a man in a somewhat testy manner "to give him a plain exposition of the Vedânta in five minutes." It takes years to understand perfectly any science or profession. How can that, which claims to explain all, be mastered in a short talk? But more than this; however prolonged the intellectual study may be, it must, to be fruitful, be accompanied by some form of Sâdhanâ. The Tantra Shâstras contain this for the Hindu, though it is open to him or any other to devise a better if he can. Forms ever change with the ages, while the Truth which they express, remains.

CHAPTER XIII

BINDU OR SHAKTI—READY TO CREATE

FROM Nâda, previously described, evolved Bindu (*Nâdâd bindusamudbhavah*). What then is Bindu? Literally the term means a "Drop" or a "Point" such as the Anusvâra breathing. But in the Mantra Shâstra it has a technical meaning. It is not, as a distinguished Indian Sanskritist called it, merely a "Drop." It is not that "red drops" mix with "white drops" and so forth, a description of his, which reminds one more of the pharmacy or sweet shop than the Shâstra. This and other statements betray an ignorance of Indian tradition and a mental attitude alien to Indian thinking which distinguishes so many of those whose souls have been captured in the net of an English education. Those who speak another's language and think another's thought must see to it that their own Indian self is not, through the dangers to which it is thus exposed, lost. But even an educated Western, ignorant of the Shâstra, but with a knowledge of the history of religious thought would have perceived the significance of the term Bindu when he had learnt that one of its literal meanings was a "Point."

In an anonymous Mystical Work published in the eighteenth century by one of the "French Protestants of the Desert" called *Le Mystère de la Croix*, it is said (p. 9). "Ante omnia Punctum exstitit; non to atomon, aut mathematicum sed diffusivum. Monas erat explicite: implicite Myrias. Lux erat, erant et Tenebrae; Principium et Finis principii. Omnia et nihil: Est et non."

"Before all things were, there was a Point (Punctum :

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Bindu) not the Atom or mathematical point (which though it is without magnitude has position) but the diffusive (neither with magnitude nor position). In the One (Monas) there was implicitly contained the Many (Myrias). There was Light and Darkness : Beginning and End : Everything and Nothing : Being and Non-being (that is, the state was neither Sat nor Asat)." The author says that the All is engendered from the central indivisible Point of the double triangle (that is, what is called in the Tantras, Shatkona Yantra) regarded as the symbol of creation. "Le Tout est engendré du point central indivisible du double triangle." This "Point" is one of the world's religious symbols and is set in the centre of a Shatkona as above or in a circular Mandala or sphere. On this symbol St. Clement of Alexandria in the second century A.D. says that if abstraction be made from a body of its properties, its depth, breadth, and then length, "the point which remains is a unit, so to speak, having position ; from which if we abstract position there is the notion of unity" (Stromata V. 2. Ante Nicene Library Vol. IV). Again Shelley in his "Prometheus" says : "plunge into eternity where recorded time seems but a point."

Where does the Extended universe go at the Great Dissolution (Mahâpralaya)? It collapses so to speak into a Point. This point may be regarded as a mathematical point in so far as it is without any magnitude whatever, but as distinguished from it, in that it has in fact no position. For there is then no notion of space. It need hardly be said that this is a symbol, and a symbol borrowed from our present experience cannot adequately represent any state beyond it. We only conceive of it as a point, as something infinitesimally subtle, which is in contrast with the extended manifested universe which is withdrawn into it. This point is Bindu.

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But this again is to make use of material images borrowed from the world of objective form. Bindu is an aspect of Shakti or Consciousness ; therefore it is interpreted also in terms of our present consciousness. As so interpreted and as Īshvara Tattva, in which it is, Shakti is called Bindu ; because here consciousness completely identifies itself with the universe as unmanifested *Idam* and thus subjectifies it and becomes with it a point of consciousness. Thus by way of example the individual mind is completely subjectified and exists for each of us as a mathematical point (and so it is spoken of by some as being of atomic dimension) though the body to the extent to which it is not subjectified appears as an object or extended thing. We do not conceive of our own minds as extended because of this complete subjectification. In the same way the consciousness of Īshvara completely subjectifies the universe. He does not of course see the universe as a multiplicity of objects outside and different from Himself ; for if He did, He would be Jīva and not Īshvara. He sees it as an object which is a whole and which whole is Himself. In Sadākhyā Tattva " Otherness " (*Idam*) is presented to Consciousness by Shakti. This *Idam* is then faintly perceived (to use the language of the Vimarshinī on Īshvara-Pratyabhijñā III. 1, 2) " in a hazy fashion (*Dhyāmala-prāyam*) like a picture just forming itself (*Unmilita-mātra-chitra-kalpam*) ; seen by the mind only and not as something seen outside by the senses (*Antahkaranaika-vedyam*). " The object thus vaguely surges up into the field of consciousness in which the emphasis is on the cognitive aspect or " I " (*Aham*). This however is not the " I " or " This " of our experience, for it is had in the realms beyond Mâyā. The " This " is then experienced as part of the Self. In Īshvara Tattva all haziness gives place to clarity of the " This " which is thus seen

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completely as part of the Self ; the emphasis being on the " This." After equal emphasis on the " I " and " This ", the two are in Shuddhavidyâ Tattva wholly separated by Mâyâ. When therefore the Yogî passes beyond the Mâyik world his first higher experience is in this Tattva.

Nâda and Bindu are states of Shakti in which the germ of action (Kriyâ-shakti) so to speak increasingly sprouts with a view to manifestation producing a state of compactness of energy and readiness to create. Râghava Bhatta (Comm. Shâradâ I. 7) speaks of them as two states of Shakti which are the proper conditions (*Upayogyâvasthâ*) for creation. They are, like all else, aspects of Shakti, but are names of those aspects which are prone to and ready for creation (*Uchchhânâvasthâ*). Bindu is said to be the massive or *Ghanâvasthâ* state of Shakti. The Prapanchasâra Tantra says that Shakti is seized with the desire to create and becomes Ghanîbhûtâ (*Vichikârshur ghanîbhûtâ*). Thus milk becomes *Ghanîbhûtâ* when it turns into cream or curd. In other words, Shakti is conceived as passing gradually from its subtle state through Shakti-tattva and Nâda (in its three stages) and becomes what is relatively gross or massive as Power which is fully equipped to pass from the stage of potency into that of active manifestation. That stage is Bindu which is called Mahâbindu or Parabindu to distinguish it from the other Bindus into which it subsequently differentiates.

The commentary of Kâlîcharana on the Shatchakra-nirûpana (see my Tantrik Texts, Vol. 2, V. 4) citing Todala Tantra (Ch. VI) says that the Supreme Light is formless ; but Bindu implies both the Void (Shûnya) and Guna also. Bindu is the Void in so far as it is the Supreme Brahman. It implies Guna as being the creative or Shakti aspect of the Brahman which subsequently evolves into the Purusha and Prakriti Tattvas of which the latter

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is with Guna. The commentary to V. 49 states that this Bindu is the Lord (Īshvara) whom some Paurānikas call Mahāvishnu and others the Brahmapurusha : and (V. 37) that Parabindu is the state of " Ma " before manifestation ; being Shiva-Shakti enveloped by Mâyâ. As to this it may be observed that the letter M is male, and Bindu which is the nasal breathing, sounded as M, is the unmanifested Shiva-Shakti or Ma which is revealed upon its subsequent differentiation into the three Shaktis from which the universe proceeds. Bindu as the Cause is *Chidghana* or massive Consciousness and Power in which lie potentially in a mass (Ghana), though undistinguishable the one from other, all the worlds and beings about to be created. This is Parama Shiva and in Him are all the Devatâs. It is thus this Bindu which is worshipped in secret by all Devas (V. 41) and which is indicated in its different phases in the Chandra-bindu (Nâda-Bindu) Shakti and Shânta of the Om and other Bija mantras.

This Bindu is in Satyaloka which, within the human body, exists in the pericarp of the thousand-petalled Lotus (Sahasrâra) in the highest cerebral centre. It is, as I have already said, compared to a grain of gram (Chanaka) which under its outer sheath (which is Mâyâ) contains the two seeds (Shiva and Shakti) in close and undivided union.

Kâlîcharana (V. 49) thus cites the following : " In the Satyaloka is the formless and lustrous one. She is like a grain of gram devoid of hands, feet and the like. She has surrounded Herself by Mâyâ (that is She is about to create by the agency of this Power of Hers). She is Sun, Fire and Moon. She being intent on creation (*Unmukhâ*) becomes twofold (*Dvidhâ bhivâ*) and then, by differentiation of Shiva and Shakti, arises creative ideation (*Srishvikalpanâ*). Shiva and Shakti are of course not

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actually divided for they are not like a *chupatti* or some other material thing. It might seem unnecessary to make such obvious remarks, did not experience tell me of the absurd misunderstandings which exist of the Scripture. When we read that God "is a woman," that the Shâkta Tantra is "Feminism" with a doctrine similar to that of Prof. Lester Ward's primacy of the female sex, that "the conception of the sexual relationship is the ultimate explanation of the universe" and so forth, no caveats, however obvious, are unnecessary. What of course is meant is that, whereas in Pralaya Shiva and Shakti existed as one unity of consciousness, They in creation, whilst still remaining in them-selves what They always were, project the universe which is Shakti ; and then we have the Paramâtmâ and Jîvâtmâ consciousness which seem to the latter to be different.

Although Parabindu and all which evolves from It are nothing but aspects of Shakti and in no wise different from It, yet as representing that state of Shakti which immediately precedes creation, it is this state of Shakti which is said to be the cause of the universe of name and form (Nâmarûpa) ; concepts and concepts objectified ; or Shabda the word and Artha its meaning. The states of Shakti preceding Bindu are those in which the Bindu state is in process of being "evolved" according to what we may call an Avikrita Parinâma and when evolved it is the cause of the universe. Really they are merely aspects of one and the same pure Shakti. This is not an evolution in time. As Plotinus says, the universe "was formed according to intellect (here the Cosmic Power or Prapancha-Shakti which manifests as Mahat) and intellect not preceding in time but prior" (in the sense that cause precedes effect). This again, as all descriptions, (in so far as they are applicable to the transcendent Shakti) is imperfect, for sequence of cause

and effect involves to our minds the notion of time. This Supreme Bindu as containing in Himself all Devatâs is the ultimate object of adoration by all classes of worshippers (V. 44) under the name of Shiva, or Mahâ-vishnu or the Devî as those call it " who are filled with a passion for Her Lotus Feet." The sectarianism of the lower mind, still existent in both East and West, is here shown to be a matter of words (the fight for which is of such interest to many) and is reduced to its real common denominator. As the Lord says in the Gîtâ, Whomever men may worship all such worship comes eventually to Him.

Parabindu is thus the Head of every line of creation ; of the Tattvas or Vikritis from Buddhi to Prithivî and their Lords (Tattvesha) and of the Shabda or Mantra creations ; all belonging to the Vikâra Srishti or Parinâma Srishti. The development after the manifestation of Prakriti is a real evolution (Parinâma), for Consciousness has then been divided into subject and object in time and space. What is spoken of in terms of a development in the Îshvara body is not that. There Shakti assumes various aspects with a view to create but without manifestation. Shaktitattva, whilst remaining such, assumes the aspects of Nâda and Bindu.

The next stage is thus described in the Shâradâ Tilaka (Ch. 1) as follows :—

*Parashaktimayah sâkshât tridhâ'sau bhidyate punah
Bindur nâdo bîjamiti tasya bhedâh samâritâh
Binduh shivâtmako bîjang shaktir nâdas tayor mithah
Samavâyah samâkhyâtah sarvâgamavishâradaih*

(That which is supreme Shakti again divides Itself into three, such divisions being known as Bindu, Nâda, Bîja. Bindu is said to be of the nature of Shiva and Bîja of Shakti, and Nâda is the mutual relation between these two, by those who are learned in the Âgamas).

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One Ms. I have seen has 'Bindur nâdâtmako', but the commentary of the Shatchakra (V. 40) explains this as Shivâtmaka. These form the three Bindus (Tribindu). Nâda here again is Trait d'Union, the Yoga of the other two Bindus as the Prayogasâra calls it. (See Râghava's Comm. to V. 8 of Ch. I Shâradâ). These are Shiva, Shiva-Shakti, Shakti. By this it is not to be understood that Shiva or Shakti are ever altogether dissociated but the aspects may be regarded as Shiva or Shakti-pradhâna respectively. Bhâskara-râya in his valuable commentary on the Lalitâ Sahasranâma says "From the causal (Kârana) Bindu proceeds the effect (Kâryya) Bindu, Nâda and Bîja. Thus these three which are known as supreme, subtle and gross arose." (*Asmâch chakâranabindoh sâkshâtक्रमेण kâryyabindus tato nâdas tato bîjam iti trayam utpannam tadidam parasûkshmas-thûlapadair apy uchyate, V. 132*).

One text of the Prapanchasâra Tantra says that the Parabindu divides into two parts, of which the right is Bindu, the Male, Purusha or Hang, and the left Visarga the Female, Prakriti or Sah making the combined Hangsah. Hangsah is the union of Prakriti and Purusha and the universe is Hangsah. In however the Ms. on which my edition of that Tantra is based (Tântrik Texts, Vol. III) it is said that the Bindu (Para) divided by Kâla becomes threefold as Bindu, Nâda, Bîja. Substantially the matter seems one of nomenclature, for the two Bindus which make Visarga become three by the addition of the Shiva Bindu. Moreover as Hang is Shiva and Sah is Shakti, the combined Hangsah implies the relation which in the Shâradâ account is called Nâda. So it is also said from the first vowel issued "Hrîm," from the second Hangsah, and from the third the Mantra "Hrîm, Shrîm Klîm," the first indicative of general form; the second being a more Sthûla form of Âkâsha and Agni (Sha=

Akâsha ; Ra=Agni) held as it were within the " skin " (Charma) of the enveloping Ardhanârîshvara : the third commencing with the first and last letters including all the 24 Tattvas and all the fifty letters into which the general Form particularises itself.

Parabindu is Shiva-Shakti considered as undivided, undifferentiated principles. On the " bursting " of the seed which is the Parabindu the latter assumes a threefold aspect as Shiva or Bindu, Shakti or Bîja and Nâda the Shiva-Shakti aspect which, considered as the result, is the combination, and from the point of view of cause, the inter-relation of the two (Shâradâ I. 9) the one acting as excitant (Kshobhaka) and the other being the excited (Kshobhya). The commentary on V. 40 of the Shatchakranîrûpana speaks of Nâda as the union of Shiva and Shakti ; as the connection between the two and as being in the nature of the Shakti of action (Kriyâshaktisvarûpa) It is also said to be that, the substance of which is Kundalî (Kundalinîmaya). All three are but different phases of Shakti in creation (Comm. I. 39) being different aspects of Parabindu which is itself the Ghanâvasthâ aspect of Shakti.

Thus in the first division of Shakti, Nâda, Bindu, Nâda is the Maithuna or Yoga of Shiva and Shakti to produce the Parabindu which again differentiates into threefold aspects as the Shaktis, though in grosser form, which produced it. Though the Gunas are factors of the gross Shakti Prakriti, they are in subtle form contained within the higher Shaktis. This Shakti as the first potentially kinetic aspect about to display itself is the Chit aspect of Shakti and Chit Shakti is, when seen from the lower level of the Gunas, Sâttvik ; Nâda is in the same sense Râjasik, for Shakti becomes more and more kinetic gathering together Its powers, as it were from the previous state of barely stirring potency, for the state of complete

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readiness to create which is Bindu, and which in the aforesaid sense as Ghanîbhûta foreshadows that Tamas Guna which at a lower stage is the chief factor which creates the world, for the latter is largely the product of Tamas. Each aspect of the Tribindu again is associated with one or other of the Gunas. These divisions of aspect from the Guna stand-point are not to be understood as though they were separate and exclusively concerned with only one of the Gunas. The Gunas themselves never exist separately. Where there is Sattva there is also Rajas and Tamas. In the same way in the case of the three Shaktis Ichchhâ, Jnâna, Kriyâ, from which the Gunas develop, one never stands by itself, though it may be predominant. Where there is Ichchhâ there is Jnâna and so forth. And so again Shakti, Nâda and Bindu are not to be severed like different objects in the Mâyik world. In each there is implicitly or explicitly contained the other. Parameshvara assumes (for the Jîva) successively the triple aspects of Shakti, Nâda Bindu, Kâryya Bindu, Bîja, Nâda, thus completing by this differentiation of Shakti the sevenfold causal sound-forms of the Pranava or Ongkâra ; namely, Sakala Parameshvara (which is Sachchidânanda, for even when the Brahman is associated with Avidyâ its own true nature (Svarûpa) is not affected,) Shakti (Shakti Tattva) Nâda (Sadâkhya Tattva) Parabindu (Îshvara Tattva) Bindu (Kâryya) Nâda and Bîja. It is not clear to me where (if at all) the Shuddhavidyâ Tattva comes in according to this scheme, unless it be involved in Nâda the Mithahsamavâya ; but the Purusha-Prakriti Tattvas appear to take birth on the division of the Parabindu into Shiva and Shakti or Hang and Sah ; Hangsah being the Purusha-Prakriti Mantra.

The first impulse to creation comes from the ripening of the Adrishta of Jîvas, on which Sakala Parameshvara

puts forth His Shakti (which means Himself as Shakti) to produce the Universe wherein the fruits of Karma may be suffered and enjoyed. All the above seven stages are included in, and constitute, the first stage of *Īkshana* or "Seeing" and is that stage in which Shabda exists in its supreme or Para form (Parashabdasrishti). She who is eternal (Anâdirûpâ) existing subtly as Chidrûpinî in Mahâpralaya becomes on the ripening of Adrishta inclined (Utsuka) towards the life of form and enjoyment, and reveals Herself on the disturbance of the equilibrium of the Gunas. As the Vâyaviya Samhitâ says "Parâ Shakti through the will of Shiva is revealed with Shiva Tattva (for the purpose of creation). Then She manifests as the oil which is latent in, and exudes from, the sesamum seed." Parameshvara is Saguna Shiva or the Īshvara of Vedânta Philosophy with Mâyâ as His Upâdhi. He is Sat, Chit, Ânanda in Mâyâ body and endowed with all Shaktis (Sarvavedântasiddântasârasangraha 312, 313, 315). There is, as the Panchdashî says, (3-38), a Shakti of Shiva which is in and controls all things which have their origin in Ânanda or Īshvara. When Īshvara is moved to create, this Īshvara-shakti or Mâyâ which is the aggregate of, and which yet transcends, all individual Shaktis issues from Him and from this Mâyâ issue all the particular Shaktis by which the universe is evolved and is maintained. The same substance is, to a large extent, to be found in all accounts under a variety of presentment or Symbols; even where there are real differences due to the diversity of doctrine of different Vedântic schools. This is not the case here: for the account given is a Sâdhanâ presentment of Advaitavâda. The Shâkta Tantra teaches the unity of Paramâtmâ and Jîva, though its presentation of some subjects as Shakti, Mâyâ, Chidâbhâsa is different (owing to its practical view point) from Shangkara's Mâyâvâda. On this matter I

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may refer my readers to the article which I recently wrote on Shakti and Mâyâ in the second number of the *Indian Philosophical Review* (Baroda) since incorporated in the second Edition of my "Shakti and Shâkta"

The three Bindus constitute the great Triangle of World-Desire which is the Kâmakalâ ; an intricate subject which I must leave for a future chapter. The three Bindus are Sun, Moon and Fire and the three Shaktis Ichchhâ, Jnâna, Kriyâ associated with the three Gunas Sattva, Rajas, Tamas. I do not here deal with the order or correspondence which requires discussion. From them issued the Devîs Raudrî, Jyeshthâ, Vâmâ and the Trimûrti Rudra, Brahmâ, Vishnu.

The three Bindus are also known as the white Bindu (Sitabindu), the red Bindu (Shonabindu) and the mixed Bindu (Mishrabindu). These represent the Prakâsha, Vimarsha and Prakâsha-Vimarsha aspects of the Brahman which are called in the ritual Charanatrityaya (The Three Feet). The Gurupâdukâ Mantra in which initiation is given in the last or Shadâmnâya Dîkshâ represents a state beyond the Shukla, Rakta and Mishra Charanas. So it is said in Shruti that there are four Brahmâpada, three here and one the Supreme which is beyond.

As is the case in many other systems the One for the purpose of creation is presented in twofold aspect, for Unity is actionless, and their relation involves a third aspects which makes the Trinity. But this apparent differentiation does not derogate from the substantial unity of the Brahman. As the ancient Rudrayâmala (II. 22) says : " The three Devas Brahmâ, Vishnu, Maheshvara are but one and formed out of My body."

*Ekâ mûrtis trayo devâ brahmavishnumaheshvarâh
Mama vigrahasangkliptâh srijaty avati hanti cha*

From the differentiating Bindu are evolved the Tattvas from Buddhi to Prithivî and the six Lords of

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the Tattvas (preceding from Parashiva the seventh) who are the presiding Devatâs of mind and of the five forms of matter. Here on the diremption or dichotomy of Consciousness, Mind and Matter are produced. That is, Consciousness functions in and through the self-created limitations of mind and matter. It was on this division also that there arose the Cosmic Sound (Shabda-brahman) which manifests as Shabda and Artha. This is the Shabda-brahman ; so called by those who know the Âgamas.

*Bhidyamânât parâd bindor avyaktâtônâ ravo'bhavat,
Shabdabrahmeti tang prâhuh sarvâgamavishâradâh
(Shâradâ-Tilaka I-II)*

It will be observed that in this verse the first Bindu is called Para and to make this clear the author of the Prânatoshinî adds the following note : " By Parabindu is meant the first Bindu which is a state of Shakti (*Parâdbindority anena shaktyavasthârûpo yah prathamabindus tasmât*). Shabda-brahman is the Brahman in Its aspect as the immediate undifferentiated Cause of the manifested and differentiated Shabda, or language in prose or verse ; and of Artha or the subtle or gross objects which thought and language denote. It is thus the causal state of the manifested Shabda or Mantra.

CHAPTER XIV
MÂYÂ TATTVA

WHAT Matter is in itself the senses do not tell us. All that can be predicated of it is its effect upon these senses. The experiencer is affected in five different ways giving rise in him to the sensations of hearing (Shabda) ; feel by which is experienced the thermal quality of things (Sparsha) ; colour and form (Rûpa) ; taste (Rasa) ; and smell (Gandha). The cause of these are the five Bhûtas which, in the general cosmic evolution, are derived from the Tanmâtra or general elements of the particulars of sense perception. These again together with the senses (Indriya) or faculties of mind operating through a particular physical organ as their instrument and Manas the mental faculty of attention, selection and synthesis of the discrete manifold, derive from the still more general aspects of the Cosmic Mind or Antahkarana which are the personal forms of limited experience respectively called Ahangkâra and Buddhi. These again are evolutes from that form of Shakti which is Prakriti Tattva and which in the 36 Tattva scheme comes into being through the instrumentality of Mâyâ Shakti from the preceding Tattvas of the pure creation extending from Shuddhavidyâ to Shivashakti-Tattva ; the Svarûpa of the last being Sachchidânanda or Pure spirit. Matter is thus a manifestation or aspect of Spirit. The two are ultimately one. They seem to be two because the fundamental Feeling (Chit) is able, as Shakti, to experience itself as object. As Professor Haeckel says, in conformity with Shâkta Monism, Spirit and Matter are not two distinct entities but two forms or aspects of one single fundamental Substance (which is here the Brahman). The one

entity with dual aspect is the sole Reality which presents itself to view as the infinitely varied picture of the universe. The two are inseparably combined in every atom which, itself and its forces, possess the elements not only of vitality but of further development in all degrees of consciousness and will. The ultimate substance is Shakti, which is of dual aspect as Chit-Shakti which represents the spiritual, and Mâyâ-Shakti which represents the material aspect. These are not separable. In the universe the former is the Spirit-matter and the latter Matter-spirit. The two exist in inseparable connection (Avinâbhâva-sambandha) as inseparable (to use a simile of the Shaiva Shâstra) as the winds of the heaven from the ether in which they blow. Manifested Shakti or Mâyâ is the universe. Unmanifest Shakti is feeling-consciousness (Chidrûpâ). Mâyâ-Shakti appears as subtle mind and as gross matter and as the life-force and is in Herself (Svarûpa) consciousness. There is and can be nothing absolutely lifeless or unconscious because Shakti is in itself Being—Feeling—Consciousness—Bliss (Chidrûpinî, Ânandamayî) beyond all worlds (Vishvottîrnâ); and appears as apparently unconscious, or partly conscious and partly unconscious, material forms in the universe (Vishvâtmaka). The universe is Shakti. Therefore it is commingled Spirit-Matter. Shakti beyond all worlds is Consciousness. The one Consciousness exists throughout; when changeless it receives the name of Shiva; when the source of, and as all moving objects it is called Shakti.

The universe arises through a Negation or Veiling of true Consciousness. As the Spandakârikâ says "By veiling the own true form its Shaktis ever arise" (*Svarûpâvarane châsya shaktayah satatotthitâh*). This is a common doctrine of the three schools here discussed. The difference lies in this, that in Sângkhya it is a second

independent principle (Prakriti) which veils ; in Mâyâvâda Vedânta it is the non-Brahman unexplainable mystery (Mâyâ) which veils, and in Shâkta Advaitavâda it is Consciousness which, without ceasing to be such, yet veils itself. This statement shortly describes the difference in the three concepts which may however be more fully elaborated.

The Mahânirvâna Tantra says that the Vâkya " All this verily is Brahman " (*Sarvam khalvidam Brahma*) is the basis of Kulâchâra. But Brahman is Consciousness ; and it cannot be denied that there is an element of apparent unconsciousness in things. Sângkhya says that this is due to another Principle independent of the Purusha-consciousness, namely, the unconscious Prakriti, which is real, notwithstanding its changes. But according to Advaitavâda Vedânta there is only one Reality. It therefore denies the existence of any second independent principle. Shankara attributes unconsciousness to the unexplainable (Anirvachanîyâ) wonder (Mâyâ), which is neither real (Sat) nor unreal (Asat) nor partly real and partly unreal (Sadasat), and which though not forming part of Brahman, and therefore not Brahman, is yet, though not a second reality, inseparately associated and sheltering with Brahman (Mâyâ Brahmâsritâ) in one of its aspects (Îshvara) ; owing what false appearance of reality it has to the Brahman with which it is so associated. It is an eternal falsity (*Mithyâbhûtâ sanâtânî*) unthinkable, illogical, unexplainable (*Anirvachanîyâ*). The reflection of Purusha on Prakriti gives the appearance of consciousness to the latter. So also the reflection (Chidâbhâsa) of Brahman on unconscious Mâyâ is Îshvara and on unconscious Avidyâ is Jîva. Though Mâyâ is thus not a second reality, the fact of positing it at all gives to Shankara's doctrine a tinge of dualism from which the Shâkta doctrine (which has yet a weak-

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ness of its own) is free. The Shâkta doctrine has no need of Chidâbhâsa. It says that Mâyâ is a Shakti of Brahman and being Shakti, which is not different from the possessor of Shakti (Shaktimân), it is, in its *Svarûpa*, consciousness. It is then consciousness which veils itself; not unconscious Mâyâ which veils consciousness. According to Shangkara, man is the Spirit (Âtmâ) vested in the Mâyik falsities of mind and matter. He accordingly can only establish the unity of Jîva and Îshvara by eliminating from the first Avidyâ and from the second Mâyâ, both being essentially—and from the transcendent standpoint—nothing. Brahman is thus left as common denominator. The Shâkta has need to eliminate nothing. Man's spirit or Âtmâ is Shiva. His mind and body are Shakti. Shiva and Shakti are one. The Jivâtmâ is Shiva-Shakti, the latter being understood as in its world-aspect. So is the Paramâtmâ; though here Shakti, being uncreating, is in the form of Consciousness (Chidrûpinî). The supreme Shiva-Shakti exists as one. Shiva-Shakti as the world is the Manifold. Man is thus not the Spirit covered by a non-Brahman falsity but Spirit covering itself with its own Power or Shakti. As the Kaulâchâryya Sadânanda says in his Commentary (which I have published) on the 4th Mantra of the Îsha Upanishad—"The changeless Brahman which is consciousness appears in creation as Mâyâ *which is Brahman* (Brahmamayî) Consciousness (Chidrûpinî) holding in Herself unbeginning (Anâdi) Kârmik tendencies (Karma-sangskâra) in the form of the three Gunas. Hence She is Gunamayî (Her substance is Guna) despite being Chinmayî (Consciousness). *As there is no second principle* these Gunas are Chit-Shakti." Hence, in the words of the Yoginîhridaya Tantra, the Devî is *Prakâshavimarshasâmarasyarûpinî*. There is thus truly no unconscious Mâyâ and no Chidâbhâsa. All which exists is Con-

sciousness as Shakti. "*Aham strî*" as the Advaitabhâva Upanishad exclaims. And so the grand doctrine "All is Consciousness" is boldly and vigorously affirmed. Those who worship the Mother, worship nothing unconscious but a Supreme Consciousness which is Love, the body of which Love is all forms of consciousness-unconsciousness produced by, and which is, Her as Shiva's Power. In short Sangkara says that there is unconsciousness which appears to be conscious through Chidâbhâsa. Shâkta doctrine says Consciousness appears to be unconsciousness or more truly to have an element of unconsciousness in it (for nothing even empirically is absolutely unconscious) owing to the veiling play of Consciousness itself as Mâyâ-Shakti. The result is in the end the same—"All is Consciousness"—but the method by which this conclusion is attained and the presentment of the matter is reversed.

This presentment again is in conformity with scientific research which has shown that even so-called "brute matter" exhibits the elements of that sentiency which, when evolved in man, is the full self-consciousness. It has been well said that sentiency is an integrant constituent of all existence, physical as well as metaphysical, and its manifestation can be traced throughout the mineral and chemical as well as the vegetable and animal worlds. It essentially comprises the functions of relation to environment, response to stimuli and atomic memory in the lower or inorganic plane, whilst in the higher or organic plane it includes all the psychic functions such as consciousness, perception, thought, reason, volition and individual memory. Throughout it is the one Mother who works, now veiling Her Bliss in inorganic matter, now more fully revealing Herself by gradual stages as the vitality (which She is) displays itself in the evolving forms of worldly life. As Hæckel says, sen-

tiency is, like movement, found in all matter. To reach this conclusion we must assume (as the Shiva-Shâkta schools do) that Kriyâ and Ichchhâ, its preliminary, are functions of Consciouness. Abhinava Gupta in his Commentary on the Pratyabhijnâ Kârikâ says, "The characteristic of action is the manifestation of all objects. These objects again characterised by consciousness-unconsciousness are in the nature of a shining forth (Âbhâsa)." The universe is thus described as a "going forth" (Prasara) of Shiva.

The ultimate reality is Sachchidânanda which, as the source of appearances, is called Shakti. The latter in its Sat (Being) aspect is omnipresent-indestructible (eternal) Source and Basis both of the Cosmic Breath or Prâna as also of all vital phenomena displayed as the individual Prâna in separate and concrete bodies. Shakti is Life which, in its phenomenal sense as manifested in individual bodies, issues from, and rests upon, and at basis is, Sat. In this aspect manifested Shakti is vitality which is the one fixed unalterable potential in the universe of which all other forms of energy are particular effects. Life is the phenomenal aspect of Spirit in which, as its Cause, it is at the great dissolution merged. There is no absolute end of life but only to certain structures of life. As it had no end it has no absolute beginning. It appears only in creation from the depths of Being which is its unmanifested ground. The search for the "origin of life" is futile ; for it issues from Brahman who, in a supreme sense, is Infinite Life. Life is throughout the universe. Every atom of dust is quivering with it, as are the most sensitive organic structures. In the latter case it is obvious ; in the former it is not so, but is yet traced. The existence and functions of life cannot be explained on exclusively mechanical principles. What is called mechanical energy is the

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effect and not the cause of vitality or vitivity or Shakti as the Mother of all. The purpose of evolution is to take up the living potential from some lower grade, develop it and hand it over to a higher grade of forms.

Shakti as Chidânanda is, as Ichchhâ Shakti, the source of all forms of will-power and, in matter, of mechanical energy ; and as Jnâna Shakti, of all forms of mentality and feeling, and as Kriyâ, of all forms of activity (Kartritva), being in itself all-mighty.

The ultimate changeless Reality, in its aspect as Shakti, veils and contracts in various degree its power of will, knowledge and action. This veiling, negation, limitation or contraction is seen at its fullest in so-called "dead inert brute" matter. This allegation of lifeless inertia is however the result of superficial observation. It is true that in gross matter (Bhûta) the light of consciousness is turned down to its utmost. It is nowhere however even empirically extinguished. Chit is faintly manifested by scientific experiment in gross matter ; more clearly in the micro-organisms between such matter and the vegetable world, in which, as in the animal world evolved from it, vitality is so obvious that we have been wont to call these alone "alive." Shâkta doctrine starts with the Full (Pûrna) and deals with the creation of things as a cutting down thereof. From a scientific point of view we may commence with the world as it is, taking inorganic matter as the starting point. From such a standpoint we may speak (See "Vedas vital molecule" and "Notes on the radical vitality of all concrete matter" by G. Dubern) of a Radical Vital Potential in all matter, universal, omnipresent, indestructible, all-powerful ; the source as will-power of mechanical energy, and as rudimentary sentiency of all mentality. From the Shâstric standpoint the process is one of veiling and unveiling. Shakti veils itself down to and in Prithivî

Tattva of gross matter (Bhûta) ; and thereafter gradually unveils Herself up to and in man who in Samâdhi realises his *Svarûpa* as pure, unveiled, Consciousness.

This veiling by Shakti takes place first in Shiva-Shakti Tattva by the complete negation of the “ *Idam* ” of experience ; and then through the action of the “ *Idam* ” on the subjective aspect of the consciousness of the pure creation, in which subject and object exist as part of the One Self ; and then through that form of Shakti which is *Mâyâ* which effects a severance of subject and object which are then experienced no longer as part of the one Self but as separate. The point of junction between Pure and Impure experience is the Tattva variously called *Vidyâ Sadvidyâ*, or *Shuddhavidyâ*, the first truly realistic stage of the *Yogî*. Because it is in the intermediate state, it is called *Parâpara-dashâ* (*Ish. Prat. III, 1-5*) and, as the *Svachchanda Tantra* (*IV, 95*) says, the “ Experience in the form of Mantra of both difference and non-difference.” After this Tattva, *Mâyâ* intervenes.

In the *Tattva Sandoha* (v. 5) it is said, “ *Mâyâ* is the sense of difference (*Bheda-buddhi*) in all *Jîvas* which are parts of Her. Just as the shore holds in the sea, so She ever obstructs the manifestation (*Vibhava*) of *Âtmâ* which but for Her is otherwise unobstructed.”

*Mâyâ vibheda-buddhir nijângsha-jâteshu nikhilajîveshu,
Nityam tasya nirankushavibhavam veleva vâridhe rundhe.*

So also in the *Îshvara-Pratyabhijnâ* it is said, “That which is nothing but the notion of difference (*Bheda-dhî*) in things entertained by the Doer (*Kartâ*), though in Himself of the nature of consciousness, is *Mâyâ-Shakti*, whom others, as in the case of *Vidyeshvaras*, call *Vidyâ*”.

*Bhedadhîr eva bhâveshu kartur bodhâtmano 'pi yâ,
Mâyâ shaktyeva sâ vidyetyanye vidyeshvarâ yathâ.*

(III, ii, 6)

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“ She is Vidyâ Shakti when She reveals in the Pashu state of the Âtmâ whose true nature is Lordship (Aishvarya), but when She veils (Tirodhânakarî) then She is called Mâyâ.”

*Tasyaishvaryasvabhâvasya pashu-bhâve prakâshikâ,
Vidyâ-shaktis tirodhânakarî mâyâbhidhâ punah. (ib. 7)*

Shiva has two functions namely Tirodhâna, that by which He veils Himself to His worshipper, and Anugraha whereby He, through His grace, reveals Himself by the “ descent of Shâkti ” or grace (Shaktipâta). She is both Madhumatî “ Honey ” and Mâyâ (Lalitâ-sahasranâma, v. 139). She is that saving (Târaka) knowledge by which the ocean of the Sangsâra is crossed. The Chitkalâ or Angsha of the great Consciousness enveloped by mind and matter is the Shakti which, as the Padma Purâna says, resides as the core of the “ inner working ” of all Jîvas and the Ânandakalikâ or Germ of Bliss therein; She again as the Lalitâsahasranâma says (v. 142) is basis of the false (in the sense of impermanent) universe (*Mithyâ jagadadhîsthânâ*) created by, and which is, Her Mâyâ, the power of the Lord (Shândilya Sûtra, 86) which obscures and which, as the Shâkta Devî Purâna says, is called Mâyâ, because it is the marvellous instrument whereby unheard of results are produced like those of dreams or Magic. She is in all systems, whether as Prakriti, Mâyâ or Mâyâ-shakti, the *fnitising* principle whereby forms are created in the formless Consciousness. This She effects by causing that duality of feeling of the self and not-self in the grand experience which is Mahâsattâ. Under Her influence the Self experiences Itself as object in all the forms of the universe, which when completed is objectively seen as an evolution from Prakriti Tattva, that state of Shakti which is evolved by the action of Mâyâ and the five Kanchukas developed from Her. These are specific aspects of the great general limiting Power

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(Shakti) which Mâyâ is. With this Prakriti is associated Purusha Tattva, the two combined being Hangsa. Purusha Tattva is Âtmâ enveloped by the Kanchukas derived from Mâyâ and specific aspects of its operation. Shakti as Prakriti, subject to the influence of the Kanchukas, develops on the dis-equilibrium of Her Gunas from Herself, as Virkritis, the impure Tattvas (Ashuddha Tattva) extending to Prithivî. At this point conscious vital energy materialises, forming what has been called by the author cited "the crust of the vital molecule" of all forms of solid matter. Subjectively therefore the Mâyâ process is the establishment of a dichotomy of subject and object in what would otherwise be an unitary experience ; and objectively it is the creation of the various psychical and physical forms into which the Universal Substance projects ; becoming in the course of such emanation more and more gross. Bindu as the Mantra designation of Îshvara Tattva is Ghanâbhûta ; that is, the first Ghanâvasthâ aspect of Shakti becoming (through Mâyâ) Prakriti Tattva and its evolutes which are more and more gross (Sthûla) ; until passing the first four states of decreasing subtlety of matter, Substance emerges as the solid atoms of matter of which the physical universe is composed. These compounds being the subject of the senses are the materials of physical science which seeks to work the process backwards. At a point, search on the path of objectivity is closed. If it would know more, the mind must turn in on itself and release itself from all objectivity which Mâyâ is and fall back into that ground of Consciousness (Mâyâtîta) whence it has emerged. From the Mantra aspect dealing with the origin of language the undifferentiated Shabda which arises on the differentiation of the Bindu into Purusha-Prakriti or Hangsa develops, with the creation of mind and matter, into the manifested Shabda and

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Artha which are the Varnas or letters (springing from the subtle Mâtrikâs) expressed in Vaikharî speech made up of letters (Varna) syllables (Pada) and sentences (Vâkya or the uttered Mantra). Mantra again is the thought (*Man*) which saves (*Trâ, Trâyate*) : Saves from what? From firstly the evil which man, subject to Mâyâ, commits ; and then, by the thorough purification of the mind (Chittashuddhi), from Mâyâ Herself who is transformed in the Sâdhaka into Vidyâ Shakti. Mantra is thus here a pure thought-form ; a pure Vritti or modification of the Antahkarana which is Devatâ. The senses and mind are also Devatâs being operations of the one Divine Shakti. Through Mantra the mind is divinely transformed. Contemplating, filled by, and identified with, Divinity in Mantra form, which is a Sthûla (gross) aspect of Devî, it passes into Her subtle (Sûkshma) Light form (Jyotirmayî Devî) which is the Consciousness beyond the world of Mâyik forms ; the Ishvara and Ishvarî who as Shabda-brahman are the source of, and appear as, that Mâyâ which is the Creatrix both of the objective world of Mind and Matter and of the manifested Shabda and Artha ; the Word and its Meaning derived from the Mother in Her aspect as Supreme Nâda (Paranâda) and Supreme Speech (Parâ vâk).

CHAPTER XV

THE KANCHUKAS

THE six Kanchukas including Mâyâ which may be regarded as the root of the other five are Kâla, Niyati, Râga, Vidyâ, Kalâ. The term Kanchuka means sheath or envelope. The same Tattvas are also called contractions (Sangkocha), for creation is the contracted (Sangkuchadrûpî) form of infinite Shakti. It is to be observed that Mâyâ, Niyati and Kâla, occupy in the philosophy of the Pancharâtra Âgama the very place which is held in the Shaiva-Shâkta system by the Kanchukas (See as to this Dr. Otto Schrader's Ahirbudhnya Samhitâ 63, 64, 90). The author cited opines that the six Kanchukas are only an elaboration of the older doctrine of the three powers of limitation (Sangkocha) of the Pancharâtra which are Mâyâ, Kâla, Niyati. The same idea is expressed by these two terms, namely limitations by which the Âtmâ, in its form as the finite experiencer, is deprived of the specific attributes which It, as the Perfect Experience, possessed. Consciousness reaching forth to the World of enjoyment becomes subject to the Kanchukas and thus becomes the impure, finite worldly experience where subject and object are completely different; which experience is, as it were, the *inversion* by the contraction and negation of Shakti of the perfect Experience from whose Shiva-Shakti-Tattva aspect it proceeds. Infinite Consciousness whilst still transcendently retaining its Svarûpa is, as Shakti, narrowed to the degree which constitutes our experience on the material plane. The process may be represented in Diagram by an inverted triangle representing the Yoni or Shakti, in the form of the Pure Tattvas, resting

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on the point of an upright triangle. The point of intersection is Mâyâ from which proceeds the second triangle representing the impure Tattvas, which constitute worldly experience. Seen in the waters of Mâyâ all is reversed. Through the operation of Mâyâ and the Kanchukas, Shakti assumes the gross contracted form of Prakriti Tattva which in association with Purusha Tattva is Hangsa. Shiva and Shakti are the Bird Hangsa. Hangsa is both male (Pung or Purusha) and female (Prakriti). Hang is Shiva and Sah is Shakti. This Hangsa-dvandva are in their gross form the universe (*Pung-prakritiyâtmakeo hangsas tadâtmakam idam jagat*). Purusha is the Âtmâ enveloped by the Kanchukas which are the contractions of Consciousness and Its Powers. Mâyâ is the root and cause of all limitations of the powers (Vibhava) of consciousness (Âtmâ) ; for Mâyâ is the sense of difference (Bhedabuddhi) between all persons and things. Each Purusha, (and they are innumerable) being, as the Svachchhanda Tantra says, an universe of his own. Each Purusha creates under Mâyâ his or its own universe. The Kanchukas are thus the delimitations of the Supreme in Its form as Shakti. It was Eternity (Nityatâ) but is now orderly delimitation (Parichchheda) productive of appearance and disappearance (that is life and death). This is the operation of the Time-power or Kâla which is defined as follows in the Tattva-Sandoha (V. 11) "That Shakti of His which is Eternity (Nityatâ) descending and producing appearance and disappearance (birth and death) ; and which ever in regulated manner performs the function of division or delimitation (Parichchheda) should be regarded as in the form of Kâla Tattva,"

Sâ nityatâ'sya shaktir nikrishya nidhanodayapradânena, Niyataparichchhedakarî kliptâ syât Kâla-tattva-rûpena
Kâla is the power which urges on and matures things.

It is not in itself subjective or empirical time, though it gives rise to it. It is transcendental Time without sections (Akhandā Kāla) giving birth to time as effect (Kāryyakāla). This gross time with parts (Sakalā Kāla) only comes in with the creation of the gross Tattvas. So it is said "Time leads me in time" (See Ahirbudhnya 64-67. See also the same Author's Ueber den stand der Indischen Philosophie zur zeit Mahāvīras und Buddhas 17-30). Consciousness as Shakti is contracted into the mode of temporal thinking. It was freedom and independence (Svatantratâ). This is now contracted and the Purusha is forcibly subjected to guidance and regulation in what he must or must not do in any moment of time. This is Niyati, which is defined in the Tattva Sandoha (v. 12) as follows:—"That which constitutes that Shakti of His which is called Independence or Freedom (Svatantratâ) ; this same Shakti, and none other, becoming contracted and subjecting Him perforce to guidance and regulation (Niyamayantî) in a definitely ordered and restricted manner (Niyatam) as regards what is to be done or not done (that is, what he must not do at any given moment of time) is Niyati."

*Yāsya svatantratâkhyâ shaktih sangkochashâlinî saiva,
Kṛityâkṛityeshvavashang niyatam amum niyamayan-
tyabhân Niyatih.*

Niyati is spoken of in the Pancharâtra Âgama as the subtle regulator of everything (Sûkshma-sarva-niyâmakah. Ahirbudhnya VI. 46) and is said by Dr. Schrader (*op-cit* 64, 65) to include in that system the functions of the three Shaiva-Shâkta Kanchukas Vidyâ, Râga and Kalâ (Ahirbudhnya S. 64-65). It was completely satisfied with Itself for there was then no other. It was the Full (Pūrna), and there was nothing else for it to interest Itself in and thus want. This Shakti, becoming limited, makes the Purusha interested in objects and thus

attaches them to enjoyment. This is Râga which is defined in the Tattva Sandoha (v. 10) as follows :—

“There is another Shakti of His which is eternal complete satisfaction ; the same becoming limited and attaching him ever to enjoyment, this Shakti is reduced to the condition of Râgatattva.”

*Nitya-paripûrnatriptih shaktis tasyaiva parimitâ nu satî,
Bhogeshu ranjayantî satatam amum Râga-tattvatâm yâtâ.*

The Brahman is, as the Īsha Upanishad says, Pûrna the Full, the All which wants nothing ; for there is nothing to the All which It can want. But when the one Experience becomes dual, and, subject and object are separate, then the self as subject becomes interested in objects that is in things other than itself. Ichchhâ in the sense of desire implies a want of the fullness which is that of the Supreme perfect experience. In the supreme creative sense Ichchhâ is the direction of Consciousness towards activity. The term Râga is commonly translated desire. It is however properly that *interest* in objects which precedes desire. Râga is thus that interest in objects, seen as other than the self, which ripens into desire (Ichchhâ) for them. Such Ichchhâ is thus a limitation of the all-satisfied fullness of the Supreme.

The power of the Supreme was to know or experience all things and so it is Sarvajnatâ. This is limited and the Purusha thereby becomes a “little knower.” This Kanchuka is called Vidyâ which is defined in the Tattva Sandoha (V. 9) as follows :—“His power of all-knowingness becoming limited and capable of knowing only a few things and producing knowledge (of a limited character) is called Vidyâ by the wise of old”

*Sarvajnatâsya shaktih parimitatanur alpa-vedyamâtra-
parâ,*

Jnânânam utpâdayantî Vidyeti nigadyate budhair âdyaih

The supreme is all powerful ,mighty to do all things (Sarvakartritâ). This power is contracted so that the Purusha can accomplish few things and becomes a "little doer," This is Kalâ which is defined in the Tattva Sandoha (v. 8) as follows —

"That which was His power of all-doing-ness, the same being contracted and capable of accomplishing but a few things and reducing him to the state of a little doer is called Kalâ."

*Tat-sarvakartritâ sâ sangkuchitâ katipayârtha-mâtra-parâ
Kinchit-kartâram amum kalayantî kîrtyate Kalâ nâma.*

Kalâ is thus nothing but Kartritva or infinite activity, agency, and mightiness cut down to the limits of the Jîva's power ; that is lowered to the possibilities of finite action.

Thus the Shaktis of the Supreme which are many become contracted. Consciousness thus limited in six-fold manner by its own Shakti is the Purusha associated with Prakriti. Kalâ (in its more generic sense) is said in the Shaiva Tantrasâra (Âhnika 8) to be "the cause of the manifestation of Vidyâ and the root when She is operating on that Kartritva which is qualified by the qualifying conditions of littleness ; this limited power of agency having been itself the work of Mâyâ. Now the moment that Kalâ separates from herself what constitutes this qualifying aspect spoken of above as Kinchit (little) at that very moment there is the creation of the Prakriti-Tattva which is in the nature of a generality (Sâmânya-mâtra) unmarked by any specific form of object of enjoyment, such as happiness, sorrow and delusion ; and of which another name is the equalisation of the Gunas. Thus the creation under the influence of the Kalâ-tattva of the limited experiencer (Bhoktri) that is of the Purusha and of the experienced (Bhogya) or Prakriti is quite simultaneous that is without any succes-

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sion whatever in the process. Thus being simultaneous they are ever associated."

The eighth Âhnika of the Tantrasâra (the Shaiva and not the Shâkta ritual work of Krishnânanda Agamavâgîsha) says :—Thus it has been already shown that Kalâ is the cause of manifestation of Vidyâ and the rest (*i. e.*, the other four Kanchukas leaving out Mâyâ) when She (Kalâ) is operating on that agency or doer-ness (Kartritva) which is qualified (Visheshya) by the qualifying (Visheshana) condition of littleness ; this limited power of agency (Kinchitkartritva as opposed to Sarva-kartritva) having been itself the work of Mâyâ. Now the moment that Kalâ separates from Herself that which constitutes this qualifying aspect (Visheshana-bhâga) spoken of above as Kinchit and is an object of knowledge and action, that very moment there is the creation (Sarga) of the Prakriti-Tattva which is of the nature of a generality only (Sâmânya-mâtra) unmarked by any specific forms of the enjoyable (Bhogya) such as happiness, sorrow, and delusion (which are therefore as yet undifferentiated) and of which another name is the equalisation of their Gunas (*i. e.*, of Sukha, Duhkha and Moha or of the Gunas of Her). Thus the creation under the influence of the Kalâ Tattva of the Enjoyer (Bhoktri or limited experiencer) and Enjoyable (Bhogya or experienced) is quite simultaneous, that is without any succession whatever in the process and being simultaneous they are conjoined.

(Evam kinchit-kartritvam yan mâyâkâryam, tatra kinchittva-vishishtam yat kartritvam visheshyam, tatra vyâpriyamânâ kalâ vidyâdiprasavahetur iti nirûpitam. Idânîm visheshanabhâgo yah kinchid ityukto jneyah kâryash cha tam yâvat sâ Kalâ svâtmanah prithak kurute tâvad esha eva sukha-duhkha-mohâtmaka-bhogyavishes-hânusyûtasya sâmânya-mâtrasya tad-guna-sâmyâ-para-

nâmnah prakriti-tattvasya sargah—iti bhoktribhogya-yugalasya samam eva kalâ-tattvâyattâ srishtih.)

Again in the Tantrâloka (Âhnikâ 9) it is said "So far it has been shown how Agency (Kartritva) which is always accompanied by the power to enjoy, (Bhoktritva) is (to be found) in that qualified aspect (that is Kartritva) of the Tattva called Kalâ which (aspect) is characterised by a limited agency (little-doerness)."

Here may be interposed a note of explanation. Kartritva is creative activity, ideation and formation as contrasted with a merely induced and passively accepted experience which is Jnâtritva. Kartritva is the power of modifying the Idam. The Sângkhyas say that the Purusha is Bhoktâ but not Kartâ. But the Shaiva-Shâktas hold that there is no Kartritva without Bhoktritva. In Parâsamvit there is the potential germ of (1) Jnâtritva, (2) Bhoktritva, (3) Kartritva, held in undistinguishable unity. In Shiva-Shakti Tattva the first exists and the second and third are, through Shakti, suppressed. In Sadâkhya there are the first and the incipency of the second and third ; and in Îshvara Tattva all three are developed but as yet undifferentiated. The Îshvara consciousness directed to the "Idam" produces equality of attention on "Aham" and "Idam" which is Sadvidyâ Tattva whence arise Mâyâ and the Kanchukas evolving Purusha-Prakriti. Parâsamvit is the pure changeless aspect of Chit. Îshvara is the fully risen creative consciousness wherein is the undifferentiated Shakti which functions as Ichchhâ, Jnâna, Kriyâ. Jnâtrivva or Jnâna. Shakti in Îshvara does not involve limited modification, for the whole universe as the Self is present to the Self. But in Purusha there is such modification ; the Jnâtritva functioning through Buddhi, the Vrittis of which are expressions of the changing, limited, and partial

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characteristics of the knowledge had through this instrument and its derivatives.

The citation continues, "But in what constitutes therein the part "Kinchit" as a qualifying aspect, Kalâ gives birth to the Pradhâna which arises from that (Kinchit aspect) as a clear but general objectivity which is separate or distinct from (the Purusha)."

*Evam kalâkhyâ-tattvasya kinchit-kartritva-lakshane,
Visheshyabhâge kartritvam charchitam bhoktri-pûrvakam
Visheshanatayâ yo'tra kinchid bhâgas-tadûhitam,
Vedyamâtram sphutam bhinnam pradhânam sûyate kalâ.*

That is Kartritva is that aspect of Kalâ which is characterised by Kinchit-Kartritva. From the qualifying (Visheshana, that, is Kinchit) aspect Kalâ produces Prakriti which is distinct from Kalâ as Purusha, which Prakriti exists as a mere general objectivity which becomes particular when owing to disequilibrium in the Gunas the Vikritis are produced.

Again it is said (*ibid*) "Kalâ produces the Bhogya (Prakriti) and the Bhoktâ (Purusha) simultaneously by the notion of, or by seeking for, a distinction (that is by seeking to establish a difference between the two aspects in Herself, namely, Kartritva and Kinchit ; by working on Kartritva alone,) (yet), the Bhoktâ and Bhogya are inseparable from one another. And because what is thus the barest objectivity (Samvedya-mâtra) is known (or experienced) later as [or in the form of] happiness (Sukha) Sorrow (Duhkha) and delusion (Vimoha) it is therefore called the equalisation of these (three) in the beginning." (*Samameva hi bhogyang cha bhoktârang cha prasûyate kalâ bhedâbhisandhânâd aviyuktam parasparam. Evam samvedyamâtram yat sukhaduhkha-vimohatah, bhotsyate yat tatah proktam tatsâmyâtmakam âditah*).

When Mâyâ Shakti first severs the "Aham" and "Idam" this latter is still experienced as an unlimited

whole. The next step is that in which the whole is limited and broken up into parts, for our experience is not of an all-pervading homogeneous whole but of a heterogeneous universe. Kalâ, as a development of Mâyâ Shakti, belittles the Purusha's hitherto unlimited Agency which thus becomes Kinchit-Kartritva. Agency which exists both as to the Knowable (Jneya) and object of action (Kâryya) has two aspects, namely the qualified power of action (Visheshya-Kartritva) on the part of the Purusha and the object or "little" in respect of which Kartritva operates, namely the "little" or universe (Kinchit or Visheshana) which is the "Idam" as viewed by Purusha after the operation of Kalâ Shakti. Kalâ operates on agency (Kartritva) and not on the "this" which is by such operation necessarily Kinchit. For if the power and experience of the Self is limited, the object is experienced as limited ; for the object is nothing but the Self as object. In other words the production of Purusha is a positive operation of Kalâ whereas the production of Prakriti is a negative operation due to the limitation of the Purusha which, as so limited, experiences the universe as Kinchit. Prakriti is thus nothing but the object of Kartritva as it exists when the latter has been whittled down by Kalâ. Purusha and Prakriti thus both emerge as the result of the action by Kalâ on the Purusha. For this reason Purusha and Prakriti are simultaneously produced and are also inseparable.

The following chapters deal with Purusha and Prakriti or Hangsa ; the Kâmakalâ or three Bindus arising on the differentiation of the Parabindu which differentiation witnesses the birth of the Hangsa ; and then with the creation of the impure Tattvas (Ashuddha-Tattva) from Prakriti and the Varnamâlâ or the Garland or Rosary of Letters, the evolution of which denotes the origin of speech and of Mantra.

CHAPTER XVI

HANGSA

HANGSA is Purusha-Prakriti Tattva. Hang is "Male" or Shiva ; Sah is "Female" and Shakti. Shiva-Shakti are therefore Hangsa which combined mean the "Bird" Hangsa, the material shape of which is variously said to be that of the goose, flamingo, brâhminî duck and rightly by others to be legendary. The universe is made of, and informed by this Hangsa Pair (Hangsadvandva) who are Purusha and Prakriti and in all the latter's varied forms (*Pungprakrityâtmako hangsas tadâtmakam idam jagat*). Of these the Ânandalaharî says (39) "In Thy Anâhata Lotus I salute the Wondrous Pair who are Hang and Sah, swimming in the mind of the Great who ever delight in the honey of the blooming lotus of knowledge." That is, they manifest in the mind of the Great delighting in the honey of Consciousness. This Hangsah reversed is the Vedântic "So'ham" of which the Sammohana Tantra (Ch. VIII) says "Hakâra is one wing. Sakâra is the other. When stripped of both wings then Târa is Kâmakalâ." Jîva is Hangsa. The same Tantra says that the Sâdhaka of Târâ is the Lord of both Kâdi and Hâdi Mata. The Hangsatârâ Mahâvidyâ is the sovereign mistress of Yoga whom the Kâdis call Kalî, the Hâdis Shrisundarî and the Ka-Hâdis Hangsah.

The Jnânârnavâ Tantra (xxi-22) speaking of the Chitkunda as the Mandala in the Mûlâdhâra where Homa is done, defines as follows the four Âtmâs, *viz*, Paramâtmâ, Antarâtmâ, Jnânâtmâ and Âtmâ which form the Chitkunda and by the knowledge whereof there is no rebirth. Âtmâ is Prânarûpî that is the Âtma which is in all beings as their Prâna. It is Hangsa-Svarûpî

or Jīvâtmâ manifested by outer and inner breathing (Shvâsa, Uchchhvâsa). It is compared to the ether in a pot, which the potter's wheel separates from the surrounding Âkâsha but from which there is no distinction when the pot is broken. The individual breath is the Cosmic Breath from which it seems to be different by the forms which the latter vitalises. Jnânâtmâ is Sâkshâtsâkshi-rûpaka. It is that which witnesses all and by which the unity of all is known. It is reflected in Buddhi and the rest, and is yet in its own form distinguishable therefrom, just as the rays of the moon are reflected on water and seem to be, and are yet not, one with it. It is thus the substratum of Buddhi and of all the subjective or mental Tattvas derivable therefrom. By "Antar" in the term Antarâtmâ is meant the subtle (Rahasya-sûkshmarûpaka) Âtmâ which pervades all things; the spark of Paramâtmâ which indwells all bodies (Antargata). It is the Hangsa known only by Yogîs. Its beak is Târa (Pranava or "Om" Mantra). Nigama and Agama are its two wings. Shiva and Shakti its two feet. The three Bindus are its three eyes. This is the Paramahangsa; that is Hangsa in its supreme aspect as the Consciousness-ground of the manifested Hangsa or Jîva. When this Paramahangsa is spread (Vyâpta), that is, displayed, then all forms of matter (Bhûta), viz, Âkâsha, Pavana and the rest spring up in their order. Of these five the root is Chitta. This Hangsa disports itself in the World-lotus sprung from the Mud of Delusion (Mohapangka) in the Lake of Ignorance (Avidyâ). When this Hangsa becomes unworldly (Nishprapancha) and in dissolving from (Sanghârarûpî) then it makes visible the Âtmâ or Self (*Âtmânam pradarshayet*). Then its "Birdness" (Pakshitva) disappears and the So 'ham Âtmâ is established. "Know this" says the Jnânârnavâ "to be the Paramâtmâ."

Purusha is Âtmâ subject to Mâyâ Shakti and the other limiting Shaktis called the Kanchukas. Prakriti is that state of Shakti which arises as the result of the collective operation of Mâyâ and the Kanchukas ; a transformation of Shakti existing as a homogeneity and general objectivity which develops of its own power, which is the summation of the Shaktis producing it, into the heterogeneous universe. The Purusha-Prakriti Tattvas arise as a bifurcation in Consciousness on the differentiation of the Parabindu into the three Bindus which form the Kâmakalâ, which again may be pictured as the triangular base of the pyramidal (Shringâtaka) figure in the Shri-Yantra at whose apex is the Baidava Chakra and Parabindu. The three Bindus represent the Shiva aspect and the Shakti aspect of the one Consciousness, and the third the mutual relation or Shiva-Shakti aspect of the two. From this differentiation arises in the Mantra line of creation Parashadba and manifested Shabda and Artha ; in the Tattva line Buddhi and the rest ; and in the line of the Lords of the Tattvas (Tattvesha) Shambhu and the rest. In its most general and philosophical sense Purusha-Prakriti represent that stage in the evolving Consciousness (Shakti) in which, after passing from the mere I-experience (*Ahampratyayavimarsha*), and the "I-this" or "Aham-Idam." experience, in which the object or Idam is still experienced as part of the self (the completed type of such experiencer being Îshvara), Consciousness emerges as the experience of duality in which the object is seen as outside of, and separate from, the self. This however is a state of mere general objectivity. The final state has yet to be described when undifferentiated objectivity and supreme Sound (Parashabda) evolve, the first into the differentiated objects of the universe (Ashuddha Tattva) and the second into the differentiated word (Shadba) and its meaning (Artha) which is the

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birth of Mantra consisting of letters (Varna), syllables (Pada) and sentences (Vākya). With the differentiation of Prakriti appear multitudinous Purushas of varying experience, each living in an universe of its own.

Purusha is not merely confined to man but is applicable to every Jīva who is the Enjoyer (Bhoktâ) or Purusha of the enjoyable (Bhogya) or Prakriti. Purusha again is not limited to the organic life of animals and plants or the micro-organisms which hover between organic and inorganic matter. The term includes the latter also. For whatever may be the popular signification of the term Jīva as living organic bodies, in its philosophical sense all is Jivâtmâ which is not Paramâtmâ. And in this, modern science bears out the notions here described. The former arbitrary partitions made between the living and non-living are being broken down. We may for practical purposes call that "living" which obviously displays certain characteristics which we call "life" such as the so-called vital phenomena manifested by plants, animals and men. But the life and consciousness displayed in organic bodies is not something wholly new which had no place in the inorganic material of which they are composed. All such vital phenomena exist in subdued or potential form in every kind of matter which contains the potentiality of all life. Life as we know it is the phenomenal aspect of Being-Itself (Sat). Feeling-Consciousness as we know it is the limited manifestation (manifestation being limitation) of the undifferentiated Feeling-Consciousness which is Chit, Sat and Ânanda. All which is manifested exists potentially in its ground. Each of such manifestations is such ground (Bhûmi) veiled in varying degrees ; now more, now less fully displaying the nature of Spirit, the source of all life, feeling, will, and consciousness. Superficial notions based on appearances have given

rise to the notion of "dead" matter. But science has given new instruments for, and extended the range of, our observation and has shown that life and consciousness, though in a subdued or veiled form, exists throughout the universe. Vedânta in its Shâkta version says that all forms are the operation of Consciousness as Mâyâ-Shakti. As the ancient Upanishad says and modern so-called "New thought" repeats "What one thinks that one becomes." All recognise this principle to a certain point. If man thinks inhuman thoughts he dehumanises himself. Vedânta carries the application of this principle to its logical conclusion and affirms that not only does thought operate modifications in and within the limits of particular types or species, but actually evolves such and all other types through the cosmic or collective Thought of which the universe is a material expression. Thus every unit or atom of matter is a Purusha identifying itself with the solid (Pârthiva) "crust" of matter, which is the gross expression on the sensual plane of more subtle forces emanating from that Ground Substance, which is the source both of the experiencing subject and the object experienced. If the operation of gross matter gives the appearance of rigid mechanism, this does not imply that such operation is wholly unconscious and lifeless, but that life and consciousness are veiled by the Tamas Guna of Prakriti in which Kalâ, Niyati and other Kanchukas are operating to their fullest extent. But however intense may be their operation, life and consciousness can never be destroyed, for being Shakti Herself they are indestructible, Thus every molecule of mineral substance is a Purusha or Consciousness identifying itself with matter in its solid and apparently unconscious inert state. For Consciousness becomes that with which it identifies itself. When it completely identifies itself with mineral matter it becomes that

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matter. What we think that we become. Nothing however is absolutely unconscious or inert. Every single atom in the universe is in constant movement and hence the world is called Jagat or that which moves. This scientific doctrine is in India an ancient inheritance. And so the Mantra runs "Hrîng. The Supreme Hangsa dwells in the brilliant Heaven." The word Hangsah is here said to be derived from the word Hanti which means Gati or motion. Sâyana says that it is called Aditya because it is in perpetual motion.

The Tattva Sandoha (vv. 13, 14) says :—

'She is considered to be Prakriti who is the collectivity of all the Shaktis, (Will, Knowledge and Action) who is the peaceful, that is, quiescent (Shântâ) Shakti of Him in contracted form (Samkuchadrupâ) ; who is in the form of the equilibrium of Sattva, Rajas and Tamas Gunas which again are Will, Knowledge and Action gathered together (Sangkalita) ; who is in the nature of general unparticularised feeling (Chitta) which is in the form of the undifferentiated Buddhi (and other Tattvas)."

*Ichchhâdi-tri-samashtih shaktih shântâ'sya samkuchadrúpâ,
Samkalitechchhâdyâtmaka-sattvâdika-sâmya-rûpinî tu satî
Buddhyâdi-sâmarasya-svarûpachittâtmikâ matâ prakritih*

"Hang" or the male (Pumân) or Purusha is again in the same work (V.6) described as :—

"He who having by Her become of limited form with all His powers contracted is this Male (Pumân or Purusha) like the sun which becoming red at eventide and His Power (of shining) contracted can scarce reveal Himself (by shining abroad)"

*Sa tayâ parimitamûrtih samkuchita-samasta-
shaktir eshah pumân,
Raviriva sandhyâ-raktah samhrîta-shaktih
svabhâsane'py apatuh.*

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Again in the same work (v. 7) it is said :—

“His Shaktis are many consisting of complete Kartritva (power of action) and others, but on His becoming contracted (that is, limited) they also become contracted in the forms of Kalâ and the rest and make him thus manifest (as Purusha)”.

*Sampârna-kartritvâdyâ bahvyah santyasya
shaktayas tasya,
Samkochât samkuchitâh kalâdirûpena
rûdhayanty evam.*

Again in the Îshvara-Pratyabhijnâ it is said :—

“He who is Experiencer commencing with Shûnya (Shivatattva) and the rest, He being clothed by the five Kanchukas, Kâla and the rest, and becoming object to Himself, is then the Experiencer of objects as separate from Him”.

*Yash cha pramâtâ shûnyâdih prameye vyatirekini
Mâtâ sa meyah san kâlâdika-panchaka-veshtitah.*

(III-ii 9).

That is, object is the Self appearing as such. He retains His own Self-hood and becomes at the same time the object of His own experience. Mâyâ is not something apart from Brahman, for it is Brahman who through Mâyâ, an aspect of Brahman, Himself becomes His own object. In the first act of creation He commences to become His own object, but it is only when the subject as Purusha is clothed, that is limited, by the Kanchukas, that the latter sees objects as other than and outside Himself. At this stage duality is established and exfoliates in the Vikritis of Prakritis as the multiple experience of the World of Mind and Matter.

The Gunas of Prakriti are inadequately translated as “qualities”, because the latter word involves some Substance of which they are the qualities. But Prakriti Shakti is, as Prakriti, the Gunas and nothing else, though

Her Svarûpa, as that of all Shaktis, is Sat-Chit-Ânanda. The Gunas Sattva, Rajas, Tamas are properly factors or constituents of Prakriti. Of these it is commonly said that Tamas Guna is the veiling principle of Prakriti. This is so. But nevertheless it is to be remembered that all the factors of Prakriti in one way or another veil ; the difference being that whereas Sattva to some degree veils (for Sattva-guna is not as such the same as absolute Sat) it is in its highest degree of potency, that is, predominance, the least degree of veiling, and therefore it represents the tendency to unveil, that is, to reveal and manifest Being (Sat) and Consciousness (Chit) ; whereas Tamas is in its highest potency the greatest degree of veiling and therefore specifically represents the tendency to veil. Rajas is the operative power in both cases. In all bodies there are the three Gunas (for these cannot separately exist though one or other may predominate), and it is because of this and therefore of the presence of Sattva Guna in inorganic matter that it exhibits the rudiments of sentiency and consciousness. But in inorganic matter Tamas Guna prevails. As bodies evolve, the strength of the operation of Tamas gradually diminishes and that of Sattva increases until in man it becomes predominant. The whole object of Sâdhanâ is to increase Sattva Guna until, on man becoming wholly Sâttvika, his body passes from the state of predominant Sattva Guna into Sat Itself. These Gunas represent in the Jîva or Pashu the Ichchhâ, Kriyâ, Jnâna and Mâyâ Shaktis of the Lord. As regards Mâyâ, the Lord (Mâyin), as the Kulârnavâ Tantra says, wields and controls and is free of it ; Jîva is controlled by it. So the Îshvara-Pratyabijnâ (IV. 1, 4) says, "What are Jnâna and Kriyâ (on the part) of the Lord (Pati) in all beings and things (Bhâveshu) which (to Him) are really of the nature of His own body (or limbs)—it is these

two (that is Jnâna and Kriyâ) and nothing else (eva) which together with Mâyâ as the third are the Sattva, Rajas, and Tamas (Gunas in respect) of the Pashu”.

Svânga-rûpeshu bhâveshu patyurjnânam

kriyâ cha yâ,

Mâyâ tritîyâ tâ eva pashoh sattvam rajas tamah.

Shiva-Shakti have threefold aspect as Ichchhâ, Jnâna, Kriyâ, which are inseparably associated, just as the Gunas are, though, as in the latter case, one or other may be predominant. Of these again Ichchhâ and Kriyâ may be considered together ; for as resolve is directed to action it is the preliminary of it. Ichchhâ in the Shaiva Shâstra is described as state of wonder (*Sâ chamatkârâ Ichchhâ-shaktih*) in the Purusha. But Kriyâ considered (for the purpose of analysis only) as apart from Jnâna is blind. For this reason Kriyâ has been associated with Tamas. It is very clearly explained by Kshemarâja in his Tattva Sandoha (vv. 13-15), that Ichchhâ or resolve to action becomes at a lower stage Rajas Guna, the principle of activity in Prakriti ; Jnâna becomes Sattva or the principle of manifestation in the same ; and Kriyâ becomes Tamas Guna or the specific veiling principle of the same form of Shakti. He says, “His Will (Ichchhâ) assumed the form of Rajas and became Ahangkâra which produces the notion of ‘I’ (Aham). His knowledge (Jnâna) likewise became Sattvarûpa and Buddhi which is the determining form of experience. His Kriyâ being in the nature of Tamas and productive of Vikalpa (and Sangkalpa), *i. e.*, rejection (and selection) is called Manas” (*Ichchâsya rajo-rûpâhamkritir âsîd aham-pratîtikarî jnânâpi sattvarûpâ nirnayabodhasya kâranam buddhih, Tasya kriyâ tamomaya-mûrtir mana uchryate vikalpakarî*).

The evolution of these Tattvas (Ashuddha) is the subject of a future chapter. But before dealing with these it is necessary, in the creative order, to further

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describe the Kâmakalâ in which the Hangsa arises and the Rosary or Garland of letters (Varnamâlâ) which is the Mantra aspect of the Tâttvika evolution.

CHAPTER XVII

KÂMAKALA

IN the previous chapters it has been shown that the Parabindu or Îshvara Tattva assumes in creation a three-fold aspect as the three Bindus,—Bindu (Kâryya), Nâda, Bija. These three Points constitute symbolically a Triangle which is known as the Kâmakalâ. Kâma is of course not here used in the gross sense of desire, sexual or otherwise, but of Ichchhâ, the Divine creative Will towards the life of form, which is here explicated from Bindu, the aspect previously assumed by Shakti through Nâda (*Bindutâm abhyeti*). The undivided supreme Chit shakti (*Akhandaparachichhakti*) becoming desirous of appearing as all the Tattvas (*Samastatattvabhâvena vivarttechchâsamanvitâ*) assumes the Bindu aspect (*Bindubhâvang paryeti*) characterised by a predominance of activity (*Kriyâprâdhânyalakshanâ*). Here it may be observed that Ichchhâ or Will is a form of Kriyâ (action) : in the sense that it is the preliminary to action and sets the Self in motion. Shakti passes from potency through Will to action, which through Para Bindu manifests. Bindubhâva is that state (*Îshvaratattva*) in which it is fully equipped to work and does so. Its threefold aspect as it works are Bindu Shivâtmaka, Bija Shaktyâtmaka and Nâda. Nâda is Samavâya that is relationship or connection (*Sambandha*) as exciter (*Kshobhaka*) and that which is excited (*Kshobhya*), which relation is the cause of creation (*Srishtihetu*). The Shâradâ (I. 10) then proceeds to deal with the appearance of the three Devîs and three Devas which are in the nature of the three Shaktis (Ichchhâ, etc.) and Fire, Moon and Sun. Having then dealt with Shabdasrishti it proceeds to describe Arthasrishti (I. 15),

giving first the line of Devas from Shambhu who are the Lords of the Tattvas (Tattvesha) and then that part of Arthasrishti which is Tattvasrishti or the evolution of the Tattvas of mind and matter from Buddhi to Prithivî.

It is not easy in all cases to discover and set forth an accurate summary of the Devîs, Devas, Shaktis and so forth in Shabdasrishti : because the Texts being in verse are not always to be read as they stand, the order of words being in some cases regulated by the metre. As the author of the Prânatoshinî says in dealing with a citation from the Goraksha Samhitâ, the texts must not be read "Pratishabdam", that is, according to the order of the words, but "Yathâsambhavam", according to the facts. But this does not relieve us from the difficulty of ascertaining what is the fact ; that is, the real order. Other elements may also enter into the calculation : for instance, as Râghava Bhatta points out, the order of Shaktis varies in Îshvara and Jîva. In the former it is Ichchhâ, Jnâna, Kriyâ and in Jîva, Jnâna, Ichchhâ, Kriyâ. In Îshvara's ideation (Pratyabhijnâ) when He desires to do anything, an act of volition proceeds from Him (*Svechchhayâ kriyâ*) to know or to do it (*Taj jnâtung kartung vâ*) ; next there is the capacity for cognising such acts (*Tat kâryya-jnânadarshanashaktitâ*) which is Jnâna-shakti ; thirdly the gross effort (*Sthûlah samudyamah*) is the Kriyâ-shakti (*Kriyâshaktiruditâ*) from which the whole world proceeds (*Tatah sarvang jagat param*). Râghava also points out that there is a difference of order in Shabdasrishti and Arthasrishti. Thus in dealing with the Pranava it is said, "A (the letter) which is Sun is Brahmâ : " but here in the Shâradâ verse, "Vishnu is Sun." I will first give the order as it is given in the Shâradâ Text (v. 10) : "From Bindu came Raudrî ; from Nâda Jyeshthâ, from Bîja, Vâmâ. From these came Rudra, Brahmâ, Ramâ-dhipa (Vishnu)".

Raudrî bindos tato nâdâj jyeshthâ bîjâd ajâyata

Vâmâ, tâbhyah samutpannâ rudrabrahmarâmâdhipâh.

It then continues, " Who are in the nature of Jnâna, Ichchhâ, Kriyâ and Fire, Moon and Sun (v. 11) (*Sangjnânechchhâ kriyâtmâno vahnîndvarkasvarûpinah*), who are in the form (Rûpa) of Nirodhikâ, Arddhendu and Bindu." These are all different states of Shakti (*Shakterevâvasthanâvisheshâh*), for it is owing to their arising from Shakti (*Shaktitah utpannatvât*), that they are identified with the Shaktis Ichchhâ and so forth.

According to the Yoginîhrîdaya Tantra (I) the order is (a) Ichchhâ, Vâmâ, Pashyantî ; (b) Jnâna, Jyeshthâ, Madhyamâ ; (c) Kriyâ, Raudrî, Vaikharî. It says that when Ichchhâ Shakti in the form of a goad (*Angkushâkârâ*, that is, the bent line *Vakrarekhâ*) is about to display the universe which is in seed (Bîja) form, She is Vâmâ and in the form of Pashyantî Shabda. Pashyantî=" She who sees," *Îkshana*. Vâmâ is so called because this Shakti vomits forth the universe (*Vamanât Vâmâ*). Jyeshthâ which is in the form of a straight line (*Rijurekhâ*) attaining the state of Mâtrikâ (*Mâtrikâtvam upapannâ*) is Madhyamâ vâk. Raudrî is Kriyâ in triangular or pyramidal (*Shringâtaka*), that is, three-dimensional form, and is the manifested Vaikharî Shabda. According to the Kâmakalâvilâsa (Comm. v. 22), Yoginîhrîdaya Tantra (*Sangketa 1*), and the Saubhâgyasudhodaya (cited in *Sangketa 2* of the last Shâstra), the order would appear to be (a) Ichchhâ Rajas Vâmâ Brahmâ Pashyantî-Shabda ; (b) Jnâna Sattva Jyeshthâ Vishnu Madhyamâ-Shabda ; (c) Kriyâ Tamas Raudrî Rudra Vaikharî-Shabda.

I will not however here attempt a discussion, which would be both lengthy and technical, of the texts on this point. For present practical purposes it is sufficient to know that the three Bindus are Shiva, Shakti, Shiva-shakti ; Prakâsha, Vimarsha, Prakâsha-Vimarsha ; White,

Red and Mixed ; Bindu, Nâda, Bîja ; Supreme, Subtle, Gross ; the three Devîs, the three Devas, and the three Shaktis of Will, Knowledge and Action. The Supreme at this point thus becomes a Trinity of Energy.

The division of the Mahâbindu may be memorised by writing in Sanskrit the " Fire " Bîja or " Ram", that is Ra with Chandrabindu (ॠ). Then invert the Nâda sign which will thus represent the Moon (Indu), the Bindu, the Sun (Ravi), and the Ra, Fire (Agni). The Triangle may be formed by drawing two sides or a bent line and then completing it with a straight line. At the apex place the Ravibindu (Sun) and at the left and right hand corners Vahnibindu (Fire) and Moon (Chandrabindu). Between Sun and Moon place Vâmâ Vakrarekhâ and Brahmâ ; between Fire and Moon, Jyeshthâ and Vishnu ; and between Moon and Sun, Raudrî Rijurekhâ and Rudra. Between each of the points are lines formed by all the letters (Mâtrikâ-varna) of the alphabet called the A-Ka-Tha triangle. The Pâdukâpanchaka, a Hymn attributed to Shiva, (Tântrik Texts, Vol. 2) speaks of A-Ka-Tha in the second verse on which Kâlîcharana comments as follows :—Here Shakti is Kâmakalâ in form and the three Shaktis (Vâmâ, Jyeshthâ, Raudrî) emanating from the three Bindus are the three lines. The sixteen vowels beginning with A form the line Vâmâ, the sixteen letters beginning with Ka form the line Jyeshthâ and the sixteen letters beginning with Tha form the line Raudrî. The abode of Shakti (Abalâlaya) is formed by these three lines. The other three letters Ha, La, Ksha are in the corners of the Triangle. Kâlyurâdhvâmnâya says, "The Tribindu is the Supreme Tattva and embodies in Itself Brahmâ, Vishnu, Shiva (*Brahmavishmushivâtmakam*). The Triangle composed of the Letters has emanated from the Bindu ; " also " The letters A to Visarga make the line Brahmâ, the letters Ka to Ta the line Vishnu, and the

letters Tha to Sa the Rudra. The three lines emanate from the three Bindus. The Gunas, as aspects of Shakti, are also represented by this threefold division. The Tantrajivana says: "The lines Rajas, Sattva, Tamas surrounded the Yonimandala." Also "above is the line of Sattva, the line of Rajas is on its left and the line of Tamas on its right."

The Shabdabrahman in its threefold aspect and Energies is represented in the Tantras by this triangular Kâmakalâ which is the abode of Shakti (Abalâlaya). The Triangle is in every way an apposite symbol, for on the material plane if there are three forms there is no other way in which they can be brought to interact except in the form of a triangle in which whilst they are each, as aspects, separate and distinct from one another, they are yet related to each other and form part of one whole. In the Âgama-kalpadruma it is said that the Bindu is Hang (one point) and Visargah (two points) is Sah or Shakti. The Yâmala thus speaks of this abode, "I now speak of Kâmakalâ," and proceeding says, "She is the Eternal One who is the three Bindus, the three Shaktis and the three Forms (Trimûrtti)". The Mâheshvarî Samhitâ says: "Sun, Moon and Fire are the three Bindus and Brahmâ, Vishnu, Rudra the three lines." The Lalitâsahasranâma calls the Devî, Kâmakalârûpâ. Bhâskaraçaya in his commentary thereon (v. 73) says that Kâma or creative will (Ichchhâ) is both Shiva and Devî and Kalâ is their manifestation. Hence it is called Kâmakalâ. This is explained in the Tripurasiddhânta: "Oh Pârvatî, Kalâ is the manifestation of Kâmeshvara and Kâmeshvarî. Hence She is known as Kâmakalâ. Or, She is the manifestation (Kalâ) of Desire (Kâma), that is, of Ichchhâ Shakti. The Devî is the great Tripurasundarî. Bhâskaraçaya's Guru Nrisinghânandanâtha wrote the following verse on which the disciple comments:

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“I hymn Tripurâ, the treasure of Kula, who is red of beauty ; Her limbs like unto those of Kâmarâja who is adored by the three Devatâs of the three Gunas ; who is the desire or Will of Shiva (according to the Anekârthadhvanimanjarî lexicon I=Manmatha=Kâma=Ichchhâ) who dwells in the Bindu and who manifests the Universe.” She is red because She is the Vimarshashakti. She is called (says the Commentator cited) Tripurâ as She has three (Tri) Puras (literally cities or abodes), here meaning three Bindus, lines, angles, syllables and so forth. She has three angles (in the triangular Yoni the source of the universe) as well as three circles (the three Bindus) and the Bhûpura of Her Yantra has three lines. Yoni does not here mean generative organ, but Kârana—the Cause of the universe. She has three aspects and creates the three Devatâs through the three Shaktis, Vâmâ and others, and manifests as Will, Knowledge and Action. Thus since She the Supreme Energy is everywhere triple, She is called Tripurasundarî. The three syllables of Her Mantra are the three divisions of the Panchadashî, namely Vâgbhava, Kâmarâja and Shakti Kûtas, which according to the Vâmakeshvara Tantra are the Jnâna and other Shaktis. The Kâma-bîja is Kling and Kling-kâra is Shivakâma. Here “I” is said to denote the Kâmakalâ in the Turîya state through which Moksha is gained, and hence the meaning of the saying 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 attainable by good actions but to that (Moksha) attainable by Jnâna alone. The Bhâvachûdâmani says : “Meditate on the face in the form of Bindu, and below on the twin breasts (the two other Bindus) and below them the beautiful form of the Hakârârdha. The commentator on the Ânandalahari says : “In the fifth sacrifice (Yajna) let the Sâdhaka think of his Âtmâ as in no wise different from,

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but as the one and only Shiva ; and of the subtle thread-like Kundalinî who is all Shaktis extending from the Âdhâra Lotus to Paramashiva. Let him think of the three Bindus as being in Her body indicating Ichchhâ, Jnâna, Kriyâ ; Moon, Sun, Fire ; Rajas, Sattva, Tamas ; Brahmâ, Vishnu, Rudra ; and then let him meditate upon the Chitkalâ who is Shakti below it." The Bindu which is the " Face " indicates Virinchi (Brahmâ) associated with the Rajas Guna. The two Bindus which are the " Breasts " and upon which meditation should be done in the heart indicate Hari (Vishnu) and Hara (Rudra) associated with the Sattva and Tamas Gunas. Below these meditate upon the subtle Chitkalâ which indicates all three Gunas and which is all these three Devatâs. Similar meditation is given in Yoginî (and other) Tantras winding up with the direction, "and then let the Sâdhaka think of his own body as such Kâmakalâ."

As regards this it is to be observed that in the Mûlâdhâra there is a Traipura Trikona, so-called because of the presence of the Devî Tripurâ within the Ka inside the triangle. This Ka is the chief letter of the Kâma Bija and Kang is the Bija of Kâminî, the aspect of Tripurasundarî in the Mûlâdhâra. Here also are the three lines, Vâmâ, Ichchhâ and so forth. Thus the Traipura Trikona is the Sthûla aspect of the Sûkshma Shakti in the region of the upper Sahasrâra called Kâmakalâ. It is to this Kâminî that in worship the essence of Japa (Tejorûpajapa) is offered, the external Japa being given to the Devatâ worshipped in order that the Sâdhaka may retain the fruits of his Japa. (*Nityapûjâpaddhati* 8). Man physically and psychically is a limited manifestation of this threefold Shakti which resides within himself and is the object of worship. Such worship leads to identification and so the Shrîtattvârnavâ says : "Those glorious men who worship that Body in Sâmarasya are freed from the waves of

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poison in the untraversable sea of the universe (Sangsâra).” Sâmarasya, I may here observe, is a term which is ordinarily applied to the bliss of sexual union (*Strîpungyogât yat saukhyang tat sâmarasyam*). For the benefit however of those who are always reading gross meanings into parts of the Shâstra alien to them it is necessary to explain that Sâmarasya is both gross (Sthûla) and subtle (Sûkshma). Here the latter is meant. An erotic symbol is employed to denote the merger of the Jîva and Supreme Consciousness in Ecstasy (Samâdhi). The Tantras largely employ such imagery which is to be found in the Upanishads and in non-Indian scriptures. Thus the highly sensual imagery of the Biblical “ Song of Songs ” is said (whether rightly or not, I will not here inquire) to symbolise Christ’s love for His Bride, the Church. Spiritual union is symbolised by terms borrowed from the world of man. By Mantrayoga is sought that perfection and unity of Bhâva which leads to Jnânayoga Samâdhi.

“ On the division of the Supreme Bindu (into the threefold Kâma-kalâ) there was Unmanifested Sound ” (*Bhidyamânât parâd bindor avyaktâtâmâ ravo’bhavat, Shâradâ-I-II*). This is the Shabdabrahman or the Brahman as the cause of manifested Shabda and Artha and therefore of Mantra. This causal “ Sound ” is the unmanifested (Avyaktâtâmâ), undifferentiated (Akhanda) principle of Shabda (Nâdamâtra), composed of Nâda and Bindu (Nâdabindumaya), devoid of all particularity such as letters and the like (Varnâdivishesha-rahita). Some, as the Shâradâ says (V. 12), have thought that the Shabdabrahman was Shabda and others Shabdârtha, but this cannot be, for both are unconscious (Jadatvât). “ In my opinion,” its author says (v. 13), “ Shabdabrahman is the Consciousness in all beings ” (*Chaitanyang sarvabhûtânâng shabdabrahmeti me matih*). For if Shabdârtha or Shabda be called Shabdabrahman then the meaning of the

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term Brahman is lost (*Brahmañāḍavācīyatrang nopāpadyate*); for the meaning of the term Brahman (Brahmapadārtha) is Sat-Chit-Ānanda (Sachchidānandarūpa), whilst these are unconscious (Jada). Rāghava Bhatta says that Shabdabrahman is Nādabindumaya Brahman (Brahmātmaka) Sound (Shabda) unmanifested (Avyakta), undifferentiated (Akhandā), all pervading (Vyāpaka), which is the first manifestation of Paramashiva in creative mood (*Srishtyunmukhaparamashivaprathamollāsamātram*). He also cites a passage from some work unnamed which says that out of Prakriti in Bindu form in whom Kriyā Shakti prevails (*Kriyāshaktipradhānāyāh prakriter bindu-rūpi-nyāh*) arose the Supreme Shabdabrahman the cause of Shabda and Shabdārtha (Shabdashabdārthakāranam). The Sound (Rava) here spoken of is in the form of Bindu (Bindurūpa), which later appears in all bodies as the Mātrikās and Varnas in their respective places. The Shāradā (I. 14) having thus dealt with Parashabdasrishti concludes in a general way, "Consciousness which is the Svarūpa of, and appears as, Kundalī Shakti in the bodies of all living beings manifests as Letters in prose and verse, having obtained the instruments for utterance which are the throat and so forth."

*Tat prāpya kundalīrūpang prānināng dehamadhyagam
Varnātmanāvīrbhavati gadyapadyādibhedatah.*

The subsequent Shabdasrishti is derived from Kundalinī. The Kāmakalā is thus called the root (Mūla) of all Mantra, for it is the threefold aspect of the Shabdabrahman, the cause of all manifested Shabda and Artha and therefore of Mantra. In a future article I will continue the account of the creative process, namely, the Arthasrishti in which are included the Tattvas from Buddhi to Prithivī and the Lords (Tattvesha) or forms of Consciousness which preside over them. These are necessarily dealt with in connection with the Tattvas over

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which they preside. In the same way Pashyantî, Madhyamâ, and Vaikharî states of sound are here also dealt with, because Pashyantî and the others only exist in the created body. Parashabda is unmanifested Chaitanya, but the other Three Feet of the One Brahman are set in the manifested world of Mind and Matter.

CHAPTER XVIII

THE GROSS TATTVAS AND THEIR LORDS

THE Shâradâ Tilaka (Chapter I) having first dealt with Shabdasrishti on account of its priority (*Prâdhânyadyotanâya prathamoddishtam*) commences with the fifteenth verse to speak of the creation of objects (Arthasrishti), for Pashyantî and the other Bhâvas assume the existence of the manifested body. It says that from Shambhu who is in the nature of Kalâ (*Kalâtmanah*) and Bindu (*Bindvâtmanah*) and friend of Kâla (*Kâlābandhu*), issued (Ajâyata) the "Witness of the World" (Jagat-sâkshî), the all pervading (*Sarvavyâpî*) Sadâshiva. Râghava says Kalâ is here either used generally, or as referring to the Nivritti and other Kalâs which Shambhu produces. By "friend of Kâla" is meant that Shambhu is in the nature of Nâda (*Nâdâtmâ*), because in unbeginning and unending Time He is the helper of Kâla which is Srishti (*Anâdyanante kâle srishtirûpakâlasahâyât*). The connection again is one between cause and its possessor. Again "friend" indicates the causality (*Nimittatvam*) of Kâla. For it has been said: "It has its beginning in Lava and ends in Pralaya and is full of Tamas Shakti." Lava is the time taken to pierce with a needle a lotus-petal. Thirty Lavas=one Truti. This Kâla is Aparâ, for there is also Parâ Kâla. Kâla or Mâyâ is the cause of the occurrence of birth and destruction. Râghava concludes that Prakriti and Kâla exist in even Mahâpralaya. But their permanence (*Nityatâ*) is a dependent one (*Apekshakanityatâ*). For the permanence of the Purusha in which all things have their goal is alone independent (*Svatahnityatvam*).

From Shambhu emanated the Sadâshiva who is the

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Doer of the five forms of work, namely Creation, Preservation and Destruction, Favour (Anugraha) and Disfavour (Nigraha). From Sadâshiva comes Îsha, from Him Rudra, from Rudra Vishnu, from Vishnu Brahmâ (v. 16). On this verse Râghava says : "It has been said before how they arise in Shabdasrishti. Here they arise in Arthasrishti."

The five Shivas are known in the Tantras as the "Five great corpses" (Panchamahâpreta). Shiva is constantly represented in corpse-like (Shavarûpa) form. This symbolises that Consciousness in Itself (Svarûpa) is actionless and inert. All action is by Shakti. Hence the Devî is in pictures imaged as standing on the inert corpse-like body of Shiva. The same notion is represented by *Viparîtamaitihuna*, a prominent example of the use of erotic symbolism in the Shâkta Shâstra. These Panchamahâpreta form the couch on which the Devî, Wave of Consciousness and Bliss, rests in the house of Chintâmani adorned with a garden of Nîpa trees, which is in the Island of Gems, surrounded with a grove of celestial trees, in the midst of the ocean of nectar (Ânandalaharî). This is the well-known Tântrika meditation on the Heart-lotus of worship below the Anâhata-chakra. The Bahurûpâshtaka and Bhairavayâmala say : "There is the supreme abode (Mandira) of Devî full of Chintâmani stones (which grant all desires). The great couch is Shiva, the cushion or mattress (Kashipu) is Sadâshiva, the pillow the great Îshâna. The four supports (Pada) are Îshâna, Rudra, Hari, and Brahmâ. On that Bed reclines the supreme Tripurasundarî." Hence the Devî in the Lalitâsahasranâma (v. 73) is called Panchabrahmâsanasthitâ. The "Jewelled Island" is a high state of Consciousness in that Ocean of Nectar which is the infinite all-pervading Consciousness Itself. The Devî is united with Paramashiva in the Pranava ; the

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Nâda over the Ongkâra being the couch on which is resting Parashiva in His Bindu form. A,U,M, Nâda, Bindu the five component parts of Om and the Shrî-chakra Yantra are here referred to.

The supreme Paramashiva abides in Satyaloka beyond mind and matter. Shambhu presides over mind and His abode is Maharloka. Ether, air, fire, water, earth are presided over by Sadâshiva, Îsha, Rudra, Vishnu, Brahmâ whose abodes are Tapoloka, Janaloka, Svarloka, Bhuvanloka, Bhûrloka ; and their centres in the human body are in the Âjnâ, Vishuddha, Anâhata, Manipura, Svâdhishtâna, and Mûlâdhâra Chakras, respectively. Kundalî Shakti manifests as the six. But notwithstanding all Her subtle and gross manifestations She remains ever the same Chit and Ânanda ; for the Âtmâ in its own nature (Svarûpa) as distinguished from its Powers and their products is the same in all times and places.

Turning then to the Tattvas the Shâradâ says (v. 17) that from the unmanifest Mûlabhûta (Prakriti or root of all creation) of the Supreme (Paravastu—Bindu) when subject to change (Vikriti) issued, through inequality of the Gunas, the Sâttvika Tattva Mahat in the form of the Antahkarana and Gunas.

Mahat is the cosmic Buddhi which is said to be in the form of the Antahkarana (Buddhi, Ahangkâra, Manas) for all three are implicitly contained in the first (Upachârâdu-bhayâtmakah), as also the Gunas which here mean the Tanmâtras of sound, touch, sight, taste and smell. According to Nyâya the Gunas appertain each to each (Tattadvisheshagunâh) ; or according to Sângkhya Ether has one Guna, Air has two, Fire three and so forth. From Mahat was derived Ahangkâra which is threefold as Vaikârîka, Taijasa, and Bhûtâdi or the Sâttvika, Râjasa, and Tâmasa Ahangkâras (v. 18), Râghava says

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that it is called Vaikârika because it issues from Parameshvara when His Sâmarasya with Shakti becomes Vikrita or disturbed. The Devas also are Vaikârika because produced from it. According to Sângkhya the Vaikârika nature is due to its generation from Pradhâna when Vikrita. The Vaikârika Devas are Dik, Vâta, Arka, Prachetâ (Varuna) Ashvins (two Ashvinîkumâras) Vahni, Indra, Upendra (Vishnorekâ mûrtih) Mitra (the third sun) and Ka (Chandra). These are the Presiding Devatâs of the senses (Indriya). From the Taijasa Ahangkâra were evolved the Indriyas. The five Tanmâtras and the derived Bhûtas came from Bhûtâdi Ahangkâra.

The Text and Commentary speak of the derivation of Âkâsha from Shabdatanmâtra, Vâyu from Sparshatanmâtra and so forth. But as the word Pûrva occurs, others read this as meaning that each becomes cause of what follows in association with what had gone before. Thus Shabdatanmâtra produces Âkâsha. From Shabdatanmâtra together with Sparshatanmâtra come Vâyu. From these two and Rûpatanmâtra come Agni and so forth.

The Shâradâ then gives the colours of the Bhûtas namely transparent (Svachchha) ether, black air, red fire, white water, and yellow earth, the Âdhâras of which are the Tanmâtra and the Gunas of which are sound, touch, sight, taste and smell. Râghava Bhatta says that it is for the purpose of worship (Upâsanâsthânam) in pursuance of Shâstra (Svashâstrânurodhena) that certain invisible things are here said to have colours (*Atra keshâncchit arûpi-dravyânâng varnakathanam*). This might perhaps seem to suggest to some that the colours are not real. But if this be so is it correct? Ether is transparent which is no colour, black is the absence of colour. With Rûpa there must be colour. For what is colourless is

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formless. Form is only perceived by means of colour : and the last three Bhûtas are with form. Their colours are widely adopted. Thus in China also yellow is the colour of earth, and red and white are generally assigned to fire and water, respectively. Possibly what is meant is that the colours are here mentioned for the purpose of worship : that is, the mentioning is for such purpose. Else how could the Yogî perceive them ? For it is said Tâni vastuni tânmatrâdîni pratyaksha-vishayâni (that is to Yogîs). Elsewhere it is said that ether is hollow or pitted (Sushirachihnam) air is moving (Chalanaparah) fire is digesting (Paripâkavân) water is tasteful (Rasavat) earth is solid (Ghanâ). All the universe is composed of the four Bhûtas entering into one another (*Parasparânu-pravishtaih mahâbhûtaish chaturvidhaih*) pervaded by ether (Vyâptâkâshaih).

Thus Consciousness as Shakti evolves mind and matter. The principles (Tattvas) of these are not always clearly understood. They may, and indeed must be, considered from the point of view of evolution—that is according to the sequence in which the limited experience of the Jîva 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 is the state of mere presentation ; consciousness of being only, without thought of “ I ” (Ahangkâra) and unaffected by sensations (Manas, Indriya) of particular objects which *ex hypothesi* do not yet exist. It is thus a state of impersonal Jîva consciousness. Ahangkâra of which Buddhi is the basis is the personal Consciousness which realises itself as a particular “ I ” the experiencer. The Jîva wakes to world experience under the influence of Mâyâ Shakti. In the order of awakening he first experiences in a vague general way without consciousness of the limited self, like the experi-

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ence 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 and their objects are the means whereby that enjoyment is had which is the end of all will to life. The Cosmic mind projects its content as ideas and desires on to the gross sensual plane and there the individual mind enjoys them as such.

I may here observe that the same scheme exists in Buddhism where the root is given as Avidyâ, from which arises Sangskâra. This gives birth to Vijnâna (which is Buddhi) and then to Nâmarûpa that is an external world at first vaguely perceived. The desire to take cognisance of this gives rise to the six sense organs (Shadâyatana) namely Manas and the Indriyas. From this follows contact (Sparsha) of the sense organs with the external world giving rise to feeling (Vedana) called forth by such contact in the form of pleasure and pain. This experience produces Desire (Trishnâ) which a recent work on the Unconscious calls Libido, for pleasant sensations resulting in attachment and enjoyment (Upâdâna), and then the individual Jîva consciousness (Bhâva) is born (Jâta), ages and dies and is again reborn until Nirvâna is attained. Throughout it is the will to life, the root of which is in Avidyâ which produces the instruments namely the mind and senses whereby enjoyment is to be had and which creatively imagines the content of its experience from out the store of past lives in past universes. True experience therefore can only be had by destroying the root which is Avidyâ. One of the tasks which yet remains to be done is to show the essential similarities of Buddhism and Hinduism instead of dwelling, as is usually done, on their differences, alleged or real. When it is fully realised that Buddhism took its birth in India and the implications

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necessary therein truer notions will be entertained of it than generally prevails.

An example from science has been given which illustrates the process stated. In some animals there are no specialised sense organs but when stimulus is often given to a particular part of a body that part gets specially sensitive to it and a particular organ is developed. The illustration of course assumes that objects have been already created. But in the evolution of the word similar principles come into play as those which exist after it has been evolved. The effect exists in its cause. Consciousness awakening to world-experiences reaches forth and forth and as it seeks to come by recollection to its limited self, its desire evolves the instruments of enjoyment and projects the objects of enjoyment into the sensual world. This is the action of the Sangskâra operating in and upon consciousness.

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 for ordinary exposition to commence with the sense objects and the sensations they evoke. Matter as the objective cause of perception is not, in its character, as such, under the cognisance of the senses. All that can be predicated of it is its effect upon these senses which is realised by the instrumentality of mind in its character as Manas. In science the notion of indestructible matter in atomic form is no longer held, for all matter it is now shown can be dissociated and the atom is dematerialised. The old duality of Force and Matter disappears, these two being held to be differing forms of the same thing. The ultimate basis is now recognised as Mâyâ or Prakriti Shakti. Matter is a stable form of force into which on disturbance of its equilibrium it disappears. Sensible matter (Bhûta) affects the ex-

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perciencer in five different ways giving rise to the sensations of hearing (Âkâsha), touch and feel (Vâyû : not in the sense of all forms of contact, for form and solidity are not yet developed) colour and form and sight (Rûpa) taste (Rasa) and smell (Gandha). Sensible perception however exists only in respect of particular objects. But there exist also general elements of the particulars of sense-perception. There is an abstract quality by which sensible matter (Mahâbhûta) is perceived. This abstract quality is Tanmâtra the " mere thatness " or abstract quality of an object. These are the general elements of sense perception which necessarily come into existence when the senses (Indriya) are produced. This is supersensible (Atîndriya) matter, the existence of which is ordinarily only mediately perceived through the gross particular objects of which they are the generals and which proceed from them. Sensations aroused by sense objects are experienced by the outer instruments (Vâhyakarana) or senses (Indriya) whether of cognition (Jnânendriya) or action (Karmendriya) which are the afferent and efferent impulses respectively. The Indriyas are not however sufficient in themselves. In the first place unless attention co-operates there is no sensation (Âlochana) at all. Nextly as the experiencer is at very moment beseiged by countless sensations 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. Lastly the manifold of sense or " points of sensation " must be gathered together and made into a whole. These three functions are those of Manas the function of which is said to be Sangkalpavikalpa that is selection and rejection of material provided by the Jnânendriya. These sensations, to affect the experiencer, must be made his own and this is done by Ahangkâra or " Self-arrogation." It is then passed on to Buddhi which determines either by way of forming percepts and concepts

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or resolutions (*Kartavyam etat mayâ*). 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 (Âtmâ). They do not work arbitrarily as they will but represent an organised co-operative effort in the service of the Enjoyer, the Experiencer or Purusha.

The Tantras speak of three Tattvas namely of Âtmâ, Vidyâ, Shiva. The first includes those Tattvas of the Thirty-six which are called impure (Ashuddha) namely Prithivî to Prakriti ; the second the pure-impure (Shuddha-Ashuddha) or Mâyâ, the Kanchukas and Purusha ; and the third the pure Tattvas (Shuddha) from Shuddhavidyâ to Shiva Tattva. I have dealt with the last two in previous Shiva Tattva. I have dealt with the last two in previous Chapters and deal with the first in the present one. It is also said (see Jnânârnavâ Tantra XXI-1-22) that there are four Âtmâs constituting the Chitkunda or Mandala in the Mûlâdhâra where the inner Homa is made. By knowledge thereof there is no rebirth. These are Âtmâ, Jnânâtmâ, Antarâtmâ and Paramâtmâ.

The Âtmâ (Prânarûpî) which is in all creatures (Jantu) as the basis of their Prâna or vital principle is their Âtmâ. It is Hangsasvarûpî and is manifested in individual bodies by inspiration and expiration (Shvâsa, Uchchhvâsa). This is Jîvâtmâ. It is like the Âkâsha separated in a pot which when broken becomes mingled with the total Âkâsha. Jnânâtmâ is said to be Sâkshât-sâkshirûpaka. That is, it is that aspect of Âtmâ which witnesses all and by which the unity of all is known. It is thus the basis of Buddhi and all mental Tattvas derived therefrom. By "Antar" in Antarâtmâ is meant the subtle Âtmâ of atomic dimension (*Rahasya-sûkshmarûpaka-paramânu*) which pervades every object. It is the "inner bodiness" (Antarangatâ) the spark of Paramâtmâ.

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It is Hangsa known only by Yogîs. Its beak is Târa (Mantra Om) ; Its two wings are Âgama and Nigama. Its two feet are Shiva and Shakti. The three Bindus are Its three eyes. When this Paramahangsa is spread (Vyâpta) throughout Creation then all Bhûtas spring up in their order (Âkâsha, Pavana, etc.). Of these five the root is Chitta. This Hangsa Bird disports Itself in the Lake of Ignorance (Avidyâ) in the mud of illusion and infatuation (Mohapangka) which is the world. When this Hangsa becomes other-worldly (Nishprapancha) and dissolving (Sanghârarûpî) then It reveals the Self (*Âtmânam pradarshayet*). Then Its " Birdness " (Pakshitva) ceases. Then the So'hamâtmâ is established which is the Supreme Experience or Paramâtmâ.

To complete the creative process it is now necessary to resume the creation of Shabda (Shabdasrishti) from its supreme state (Parashabda or Parabrahman) through its three Bhâvas, Pashyantî, Madhyamâ and Vaikharî manifesting in bodies composed of the Tattvas above described; for in this way the birth of the letters composing Mantras is shown. I will deal with this in Chapter XXI under the title " Garland of Letters " (Varnamâlâ), a subject of primary importance in the Tantras, after a description of the Causal Shaktis of the Pranava or Mantra Om and an explanation of the Kalâs.

CHAPTER XIX

CAUSAL SHAKTIS OF THE PRANAVA

THE present Chapter is but a short summary of the result of some enquiries recently pursued in Kashmir with a view to ascertain the notions of the Northern Shaiva school on several matters which I have been studying in connection with my work on the wakening of the spiriline energy or Serpent Power. I was already aware, as the Kulârnavâ Tantra (one of the foremost Tantras of the "Bengal" school) indicates, that the Shaiva-Shâkta Darshana and not Shangkara's exposition of Vedânta is the original philosophical basis of the Shâkta faith, though some who call themselves Shâktas seem now-a-days to have forgotten, if they were ever aware of, that fact. In Kashmir, Kula Shâstra is, I believe, another name for the Trika. But amongst several other objects in view I wished to link up the connection of certain Shaktis mentioned in the Kriyâ portion of the Shâstras with the thirty-six Tattvas of the Shaiva-Shâkta school, their position in the scheme not being in all cases clear to me according to the information previously at my disposal. I have worked the matter out in more detail and the present Chapter will summarise conclusions on certain points.

Being (Sattâ) is of two kinds, formless (Arûpa) and with form (Rûpa). In the first the "I" (*Aham*) and the "This" (*Idam*) or universe representing the Prakâsha and Vimarsha aspects of experience are one. Shiva and Shakti exist in all the planes. But they are here undistinguishably one in the embrace of the Lord (Shiva) and "the Heart of the Lord" (Shakti). Shiva is *Chit*. Shakti is *Chidrûpini*. He is Para and She, Parâ. This is the Perfect Experience which is Ânanda or "Resting in

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the Self" (Svarûpavishrânti). Shiva then experiences the universe as Parâshakti, that is, Paranâda and Parâvâk. This is the Love of the Self for the Self. The Supreme experience is the bliss of unalloyed Love. The Idam then exists as Parâshakti. The two aspects are as it were one (*Ekam tattvam iva*), to use a phrase in the Ahirbudhnya Samhitâ of the Pancharâtra Âgama. The "Supreme Sound" and "Supreme Speech" are thus the perfect Universe which is the supreme Kailâsa. This is the supreme unitary experience in which, though the "I" and the "This" do not cease to exist, they are both in their *Svarûpa* and thus mysteriously coalesce in one unity of Being which is the "Two in one." The whole process then of creation, that is, the rise of imperfect or dual experience, is the establishment through the negation of Shakti (*Nishedha-vyâpâra-rûpâ Shakti*) of a diremption in the one unitary consciousness whereby the Aham and the Idam, which had then existed, coalesced in one, diverge in consciousness, until in our own experience the "I" is separated from the "This" seen as objects outside ourselves.

The process of manifestation of Mantra is that of cosmic ideation (*Srishtikalpanâ*) in which Jnâna Shakti first merely formulates as thought the outlines of the limited universe which is about to emerge from, and for, consciousness, and which is called the "thinkable" (*Mantavya*), which through Nâda which is *Kriyâshakti-rûpa* moves towards the "speakable" (*Vâchya*), with which again consciousness identifies itself as Bindu which is characterised by a predominance of activity (*Kriyâ-prâdhânyalakshana*). Diversity (*Priithagbhâva*) is then produced by Bindu as Ma-kâra in the Mâyâ Tattva. Shakti as U-kâra creates objects (*Prameya*) as separate existences and by the completion of the Tattvas objectivity is completely revealed as A-kâra. To describe

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however adequately this grand system of Âbhâsa, as it is called, would require a full exposition of the Northern or monistic Shaiva and the allied Shâkta Darshana on which the Shâkta doctrine and practice of the Âgamas is based. I can here only indicate shortly the Shaktis of the Mûla Mantra or Pranava, which are the correspondences from the Shakti aspect of the Shaiva-Shâkta Tattvas. The accounts of the Shaktis vary, but such variance is rather due to the fact that some accounts are fuller than others than to any substantial difference in principle.

The gist of the matter may be shortly stated as follows :—In creation, the three Shaktis, Jnâna, Ichchhâ, Kriyâ, manifest. These are manifested powers of the supreme Bindu. “What is here is there,” and these Shaktis of the Lord (Pati) appear as the Gunas of Prakriti in the Pashu ; or as it has also been said, Jnâna and Kriyâ with Mâyâ as the third appear as Sattva, Rajas, and Tamas of the Purusha-Prakriti stage which is the immediate source of the consciousness of the Pashu.

*Svânga-rûpeshu bhâveshu patyur jnânam kriyâ cha yâ
Mâyâ tritriyâ tâ eva pashoh sattvam rajas tamah
(Îshvara-Pratyabhijnâ, IV 1, 4).*

The creative consciousness (Shakti) projects the universe as all-diffusive Consciousness (*Sadâkhyâ Tattva*), which considered from the Mantra aspect is all-diffusive “Sound,” that is movement or Nâda. Here the emphasis is on the Aham, which is yet coloured by the Idam as the universe faintly rises into the field of the changeless consciousness. Consciousness then identifies itself with the clearly perceived Idam and becomes Bindu. Here the emphasis is on the Idam with which consciousness becomes a point (Bindu). Then the evolving consciousness holds the “I” and the “This” in equal balance (*Samânâdhikarana*), at which point Mâyâ Shakti, which is the sense of difference (*Bhedabuddhi*), intervenes to

separate the Aham (as Purusha) and Idam (as Prakriti) hitherto held as parts of the one Consciousness, and the divisive power of Kalâ Shakti breaks up the universe so separated from the Self into that plurality of objects which is our ordinary worldly experience. The universe which in the Purusha-Prakriti stage was seen as a whole, though different from the Self, is now also seen as separate but as a multitude of mutually exclusive beings.

There is first a fivefold division of the " five rays " of Om, namely, A, U, M, Nâda Bindu, Shânta. The Pra-panchasâra Tantra says that Jâgrat is Bîja, Svapna is Bindu, Sushupti is Nâda, Turîya is Shakti and the Laya beyond is Shânta. This is the simplest form of statement setting forth one Shakti for each of the Varnas, and the Chandra-Bindu. In other words from Shiva-Shakti (which includes all the Tattvas down to the appearance of the three Devatâs) these latter are produced. There is next a sevenfold division. Parâsamvit or Paramashiva is not technically accounted a Tattva, for the Supreme Experience is Tattvâtîta. But if we include it as the transcendental aspect of the Shaivatattva from which the Âbhâsa proceeds, we get the number seven counting Purusha and Prakriti as two. The number seven is of frequent occurrence ; as in the case of the seven Shivas, namely, Parashiva, Shambhu and the five Mahâpretas ; the seven Shaktis of the Ongkâra as given in the Shâradâ Tilaka ; the seven Shaktis Unmanî and the rest as given in the Commentary of Kâlîcharana on the Shatchakra-nîrûpana Chapter of Pûrnânanda Svâmî's work entitled Shritattvachintâmani published as the second volume of my Tântrik Texts ; and the three and a half coils of Kundalinî of which the Kubjikâ Tantra speaks, namely Purusha, Prakriti, Vikriti, which it may be observed when uncoiled and divided by its diameter gives seven divisions.

The Shâradâ speaks of six Shaktis which with

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Parameshvara who is Sachchidânanda make seven namely :—Shiva, Shakti, Nâda, Bindu (Kârana), Bindu (Kâryya), Nâda (Kâryya) and Bija. The other seven Shaktis above mentioned are Unmanî (or Unmanâ), Samanî (or Samanâ), Ânjî, Mahânâda (or Nâdânta), Nâda, Ardachandra and Bindu. If in the first series we take Kâryya-Nâda which is described as the Mithah-samavâya (mutual relation) of Shivarûpakâryya Bindu and Bija, which is Shaktirûpa, as the correspondence in this scheme of the Shaiva Shuddhavidyâ Tattva with its Samânâdhikarana, then this series represents all the Shaiva Tattvas up to and including Purusha-Prakriti. The same remarks apply to the second series of Shaktis or causal forms (Kâranarûpa). The first is described by Kâlîcharana as the state in which all mindness (Manastva), that is, ideation ceases. Here there is neither Kalâ nor Kâla, for it is " the sweet pure mouth of Rudra " (Shivapada). The second is the cause of all causes (Sarvakâranakâranam). The third which is also called by him Vyâpikâ Shakti appears in the beginning of creation. Mahânâda is the Kârana-Nâda which is Kriyâ Shakti and the first appearance of Nâda. Shakti as Nâda is a development of the latter which is transformed into Ardachandra and then Bindu.

These Shaktis (as well as two others with AUM, making together twelve) are explained according to Shaiva views in an account extracted from the Netra Tantra with Kshemarâja's Commentary and from the Tantrâloka. There the Shaktis are given as Unmanâ, Samanâ, Vyâpikâ (or Vyâpinî), Anjanî, Mahânâda, Nâda, Nirodhinî, Ardachandra, Bindu, Ma-kâra, U-kâra, A-kâra. The Sanskrit passages here given are the summary in his own language made for me by the Kashmirian Pandit Harabhata Shâstrî of Srinagar.

" When the Supreme Shiva beyond whom there is

nought, who is in the nature of unchanged and unchangeable illumination moves forth by His will, such (willing movement as) Shakti though in fact, inseparable from Him, is called Unmanâ ; Her place is the Shiva Tattva” (*Anuttara-paramashiva avichalaprakâshâtâmâ yadâ svechchhayâ prasaratî sâ shaktih shivâd abhinnaiva Unmanâ ityuchyate ; tat-sthânam shiva-tattvam iti*).

“ When the Unmanâ Shakti displays Herself in the form of the universe beginning with the Shûnya and ending with Dharâ, formulates as mere thought the thinkable, then She is called Samanâ as well as Shakti-tattva ” (*Yadâ unmanâ-shaktir âtmânam kshobhayati shûnyâdinâ dharântena jagad-âtmanâ sphurati mantavyam mananamâtrena âsûtrayati, tadâ Samanâ ityuchyate, Shakti-tattvam iti cha*). “ This Samanâ Shakti Herself is called Vyâpinî when She operates as the Power which withdraws into Herself all thinkables which are Her creation. She resides in the Shakti-tattva” (*Samanâ shaktir eva svamantavye samhârapradhânatvena Vyâpinî ityuchyate, eshâ Shaktitattve tishthati*). “ It is again the same Samanâ Herself who is called Shakti when Her operation is chiefly creative in regard to Her own thinkables. She resides in the Shakti-tattva and is also called Ânjanî because of Her being associated with ‘the thinkables’ ” (*Samanaiva svamantavye srishtipradhânatvena shaktirityuchyate eshâ Shakti-tattve tishthati mantavyoparaktatvât cha Ânjanî ityapi uchyate*). “ When Shabdabrahman moves forth with great strength from Its Shiva form then the very first sound (produced thereby) like the vibration produced by a sounding bell is called Nâdânta (*i.e.*, Mahânâda). It resides in the Sadâshiva-tattva.” (*Yadâ shabdabrahma shiva-rûpâd ativegena prasaratî tadâ prathamataram ghantânurananâtmâ shabdo Nâdânta ityuchyate, sa Sadâ-shiva-tattve tishthati*). “ When Shakti fills up the whole universe with Nâdânta then She is called Nâda.

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And this also is the Sadâshiva Tattva because of the equality therein of the " I " and the " This " (*Nâdântena yadâ vishvam âpûrayati tadâ Nâda ityuchyate, sa cha ahantedantayoh sâmanâdhikaranyena Sadâshiva-tattva-miti*)". Samânâdhikarana in its technical sense is the function of the later developed Shuddhavidyâ Tattva. Apparently its original is here represented to be the function of the earlier Sadâshiva Tattva in which the duality of the Aham and Idam first manifests.

"When Nâda, after having ceased to operate in its universal scope, does so limitedly (or particularly), then it is called Nirodhinî. This Shakti rests in the Sadâshiva Tattva" (*Nâdo yadâ asheshavyâptim nimajjya adharam vyâptim unmajjayati tadâ Nirodhinî ityuchyate sâ Sadâshivatattvam âlambate*). "When Nâda is slightly operative towards the creation of the " speakable," it is called Ardachandra which is Îshvara Tattva." (*Nâdo yadâ îshadvâchyonmesham shrayati tadâ Ardachandra ityuchate Îshvara-tattve*). Then "Parâ-Shakti Herself is called Bindu when She is in the nature of inseparable illumination in regard to the whole range of the speakable" (*Paraiva shaktih yadâ samastavâchye abheda-prakâsha-rûpatâm grihnâti tadâ Bindur ityuchyate, sa Îshvaratattve tishthati*).

Ma-kâra or Rudra Devatâ is defined :—"When Bindu causes diversity to manifest it is called Ma-kâra and It moves in Mâyâ Tattva" (*Yadâ binduh prithag-bhâvam âbhâsayati tadâ Ma-kâra ityuchyate, sa cha Mâyâtattve*) "When Shakti creates objects as separate existences then She is called U-kâra. It resides in the Prakriti Tattva" (*Yadâ prameyam prithag-bhâvena unmeshayati tadâ U-kâra ityuchyate, sa cha Prakriti-tattve tishthati*). "When the creation of the Tattvas has come to an end, then because objectivity is completely revealed, (Shakti as) Mântri Kalâ (that is the creative art or process considered as " Sound " or Mantra) is called A-kâra" (*Tattva-sargasya nivrittir yadâ*

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jâyate tadâ prameyasya pûrnatayâ prakâshanât A-kâra iti Mântri-kalâ uchyate).

The extra five Shaktis enumerated in this account are due firstly to the inclusion of A U M ; secondly to counting Vyâpinî and Anjanî separately instead of as being the Nimesha and Unmesha aspect of one Shakti ; and thirdly the sevenfold series would appear to include Nirodhinî, also called Nirodhikâ, in Nâda of which it is a more particularised development. Nâda would appear in the fuller series to represent Sâ mânnyaspanâda of the sound emanation. For just as in the region of ideation the evolution is from infinite consciousness to the general and thence to particular ideas ; so from the corresponding objective or Mantra aspect, which is that of Shâktopâyayoga, motion commences from the unextended point first as general, then as particular movement, at length developing into the clearly defined particularity of speech and of the objects which speech denotes. The rhythmic vibration of objects is the same as that of the mind which perceives them, since both are aspects of the one Shakti which thus divides itself.

Namaste ravatvena tattvâbhidhâne

CHAPTER XX

THE KALÂS

KALÂ is a common term in Tântrik literature for which it is difficult to find an appropriate English rendering. Shiva has two aspects Nishkala (Nirguna) and Sakala (Saguna). The former is therefore without Kalâ. The latter is with Kalâ. Shiva is never without Shakti, for the two are one and the same, and Shakti in Herself, according to Her proper nature (Shakti-Svarûpa), is Consciousness or Chaitanya (Chaitanyarûpinî). Thus there are said to be no Kalâs in Unmanî which is in the Shiva Tattva. Thereafter with Samanî in Shakti Tattva the Kalâs appear. Thus in Netra Tantra (Ch. 22) seven Kalâs are assigned to Samanî. The Shakti of a Devatâ is divided into sixteen Kalâs or "parts" of Power. That aspect of the Devatâ which has full power is called Pûrna Kalâmûrti. One sixteenth of that or any part of the whole (Pûrna) is Kalâmûrti. A fraction again of that is Angshamûrti and a fraction of Angshamûrti is Angshângshamûrti. Shiva is partless. Shakti has parts (Kalâ). But parts as we know them do not exist until after the universe has evolved from Prakriti : that is, parts in the literal sense of the Mâyik world. When therefore mention is made of Kalâ in connection with so high a Shakti as Samanî or any other Shakti which precedes Prakriti, what is meant is something which may be best expressed by modes or aspects of Shakti. Kalâ, in short, is a particular display of Power or Vibhûti. Kalâ is also one of the Kanchukas which go to the making of the Purusha consciousness and is the product of higher Shaktis and Kalâs. The Kanchukas or enveloping Shaktis cut down the natural perfections as they exist

in the Supreme Self and thus constitute the evolved Self or Purusha. The four Kalâs called Nivritti, Pratishtâ, Vidyâ, Shânti are specific modes of Shakti well defined. These are explained later. As regards the other Kalâs there is greater difficulty. In the first place the texts are not consonant. This may be either due to inaccuracy in the Mss. or real variances or to both. Then explanations of the terms are in general wanting, though sometimes they are given by the commentators. The Sanskritist will however perceive that these latter Kalâs are variant aspects (like Âvarana Devatâs of worship), descriptive of the nature and functions of the Shakti whose Kalâs they are and as such may have been set forth for Upâsanâ ; the lengthy lists being in conformity with the taste of the age in which these Shâstras were promulgated. Thus Kalâs have been called Jyotsnâ (moonlight) and the like on account of their Sarvajnatâdharma, that is, Prakâsharûpatâdharma ; that which being in the nature of manifestation is white and brilliant as moonlight. So again Indhikâ (kindling) Kalâ is so called because it is Jnânarûpâ or in the nature of knowledge ; and Rundhanî is so called because of its opposing or staying quality as explained later. This great elaboration of Shaktis is also in conformity with a psychological principle on which Tântrik Upâsanâ is based into which I cannot enter here.

The above remarks are illustrated by the lengthy list of Kalâs of the Varnas and Pranava given in Ch. III of the Prapanchasâra Tantra. (See Vol. III of my Tântrik Texts). The Kalâs of Nâda, Bindu, A U M are there given and I will not repeat them here : but I will relate instead an account obtained from the Kashmirian Pandit Hara Bhatta Shâstrî and taken by him from Netra Tantra which has not been published. * The reader of the Prapanchasâra will observe that the accounts vary both as

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to the names and numbers of the Kalâs. In Netra Tantra seven Kalâs are given of Samanî Shakti, *viz.*, Sarvajnâ, Sarvagâ, Durgâ, Savarnâ, Sprihanâ, Dhriti, Samanâ ; five of Anjanî, *viz.*; Sûkshmâ, Susûkshmâ, Amritâ, Amritasambhavâ, Vyâpinî ; one of Mahânâda *viz.*, Ūrdhvagâminî ; four of Nâda, *viz.*, Indhikâ, Dîpikâ, Rochikâ, Mochikâ. Some texts speak of Rechikâ. Nirodhinî Shakti has five Kalâs called Rundhanî, Rodhanî, Raudrî, Jnânabodhâ, Tamo'pahâ. The Shatchakranirûpana (V. 38) speaks of Bandhatî, Bodhinî, Bodhâ. Rôdhinî and Rundhanî, which mean "opposing," indicate the opposition encountered by lower Experiencers such as Brahmâ and other Devas attempting to enter into the higher state of Nâda. These Shaktis (like the "Dwellers on the threshold" of Western occult literature) oppose all those to whom they do not extend their grace (Anugraha) by the Kalâs Jnânabodhâ (Wisdom) and Tamo'pahâ (Dispeller of darkness). These Kalâs are therefore called Sarvadevanirodhikâ, that is, they oppose entrance into the higher state of consciousness and they oppose the fall therefrom of such Devas as have attained thereto. Of Ardhachandra there are five Kalâs, *viz.*, Jyotsnâ, Jyotsnâvatî, Kânti, Suprabhâ, and Vimalâ, which are said to be Sarvajnapadasamsthîâ. For She is Knower of all. If one can remain in Ardhachandrapada then all things are known—past, present and future. I am informed that according to Netra Tantra (Ch. 22) and Svachchhanda Tantra (Ch. 20), the four Kalâs of Bindu are the very important ones Nivritti, Pratishtâ, Vidyâ, Shântî ; which however are said in Prapanchasâra to be Kalâs of Nâda, the four Kalâs of Bindu being there given as Pitâ, Shvetâ, Arunâ and Asitâ. These five modes of Shakti are described later. The number and names of the Kalâs of A U M differ in these several texts. According to the former the Kalâs of the Destructive

Rudra are Tamomohâ, Kshudhâ, Nidrâ, Mrityu, Mâyâ, Bhayâ, Jadâ ; of the Protective Vishnu the Kalâs are Rajâ (?), Rakshâ, Rati, Pâlyâ, Kâmyâ, Buddhi, Mâyâ, Nâdî, Bhrâmanî, Mohinî, Trishnâ, Mati, Kriyâ ; and of the Creative Brahmâ there are Siddhi, Riddhi, Dyuti, Lakshmî, Medhâ, Kânti, Dhriti, Sudhâ. The three Bindus of the differentiating Parabindu form the Kâmakalâ. The Kalâs Nivritti and the rest are the generalities (Sâmânya) of the Tattvas issuing from Prakriti ; that is the Tattvas are sub-divisions or differentiations of these four Kalâs. Nivritti Kalâ is the working force and essential element in the Prithivî Tattva or Solidity ; and is so called because here the stream of tendency is stopped and the manifesting energy turned upwards. When Prithivî has been reached by process of evolution, Shakti becomes Kundalî (coiled ; at rest). Her next movement which is that of Yoga is upwards by involution retracing the steps of descent. The Prithivî *Anu* or point of solidity is inexhaustible potentiality in, and as a physical, that is, sensible manifestation of, the Spiralline Power welling up from and coiling round the Shiva-bindu. This aspect of the Power supplies (as a friend learned in Shaiva literature informs me) the curving and circular motion which manifests as the rounding and spherical skin and flesh with which all Prânîs are supplied. According to the same view Pratishtâ which is the same force in all the Tattvas from Ap to Prakriti (Tantrâloka Âhn. 10) is so called, because whilst Nivritti supplies the outer covering, Pratishtâ, as its name indicates, supplies the basis and inner framework on which the outer physical universe is laid. Vidyâ Kalâ, which is so called because it is limited knowledge, is the dominant Kalâ in the Tattvas from Purusha upwards together with five Kanchukas to Mâyâ. These are related to the Shaktis Vâmâ, Jyeshthâ

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and Raudrî, which manifest as the three motions which go to make the universe, which in terms of consciousness are the movements of the Antahkarana towards the objects (Vishaya) of its experience ; such objects being the combination of lines on various planes, in curves and circles. The three dimensional framework affords the basis (Pratishthâ) for the outer solid covering (Nivritti) supplied by the spiraline Shakti as the manifested sensible and physical. Beyond Mâyâ there is the consciousness which is peace (Shânti), for it is free of the duality which is the source of sorrow. The last Kalâ is therefore called Shântâ and is dominant in the glorious experience of the Tattvas from Sadvidyâ to Shakti Tattva. Thus the Tattvas are only the manifestations of Shakti as three typical forms of movement starting from the kinetic state. It is these moving forces as the Kalâs which are the inner life and secret of them. The Kalâs are not dead forces ; for the universe does not proceed from such. They are realised in direct experience as Devatâs in and beyond all natural manifestations and may be made to serve the purpose of Sâdhanâ. As Divine Beings they are modes of the one Divine Mother worshipped diagrammatically in Yantras. As the inner forces in the Tattvas the Kalâs group together the latter into four great "Eggs" (Anda), that is, Spheroids comprising those Tattvas only of which a Kalâ is the common dominant feature and inner force. These are the Brahmânda comprising Prithivî Tattva in which all others are involved, the bounding principle or envelope of which is ether (Âkâsha) ; Prakrityanda or Mulânda ; Mâyânda ; and Shaktyanda of which the envelopes are Prakriti, Mâyâ and Shakti respectively. Beyond all these in the centre thereof and pervading all is the Shiva Tattva in regard to which the Divine Shakti as a Kalâ is an utter negation (Shûnyâtishûnya), an empty space-giving or

vacuity-producing power (Avakâshadâ), which is the negative pole of the conjoint Shiva-Shakti Tattvas. The Shiva Tattva is thus the Paramashiva or Parâsamvit, the great Bhairava experience with its supreme experience of the universe negated.

Regarding then this ultimate Shakti also, in so far as it is a manifestation, as a Kalâ or moving Power, the thirty-six Tattvas of which the universe consists are but manifestations of five forces (Shakti) or Kalâs into which the one partless Divine Shakti differentiates Herself in an infinite variety of permutations so as to produce the universe with parts : namely, Shântâtîtâ or Avakâshadâ, Shântâ, Vidyâ, Pratishtâ, Nivritti.

According to the account given in the Shatchakranirûpana (Vol. II of my Tântrik Texts) and the Commentaries of Kâlîcharana and Vishvanâtha, there is a Shakti called Nirvâna-Shakti with two Kalâs, which are Nirvâna Kalâ and Amâ-Kalâ, known as the seventeenth and sixteenth Kalâs respectively. Unmanî is Shiva-pada which is beyond Kâla and Kalâ. In Shakti Tattva these have their source. The highest Shakti in this Tattva is Samanî; Nirvâna Shakti is, according to Vishvanâtha, Samanâpada or Samanî, the life and origin of all being (Sarveshâm yonirûpinî). According to Kâlîcharana, Nirvâna Shakti is Unmanî. Shakti as seventeenth Kalâ is Chinmâtrâ and is called Nirvâna-Kalâ. Vishvanâtha identifies it with Vyâpinî-Tattva which is Shakti-svarûpâ and above (Parâtparâ) the sixteenth Kalâ. It is Antargatâ of, that is, included within, Amâkalâ, just as Nirvâna Shakti is Antargatâ of Nirvâna Kalâ. Kâlîcharana identifies it with Samanâpada. Amâ is the sixteenth Kalâ. She is the receptacle of the nectar which flows from the union of Para (Bindurûpa Shiva) and Parâ (Shakti). Vishvanâtha cites the Yoginîhridaya Tantra to show that Amâ is

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Vyâpikâ Shakti. Kâlîcharana agrees as to this. But it has been said by Vishvanâtha that Nirvâna Kalâ is Vyâpinî Tattva. We must take it then that according to this view Nirvâna Kalâ and Amâ Kalâ are the two aspects, supreme and creative, of Vyâpinî Tattva as Vyâpikâ and Anjanî. Beyond or more excellent than Amâ-Kalâ is Nirvâna Kalâ, and then this last, Nirvâna Shakti or Samanî in Shakti Tattva wherein is bondage (Pâshajâla). Thus Nirvâna Kalâ is the Chinmâtrasvabhâvâ or pure consciousness aspect of what in the creative aspect is called Amâ, the receptacle of nectar, that is, the blissful current which flows from the union of Shiva and Shakti. This is the rapture of creation which is known to us also. The same Shakti is in differing aspect Amritâkârarûpinî as the seventeenth and the receptacle of Amrita as the sixteenth Kalâ. Amâ is both Srishtyunmukhî (looking towards creation) and Ūrddhvasaktirûpâ (looking upwards, that is, towards Liberation.) The former is the meaning of the expression "downward-turned-mouth" (Adhomukhî). This is the position of the Petals before Kundalinî ascends.

This is my reading of Texts which are not devoid of discussion. Thus apart from difficulties in the Texts cited I was informed in Kashmir that Shakti is called the seventeenth Kalâ or Amâ when Chinmâtrasvabhâvâ ; and Amritâ Kalâ when Purusha is with the sixteen Kalâs, which in this case are said to be the Jnânendriya, Karmendriya, Tanmâtra and Manas (which includes Ahangkâra and Buddhi). This may be a difference of terminology only. What seems clear is that in Shakti Tattva (of the thirty-six Tattvas) there are two Kalâs which represent the supreme and creative modes of Shakti, whether we call them Nirvâna and Amâ or Amritâkârâ and Amritâ Kalâ. The sixteenth is the creative Shakti and the Kalâ which is in the nature of ever exist-

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tent changeless Chit (Chinmâtrasvabhâvâ) is the seventeenth.

To sum up. Paramashiva (Parâsamvit) in His aspects as Shiva Tattvas is the Shûnyâtishûnya, so called because in His experience there is not the slightest trace of objectivity whatever. Both these aspects are Shântâtîta. Shakti then gradually unveils again the universe for the consciousness of Shiva who is Prakâsha or the Illuminating Consciousness which is the subjective aspect of things ; and the experience which is summed up as Shântâ Kalâ arises, extending from Shakti Tattva to Sadvidyâ, with the Shaktis, Samantî, Vyâpinî, Anjanî and their Kalâs ; and the Shaktis of the Nâda and Bindu groups with their Kalâs. This is the Spheroid of Shakti (Shaktyanda) which is the abode of those glorious Beings who are called Mantramâheshvara, Mantreshvara, Mantra and Vidyeshvara. The Vijnânâkalâs who are below Shuddhavidyâ are also above Mâyâ. From the unfolding of Bindu the other Spheroids emanate, which manifest the three principal forms of movement which go to the making of the universe. Next, in concentric circles arise the Spheroid of (Mâyânda), the field of operation of Vidyâ-kalâ, which is the Shakti producing the limited dual consciousness of all experiencers (Pralayâkâla, Sakala) below Sadvidyâ and in or below Mâyâ. Lastly, the Spheroids of Prakriti and Brahmâ provide the vehicles in which the Experiencer called Sakala functions. These Experiencers comprise all things from Brahmâ downwards who are not liberated. Brahmâ, Vishnu and Rudra are the Lords of the spheres from Prithivî to Mâyâ ; Îsha and Anâshrita Shiva of higher Tattvas ; and lastly, Shiva of Shiva Tattva, which is the ultimate source of, but is Itself beyond, all Kalâs.

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WE now speak of "Vâk"—"The Word"—a great concept of the Shâstras. Shṛuti says: "Four are the steps measured by Vâk. The wise Brâhmana knows them. Three being hidden in the cave do not issue. The fourth is spoken by men in their speech."

The Parabindu is the Shabda-brahman: for on its differentiation arises the "unmanifest sound" (Avyaktarava), the Hidden Word from which all manifested speech and the objects which it denotes are derived. This is the state of Supreme Shabda (Parashabda), the evolution of which (Parashabdasrishti) has been shown in the previous Chapters. In its further development the existence of mind and body is assumed. This has been discussed in the account of the evolution of the objects (Arthasrishti) which man thinks and in uttered speech names. This Shabdabrahman as appearing in bodies is Kundalinî Shakti (Kundalinî shabdabrahmamayî). The Shâradâ Tilaka says (I-110-112):

*Sâ prasute Kundalinî shabdabrahmamayî vibhukh
Shaktiṅ tato dhvanis tasmân nâdas tasmân nirodhikâ
Tato' rdhendus tato bindus tasmâd âsît parâ tatah.*

"She who is Kundalinî, all pervading Shabdabrahman, produces Shakti. From this came Dhvani; from Dhvani, Nâda; from Nâda, Nirodhikâ; from Nirodhikâ, Ardhen-du; from Ardhen-du, Bindu; and then comes Parâ."

It will be observed that just as there is a sevenfold cosmic development, it is repeated here in the case of individual bodies. Kundalinî is Shabdabrahman, an aspect of Chaitanya or Consciousness (Chit). By Shakti is here meant Chit entered into by Sattva (Sattvapravishtâ), which is the Paramâkâshâvasthâ. By Dhvani is meant that same Chit when entered into by Sattva (Sattvapra-

vishtâ), penetrated by Rajas (Rajo'nubiddhâ), which is Aksharâvasthâ. By Nâda is meant the same Chit penetrated by Tamas (Tamo'nubiddhâ) or Avyaktâvasthâ. By Nirodhikâ is denoted that same Chit with abundance of Tamas (Tamah-prâchuryyâ); by Ardhendu the same with abundance of Sattva (Sattva-prâchuryyâ). By the term Bindu is denoted that same Chit when in it there is a combination of the two (Tadubhayasangyogât). This development appears to indicate the gradual process whereby Shakti passes through subtle to more gross forms of potency until it reaches that full potency for manifestation which is the Ghanâvasthâ State or Bindu in which Kriyâ exists in full creative perfection. So it is said, "Moved by the strength of Ichchhâ-shakti (Ichchhâshaktibalâkrishtah), illumined by Jnâna-shakti (Jnânashaktipradîpitah)," that Shakti (Sâ shaktih) in male form (Pungrûpinî) who is the Lord (Prabhu) puts forth Her who is called Action (Kriyâkhyâ), that is, Kriyâshakti.

The Shâradâ then continues :—

*Pashyantî madhyamâ vâchi vaikhari shabda-janmabhûh
Ichchhâjnânakriyâtmâ sau tejorûpâ gunâtmikâ
Kramenâna srijati Kundalî varnamâlikâm.*

"(Then Parâ) and then came Pashyantî, Madhyamâ and Vaikhari Shabda. In this order Kundalî who is Will (Ichchhâ), Knowledge (Jnâna) and Action (Kriyâ), who is both Light (Tejorûpâ, and Chidrûpâ; in Herself consciousness) and in the form of the Gunas (Gunâtmikâ, that is, Prakriti) creates the Garland of Letters."

Parâ is Shabda as Parabindu and is motionless (Nishpanda). This as already explained becomes threefold and the threefold aspects from the Shabda stand-point are Pashyantî, Madhyamâ, Vaikhari. Each of these are manifested forms of the Unmanifested Parabindu or Shabdabrahman. It is, as Râghava says, by shifting to

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another place in Her (*Asyām eva binduh ssthânântara-gatah*) that Bindu which is Para when unmanifested and motionless is called Pashyantî, Madhyamâ and Vaikharî speech (Vāk). Parâ is in the Mûlâdhâra chakra, Pashyantî in Svâdhishtâna (and upwards), Madhyamâ in Anâhata (and upwards), and Vaikharî in the throat. In Kundalî, Shakti is subtle (Sûkshmâ) and in the form of mere Light (*Jyotirmâtrâtmârûpini*) and not an object of hearing (*Ashrotravishayâ*). Thence She goes upward (*Ûrddhva-gâminî*) and becomes Pashyantî, self-manifesting (*Svayang-prakâshâ*) in the Sushumnâ Nâdî (*Sushumnâm âshritâ*). She again becomes Madhyamâ as a form of Nâda (*Nâdarûpini*) when reaching the Heart Lotus (*Anâhata*). Then She goes upward as a mere undifferentiated "hum" (*Sanjalpamâtrâ avibhaktâ*). It is She who appearing at the chest, throat, teeth, nose, palate and head assumes the form of all letters (Varna) issuing from the root of the tongue and lips, and thus becomes Vaikharî, the Mother of all sounds, audible to the sense of hearing (*Râghava Bhatta*). The same Commentator then says, citing the Kâdimata section of Tantrarâja, "Under the influence of one's own will (*Svâtmechchhâshaktighâtena*) a high (Uttama) form of the Nâda called Para generates in the Mûlâdhâra as Prânavâyû (*Prânavâyûsvârûpatah*). This when carried up by will (*Ichchhâ*) and made to appear in the Svâdhishtâna is called Pashyantî associated with Manas. Gradually led up by Her it is called Madhyamâ associated with Buddhi in the Anâhata. Carried still further upward it is called Vaikharî in the Vishuddha in the region of the throat. Thence it is generated as the Letters from A to Ksha through its presence at the head and throat. Thence it is generated as the Letters from A to Ksha through its presence at the head, throat, palate, lips, teeth, tongue (root, tip and back), nose, palate, and throat (together), lips and

teeth (together), and throat and lips (together). Their letter-hood (Aksharatva) is said to be due to their being divided into different parts beginning with the letter A and ending with Ksha."

It is Chit-Shakti which is called Parâ, that is to say, it is Parâ Vâk not moved to vibration by the Mâyâ which reveals (*Parâprakâshikâ Mâyâ nishpandâ*) on account of its bearing the reflection of Chaitanya (*Chaitanyâbhâsavishishtatayâ*). The vibratory states are Pashyantî and the other two (*Sasṇandâvasthâh pashyantiyâdyâh*). Pashyantî which is in the nature of Bindu (*Bindutattvâtmikâ*) is the form of a general (that is, not particularised) motion (*Sâmânyaprasṇandaparakâsharûpinî*), which is manifested in the region between the Mûlâdhâra and the Navel (*Mûlâdhârâdinâbhyantaravyaktisthânâ*). It is called Pashyantî because of its being Jnâna (*Jnânâtma-katvat*). It is associated with Manas. Madhyamâ is in the form of the internal and external instruments (*Bâhyântahkaranâtmikâ*) and manifests as Nâdabindu (*Nâdabindumayî*). Hiranyagarbha sound (*Hiranyagarbharûpinî*) is in the region extending from the navel to the heart (*Nâbhyâdihridayântâbhivvyaktisthânâ*). It is associated with the Tattvas of specific ideation and so forth (*Visheshasangkalpâdisatattvâ*). She is Madhyamâ when Buddhi is Madhyamâ. Madhyamâ is middle, that is, "in the midst" between Pashyantî which is "Seeing" (*Îkshana*) and Vaikharî which is utterance. She is neither like Pashyantî nor does She proceed outward like Vaikharî with articulation fully developed. But She is in the middle between these two. Vaikharî is a form of Bîja (*Bîjâtmikâ*) as Madhyamâ is of Nâda (*Nâdarûpinî*), and as Pashyantî is of Bindu (*Bindvâtmikâ*). Vaikharî is manifested in the region from the heart to the mouth (*Hridayâdyâsyântâbhivvyaktisthânâ*). It is called Vaikharî according to Râghava on account of its particular

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(Vishesha) hardness (Kharatva). Bhâskara-râya (Lalitâ v. 81) derives it from Vi=very ; Khara=hard. According to the Saubhâgya-Sudhodaya, Vai=certainly ; Kha=cavity (of the ear) : Ra=to go or enter. But according to the Yogashâstras the Devî who is in the form of Vaikharî (*Vaikharîrûpâ*) is so called because She was produced by the Prâna called Vikhara. This is Virâtshabda, that is, the manifested letters which singly, or in combination, make certain sounds which are called Mantras. Strictly speaking all uttered sounds are Mantras, all uttered speech having a common origin or development : but in the more usual sense, Mantra means those letters or combination of letters which are used in Upâsanâ and Mantrayoga and are the Mantras of the Devatâs of Shâstrik worship. The Arthasrishti of Kundalinî are the Kalâs which arise from the letters such as the Rudra and Vishnu Mûrtis, their Shaktis and so forth.

The root "Man" means "to think" and the suffix "tra" indicates the saving character of Mantra. I have elsewhere spoken of Mantra as "thought-movement vehicled by and expressed in speech" and as being a "power in the form of idea clothed with sound." I find that this has led to misunderstanding. I will therefore make my meaning clearer. The one supreme Shakti appears in dual aspect as the Word, the Sense by which as uttered sound it is heard, and as the Object or Artha which the word denotes. The child is taught the meaning of words. Such and such an object is pointed out as being indicated by a word. But a Mantra *is* the Devatâ. The Sâdhaka is taught who that Devatâ is. He does not however at once see that Devatâ. At this stage the Devatâ exists for him clothed with or as an audible sound, which evokes a particular thought-movement or transformation of mental substance. The next stage is by Mantra-Sâdhanâ to realise that Devatâ ;

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to know it not only as a word and its mental counterpart, but as a form of that Power of which they are but a faint reflection in the world of mind and matter. That Power is infinitely greater than either, and the Mantra is a particular form of Devatâ vehicled as all else in the world by mind and matter. The power by which the Devatâ is realised is also Shakti, that is, Sâdhana-Shakti, that is again the power of the individual Sâdhaka to realise by Sâdhanâ. The Devatâ whom he is taught to realise is infinitely greater than that. All is Shakti, but what is sought to be realised is Shakti Herself presented to the Sâdhaka in the Mantra form. Brahman is of course in all things as their substance and all forms of *becoming* are without exception Shakti. But these forms are only Shakti as such. As such limited forms we realise them at once. For this we require mind, senses, and attention only in their functioning. But the Devatâ, which the Mantra is, cannot be realised in this way only, since in Itself (that is other than as the sound heard, and the idea it evokes) it is not an object in the ordinary material universe. The Sâdhaka has to pierce through the vehicle of the audible Shabda and realise the Devatâ whose form the Mantra is. He is enabled to do this by the co-operation of the Mantra-Shakti with his own Sâdhanâ Shakti. The latter gives to those who exert their own power (Sâdhanâ Shakti) the ability to achieve. At length and by striving, the Consciousness which manifests as Sâdhanâ Shakti unites both, and the Consciousness, which is the Devatâ, is thus realised and in this sense appears to the Sâdhaka. This is the Saguna or Vâchaka form of Devatâ, and this when realised at length procures for the Sâdhaka a realisation of the Vâchyâ Shakti which the Saguna Devatâ indicates. In short the Devî or Supreme Shakti has two "forms," Her gross (Sthûla) Saguna form as Mantra (Mantramayî) and Her

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subtle (Sûkshma) form as "light" (Jyotirmayî). Realisation is the passage from that indirect knowing, through word and its mental counterpart, to that direct knowledge which is union with the Devatâ whose form a particular Mantra is.

Shabdabrahman is all-pervading, undifferentiated Shakti, and Mantra is Its particular manifestation. It is Varnâtmakashabda (Lettered sound) manifested by Âkâsha caused by the contact of the surrounding air with the vocal organs, the formation of which in speech is in response to the mental movement or idea, which by the will thus seeks outward expression as audible sound. All Shabda has its corresponding Artha, for neither can be dissociated from the other. The word "Artha" comes from the root "Ri" which means to get, to know, to enjoy. Artha is that which is denoted by Shabda and is that which is known and enjoyed. This Artha is either subtle (Sûkshma) or gross (Sthûla). The latter is the outer physical object which speech denotes and the former is the Vritti (modification) of the mind which corresponds to the gross Artha : for as an object is perceived the mind forms itself into a Vritti which is the exact mental counterpart of the object perceived. The mind has thus two aspects, in one of which it is the perceiver (Grâhaka) and in the other the perceived (Grâhya) in the shape of the mental impression. That aspect of the mind which cognises is called Shabda or Nâma (name) and that aspect in which it is its own object or cognised is called Artha or Rûpa (Form), Shabda being associated with all mental operation. In the evolution of the universe the undifferentiated Shabda divides itself into subtle Shabda and subtle Artha which then evolve into gross Shabda and gross Artha. For the Cosmic Mind projects its subtle Artha on to the sensuous plane which is then a physical gross Artha named in spoken

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speech. Thus the subtle Shabda associated with cognition is called Mâtrikâ and the subtle Artha is the mental impression ; whilst the gross Shabdas are the uttered letters (Varna) denoting the gross outer physical object (Sthûla Artha).

Just as the body is causal, subtle, gross, and as there are three cosmic and individual states, dreamless sleep, dreaming, waking ; Prâjna, Taijasa, Vishva ; Îshvara, Hiranyagarbha, Vaishvânara or Virât ; and a fourth transcendent state or Turîya ; so there are three states (Bhâva) of sound Pashyantî, Madhyamâ, Vaikharî developed from a fourth supreme and undifferentiated state (Parâ). This last and Pashyantî represent the causal aspect of Shabda, for Pashyantî is the actual moving aspect of the unmoving Parâ. Madhyamâ is Hiranyagarbhashabda. This Sûkshmathabda and its corresponding Artha belong to the subtle body (Linga Sharîra). In creation the Cosmic Mind first develops Pashyantîshabda and Artha, and then projects this subtle Artha into the world of sensuous experience and names it in spoken speech developed in the throat and issuing from the mouth. Vaikharî is Virâtshabda belonging, as well as the physical objects it denotes, to the gross body (Sthûla Sharîra). This last Gross Shabda is language, that is, sentences (Vâkya), words (Pada) and letters (Varna) which are the expressions of ideas and Mantra. Pashyantî is characterised by non-particular general movement (Sâmânyaspanda), the first undefined push of the Vâyû towards manifestation ; Madhyamâ is specific movement (Visheshaspanda), the Vâyû commencing to differentiate ; and Vaikharî is Spashtataraspanda, that is, the clear separate movements of articulate speech. Mental Artha is a Sangskâra, an impression left on the subtle body by previous experience and which is recalled when the Jîva re-awakes to world-experience and re-

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collects the experience temporarily lost in the cosmic dreamless state (Sushupti) which is dissolution (Pralaya). The Cause (Kârana) which arouses this Sangskâra is the Shabda or Nâma, subtle or gross, corresponding to that particular Artha. There is thus a double line of creation from the Shabdabrahman, namely, language expressive of ideas and the objects which these denote. Uttered speech is a manifestation of the inner "naming" or thought which is similar in men of all races. Possibly 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. Vaikharîshabda however differs in various races owing to racial and climatic conditions, the physical formation of the vocal organs and so forth. 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 that idea is consciousness as mental operation. That operation can be so intensified as to make itself creative. This is Mantra-chaitanya when thought is not only in the outer husk but is vitalised through its conscious centre.

The above is but the Mantra way of saying that the homogeneous Consciousness differentiates as Shakti and appears as subject (Shabda) and object (Artha), at first in the subtle form of mind and its contents generated by the Sangskâra 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 sensuous experience to be the source of impressions to the individual experiencer therein. The natural name of any thing is the sound which is produced by the action of the moving forces which constitute it. He

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therefore, it is said, who mentally or vocally utters with creative force the natural name of anything brings into being the thing which bears that name. Thus "Ram" is the Bîja of fire ; and is said to be the expression in gross sound (Vaikharî-shabda) of the subtle sound produced by the activity of, and which is, the subtle fire-force. The mere utterance however of "Ram" or any other Mantra is nothing but a movement of the two lips. When however the Mantra is awakened (Prabuddha), that is, when there is Mantra-chaitanya, then the Sâdhaka can make the Mantra work. 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 realise himself as such. Mantra and Devatâ are one and the same. By Japa the presence of the latter 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 herefrom is in the nature of Bindu. The Devatâ thus produced is as it were the son of the Sâdhaka. It is not the Supreme Devatâ (who is actionless) who appears, but in all cases an emanation produced by the Sâdhaka for his benefit only. The Boy-Shiva (Bâla-Shiva) who thus appears is then made strong by the nurture which the Sâdhaka gives to his creation. The occultist will understand all such symbolism to mean that the Devatâ is a form of the consciousness of the pure Sâdhaka, which the latter arouses and strengthens and gains good thereby. It is his consciousness which becomes Bâla-Shiva and which when strengthened is the

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full-grown Divine Power Itself. All Mantras are in the body as forms of consciousness (Vijnānarūpa). When the Mantra is fully practised, it enlivens the Sangskāra and the Artha appears to the mind. Mantras are thus a form of the Sangskāras of Jīvas—the Artha of which appears to the consciousness which is pure. 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. For thought in the sense previously stated, words (gross or subtle) are necessary. Mantravidyā is the science of thought and of its expression in language as evolved from the Logos or Shabda-brahman Itself.

It is in this sense that the universe is said to be composed of the Letters. It is the fifty (or as some count them fifty-one) Letters of the Sanskrit alphabet which are denoted by the Garland of severed heads which the naked Mother Kālī, dark like a threatening rain cloud, wears as She stands amidst bones and carrion, beasts 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). From Her in Her aspect of Mahākundalī coiled round the Shivabindu they are derived. Mahākundalī when with one coil is Bindu; with two Prakriti-Purusha; with three the three Shaktis (Ichchhā, Jnāna, Kriyā and the three Gunas, Rajas, Sattva, Tamas); with three and a half She is then actually creative (Srish-tyunmukhī) with Vikriti. Then with four coils and so on to 51. She is according to the Shaktisangama Tantra (Utpatti Khanda, Ullāsa 1) Ekajatā, Ugratārā, Siddhakālī, Kālasundarī, Bhūvaneshvarī, Chandikeshvarī,

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Dashamahâvidyâ (ten coils), Shmashânakâlikâ, Chanda-
bhairavî, Kâmatârâ, Vashîkaranakâlikâ, Panchadashî,
Shodashî, Chhinnamastâ, Mahâmadhumatî, Mahâpadmâ-
vatî, Ramâ, Kâmasundarî, Dakshinakâlikâ, Vidyeshî,
Gâyatrî (24 coils), Panchamî, Shashthî, Mahâratneshvarî,
Mûlasanjîvanî, Paramâkalâ, Mahânîlasarasvatî, Vasudhâ-
râ, Trailokya-mohinî, Trailokyavijayâ, Mahâkâmatârînî,
Aghorâ, Samitamohinî, Bagalâ, Arundhatî, Annapûrnâ,
Nakulî, Trikantakî, Râjeshvarî, Trailokyâkarshinî,
Râjarâjeshvarî, Kukkutî, Siddhavidyâ, Mrityuhârinî,,
Mahâbhagavatî, Vâsavî, Phetkârî, Mahâshrîmâtrisundarî,
and Shrîmâtrikotpattisundarî (coils 51) respectively.
Each coil is said to represent the Mâtrikâ or subtle form
of each of the letters (Varna) and to denote the number
of Kûtas or divisions in the Mantras of each of these
Devatâs. Mahâkundalî coiled round the Shivabindu,
as it were a mathematical line without magnitude, makes
with it one point. When the time for creation comes
She uncoils Herself and creates the whole universe in the
form of the Letters and the objects which they denote.
Having so created it, She again rests as Kundalî in the
root centre of the body (Mûlâdhâra) of all living creatures
from which She issues as Pashyantî, Madhyamâ, and
Vaikharî Shabda. Man's body is called in the Tantras a
microcosm (Kshudrabrahmânda), containing within itself
all which is in the universe (Mahâbrahmânda) of which
it is a part. The Yoginîhridaya Tantra (Chap. I. 36)
says that, when Shakti first "sees" (that is, ideates), She
is Paramâ Kalâ in the Mother form (Ambikârûpa) which
is both supreme Peace (Paramâ Shântâ) and Supreme
Speech (Parâ vâk). She sees the manifested Shabda from
Pashyantî to Vaikharî. The Pashyantî state is that in
which Will (Ichchhâ-shakti) is about to display the uni-
verse then in seed (Bîja) form. This is the Shakti Vâmâ.
Madhyamâ Vâk which is knowledge (Jnâna) is Jyeshthâ.

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Here there is the first assumption of form as the Mâtrikâ (*Mâtrikâtvam âpannâ*), for here is particular motion (Visheshaspanda). The Vaikharî state is that of Kriyâ Shakti (action) whose form is that of the gross universe. As the former Shakti produces the subtle letters or Mâtrikâ which are the Vâsanâ, so the latter is the Shakti of the gross letters (Varna) of words and their objects. These letters form the Garland of the Mother (Varnamâlâ), issuing from Her as Kundalî and absorbed by Her in the Yoga which bears Her name.

As the Yogakundalî Upanishad says :—“That Vâk (Power of speech or Logos) which sprouts in Parâ, gives forth leaves in Pashyantî, buds in Madhyamâ, and blossoms in Vaikharî. By reversing the above order sound is absorbed. Whoever realises the great Lord of Vâk, the undifferentiated illumining Self is unaffected by any word (Shabda), be it what it may.” As the Hathayogapradîpikâ (IV.101-102) concisely says: “Whatever is heard in the form of sound is Shakti. The absorbed state (Laya) of the Tattvas (Prakriti’s evolutes) is that in which no sound exists. So long as there is the notion of Ether, so long is the sound (that is, vibration) heard. The soundless is called Parabrahman or Paramâtmâ.” Shabdabrahman is thus the Brahman in its aspect as the cause of the manifested Shabdârtha. It is the ideating kinetic aspect of the undifferentiated Ether of Consciousness, the Chidâkâsha of Philosophy and the Saguna Brahman of worship. It is Chit Shakti vehicled by undifferentiated Mâyâ Shakti or the manifesting Godhead uncreated, unborn, eternal, evolving the changing worlds of name and form (Nâmarûpa) by its wondrous and unscrutable Mâyâ. Therefore, as Chandî says, “Reverence to Her Who is eternal, Raudrî, Gaurî, Dhâtrî, reverence and again reverence ; to Her who is the Consciousness in all beings, reverence and again reverence.”

CHAPTER XXII

OM

THE ancient Hindus had an aptitude, much to be appreciated in these often verbose days, of saying a great deal in a few words. The Mantra "Om" is an instance. For this short syllable contains a whole philosophy which many volumes would not suffice to state—an Eastern philosophy I may add which is gaining increased support from Western science. These two will be before long reconciled when the latter has cast aside what a friend calls its "habit blinkers." The beneficial result will, it is hoped, be a science which is religious, and a religion which is scientific.

The Mantra "Om" is composed of three letters—A, U, M,—of which the first two vowels coalesce into O. Over the Om is written the sign Chandrabindu or Nâda and Bindu, shown as a crescent with a dot or point over it. Nâda and Bindu are two of many aspects of That which in India is called the Mother, or Great Power (Mahâshakti), as it was by the near East called Magna Mater and by the Gnostics Megale Dunamis. This is both the efficient and material Cause of the universe which is Its form or body. Nâda is the Mantra name for the first going forth of Power which gathers itself together in massive strength (Ghanîbhûta) as Bindu to create the universe, and which Bindu, as so creating, differentiates into a Trinity of Energies which are symbolised by A, U, M. Nâda and Bindu thus represent the unmanifested "fourth" (Turiya) state, immediately before the manifestation of the world, in which animate life exists in the three conditions of dreamless sleep, dream, and waking. Man always anthropomorphises. In the West he calls

the Creator the Father. More aptly Supreme Creative Being in the East and by the Shâktas is called the Mother, for this Power conceives in Its Womb, which is Consciousness, gives birth to and nourishes, the Universe. The first Mantra into which a child is initiated is Mâ or Mother, for that is its first word, and Mother is often the last word on the lips of the dying. Reverence to the natural Mother is reverence to the Mother of all and they who in life and at death drink the milk of that Mother attain to Her. Moreover in the world the Mother-aspect of Her who is Brahman is alone fully manifested. What She is in Herself (Svarûpa) is not known to mind or senses. The Yoginîhridaya Tantra says: "What man knows the heart of a woman? Only Shiva knows the Heart of Yoginî." This is the Cosmic Heart of the universe whose systole and diastole is the going forth and return of millions of worlds. This process Brâhmanism calls Pravritti and Nivritti, and Taoism (which is perhaps a Chinese adaptation of the doctrine of the Upanishads) names it Yang and Yinn. Relatively to man's knowledge the Supreme Power is said to be in Itself Being (Sat), Consciousness (Chit) and Bliss (Ânanda). The Primordial Power or Âdyâ Shakti is inconceivably beyond manifested personality, for this is limited experience hedged in by mind and matter. Though not in Itself a Person as we understand that term, It is ever *personalizing* in the form of all individual (Vyashti) things in the world. It is also a Person as the aggregate (Samashti) of all such personalities. Whilst infinite, it contains in Itself the sum of all human and other experience. Whilst the Power (Mahâshakti) is in Itself beyond mind and senses in that darkness (as man thinks it to be) which is the body of Mahâkâlî, its manifestations are seen. It is with reference to such manifestation inferred to be the Radical Vital Potential which is, as it were, the thread (Sûtrâtâmâ)

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of the whole series of beings, which form one Vital Continuity, a principle on which Indian Monistic philosophy is based. Nothing has an absolute commencement or end. All is transformed. Birth and death are modes thereof. Each existence is as it were a knot tied in an infinite rope which knot is made at birth and untied at death. Something does not come from nothing, and something never becomes nothing. An absolute beginning or end is inconceivable. Particular universes come into being and go. Birth, life and death are modes of the universal transformation governing all organic life "from a blade of grass to Brahmâ Himself." The divine infinitude is ever such, but appears as limited function and its effects, and as apparently discontinuous, because of the limitation of the senses which perceive its workings. The whole Fact is never present to consciousness, but only that section to which pragmatic attention is for the moment given, and which therefore appears localised and in succession of time. Nevertheless there is an infinite Vital Continuity stretching from the Radical Potential to its actualisation as the crust of matter, which is but an infinitesimal portion of the effect produced by the function of Substance relative to the whole universal efficiency. For ether (Âkâsha) is more continuous than matter which is but the outer crust of the Central Power. Ether is continuous and all pervading and is said to be more than a thousand times denser than gross ponderable matter. The visible earth is therefore but a microscopic point evolved by the Vital Power (Shakti) of substance (Shiva) in the midst of the invisible, perpetually active, but in its own nature (Svarûpa) unaffected Divine Substance pervading all space. Therein nothing truly exists independently of another, but all are transformations of the one Power. And as that Power is Itself vital and creative, its products or rather transformations

of Itself are that. As It is Being with the potentialities of all life in form, none of its manifestations are "dead," though in common parlance we concede "life" only to that which displays evolutionary growth. The search therefore for the origin of life is futile, since life is eternal and had no beginning.

All things are part of the one Mother who is Life itself. It displays itself in innumerable forms, but the vastest generalisation of Its working discloses three movements of creative upbuilding, of destructive disintegration. and the holding of these two opposing forces in equilibrium. Nâda-bindu differentiate into the Trinity of Will (Ichchhâ), Knowledge (Jnâna) and Action (Krîyâ), "Sun," "Moon," and "Fire," and this self-explicating Power manifests in matter in the threefold manner described. These three Powers are A. U. M. or the Devatâs. Brahmâ, Vishnu, Rudra. These are not "Gods." There is only one God. They are Devas or "Shining ones," being aspects and specific manifestations of the One Divine Power whose Feet (in the words of Shâstra) even Brahmâ, Vishnu and Rudra worship. They are scientific concepts deified, and rightly so, for their content refers to aspects of the Supreme Power which is God. Scientifically they stand for the three functions of Vital Substance. It is incorrect to suppose that God in His aspect as Brahmâ created the world some millions of years ago and has since done nothing, or that He in His form as Rudra has as yet had no opportunity of displaying His power of dissolution. Brahmâ is always creating and recreating the elements of manifested substance which Rudra is ever breaking down. Throughout Nature there are these twin forces upbuilding and destroying forms, integrating and disintegrating, anabolism and catabolism tending to change and conservation of tissues and so on. The three aspects

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A, U, M, of the Primordial Power (Nâda-bindu) are always operating. Whilst Rudra is, by chemical destruction, breaking down the combinations of matter and thus working towards the final dissolution of things, that is the disintegration of forms into either its more general elements (Mahâbhûta) or into the formless substance (Prakriti) the material Cause of all, Brahmâ creates it anew by His ever rejuvenescent molecular activity, thus rescuing organised vitality from the processes which are ever at work to consume its forms. Vishnu again is the power which stabilises matter in the midst of these conflicting forces and thus maintains all Existences. Things only possess relative stability. So it is that the Power of Rudra works its purpose at the end. Matter itself is only a relatively stable form of Energy from which as Supreme Will it appears and into which, on the attainment of its terminal state, it again merges. It is Vishnu who holds it together in equilibrium. Again leaving individual existences and looking at the sum total of manifested Energy, Vishnu, the Maintainer, throughout Space and Time, is a theological statement of the general Conservation of Energy. To these intuited laws and truths objective science is giving increasing support. In this sense "Om" is the Pratîka or representative of the Radical Vital Potential of the Universe and of the Trinity of Energies by which It actualises and materialises Itself as the five forms of "matter" (though Ether is not ponderable matter), namely ethereal (Âkâsha), aerial (Vâyû), fiery (Agni), liquid (Ap) and solid (Prithivî). Through worship of and meditation on this Pratîka, with all its implications, man, according to Advaita Vedânta, realises himself as the one vital Shakti who is the Mother of all.

CHAPTER XXIII.

THE NECKLACE OF KÂLÎ.

THE world has never been altogether without the Wisdom—the Mûla Veda nor its Teachers. The degree and manner in which it has been imparted have, however, necessarily varied according to the capacities of men to receive it. So also have the symbols by which it has been conveyed. These symbols further have varying significance according to the spiritual advancement of the worshipper. This question of degree and variety of presentation have led to the superficial view that difference in beliefs negatives the existence of any commonly established Truth. But if the matter be regarded more deeply, it will be seen that whilst there is one essential Wisdom its revelation has been more or less complete according to symbols evolved by, and, therefore, fitting to, particular racial temperaments and characters. Symbols are naturally misunderstood by those to whom the beliefs they typify are unfamiliar, and who differ in temperament from those who have evolved them. To the ordinary Western mind the symbols of Hinduism are often repulsive and absurd. It must not, however, be forgotten that some of the symbols of Western Faiths have the same effect on the Hindu. From the picture of the "Slain Lamb," and other symbols in terms of blood and death, he naturally shrinks in disgust. The same effect on the other hand is not seldom produced in the Western at the sight of the terrible forms in which India has embodied Her vision of the undoubted Terrors which exist in and around us. All is not smiling in this world. Even amongst persons of the same race and indeed of

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the same faith we may observe such differences. Before the Catholic Cultus of the "Sacred Heart" had overcome the opposition which it at first encountered, and for a considerable time after, its imagery was regarded with aversion by some who spoke of it in terms which would be to-day counted as shocking irreverence. These differences are likely to exist so long as men vary in mental attitude and temperament, and until they reach the stage in which, having discovered the essential truths, they become indifferent to the mode in which they are presented. We must also in such matters distinguish between what a symbol may have meant and what it now means. Until quite recent times the English peasant folk and others danced around the flower-wreathed May-pole. That the pole originally (like other similar forms) represented the great Linga admits of as little doubt as that these folk, who in recent ages danced around it, were ignorant of that fact. The Bishop's mitre is said to be the head of a fish worn by ancient near-eastern hierophants. But what of that? It has no such associations now.

Let us illustrate these general remarks by a short study of one portion of the Kâlî symbolism which affects so many, who are not Hindus, with disgust or horror. Kâlî is the Deity in that aspect in which It withdraws all things which it had created into Itself. Kâlî is so called because She devours Kâla (Time) and then resumes Her own dark formlessness.

The Mahânirvâna Tantra says (IV. 30-34) of the Supreme Mother:—"Thou the supreme Yoginî moved by His mere will doth create, maintain and withdraw the world with all that moves and is motionless therein. Mahâkâla (Great Time) the Dissolver of the universe is Thy form. At the dissolution of things it is Kâla (Time) who will devour all and by reason of this He is called

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Mahâkâla and since Thou devourest Mahâkâla Himself it is Thou who art called the Supreme Primordial Kâlikâ.

“Because Thou devourest Kâla, Thou art called Kâlî and because Thou art the origin of and devourest all things Thou art called the Âdyâ Kâlî. Resuming after Dissolution Thine own nature dark and formless, Thou alone remainest as One, Ineffable, and Inconceivable. Though appearing in form Thou art yet formless ; though Thyself without beginning, multiform by the Power of Mâyâ, Thou art the beginning of all, Creatrix, Protectress and Destructress that Thou art”. From Her then, in Her nature one with Shiva—the state which is Ashabda, issues all letters and words (Shabda) and the world of things (Artha) which they denote. Into Her as Kâlî they are dissolved.

The scene is laid in the cremation ground (Shmashâna) amidst white sun-dried bones and fragments of flesh, gnawed and pecked at by carrion beasts and birds. Here the “heroic” (Vîra) worshipper (Sâdhaka) performs at dead of night his awe-inspiring rituals. Kâlî is set in such a scene for She is that aspect of the Great Power which withdraws all things into Herself at, and by, the dissolution of the universe. He alone worships without fear, who has abandoned all worldly desires, and seeks union with Her as the One Blissful and Perfect Experience. On the burning ground all worldly desires are burnt away. She is naked and dark like a threatening rain-cloud. She is dark, for She who is Herself beyond mind and speech, reduces all things into that worldly “nothingness,” which as the Void (Shûnya) of all which we now know, is at the same time the All (Pûrna) which is Light and Peace. She is naked, being clothed in space alone (Digambarî), because the Great Power is unlimited; further She is in Herself beyond Mâyâ (Mâyâtîtâ) ; that Power of Herself with which She covers Her own nature

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and so creates all universes. She stands upon the white corpse-like (Shavarûpa) body of Shiva. He is white, because He is the illuminating (Prakâsha) transcendental aspect of Consciousness. He is inert, because He is the changeless aspect of the Supreme, and She the apparently changing aspect of the same. In truth She and He are one and the same, being twin aspects of the One who is changelessness in, and exists as, change. Much might be said in explanation of these and other symbols such as Her loosened hair, the lolling tongue, the thin stream of blood which trickles from the corners of the mouth, the position of Her feet, the apron of dead men's hands around Her waist, Her implements and so forth. Here I take only the garland of freshly-severed heads which hangs like a Vanamâlâ low from Her neck.

Some have conjectured that Kâlî was originally the Goddess of the dark-skinned inhabitants of the Vindhya Hills taken over by the Brâhmanas into their worship.

One of them has thought that She was a deified Princess of these folk, who fought against the white incoming Aryans. He pointed to the significant fact that the severed heads are those of white men. The Western may say that Kâlî was an objectification of the Indian mind, making a Divinity of the Power of Death. An Eastern may reply that She is the Sangketa (symbol) which is the effect of the impress of a Spiritual Power on the Indian mind. I do not pause to consider these matters here.

The question before us is, what does this imagery mean now, and what has it meant for centuries past to the initiate in Her symbolism? An exoteric explanation describes this Garland as made up of the heads of Demons, which She as a power of righteousness, has conquered. According to an inner explanation given in the Indian Tantra Shâstra this string of heads is the Garland of Letters (Varnamâlâ), that is the fifty, and as some count

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it, fifty-one letters, of the Sanskrit Alphabet. The same interpretation is given in the Buddhist Demchog Tantra in respect of the Garland worn by the great Heruka. (See Vol. VII of A. Avalon's Tāntrik Texts). These letters represent the universe of names and forms (Nāmarûpa) that is Speech (Shabda) and its meaning or object (Artha). She, the Devourer of all, "slaughters," that is, withdraws, both into Her undivided Consciousness at the Great dissolution of the Universe. She wears the letters which She as Creatrix, bore. She wears the Letters which, She, as the Dissolving Power, takes to Herself again. A very profound doctrine is connected with these Letters, which space prevents me from fully entering into here. I have set it out elsewhere in greater detail. The movements of Her creative projection are indicated by the Letters subtle and gross which exist on the Petals of the inner bodily centres or Lotuses.

Very shortly stated, Shabda which literally means Sound—here lettered sound—is in its causal state (Para shabda) known as "Supreme Speech" (Parâ Vāk). This is the Shabdabrahman or Logos ; that aspect of Reality or Consciousness (Chit) in which It is the immediate cause of creation : that is of the dichotomy in Consciousness which is "I" and "This," subject and object, mind and matter. This condition of causal Shabda is the Cosmic Dreamless State (Sushupti). This Logos awakening from Its Causal Sleep "sees," that is, creatively ideates the universe, and is then known as Pashyantî Shabda. As Consciousness "sees" or ideates, forms arise in the Creative Mind, which are themselves impressions (Sangskāra) carried over from previous worlds, which ceased to exist as such when the Universe entered the state of causal dreamless sleep on the previous dissolution. These re-arise as the formless Consciousness awakes to enjoy once again sensuous life in the world of forms.

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The Cosmic Mind is at first itself both cognising subject (Grâhaka) and cognised object (Grâhya) ; for it has not yet projected its thought into the plane of Matter : the mind as subject-cogniser is Shabda and the mind as the object cognised, that is the mind in the form of object is subtle Artha. This Shabda called Madhyamâ Shabda is an "Inner Naming" or "Hidden Speech." At this stage, that which answers to the spoken letters (Varna) are the "Little Mothers" or Mâtrikâ, the subtle forms of gross speech. There is at this stage a differentiation of Consciousness into subject and object but the latter is now within and forms part of the self. This is the state of Cosmic Dreaming (Svapna). The Cosmic Mind then projects these mental images on to the material plane and they there become materialised as gross physical objects (Sthûla Artha) which make impressions from without on the mind of the created consciousness. This is the cosmic waking stage (Jâgrat). At this last stage the thought-movement expresses itself through the vocal organs in contact with the air as uttered speech (Vaikharî Shabda) made up of letters, syllables and sentences. This lettered sound is manifested Shabda or Name (Nâma) and the physical objects denoted by speech are the gross Artha or Form (Rûpa.)

This manifested speech varies in men, for their individual and racial characteristics and the conditions, such as country and climate in which they live, differ. There is a tradition that there was once a universal speech before the building of the Tower of Babel, signifying the confusion of tongues. Of these letters and names and their meaning or objects, that is concepts and concepts objectified the whole Universe is composed. When Kâlî withdraws the world, that is the names and forms which the Letters signify, the dualism in consciousness, which is creation, vanishes. There is neither "I" (Aham)

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nor "This" (Idam) but the one non-dual Perfect Experience which Kâlî in Her own true nature (Svarûpa) is. In this way Her Garland is understood.

"Surely" I hear it said "not by all. Does every Hindu worshipper think such profundities when he sees the figure of Mother Kâlî?" Of course not, no more than, (say) an ordinary Italian peasant knows of, or can understand, the subtleties of either the Catholic mystics or Doctors of theology. When, however, the Western undertakes to depict and explain Indian symbolism, he should, in the interest both of knowledge and fairness, understand what it means both to the high as well as to the humble worshipper. Salutation is thus made to Her from whom the mind and its thoughts proceeds and the language (Vâk) in which they are expressed. Vâk is Prakâsha, the illuminating consciousness, and Artha is Vimarsha its object. Vâk is in the form of Varna (letters), Pada (syllables) Mantra. Artha is Kalâ, Tattva, and Bhuvana the other so called Adhvâs. (See Ch. 27). Out of Vâk and Artha th whole world, consisting of six Adhvâs (Shadadhvâtmaka) originated. Round the neck of Kâlî the Letters (Varna) which make the syllables (Pada) and Mantra are hung. In Her they are dissolved in the fiery ending of the worlds.

CHAPTER XXIV

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MOTION may be either produced or unproduced. The latter is the causal stress itself, and the former the effect of it. In the world, sound is produced by the contact of one thing with another—of (say) the hand and the drum in case of unlettered sound and the vocal organs and air in the case of uttered speech. Causal stress itself is uncreate, is self-produced and not caused by the striking of one thing against another. For this reason it is called Anâhata. This Anâhata Shabda which is Brahman-movement is heard in the heart which It has produced and which It causes to pulse, a movement which we can feel and hear.

This uncreated self-existing Shabda as causal stress manifests in double form as unlettered sound or Dhvani and is thus called Dhvanyâtmaka Shabda and as lettered sound or Varna which is Varnâtmaka Shabda. And so the Bhâshâparichcheda says :—

*Shabdo dhvanischa varnashcha mridangâdibhavo dhvanih,
Kantha-sangyoga-janmâno varnâdyâh kâdayo matâh.*

That is Shabda is of two kinds—Dhvani and Varna. The first is illustrated in the sound given forth by a drum and the like. In the production of the second the throat organ is exercised and it is manifested as Ka, Kha and the other letters of the Alphabet. That is in certain sounds such as the beating of a drum, the roar of thunder, the sounds of laughing, crying and so forth no letters appear to be manifested (*Varna-visheshânabhivyanjaka*) but that in certain others, letters or Varnas are manifested as in the case of sounds of articulate speech. The former class are called Dhvanis and the latter Varnas.

In both case it is to be observed that sound is produced by the clashing (Abhighâta) of two created things, viz., the drum and the hand or drumstick and the vocal organs in contact with the circumambient air.

The distinction therefore between the two classes does not depend upon this—(1) that whilst Varnas are produced by the mutual impact of the throat, air, and the ear, the Dhvanis are produced by an assemblage of conditions of which the throat is not one. In other words the Vyâpâra or functioning of the vocal organ does not constitute the distinction between Dhvanyâtmaka and Varnâtmaka Shabda. For the vocal organ is exercised in laughing, crying and so forth and also in the cries of animals, but in them we hear no Varnâtmaka Shabda or articulate speech. Thus Dhvanis may be produced by the vocal organs. (2) Nor can it be said that the exercise of the vocal organs is the *sine qua non* of the Varnâtmaka Shabda. Thus when we hear articulate sounds over the telephone or from the gramophone, the immediate cause of the sound is not the Vyâpâra of the vocal organ ; though the non-immediate cause may be so. (3) Nor again can we say that the Varnâtmaka Shabdas are in all cases significant or expressive of meanings and that the Dhvanyâtmakas are in all cases insignificant. In a general sense this is so, and thus, in common parlance, we speak of Varnâtmaka Shabda as having a meaning and Dhvani as being without it. But this is not necessarily and always so. Doubtless to Īshvara every Dhvani has a meaning, and even to us unlettered sound may express a meaning. Again some Varnâtmaka Shabdas may not. For even to a man who knows a particular language any combination of letters or any combinations of words will not be expressive language—but only letters in certain order and combination. Thus the sound of laughter or crying is Dhvanyâtmaka yet the sound

may express a meaning in the sense that it is recognised at once from the sound that a particular person is happy or in trouble. Many of the Dhvanis of animals may be significant in this sense. The sound of a bell, bugle, or drum may be suggestive of meaning as in the case of the midday gun. On the other hand many Varnâtmakas may not express a meaning. Thus the combination M, A, N has a meaning and spells "man" in English but M, N, A and other combinations (except N, A, M which may have some sort of meaning) do not express meaning. Each letter separately may have a meaning. According to the Vyâsa Bhâshya on Yoga, each Varna is capable of expressing all Arthas or meanings. But any arbitrary combination of separate letters will not give a meaning. A special combination of Varnas is necessary to express a special meaning. Electricity may be latent in all material objects but we require to make special combinations of such objects (*e.g.*, zinc, copper and sulphuric acid in a cell) to make such electricity patent. Any arbitrary combinations (*e.g.*, of wood, water, and oil) will not effect this. In an unsuitable combination of Varnas, their Shaktis check the one the other.

The distinction between the two classes is therefore a distinction between sounds which manifest themselves as letters and others which do not. The former are usually produced by the throat (*Kantha-sangyogajanjmanih*) but not invariably. On the other hand, as we have seen, Dhvanis too may be so produced. Both Varnas and Dhvanis again are momentary (Kshanika). Both therefore are produced by the contact (Abhighâta) of two or more created things. Let the letter Ka' be uttered a hundred times. Each time it is a different sound which is uttered. Again one person says 'Ka' and then another say Ka. The sounds again are different. The sounds produced and heard in these cases are indeed

different. Nevertheless we may still recognise that one Varna sound, e. g., 'Ka' is being uttered by oneself all those hundred times and by oneself and the other person. We recognise here oneness in the midst of all differences of the individual sounds produced and heard. The recognition (Pratyabhijnâna) takes this form :—

“It is the same 'Ka' that I utter now and that I uttered a moment before. It is the same Ka that you have uttered and I have uttered.” Western psychology may attempt an explanation of this recognition of Varna-identity by comparison, abstraction and assimilation. Thus if Ka is uttered by one person ten times, actually different sounds are produced varying, in pitch, softness, harshness and so on. If another person utters the same letter ten times, then each of them is a different sound and the sounds are also, different from the sounds produced by the first person. But though all these Dhvanis are different in pitch, timbre and the like, it will be admitted that both persons have uttered the same letter. Western psychology would explain this as follows :—

The Dhvanis *are* different but we make a rapid *comparison* of them and find that though they have differences in pitch, timbre, etc., still they have a *great* deal of *similarity*. The differences are then thought away or abstracted and then the twenty sounds are *assimilated* so as to give us a generic sound which we recognise as the Varna sound “Ka.” It is in this way also we form the generic notion of “Man” or “Book.” The generic sound Ka is not something that actually exists apart from the twenty variations which either of the two persons mentioned have heard. On the contrary the variations are the actual phenomena. The type (the generic sound) is simply our mental construction through comparison, abstraction and assimilation. To a mind which cannot

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compare, abstract and assimilate, the sounds are different sounds and it cannot recognise any typical sound in their midst. The Indian theory on the subjects is, on the other hand, as follows :—

The Varnas or letters have imperishable and invariable (Nitya) forms. As the Paramânu or prime “atoms” of matter are imperishable so are the Varna-shabdâs. “Nitya” however here means “imperishable” so long as the cosmic order itself lasts. (*Natu madhye varnânâm, utpatti-vinâshau.*—Vedânta-Praribhâshâ). That is in the period of cosmic life beginning with Creation (Srishti) and ending with Dissolution (Laya) the Varna sounds persist. They are compared to a jar in a dark room which cannot by reason of darkness be seen. (*Andhâ-kârasthaghatânupalambhavat*—Vedânta-Paribhâshâ). Just as the jar existing in the dark may not be seen with the eyes, so the prime Shabdâs or Varnas, though always given, may not be always manifested as acoustic phenomena. To be thus manifested they require a manifestor (Abhivyanjaka) or vehicle of expression. This vehicle (Abhivyanjaka) through which an eternal existing letter becomes an acoustic phenomenon *now* and *then* is called Dhvani. The period of cosmic life (Madhye) is a 100 years of Brahmâ when the world dissolves (Laya). The Varnas persist during all these years of Brahmâ—a time which is called Kalpa. In Laya they enter the germinal state as seeds of potency. This view is thus essentially different from that of ordinary western psychology. Plato’s doctrine of ideal archetypes and their sensible variations comes nearer the Vedânta doctrine.

According to this the Varna-shabdâs are always (*i.e.* during a Kalpa) actually going on (Nitya and Anâhata *i.e.*, continuous and uninterrupted.)—produced by artificial means. But they are often unmanifest (Avyakta)

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to the gross perceptive organs. They become manifest (Vyakta) to gross sensibility through certain manifestors (Abhivyanjaka) which are the Dhvanis. Thus the Shabda "Om" is uninterruptedly going on, but this it is said, one can only hear in certain stages of Sâdhanâ, or in a quiet place particularly during night time when there is little promiscuous interference of the sound-waves. The Kâlî Mûrti is an eternal symbol of the world-process (involving Chit and the play of Shakti) and the Garland of Letters (Mâtrikâs) on the breast of the Mother is also an eternal possession. Whether the Varnas are uttered and heard or not, they are Anâhata sound-forms and according to Indian ideas they are more real and more actual than the variations (differing in pitch, timbre and so forth) which are uttered and heard. Thus the variations alone are not the actual phenomena as the ordinary western empiricist would hold.

Therefore a Dhvani as an acoustic manifestation of a Nitya Shabda is subject to all conditions of place, time and circumstance and is non-permanent (Anitya) and variable (Vikâri). This variableness and transitoriness which really pertain to the Abhivyanjaka Dhvani are transferred by us (thorough association) to the manifested letter (Varna). Thus we say "Ka is now produced and is no more." But really that which comes to be or ceases to be is the vehicle (Dhvani) and not the Varna-Shabda. As the Vedânta-Paribhâshâ (Ch. IV.) says :—

*Utpanno gakâra ityâdipratyakshantu so'yang
gakâra ityâdipratyabhijnâ-virodhâd apramânam. Varnâ-
bhivyanjakadhvanigatotpatti-nirûpita--paramparâ-samban-
dha-vishayatvena pramânang vâ.* "The apprehension (Pratyaksha) that "Ga" is now produced is not right apprehension because it conflicts with the recognition (Pratyabhijnâ) of the present 'Ga' (i.e., at present uttered and heard by me) being identical with all other 'Ga',

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(i.e., those uttered and heard in the past). Or we may take it as a correct apprehension if we ascribe the idea of production to the Varnas (which are manifested but not produced) seeing that the Dhvanis which manifest them are produced and using a characteristic which really belongs to the manifester for the manifested."

Shangkarâchârya discusses the theory of Varna and Sphota in his Shârîraka Bhâshya (1-3-28). He describes Dhvani in these words :—

"Kah punarayang dhvanir nâma, yo dâtûrâd âkarnayato varnavivekam apratîpadyamânasya karnapatham avatarati, pratyâsîdatashcha mandatvapatutvâdibhedam varneshvâsanjayati, tannivandhanâshchodâtâtâdayo visheshâ na varnasvarûpanibandhanâh. Varnânâng pratyuchchâranang pratyabhijnâyamânatvât, etc." By Dhvani is to be understood that which is heard by a person listening from a distance without distinguishing the separate letters and which in the case of a person standing near by affects the letters with its own distinctions of high and low pitch and so forth. It is in this Dhvani that all the distinctions of Udâtta, Anudâtta and the like depend and not on the intrinsic nature of the letters which are recognised to be the same whenever pronounced.

When a man is heard shouting from a great distance we do not catch his actual words and yet we can hear the pitch, modulation and so forth of his voice. When he speaks close to us we catch his words as well as the modulation, pitch, sweetness or otherwise and so forth of his voice. In both cases the pitch, etc., of the sound constitute its Dhvani. These qualities of pitch, sweetness and the like do not inhere in the Varnas themselves but belong to their acoustic expression, the Dhvanis. Thus Dhvanis are (1) gross embodiments (Anitya, Vikâri) of Nitya Avikâri Varna-Shabdâs ; (2) other gross sounds (either produced in nature such as the sound of the

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storm or produced by ourselves such as laughter or the sound of musical instruments) which do not appear to us as embodying Varna Shabdās. Those who believe (such as the Grammarians) in Sphota regard Dhvani as its Abhivyanjaka. Shankara however contests the necessity of assuming Sphota or that which causes the apprehension of the sense of a word.

Dhvani however is used also in a sense different from that in which it is defined in Nyāya or Vedānta as expounded by Shankara and different from Dhvani as conceived by those Grammarians who regard Dhvani as the manifestor (Vyanjaka) of the ideal sound called 'Sphota.'

In the Tantras Dhvani is a form of Causal Shabda. Thus we hear of the "sweet murmuring Dhvani of Kundalinī," the Creatrix of all Shabdās and Arthas.

The Shâradâ Tilaka to which I have repeatedly referred (I, 110-111) says :—

*Sâ prasûte Kundalinî shabda-brahmamayî vibhuh
Shakting tato Dhvanis tasmân Nâdas tasmân Nirodhikâ
Tato'rdhendus tato bindus tasmâdâsît parâ tatak
Pashyantî Madhyamâ vâchi Vaikharî shabdu-
janmabhûh.*

The words in roman type are various forms of Shakti, producing one another in the order in which they are mentioned in the verse. From Kundalinî issued Shakti, from Shakti, Dhvani and so on. From the order of evolution it will appear that Dhvani in such Shâstra is a subtle causal principle and not a gross manifestation of Shabda which is its ordinary sense. It is Vaikharî which is the gross manifestation of Shabda. Here the Shabda manifests from its subtle state as Madhyamâ, which issued from the causal state as Parâ, Pashyantî, through the Dhvani caused by the contact of the vocal organs and air. Parâ and the rest are located in various

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Chakras and tracts of the bodily organism. Râghava Bhatta quoted by Vâchaspatya says—

*Saivorah-kantha-tâlusthâ shiro-ghrâna-radasthitâ
Jihvâ-mûloshtha-nisyûta-sarva-Varna-parigrahâ
Shabda-prapancha-jananî shrotra-grâhyâ tâ vaikharî.*

“She (Kundalinî) being in the heart, throat and palate and going through the passages of the head and nose and teeth and coming out from the base of the tongue and the lips becomes audible Vaikharî—the Kundalinî who has invested Herself with the Varnas and is the Mother of all varieties of Shabda.”

Shakti, Dhvani, Nâda and the rest are described as various aspects of Chit due to its varied association with the Gunas—Sattva, Rajas and Tamas. Thus Shakti is defined as the Sattva-predominant (Sâttvika) condition of Chit; Dhvani as the Râjasik-Sâttvik condition (Rajo’nuviddha Sâttvika) of Chit, that is, a Sâttvik condition in which there is also a trace of Rajas; and Nâda a state of Causal Shabda in which there is a trace of Tamas (Tamo’nuviddha). These are called Paramâ-kâshâvasthâ, Aksharâvasthâ, Avyaktâvasthâ. Whether then we have to deal with Dhvani in the sense of a form of causal Shabda or as a gross manifestation of Shabda depends upon the context.

CHAPTER XXV

SUN, MOON AND FIRE

THESE words do not refer to the heavenless luminaries or Fire in the three worlds of Birth and Death, but are technical terms of the Mantrashâstra denoting the creative Trinity.

In the Brahmasvarûpa is merged Vimarsha (Antar-lînavimarsha). Shruti says that there was first merely One without a second or Brahman. It became inclined towards creation (Srishti-mukha). The material cause out of which the world is made is, according to the Vaidik Text, "May I be many." Vimarsha is that which is the object of experience as "This" (Idam) and this Idam is the Universe. The 'Idam' is thus the world as object of experience (Prapanchchaparâmarsha). Vimarsha-Shakti is thus the Power which produces and exists in the form of the universe. Before the world existed it was in the Brahman in the form of Brahma-Shakti. Then alone was the Light which is beyond Sun, Moon and Stars which in the Âgama is known as the imperishable Supreme Word (*Anapâyinî Parâ Vâk*).

She the supreme Vimarsha Shakti is our Supreme Lady (Parâbhaktârikâ) Mahâ-tripura-Sundârî, in whom are all the 36 Tattvas beginning with Shiva and ending with Kshiti, who is in the form of all worlds (Sarva-prapanchâtmikâ) and also transcends them (Taduttirnâ). She is beyond the three Shaktis who are Sun, Moon and Fire. She is the causal seed of all, with whom Shiva unseparately is. For Shiva cannot create without Shakti nor Shakti without Shiva. As between moon and moonbeam there is no difference so there is none between Shiva and Shakti. The Svarûpa of Shiva is "I" (Aham),

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for it is said in the Kâmakalâvilâsa from which this (See Tântrik Texts, Ed. A. Avalon) account is, in general, taken (*Shivasya svarûpam aham-ityevamâkâram*). The Vimarsha of that is the Experience of "I-ness." She the primordial Vimarsha-Shakti is the pure mirror which manifests that Experience (*Tasya prakâshane nirmalâ-darshah*). The work cited illustrates this as follows:—

A handsome King looking at his reflection in a mirror which is before him knows "I am he who is thus reflected." So the Supreme Lord looking at His own Power within Himself knows His own Self as "I am all (*Paripûrno'ham*)", that is, the whole or Perfect "I." This is the union of A = Shiva and Ha = Shakti. A + Ha = Aham or "I." Shiva indicates Jnâna-Shakti, and Shakti, Kriyâ-Shakti—Knowledge and Action. Shiva is Illumination (Prakâsha). The Vimarsha mirror is composed of a mass of His rays and Vimarsha-Shakti is impulse (*Visphurana Shakti*) maturing in action. The Rays being reflected back on the foundation of Consciousness there is the Mahâbindu. So when the Supreme Lord who is Illumination (Prakâsha) is connected with the mirror-like Vimarsha there shines forth the Parameshvara as Pûrno'ham (The Lord Experience as "I am all.") The Supreme "I" is thus the massing together of Shiva and Shakti. This "I-ness" (*Ahambhâva*) arises upon the gaze of Shiva upon His own luminous Shakti or Power. So it has been said that in the notion of 'I' Illumination rests in itself (*Ātma-vishrânti*). So Shruti (*Svet. 4-1*) says, "that which is letterless (*Avarna*) generates many letters (*Varna*)." This supreme "I" is *Chittamaya*.

We have spoken of the Aham or "I" and Idam or "This." The first is known as the white (*Sita*) Bindu or "Moon" and represents the Shiva aspect of this supreme "I," and the second is the red (*Shona*) Bindu

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or "Fire", the Shakti aspect. They are in conjunction known as the Divine Husband and Wife (Kâmeshvara and Kâmeshvari). The union of both is the Mixed (Mishra) Bindu or "Sun." The "Sun" is Kâma and Kalâ is "Moon" and "Fire," the three Bindus being known as the Kâmakalâ. This mixed Bindu becomes creative and is the cause of the manifested Word (Vâk) and its meaning (Artha). From this Bindu issues Nâda-Shakti in seed form. The Bindu is the union of the letters A and Ha, which denote the union of Prakâsha and Vimarsha, that is, white and red Bindus.

Kâma is that which is desired (Kâmyate) by the great Yogis who know the Paramârtha as their self. Mahâtripurasundarî, inseparable from Kâmeshvara, is the collectivity of the Bindus and Kâmakalâ. The Bindu above is Her Face (Sun) and the two Bindus below are Her two breasts (Moon and Fire) and the Kalâ below it, which is half of Ha, is Her womb (Yoni). Nâda which comes forth is the cause of the origin of all sounds. This Nâda is eventually divided into all the particular letters and words, their compounds and the subtle elements and all objects, their compounds. For both the world of speech and of objects have ultimately the same origin. A letter or word is the Brahman as such, just as an object denoted by the word is the Brahman as such object. The two Bindus are inseparable, that is, Prakâsha and Vimarsha. For this reason it is said that Shiva and Shakti are one Tattva. In the same way there is no difference between Vidyâ or Mantra as indicator (Vedaka, Vâchaka) and the Devatâ thereby denoted (Vedya, Vâchyâ). Vâk and Artha are always united. This is realised in Sâdhanâ when the Devatâ, the Artha of the Mantra, appears and leads the Sâdhaka to a realization of the Vâchyâ Shakti, the Brahma Svarûpa. So Natanânandanâtha in his Commentary on Panyânanda's Kâmakalâvilâsa (VV. 6,7)

says that great Yogis worship the Mother Mahâtripura-sundarî, who is Kâmakalâ, the collectivity of the three Bindus. (For "Pura" here means Bindu ; the three (Tri) which are Sun, Moon and Fire, which are Illumination and Bliss : within whom is the Power (Vîryya), which is the endless mass of letters (Anantâkshararâshi) and great Mantras. In the worship of the great Shrîchakra Yantra (figured in my Edition of the Kâmakalâvilâsa) the gross letters, in Vaikharî form, are in the outer Mandalas, and passing through the subtler forms of Shabda, the Shabdabrahman and then Shûnya are attained. He therefore cites the Vijnâna-bhattâraka as saying : "By passing through the different Mandalas (of the Shrîchakra) where the gross (Sthûla) letters (Varna) are, and rising up to Ardhendu, Bindu, Nâdânta and to the Shûnya in the Bindurûpachakra, one becomes Shiva." This is the worship which a Missionary author describes as worship of the *puderndum muliebre*. The Yantra is composed of intersecting triangles, some upright and some inverted. The latter only are symbolic of the Yoni, which is here not the Yoni of any woman. Here it is the Womb of the Divine Mother of the world. Here is the seat of the secret play of Shiva and Shakti as "Moon, "Fire" and as the "Sun" which is the union of both—the Divine Energy, whence proceeds the world of Name (Nâma = Shabda) and Forms (Rûpa = Artha).

CHAPTER XXVI

BÎJA MANTRA

ACTION necessarily implies movement. Whenever therefore, there is action, there is Spanda or movement and therefore what to the perceiving subject (when heard) is called Sound. This may or may not be heard. One person may have a sharpened natural faculty of hearing ; so that he may hear what escapes the ear of another. There is Sound, though the latter may not hear it. Similarly, there is Sound which is not heard by any natural ear until assisted by the extension of faculty procured by a material Scientific instrument. Similarly again, there is Sound which cannot be heard by any material instrument, but which is apprehended by the Yogic Mind as part of its experience. In the beginning of things the natural Principal (Prakriti) was in a state of equilibrium (Sâmyâvasthâ). Then there was no Sound, for there was no movement of the objective world. The first Vibration which took place at the commencement of creation, that is, on the disturbance of equilibrium (Vaishamyâvasthâ) was a general movement (Sâmânya Spanda) in the whole mass of Prakriti. This was the Pranava Dhvani of Om Sound. It is not that the Sound is represented as it is by the Sound of the letters Om. Om is only the *approximate* representation or gross utterance to gross ear of the Subtle Sound which is heard in Yoga experience of the first movement which is continually taking place, for at each moment the creative movement is present. From out this general movement and Sound special movements (Vishesha Spanda) and Sounds arise. The following apt illustration has been given (see "Worlds' Eternal Religion").

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If a vessel of water is shaken, there is first a general movement of the whole water in the vessel. Next, there are particular movements in every part of the water, now this way, now that. So the evenly balanced gunas or factors of Prakriti equally vibrate throughout their whole mass, and as the movement continues, the equilibrium is disturbed and the Gunas act and re-act on one another as in the second state of the water in the illustration. Diverse vibratory conditions being set up, diverse Sounds are given forth. The first equally distributed motion throughout the mass is Om, which is the great seed-mantra (Mahâbîja), for it is the source of all others and of all compounded Sounds. Just as Om is the general Sound, the other Bîja Mantras are the particular Sounds which are the letters of the alphabet. These are evolved out of the general Sound which underlies all particular Sounds. Both the Ongkâra or Pranava and the Bîja Mantras as pronounced by the mouth are thus the articulate equivalents of the inarticulate primal Dhvani. They become articulate at the last stage called Vaikharî or Spashtatara Spanda of the four stages, known as Para (Rest passing into movement), Pashyantî (general movement), Madhyamâ or special movement of subtle character heard by the subtle ear, and Vaikharî or special movement which as speech is the fully articulated Sound heard by the gross ear. The Pranava Mantra is thus the Sound Equivalent of Brahman and the Bîja Mantras are the various forms with attribute (Sagunarûpa) of the Devas and Devîs. It is true that the approximate Sound Om is said to be constituted of the letters a, u, m. This is not to say that the primordial Dhvani was these letters or their combination. For these letters are the product of the primordial Dhvani which precedes them. What is meant is that Om as a gross Sound heard by the gross ear is the Sandhi or combina-

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tion of these letters. A European Sanskritist told a friend of mine that *Om* said before a Mantra is simply the "clearing of the throat" before utterance; and I suppose he would have said—the clearing of the throat after utterance, for *Om* both precedes and follows a Mantra. Why however should one clear the throat then? *Om* has nothing to do with hawking sounds, or the throat. *Om* is, according to Indian belief, a sound actually heard by Yogis as above described. If, moreover, the learned man had ever heard the Mantra *Om* recited he would have felt that it could not be explained in so shallow and materialistic a way. For *Om* is sounded as from the navel with a deep rolling and continuous Sound ending at the upper part of the nostrils where the Chandrabindu is sounded. Moreover, how are we to account for the other Bija Sounds on this hypothesis, such as Am, Âm, Em and so forth, except by supposing that the unpleasant and unmannerly act of clearing the throat had undergone an unaccountably varied development? Be the doctrine true or false, it is more profound than that.

Mantras are given various names according to the number of their syllables. A Bija or Seed-mantra is, strictly speaking, a Mantra of a single letter such as Kang, which is composed of the letter K (Ka) together with Chandrabindu (°) which terminates all Mantras. Even here there is in a sense another letter. The reason is that the vowel cannot be interminably pronounced and is therefore terminated by a consonant. In fact, as Pânini says, the function of a consonant is to interrupt a vowel sound. The consonant cannot be pronounced without a vowel, which is hence known as the Shakti of a consonant. Here the termination is M in the form of the nasal breathing called Chandrabindu (°) which is Nâda and Bindu. The M which ends the Bija is

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sounded nasally, high up in the bridge of the nose, and never reaches the lips. In all the other letters one or other of the five Bhûtas or forms of sensible matter (Âkâsha, Vâyu, Agni, Ap, Prithivî) predominates. For this reason, in the selection by the Guru of the Mantra for his disciple the letters are chosen according as an examination shows that there is an excess or deficiency of any particular Bhûta. Where there is excess of a Bhûta, the letter in which it is predominant is said with the outbreathing. Where there is deficiency it is said with the inbreathing. M is chosen to end the Bîja because here the Bhûtas are said to be in equipoise. Though strictly the Bîja is of one letter as the seed from which the Mantra springs, popularly other short unetymological vocables such as Hrîng, Shrîng, Krîng, Hûng, Aing, Phat are called Bîjas. In these there are two or more letters, such as in the first H, R, I and Chandrabindu. Thus a Mantra may, or may not, convey on its face its meaning. Bîjas have no meaning according to the ordinary use of language and for this reason they have formed the subject of ridicule to those ignorant of the Mantra-shâstra. The initiated however knows that their meaning is the own form (Svarûpa) of the particular Devatâs whose Mantra they are, and that they are a form of the Subtle Power as creative Dhvani which makes all letters sound and which exists in all that we say or hear. Each Devatâ has His or Her Bîja. Thus the Devatâs of Krîng, Hrîng and Rang are Kâlî, Mâyâ and Agni respectively. The primary Mantra in the worship of any Deva or Devî is known as the Root Mantra (Mûlamantra). Every letter, syllable and Mantra is then a form (Rûpa) of the Brahman, and so is the image and are the lines of the Yantra and all objects in the universe. And so the Shâstra says that they go to Hell who think that the image is merely

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stone and that the Mantra is merely a letter of the alphabet. All letters are forms of Shakti as Sound-powers. The Shakti, of which they are a manifestation, is the living Energy which projects itself into the form of the universe. The Mantra of a Devatâ is the Devatâ. The rhythmical vibrations of its sounds not merely regulate the unsteady vibrations of the sheaths of the worshipper, thus transforming him, but through the power of striving (Sâdhanâ-shakti) of the worshipper there arises the form of the Devatâ which it is. And thus the Brihad-gandharva Tantra (Ch. V) says :—

*Shrinu devi pravakshyâmi bijinâm deva-rûpatâm
Mantrôchchâranamâtrena deva-rûpam prajâyate.*

The Bijas thus have a meaning. They indicate the Artha or Devatâ which they are. What that Devatâ is, is taught to the Sîdhaka, just as the child learns that rose means a particular flower, and that rice and milk are the names for particular forms of food and drink which he takes.

The Bijas of the five Bhûtas, that is, of the Devatâs of the four forms of sensible matter, are Ha, Ya, Ra, La, Va with Chandrabindu. Where there are more than one letter, each has its meaning. As examples I here select twelve Bija-mantras (in their popular sense), the meanings of which are given in the 6th Chapter of the Baradâ Tantra as quoted in the well known Bengali compendium known as the Prânatoshinî. I may here observe that the meaning of individual letters is given in the Bijakoshas, such as the Tantrâbhidhâna which has been published as the first volume of Arthur Avalon's Tântrik Texts. The Baradâ Tantra, Ch. 6, says :—

Haung (ह्रौं)

Shivavâchî *hakârastu aukârah syât Sadâshivah,
Shûnyang dukkharârthantu tasmâttena Shivang yajet.*

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That is,

Ha means Shiva. *Au* is Sadâshiva. The *Shûnya* (°) is that which dispels sorrow. Hence with that Shiva should be worshipped.

Dung (दुं)

Da durgâvâchakang devi ukârashchâpi rakshane,
Vishvamâtâ nâdarûpâ kurvvarthobindurûpakah.

That is,

Da, O Devi, means Durgâ. *U* also means to save. *Nâda* is the mother of the Universe. *Bindu* means (pray) do.

Kring (क्रौं)

Ka Kâlî brahma *ra* proktang Mahâmâyârthakashcha î,
Vishvamâtârthako nâdo bindurdukkaharârthakah,
Tenaiva Kâlîkâdevîng pûjayeddukkhashântaye.

That is,

Ka is Kâlî. *Ra* is said to be Brahma. *Î* means Mahâmâyâ. *Nâda* means Mother of the universe. *Bindu* means Dispeller of sorrow. With that Devi Kâlîkâ should be worshipped for cessation of sorrow.

Hring (ह्रौं)

Hakârah shivavâchî syâd *rephah* prakritiruchyate,
Mahâmâyârtha î-shabdo nâdo vishvaprâsûh smritah,
Dukkhaharârthako bindurbhuvanâng tena pûjayet.

That is,

Ha means Shiva. *Ra* is said to be Prakriti. *Î* means Mahâmâyâ. *Nâda* is said to be the mother of the universe. *Bindu* means dispeller of sorrow. With that Bhuvaneshvari should be worshipped.

Shring (श्रौं)

Mahâlakshmyarthakah *Shah* syâd dhanârtha *repha*
uchyate,

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Î tushtyartho' paronâdo bindurdukkhaharârthakah,
Lakshmîdevyâ vîjam etat tena devîng prapûjayet.

That is,

Sha means Mahâlakshmî. *Ra* is said to mean wealth. *Î* means satisfaction. *Nâda* is Aparâ (which may mean Aparâbrahma or Îshvara). *Bindu* means Dispeller of sorrow. This is the bîja of Devî Lakshmî. With it the Devî should be worshipped.

Aing (ॐ)

Sarasvatyârtha *ai*-shabdo bindurdukkhaharârthakah,
Sarasvatyâ vîjam etat tena Vâning prapûjayet.

That is,

Ai means Sarasvatî. *Bindu* means Dispeller of sorrow. This is the bîja of Sarasvatî. With it Vâni or Sarasvatî should be worshipped.

Klîng (ॐ)

Kah Kâmadeva uddishto' pyathavâ Krishna uchyate,
La Indra î tushtivâchî sukhadukkhaprada cha *ang*,
Kâmabîjârtha uktaste tava snehân maheshvari.

That is,

Ka refers to Kâmadeva, or according to some to Krishna. *La* means Indra. *Î* means contentment. *Ang* is that which grants happiness and sorrow. Thus, O Maheshvari, the meaning of Kâmabîja is spoken unto Thee out of my love for Thee.

Hûng (ॐ)

Ha Shivah kathito devi û Bhairava ihochyate
Parârtho *nâda* shabdastu Bindurdukkhaharârthakah,
Varmabîjatrâyo hyatra kathitas tava yatnatah.

That is,

Ha, O Devi, is said to be be Shiva. *U* is said to be Bhairava. *Nâda* means Para, Supreme. *Bindu* means Dispeller of sorrow. Here the three composing the

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varmabîja (armour-bîja) are spoken unto Thee owing to Thy solicitation.

Gang (गं)

Ganeshârthe *ga* uktas te *Bindurdukhaharârthakah*,
Gangbîjârthantu kathitang tava snehân maheshvari.
That is,

Ga, I speak unto Thee, means Ganesha. *Bindu* means Dispeller of sorrow. Thus, O Maheshvari, the meaning of Gang-bîja is spoken unto Thee out of love for Thee.

Glaung (ग्लौं)

Ga Ganesho vyâpakârtho *lakâra*steja *au* matah,
Duhkhaharârthako *bindur*ganeshang tena pûjayet.
That is,

Ga is Ganesha, *La* means what pervades. *Au* means tejas. *Bindu* means Dispeller of sorrow. With it Ganesha should be worshipped.

Kshraung (क्ष्रौं)

Ksha Nrisingho Brahma *rashcha* ûrdhavadantâr-
thakashcha *au*,
Duhkhaharârthako *bindur*Nrisinghang tena pûjayet.
That is,

Ksha is Nrisingha and *Ra* is Brahma. *Au* means teeth pointing upwards. *Bindu* means Dispeller of sorrow. With it Nrisingha should be worshipped.

Strîng (स्त्रीं)

Durgottâranavâchyah *sa* târakârthastakârah,
Muktyartho *repha* ukto'tra mahâmâyârthakashcha î,
Vishvamâtârthako *nâdo* *Bindurdukhaharârthakah*,
Badhubîjârtha ukto'tra tava snehân maheshvari.

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That is,

Sa means deliverance from difficulties. *Ta* means Saviour. *Ra* here means salvation or liberation. *Î* means Mahâmâyâ. *Nâda* means Mother of the universe. *Bindu* means Dispeller of sorrow. Thus the meaning of Badhubîja is spoken unto Thee, O Maheshvari, out of love for Thee.

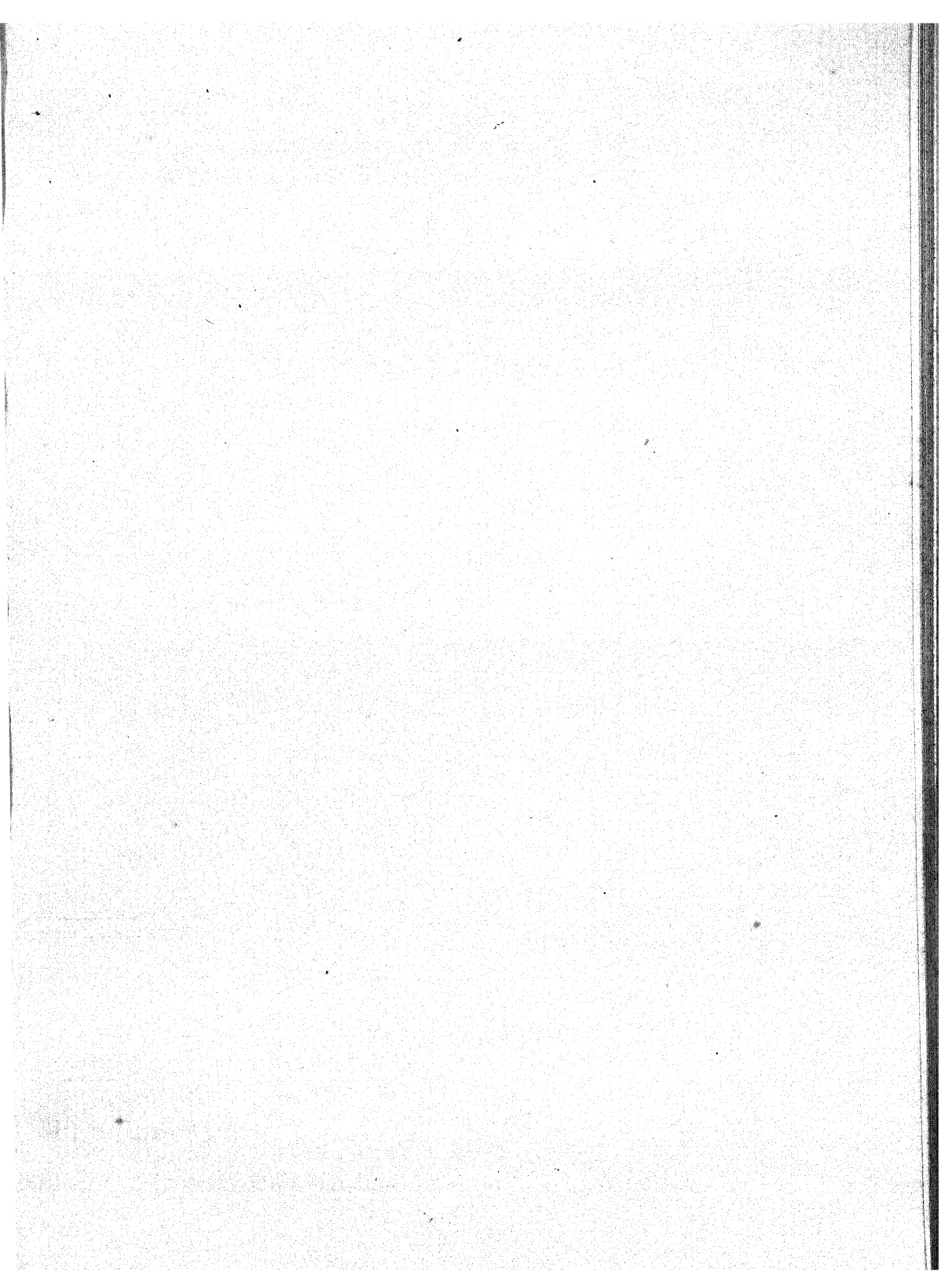
A close examination of the above may raise some difficulties, but must, in connection with what is elsewhere written, remove the charge that the Bija is a meaningless saying to the worshipper. It is full of meaning to him.

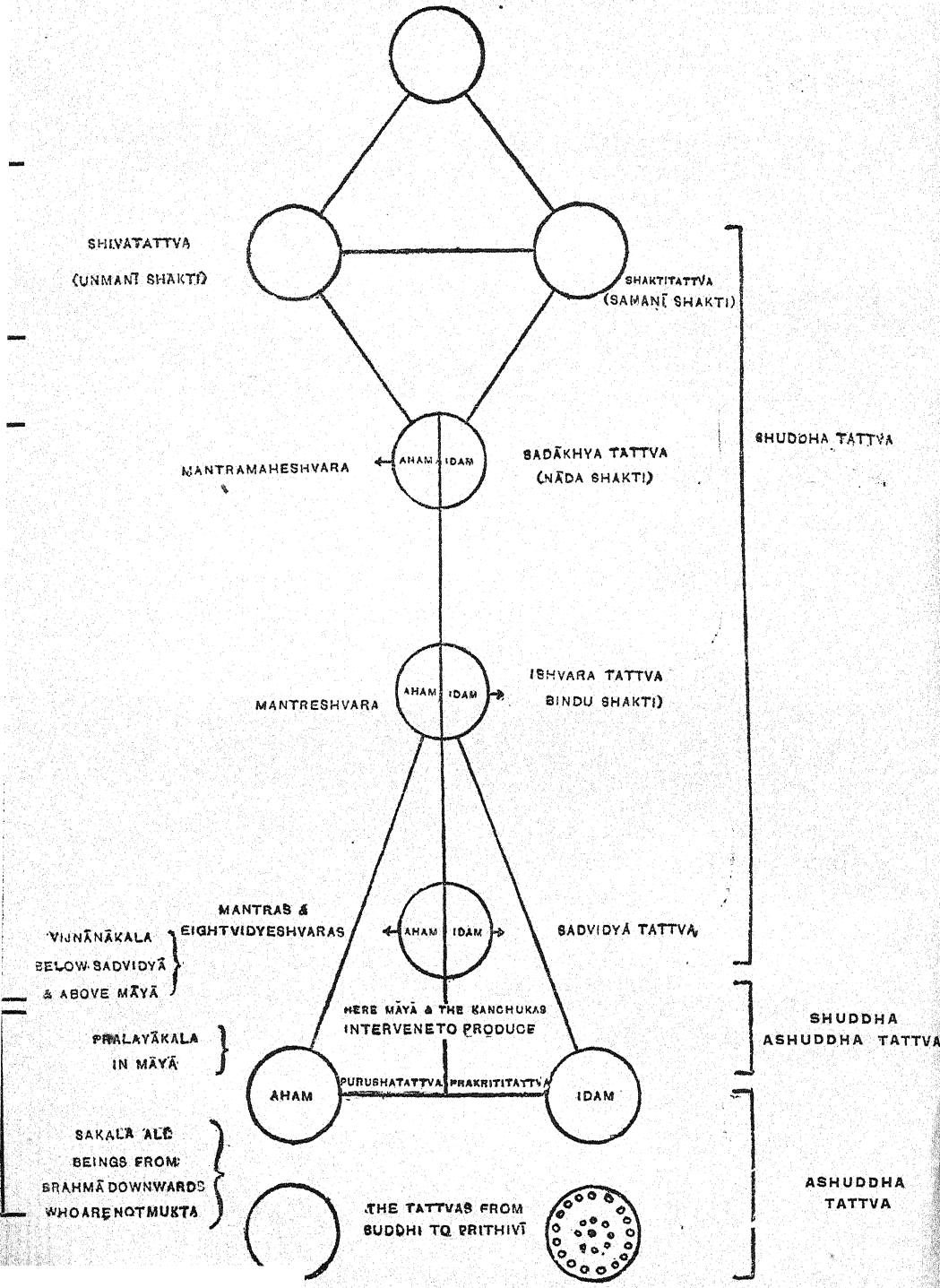
CHAPTER XXVII-

SHADADHVÂS

ADHVÂ means a path, and Mantrâdhvâ is all knowledge relating to Mantra. The Six (Shat) Adhvâs are, on the Shabda side, the three Varna (letter), Pada (syllable) and Mantra (combination of syllables), each being dependent on one another, Pada on Varna, and Mantra on Pada, which are said, in the work from which I take the following table, to be 51, 81, 11 respectively. On the Artha side the three other Adhvâs are Kalâ (5), Tattva (36) and Bhuvana (224), each similarly dependent. The science of the Shadadhvâs is referred to in both Shaiva and Shâkta works, but seems peculiarly characteristic of the Shâmbhava Darshana in which Shaiva and Shâkta Darshanas are synthetised. The Shâkta doubtless worships Shiva as well as Shakti with emphasis on the latter aspect. The ordinary Shaiva worships Shakti as well as Shiva with emphasis on the latter aspect. In Shâmbhava Darshana both are raised into a higher synthesis. In the same way Kula = Shakti and Akula = Shiva, and therefore Kulîna means one who worships the two in one.

Kalâ means Shakti either generally in its higher aspect, and more commonly some specific aspect and function of Shakti. The five chief Kalâs which sum up in themselves groups of Tattvas are Shântiyâtîtâkalâ, Shântikalâ, Vidyâkalâ, Pratishthâkalâ, Nivrittikalâ. These have been already referred to. These are the Powers of certain Tattvas or Principles, and two stages in the emanative process. They (the Tattvas) are 36 in number and are divided into 3 classes, *viz.*, Pure (Shuddhatattva), Pure-Impure (Shuddhâ-





SHIVATATTVA
(UNMANT SHAKTI)

SHAKTITATTVA
(SAMANT SHAKTI)

MANTRAMAHESHVARA

← AHAM IDAM

SADAKHYA TATTVA
(NADA SHAKTI)

SHUDDHA TATTVA

MANTRESHVARA

← AHAM IDAM →

ISHVARA TATTVA
BINDU SHAKTI)

MANTRAS &
EIGHTVIDYESHVARAS

← AHAM IDAM →

SADVIDYA TATTVA

VIGNANAKALA
BELOW SADVIDYA
& ABOVE MAYA

PRALAYAKALA
IN MAYA

HERE MAYA & THE KANCHUKAS
INTERVENETO PRODUCE

AHAM

PURUSHATATTVA | PRAKRITITATTVA

IDAM

SHUDDHA
ASHUDDHA TATTVA

SAKALA ALI
BEINGS FROM:
BRAHMA DOWNWARDS
WHO ARE NOT MUKTA

THE TATTVAS FROM
BUDDHI TO PRITHIVI

ASHUDDHA
TATTVA

shuddhatattva) and Impure (Ashuddhatattva). Three groups of Tattvas are also called Shiva, Vidyâ, Âtmâ Tattvas. The first as stated in the Siddhânta Sârâvalî and other works comprise the Shiva Tattva and Shakti Tattva ; the second the Tattvas from Sadâshiva Tattva to Shuddhavidyâ Tattva ; and the third the Tattvas from Mâyâ to Prithivî. I may here observe that in the drawing of the table of Tattvas given in my "Shakti and Shâkta" an error has been committed which escaped my notice. There the Shuddha, Shuddhâshuddha and Ashuddha Tattvas are treated as bracketed with the Shiva, Vidyâ and Âtmâ Tattvas. The Shuddha Tattvas comprise all the Tattvas there given under that Bracket. But Shiva Tattva comprises only the first two of the Shuddha Tattvas, namely, Shiva Tattva and Shakti Tattva. The other members of the Pure group are Vidyâ Tattva and all from Mâyâ to Prithivî are Âtmâ Tattva.

The Word Bhuvana means world or region. Bhuvana = *Asmât bhavati iti bhuvanam*, or "what comes from this," that is, "what is produced" is Bhuvana. These Bhuvana or Regional Bodies are also Pure, Pure-Impure, and Impure. These are shown with the corresponding Kalâ and Tattva in the accompanying table which I have extracted with the permission of the owner of the copyright from pp. 392-397 of Part II. Vol. II, of the late T. A. Gopînâtha Rao's "Elements of Hindu Iconography" where they are conveniently tabulated. I have made one or two verbal corrections.

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Kalás.	Tattvas.	No. of Bhuvanas.	Names of the Bhuvanas.	
(a) Shântyatîkâlâ,	i. Shuddha-tattvas.		Anâshrita, Anâtha, Ananta, Vyomarû- pini, Vyâpini, Ūrdhvagâmini, Môchikâ, Rochikâ, Dipikâ and Indhikâ—(Five of these are shâkta-bhuvnas and the re- maining five Nâdorddha-bhuvanas).	
	1. Shivatattva ...	10		
	2. Shaktitattva ...	5	Shântyatîttâ, Shânti, Vidyâ, Pratish- thâ and Nivritti—(These are called the Baindavapurâs).	
	Total ...	15	Sadâshivabhuvana.	
	3. Sadâshivatattva.	1	Shikhandi, Shrikantha, Trimûrti, Ekanetra, Shivottama, Sâkshma and Ananta.	
	4. Îshvaratattva ...	8		
	5. Shuddhavidyâtattva ...	9	Manonmani, Sarvabhûta-damanî, Bala- pramathani, Balavikarani, Kalavikarnî, Kâlî, Raudrî, Jyeshthâ and Vâmâ.	
	Total ...	18		
	ii. Shuddhâshuddha- tattvas.			
	6. Mâyâ ...	8	Anyushtamâtra, Îshâna, Ekeksâna, Ekapingala, Udbhava, Bhava, Vâmadeva and Mahâdyuti.	
7. Kâla ...	2	Shikhesha and Ekavira.		
8. Kalâ ...	2	Panchântaka and Shûtra.		
9. Vidyâ ...	2	Pinga and Jyoti.		
10. Niyati ...	2	Samvarta and Krodha.		
11. Râga ...	5	Ekashiva, Ananta, Aja, Umâpati and Prachanda.		
12. Purusha ...	6	Ekavira, Îshâna, Bhava, Îsha, Ugra, Bhîma and Vâmâ.		
Total ...	27			
(b) Shântikalâ.	iii. Ashuddhatattvas			
	13. Prakriti ...	8	Shrikantha, Auma, Kaumâra, Vaish- nava, Brahma, Bhairava, Krita and Akrita.	
	14. Buddhi ...	8	Brâhma, Prajeshha, Saumya, Aindra., Gandharva, Yaksha, Râkshasa and Pishâ- cha.	
	15. Ahankâra ...	1	Sthaleshvara.	
	16. Manas	1	Sthûleshvara.	
	17. Shrotra			
	18. Tvak			
	19. Chakshus			
	20. Jihvâ			
	21. Nâsâ	1	Shankukarna.	
22. Vâk				
23. Pâni				
24. Pâda				
25. Pâyu				
26. Upastha				
27. Shabda				
28. Sparsha				
29. Rûpa				
30. Rasa				
31. Gandha	5	Kâlanjara, Mandaleshvara, Mâkota, Drâvinda and Chhakâlânda.		
(c) Vidyâkalâ.				
(d) Pratishthâkalâ				

SHADADHVAS

Kalás.	Tattvas.	No. of Bhuvanas.	Names of the Bhuvanas.
(d) Práishthakálá.	32. Âkâsha ...	8	Sthânu, Svarnâksha, Bhadrakarna, Gokarna, Mahâlaya, Avimukta, Rudrakoti and Vastrapâda.
	33. Vâyu ...	8	Bhimeshvara, Mahendra, Attabhâsa, Vimalasha, Nala, Nâkala, Kurukshetra and Gayâ.
	34. Tejas ...	8	Bhairava, Kedâra, Mahâkâla, Madhyamesha, Amrâta, Jalpesha, Shrishaila and Harishchandra.
	35. Jala ...	8	Lakulîsha, Pârabhûti, Dindi, Mundi, Vidhi, Pushkara, Naimisha, Prabhâsa, and Amaresha.
	Total ...	56	
(e) Nivrittikálá.	36. Prithivî ...	108	From Bhadrakâlî to Kâlâgni.
	Grand Total ...	224	

Thus to take the first and highest or Shivatattva and the associated Shaktitattva, the Bhuvanas are Anâshrita, the Region or Bhuvana without support and self-sustaining, Anâtha or Lordless because there is no higher Lord here, Ananta or endless, Vyomarûpinî in the form of the all-spreading Ether, Vyâpinî all-spreading, Ûrddhvagâminî upward going, Mochikâ freed of all bonds, Rochikâ Beautiful or source of Beauty, Dîpikâ illuminating, Indhikâ destroyer of all impurity. Such are the Bhuvanas of the Kalâ Shântyatîtâ (Beyond even the high abode of Peace) and the conjoined Shiva and Shakti Tattvas. Five of these are called Shâkta and the remaining five Nâdorddhva (above Nâda) Bhuvanas. The rest are various other divine bodies named after their divine residents. All these regions have been created by Paramashiva for the enjoyment of the Beings therein ; there being an immense variety of beings in an ascending hierarchy from man up to the supreme Lord and Lady of all. The Beings in the Pure Regions are

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wholly Pure and the others Pure-Impure or Impure. Impurity or Mala is ignorance and is of three kinds, namely, Mala, Mâyâ and Karma. There are thus three classes of Pashus or created beings, namely, Vijnânâkalas enveloped by that ignorance which is called Mala, Pralayâkalas enveloped in both Mala and Mâyâ, and Sakala or those surrounded by the three forms of ignorance Mala, Mâyâ and Karma. Above the Vijnânâkala are the beings called Mantras. The Mala envelope when in the stage at which it is about to leave the being is said to have undergone Paripâka. The Vijnânâkalas, whose Mala is in a high state of Paripâka, are the eight Vidyeshvaras. They are eight in number and are variously coloured as in the following table, for which I am indebted to the same work.

No.	Name.	Colour.
1.	Anantesha.	Blood-red.
2.	Sûkshma.	White.
3.	Shivottama.	Blue.
4.	Ekanetra.	Yellow.
5.	Ekarudra.	Black.
6.	Trimûrti.	Crimson.
7.	Shrîkantha.	Red.
8.	Shikhandî.	Dark-brown.

The author cited refers to several southern Âgamas, such as Pûrva-Kârana, Angshumabhedâgama, Kâmika and other works for their Dhyâna. From these it would appear that the colours and so forth are not always given in the same way.

These Vidyeshvaras are higher spiritual Entities, by whose aid the lower orders of beings attain the higher

stages of spiritual evolution. Next to the Vidyeshvaras come the Mantreshvaras. Having been given pure bodies (Tanu), instrument (Karana), regions (Bhuvana) and enjoyment (Bhoga), these gradually get rid of all Mala. Above the Mantreshvaras are the Mantramâheshvaras and beyond these are the Eternal and un-produced Shiva Tattva and Shakti Tattva.

In the Vimarshinî on Îshvara-pratyabhijnâ (III) Sadâshiva Tattva is described as that particular specialisation (Chid-visheshatvam) which consists in the experience of that Bhâvarâshi or mass of ideation belonging to the collectivity (Varga) of Chaitanya called Mantramâheshvara. Of the Vidyeshvaras it is said (cf. III, 1-6) that whilst the Ego-side is pure, yet unlike the experience of higher states they perceive the object as different from themselves in the same way as the Îshvaras, as recognised by the Dvaitavâdins, perceive theirs. The various locations of the Jîvas in the various Tattvas is given as follows:—Mantramâheshvara in Sadâkhya Tattva, Maheshvara in Îshvara Tattva, Mantras in Shuddhavidyâ Tattva (the eight Vidyeshvaras Ananta and the rest are different from the Mantras), Vijnânâkalas below Shuddhavidyâ but above Mâyâ, Pralayâkalas in Mâyâ, and Sakalas include all other beings from Brahmâ downwards who are not Mukta.

The whole of the Shâmbhava Darshana rests on a principle of the specialisation of Consciousness, stages of descent from Pure Chit to the consciousness of the gross material world. Each stage is more bound in ignorance than the former until gross matter is reached. The Shâstra speaks of the eight called Chit, Chiti, Chitta, Chaitanya, Chetanâ, Indriya-karma, Deha and Kalâ. The first is consciousness in the pointed or Bindu state, the second outspreading (Vyâpini,) the third with inward and outward activity, the fourth the Bodha or experience

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which is from outwards inwards, the fifth is the retention (Dhâranâ) of that Bodha, the sixth is experience through action of the senses, and the seventh and eighth are the Body and its inherent subtle moving forces such as the 38 Kalâs of Moon, Sun and Fire. In Moon Sattva is dominant and in Fire Tamas. The Râjasik activity of the Sun mediates between these opposites. The Lords of the Tattvas proceeding from "Earth" (Prithivî) upwards are Brahmâ from Prithivî to Pradhâna (Prakriti), Vishnu from Purusha to Kalâ, Rudra in Mâyâ, Îsha in the regions extending to Sadâkhya Tattva. Then follows Anâshrita Shiva and Parashiva.

CHAPTER XXVIII

MANTRA-SÂDHANÂ

IN the Gâyatrî Tantra it is said—"that is called Mantra, by the meditation (Manana) on which the Jîva acquires freedom from sin, enjoyment of heaven and Liberation and by the aid of which he attains in full the four-fold fruit (Chaturvarga)." Elsewhere it is said "Mantra is so called because it is achieved by mental process". "*Man*" of "Mantra" comes from the first syllable of *Manana* or thinking and "*tra*" from *Trâna* or liberation from the bondage of the Sangsâra or phenomenal world. By the combination of "*man*" and "*tra*" that is called Mantra which "calls forth" (*Âmantrana*) the four aims of being (Chaturvarga).

A Mantra is composed of letters. Letters and their combinations as syllables and words are all forms of manifested Shabda, that is, Brahman-forms. They are each and all forms of the Creative Stress, as uttered by the mouth, heard by the ear, and apprehended by the mind ; but what are ordinarily called Mantras are those particular sounds which are used in worship and practice (*Sâdhanâ*) which consist of certain letters, or letters arranged in a definite sequence of sounds of which the letters are the representative signs. The relations of Varna, Nâda, Bindu, vowel and consonant in a Mantra constitute the Devatâ in varying forms. Certain *Vibhâti* or aspects of the Devatâ are inherent in certain Varnas. The Mantra of a Devatâ is that letter or combination of letters which reveals the Devatâ to the consciousness of the Sâdhaka, who has evoked it by Sâdhana-shakti. The form of a particular Devatâ therefore appears out of the particular Mantra of which that Devatâ is the Adhishthâtrî Devatâ. This Mantra is intoned in the

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proper way according to letter (Varna) and rhythm (Svara). For these reasons a Mantra, when translated ceases to be a Mantra, that is, the sounds heard and uttered in the translation are not the body of, and do not evoke, the Devatâ. We are then not dealing with the same sound, but with a translation in another language, with other sounds giving the meaning to the intellect of the Sanskrit Mantra. This shows that Mantra is not mere individual thinking but a particular sound-body of consciousness.

A particular Mantra therefore (such as the Gâyatri) is not a mere collocation of words. Though to a non-believer it may seem but a string of mere letters bearing on their face a particular meaning or in the case of Bija Mantras apparently no meaning at all, to the Sâdhaka it is a very mass of radiant *Tejas* or energy. An ordinary collection of words is something gross. These, as all else, are forms of Shakti. But the Mantra of which we speak is the Devatâ Himself or Herself in Mantra-body. Mantra is thus a mass of radiant Energy. Sayings give information and advice to men of the world, whilst Mantras awaken superhuman power or Shakti. A mere saying is therefore, like a Jîva, subject to birth and death, whilst a Mantra is directly Brahman in sound-body, unwasting and undecaying. A Mantra again is not the same thing as prayer or self-dedication (Âtma-nivedana). Prayer is conveyed in what words the worshipper chooses and bears its meaning on its face. It is only ignorance of Shâstrik principle (See Arthur Avalon's "Tantra-Tattva or Principles of Tantra" as to what precedes and follows) which supposes that Mantra is merely the name for the words in which one expresses what one has to say to the Divinity. If it were, the Sâdhaka might choose his own language without recourse to the eternal and determined sounds of Shâstra.

Shabda is Shakti. The Vishvasâra Tantra (Ch. II) says that Shabda-brahman which is Mantra (Mantramaya) exists in the body of Jîva and is the subtle aspect of the Jîva's vital Shakti. As the Prapanchasâra Tantra states, the Brahmânda or Spheroid (universe) is pervaded by Shakti as Dhvani, called Nâda, Prâna and the like. The manifestation of the gross (Sthûla) form of Shabda would not be possible, unless Shabda existed also in a subtle (Sûkshma) form.

Shabda is the Guna of Âkâsha, but is not produced by it. It manifests in it ; and Shabda-svarûpa is the Brahman. In the same way however as in outer space waves of sound are produced by movements of air (Vâyû), so in the space within the Jîva's body, waves of sound are produced according to the movements of the vital air (Prânavâyû) and the process of inhalation and exhalation. The Shabda which first appears in the Mûlâdhâra (See A. Avalon's "Serpent Power") is in fact the Shakti which gives life to the Jîva. The Jîva who in-breathes and outbreathes utters a great Mantra. This is the Ajapâ Mantra or Hangsah, called "Ajapâ", because it repeats itself naturally without any effort on the part of the Jîva. It is the heaving of the Dhvani which causes alternate inspiration and expiration. Shakti it is who is the Cause of the sweet, indistinct and murmuring Dhvani (See Ch. 24) which sounds like the humming of black bees. This sound is Parâ, and then Pashyantî, which becomes subtle as Madhyamâ and gross as Vaikharî. Kundalinî, who is Varnamayî and Dhvanimayî, is the manifestation in bodies of the Paramâtmâ. So the substance of all Mantra is Chit, manifested as letters, syllables, words and their sentences. In fact the letters of the alphabet which are known as Akshara are nothing but the Yantra of the Akshara or imperishable Brahman. It is the gross or Sthûla form of Kundalinî, appearing in different aspects

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as different Devatâs, which is the presiding Devatâ (Adhishthâtrî) of all Mantra, though it is the subtle (Sûkshma) form at which all Sâdhakas aim. For in every Mantra there are two Shaktis. The Vâchya-Shakti and the Vâchaka-Shakti. The Devatâ who is indicated (Pratipâdya-Devatâ) as the ultimate Svarûpa is the Vâchya-Shakti, and the Devatâ who is that Mantra (Mantramayî Devatâ) is the Vâchaka-Shakti. Thus if Durgâ is the Devatâ of a Mantra, then Mahâmâyâ is the Vâchya Shakti. The latter is without attribute and the Vâchikâ Shakti with attribute. The latter is the object of worship and is a support and means whereby the Vâchya-Shakti is realised. For worship assumes as its object some form. When the Shakti with attribute, resident in and as the Mantra, is by dint of Sâdhanâ awakened, then She opens the gate of monistic truth, revealing the true nature and essence of the universe.

There are thus two Shaktis, *viz.*, the Mantra-Shakti and the Sâdhanâ Shakti, that is the Shakti of the Sâdhaka generated by Sâdhanâ. It is the uniting of these two Shaktis which accomplishes the fruit of Mantra-sâdhanâ. How? The Saguna-Shakti is awakened by Sâdhanâ and worshipped. This Saguna-Devatâ is the Presiding Deity (Adhishthâtrî Devatâ) of the Mantra as the Nirguna (formless) Îshvara or Îshvarî is the Vâchya-Shakti. Both are one ; but the Jîva by the laws of his nature and its three gunas must first meditate on the gross (Sthûla) form before he can realise the subtle (Sûkshma) form which is liberation.

The utterance of a Mantra without knowledge of its meaning or of the Mantra method is a mere movement of the lips and nothing more. The Mantra sleeps. There are various processes preliminary to, and involved in, its right utterance, which processes again consist of Mantra, such as, purification of the mouth (*Mukha-*

shodhana), (See Chapter X., Shâradâ-Tilaka. *Japa* of *pranava* or the mantra *Om* varies with the Devatâ—e.g., Ong Hsau for Bhairava), purification of the tongue (*Jihvâ-shodhana*, seven *Japa* of one-lettered *Bîja* triplicated, *Pranava* triplicated, then one-lettered *Bîja* triplicated) and of the *Mantra* (*Ashaucha-bhanga*, *Japa* of *Mûla-mantra* preceded and followed by *Pranava*. As to the “birth” and “death” defilements of a *mantra*, see *Tantra-sâra* 75, *et seq.*), *Kulluka* (See Shâradâ, *loc. cit.*). Thus *Kulluka*, which is done over the head, of Kâlikâ is Mâyâ, see *Purascharana-Bodhinî*, p. 48, and *Tantra-sâra*), *Nirvâna* (*Japa* of *Mûla*-and *Mâtrikâ-bîja* in the *Mani-pûra*), *Setu* (Generally the Mahâmantra *Om* or *Mâyâ-bîja* Hring, but it also varies. Thus *Setu* of Kâlî is her own *Bîja Kring*, of Târâ, *Kûrchcha*, etc), *Nidrâ-bhanga*, awakening of mantra (*Japa* of the *Mantra* preceded and followed by *Ing* seven times), *Mantra-chaitanya*, or giving of life or vitality to the *mantra* (*Japa* of *Mûla-mantra* in *Mani-pûra* preceded and followed by *Mâtrikâ-bîja*. Meditating on the *Mûla-mantra* in the *Sahasrâra*, *Anâhata*, *Mûlâdhâra*, with *Hûng*, and again in *Sahasrâra*. The *Mûla* is the principal *mantra*, such as the *Panchadashî*), *Mantrârthabhâvanâ*, forming of a mental image of the Divinity (Lit., thinking of meaning of *mantra* or thinking of the *mâtrikâ* in the *mantra* which constitutes the Devatâ from foot to head). There are also ten *Sangskâras* of the *Mantra* (See *Tantra-sâra*, p. 90). *Dîpanî* is seven *Japa* of the *bîja*, preceded and followed by *Om*. Where *Hring* is employed instead of *Om* it is *Prâna-yoga*. *Yoni-mudrâ* is meditation on the *Guru* in the head and on the *Ishta-devatâ* in the heart, and then on the *Yoni-rûpâ Bhagavatî* from the head to the *Mûlâdhâra*, and from the *Mûlâdhâra* to the head, making *japa* of the *Yoni Bîja* (*Eng*) ten times (See *Purohita-darpanam*.)

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The Mantra itself is Devatâ, that is, the Supreme Consciousness (Chitshakti) manifesting in that form. The Mantra is awakened from its sleep (Mantrachaitanya) through the Sâdhanâ Shakti of the Mantrin. It is at base one and the same Shakti which appears as Sâdhanâ Shakti and Mantrashakti, the latter however being the more powerful manifestation. The consciousness of the Sâdhaka becomes *en rapport* and in union with the Consciousness in the form of the Mantra ; and the Devatâ who is the Artha of the Mantra appears to the Sâdhaka, whose mind has been cleansed and illumined by devotion. Though the substance of the Mantra is Consciousness, that fact is not realised without the union of the Sâdhaka's Shakti derived from Sâdhanâ with Mantrashakti. The Devatâ is then revealed. In the case of Pûjâ, Dhyâna and other Sâdhanâs, it is only the Sâdhaka's Sâdhanâ Shakti which operates, whilst in the case of Mantra-sâdhanâ, Sâdhanâshakti works in conjunction with Mantrashakti which is all powerful and re-inforces Sâdhanâshakti which is imperfect and meets with obstacles. The individual Shakti is like fire. Just as waves of air, when struck and re-struck by flames of fire, set up a blaze with redoubled force, so the Sâdhaka's individual Shakti when struck by Mantrashakti is rapidly developed, and then a strong active individual Shakti unites with Mantra-shakti to make the latter doubly powerful. It is because Mantra possesses this wonderful power that a Jîva can, it is said, accomplish that which appears impossible. Otherwise a Jîva could not achieve by his own effort the treasure which is worshipped even by Shiva. The Jaivî Shakti or Shakti of a Jîva (as such) is transformed by the aid of Mantra into the Daivî Shakti or the Shakti of a Deva (as such). With this Shakti he can accomplish that which a Deva can. Mantra is thus an aspect of the Divine Mother appearing through

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Mantrasâdhanâ with devotion to Her. It has been thus said (Tantra Tattva II, 45): "The string of fifty letters from A to Ksha which are the Mâtrikâs is Eternal, unbeginning and unending and Brahman itself." This great saying is the first of all Tantras. The realization of this Mantra-consciousness is Mantrasiddhi. If a Sâdhaka attains perfect Siddhi in even a single Mantra he becomes possessed of the spiritual knowledge which is acquired by learning all Vedas. For Veda is the Parinâma or evolution of the Dhvani of Kula-Kundalinî in the body of Îshvara, and the Parinâma of the same in the body of the Jîva is Shabda. For Veda is Dhvani uttered by Brahmâ and Shabda is Dhvani uttered by the Jîva. In that Shabda is every form of Mantra which is that which gives vitality to the Jîva. It is this Dhvani too which evolves into gross Shabda as uttered sound, the body of the Devatâ. Siddhi in such Mantra is not gained so long as such Mantra is not awakened. It may be that the appearance of the Devatâ is a fact or it is not a fact. But it cannot be said that the mere utterance of a Mantra is superstitiously supposed to effect any result, or that Japa of the Mantra is done with no other object than a mere vain and senseless repetition. The particular Mantra suitable for a Sâdhaka is a matter determined by Chakra and other calculations.

CHAPTER XXIX

THE GÂYATRÎ MANTRA

THE Gâyatrî is the most sacred of all Vaidika *mantras*. In it the Veda lies embodied as in its seed. It runs : *Om. Bhûr bhuvah svah : tat savitur varenyam bhargo devasya dhîmahî : dhiyo yo nah prachodayât. Om.* "Om. The earthly, atmospheric and celestial spheres. Let us contemplate the wondrous Solar Spirit of the Divine Creator (Savitri). May He direct our minds (that is, towards the attainment of *Dharma*, *Artha*, *Kâma* and *Moksha*). Om."

The Gâyatrî-Vyâkarana of Yogî Yâjnavalkya thus explains the following words : *Tat*, means *that*. (*Tat* is apparently here treated as in the objective case, agreeing with *varenyam*, etc., but others holding that the *vyâhriti*—*Bhûr bhuvah svah*—forms part of, and should be linked with, the rest of the Gâyatrî, treat *that* as part of a genitive compound connected with the previous *vyâhriti*, in which case it is *teshâm*). The word *yat*, "which," is to be understood (It may, however, be said that *yat* is there in *Yonah*). *Savituh* is the possessive case of *Savitri*, derived from the root *sû*, "to bring forth." *Savitri* is, therefore, the Bringer-forth of all that exists. The Sun (*Sûryya*) is the cause of all that exists, and of the state in which it exists. Bringing forth and creating all things, it is called *Savitri*. The *Bhavishya Purâna* says : "*Sûryya* is the visible *Devatâ*. He is the eye of the world and the Maker of the day. There is no other *Devatâ* eternal like unto Him. This universe has emanated from, and will be again absorbed into Him. Time is of and in Him. The planets, stars, the *Vasus*, *Rudras*, *Vâyu*, *Agni*, and the rest are but parts of Him." By *Bhargah* is

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meant the Âditya-devatâ, dwelling in the region of the Sun (*Sûryya-mandala*) in all His might and glory. He is to the Sun what our spirit (*Âtmâ*) is to our body. Though He is in the region of the Sun, in the outer or material sphere, He also dwells in our inner selves. He is the light of the light in the solar circle, and is the light of the lives of all beings. As He is in the outer ether, so also is He in the ethereal region of the heart. In the outer ether He is the Sun (*Sûryya*), and in the inner ether He is the wonderful Light which is the Smokeless Fire. In short, that Being whom the *Sâdhaka* realizes in the region of his heart is the Âditya in the heavenly firmament. The two are one. The word is derived in two ways: (1) from the root *Bhrij*, "to ripen, mature, destroy, reveal, shine." In this derivation *Sûryya* is He who matures and transforms all things. He Himself shines and reveals all things by His Light. And it is He who at the final Dissolution (*Pralaya*) will in His form of destructive Fire (*Kâlâgni*) destroy all things. (2) From *bha*=dividing all things into different classes; *ra*=colour, for He produces the colour of all created objects; *ga*=constantly going and returning. The Sun divides all things, produces the different colours of all things and is constantly going and returning. As the Brâhmanasarvasva says: "The *Bharga* is the *Âtmâ* of all that exists, whether moving or motionless, in the three *Lokas* (*Bhûr Bhuvah Svah*). There is nothing which exists apart from it."

Devasya is the genitive of *Deva*, agreeing with *Savituh*. *Deva* is the radiant and playful (*Lîlâmaya*) one. *Sûryya* is in constant play with creation (*Srishti*), existence (*Sthiti*), and destruction (*Pralaya*), and by His radiance pleases all. (*Lîlâ*, as applied to the Brahman, is the equivalent of *Mâyâ*). *Varenyam*=*varanîyam* or adorable. He should be meditated upon and adored

that we may be relieved of the misery of birth and death. Those who fear rebirth, who desire freedom from death and seek Liberation, and who strive to escape the three kinds of pain (*tâpa-traya*), which are *Âdhyâtika*, *Âdhidâivika*, and *Âdhibhautika*, meditate upon and adore the *Bharga*, who, dwelling in the region of the Sun, has in Himself the three regions called *Bhûr-loka*, *Bhuvar-loka* and *Svar-loka*. *Dhîmahî*=*dhyâyema* (from the root *dhyai*), we meditate upon, or let us meditate upon.

Prachodayât=may He direct. The *Gâyatrî* does not so expressly state, but it is understood that such direction is along the *Chatur-varga*, or four-fold path, which is *Dharma*, *Artha*, *Kâma*, and *Moksha* (piety, wealth, desire and its fulfilment, and Liberation). The *Bhargah* is ever directing our inner faculties (*Buddhi-vritti*) along these paths.

The above is the *Vaidikî Gâyatrî*, which, according to the Vaidika system, none but the twice-born may utter. To the Shudra, whether man or woman, and to women of all other castes it is forbidden. The *Tantra Shâstra*, which has a *Gâyatrî-Mantra* of its own, shows no such exclusiveness; Chapter III, verses 109-111, of the *Mahânirvâna Tantra* gives the *Brahma-gâyatrî* for worshippers of the Brahman: "*Parameshvarâya vidmahe para-tattvâya dhîmahî: tan no Brahma prachodayât*" (May we know the Supreme Lord. Let us contemplate the Supreme Reality. And may that Brahman direct us.)

CHAPTER XXX
THE GÂYATRĪ MANTRA

AS AN EXERCISE OF REASONING

THE Society¹ is called "Rationalistic." If its formation was meant to be merely a homage to one form of modern western thought, the title may be fairly correct. I think however that you had no intention of adding to the volume of imitateness in this country, but by your action you wished to affirm the necessity of such reasonable thinking and practice as is characteristic of the Ârya Dharma, rightly understood and cleansed of all bad and useless accretion. There is always a difficulty, when English verbal labels are used to describe Indian philosophical and religious theories and practices. In fact such labels are a fertile source of confusion. I hear of a good suggestion to call it *Satyajñāna Sabhā* or a similar name.

Rationalism, in the sense of its technical opposition to Sensationalism, has no meaning in this country for those who believe that a child is born with his *Sangskâras*.

"Rationalism" in its more general sense involves, it has been said, the following beliefs:—(1) Reason is the chief source and final criterion of knowledge. (2) Each individual must investigate and gain knowledge for himself, and must not merely submit himself to external authority. In other words he must do his own thinking. (3) As a result of this it is said that a rationalist must reject any alleged knowledge, the truth of which cannot be rationally demonstrated.

Upon such a statement a Vedântist (I speak throughout of the Advaita-Vedânta) would ask, what is the

¹ This Chapter reproduces a Lecture given to the Rationalistic Society, Calcutta.

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“knowledge” here mentioned? If worldly (Laukika) knowledge is meant, then the Rationalist and Vedântist are at one. Worldly knowledge is apprehended through the senses (Indriya). In its own sphere, reason is the chief source of knowledge and final criterion. So much is this so, that Shangkarâchâryya says that if even Veda were to contradict what is the subject of worldly proof (Laukika-Pramâna) it would not be Veda. In this sphere it is not a Pramâna, which overrides the testimony of the senses and inferences therefrom. The Yoga Vâsishtha (Bk. 2—Ch. 18, vv. 2-3) says :

*Api paurusham âdeyam shâstram chetd yuktibodhakam
Anyat tvârsham api tyâjyam bhâvyam nyâyyaikasevinâ
Yuktiyuktam upâdeyam vachanam bâlakâd api
Anyat trinam iva tyâjyam apyuktam Padmajanmanâ.*

That is, “Even a Shâstra of purely human authorship should be accepted if conformable to reason. Anything else (which is unreasonable), even though it be the word of a Rishi, should be rejected by one who follows reason. The word of a boy if reasonable should be accepted. Anything unreasonable should be rejected as of no more count than a blade of grass, even if it be uttered by the Lotus-born (Brahmâ) Himself.” On this subject read the whole of the 14th Chapter of Book II of the Mumukshu Khanda of this work which is a glorification of Vichâra or reasoning.

But there is more than what is seen with the eyes. The mind admittedly exists, but it is not seen by the senses (Atîndriya). Again as to objects, scientific instruments enable the senses to perceive more than is presented to them in their natural state. These instruments thus effect a material extension of natural faculty. Then there are Psychic Powers (*Siddhi*), the subject of much study to-day in the West, but matters of long familiar practice in this country. Here the mind may

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operate independently of the gross bodily organs of sense, as also occurs in some cases of Hypnosis. These psychic powers are again extensions of natural faculty. They are not supernatural, except in the sense that they are supernormal. They may, in any one individual, be natural or produced, but we do not reason ourselves into them. We can reason only upon whether they exist, and what they are and indicate. That is, we reason about them. In themselves they are peculiar mental faculties, by which the mind sees things or imposes itself upon and controls, or affects, others, such as Clairvoyance, Clairaudience, Hypnosis, Thought-reading, Telepathy and so forth. There is nothing unreasonable in all this. On the contrary an affirmation of their existence is reasonable and in accordance with the Vedāntic theory of Being upon which this paper proceeds. The only question about them is one of fact or proof. Do they exist or not? Nothing is more unscientific than to pronounce *a priori* against them and without investigation into the facts. Notwithstanding scientific bigotry (for there is a bigotry of science as of religion) psychical research is coming to be recognised as a useful form of enquiry.

Lastly there is what is called spiritual or religious experience, which is of varying degrees and kinds, and is a knowledge of the nature (through an actual participation in Its Being) of the excelling and infinite Principle which lies behind and manifests all Phenomena. Professor James's celebrated work "Varieties of Experience" is one of the first essays in a field, which is only now commencing to be cultivated extensively. The possibility or fact of such experience cannot be said to be unreasonable. Such experience has been affirmed by all the great Religions, and by some of the great Philosophies. If it is unreasonable, then

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the bulk of Humanity have been lacking in reason in all the past and in the present times. The question again here is one of fact and proof. Have such experiences taken place in fact? Are they real experiences or mere hallucinations? In the latter case why should they occur? The only direct and certain proof is the having of such an experience oneself. Probable proof may be had in various ways, such as the persistence and universality of such experiences, the nature of the truths said to be revealed by them, and, in particular, the extraordinary effect which they have produced on the individuals who have had such experience, and (in the case of the greater experiences) the effect that they have produced on the world at large. To my mind it is a very shallow view which regards the effect produced on millions of past and present Humanity, by the Rishis and Shâkyâ Muni of India, by Laotze, Jesus and Mahommed, as the outcome of the hallucination of the *Mahâtmas* named and others. Which of these experiences, it may be asked, is true, or which one is truer than the others? This is too vast a question to be answered here. Let me however say this, that those who read these experiences with knowledge will find elements common to all, together with some elements which seem to vary. As to these last let it be noted that just as in our ordinary life one man sees and knows more than another, so it is with spiritual experience, of which there are many grades. If two men are approaching a mountain, is the experience which one man has of it 50 miles distant untrue, because it differs from the experience of the other man who sees it at its foot? Do we not say that both are true, considering the position of each experiencer?

In India spiritual experience is called Veda, from the root "*Vid*" to know. It is experience in the limit, of which all others are gradual and partial reproductions.

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This may be primary, that is, an individual may himself have the experience, or he may accept the authority of those who have had such experience, for reasons I have slightly indicated but cannot develop here.

The Vedânta says that Reason is supreme in worldly (*Laukika*) matters open to our senses. By reasoning we may establish Laukika truth, but as regards what is not seen, such as the being of one Supreme Cause of which the Universe is an effect, unaided reason can only establish probabilities and not certainty. Thus one may, with reasonableness, argue for or against Monism, Dualism, Pluralism and so forth. In this way mere reasoning may lead to contrary conclusions. And in fact what is more contradictory than the conclusions of Western philosophy with Realism (old style and new as propounded by Mr. Bertrand Russell), Idealism (objective and subjective), Monism, Pluralism, Pan-psychism, Humanism, Pragmatism, and the many other systems which jostle for men's custom in this Philosophical Fair? It is a matter of doubt whether modern metaphysic is any real advance on that of the greater among the ancients. In my opinion none are better constructed than the Six *Darshanas*. The advance has been made in Science. But even here there is dispute, both as to the facts observed, and the theories based on them. For me, their greatest importance just lies in the fact, that the latest scientific inferences corroborate the intuitively derived teaching of the ancient sages. Thus present scientific conceptions of the constitution of matter, and notably the breakdown of the Atomic Theory, support the notions of Mâyâ, a single material basis of the Universe, and the existence of Ether which, as Âkâsha, was accepted in India when Europe had not passed beyond the so-called "four elements." Both science and Indian beliefs posit an evolution of beings from the organic to the inorganic,

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and, in the latter division, from plant to animal and animal to man. In India it has always been held that there are no partitions or gulfs between the various forms of existence, and that, for instance, the difference between man and animal is not a difference of kind but of degree. Again from the new Psychology and Psychical Research, Vedânta gains support, as from theories touching the nature of mind as a material force (as Herbert Spencer teaches) and as a power (the predominant idea in "New Thought" literature), the extension of the field of Consciousness, dual personalities and various forms of psychical phenomena.

Nevertheless, so far as ultimates are concerned, neither Metaphysic nor Science can establish more than a high degree of probability ; they may lead to the door of the shrine, but they do not directly and unaided place the enquirer within. The Brahman or All-Pervader cannot be established by reason, because it is never an object of knowledge. The Shâstra says, one can only know Brahman by *being* Brahman and that is by spiritual experience. Its being and nature are taught by revelation. Revelation is not the speaking of any voice, divine or otherwise, from without. It is self-knowledge in its deepest sense and nothing more. The Vedântist affirms that we can know ourselves, not only in our gross or physical aspect as being fair or dark, short and tall and so on, or in our subtle or mental aspect as perceiving and reasoning beings, but in our innermost essence as that of which both body and mind are manifestations. It may be the fact, or it may not be the fact, but there is nothing unreasonable in the proposition as such. It is this Self-knowledge, attained by oneself in varying degrees, or accepted as the experience of others (Shruti), whose testimony we may, for reasons satisfying to ourselves, accept, which renders certain that which to

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reason is only probable. Once Shruti is accepted, Reason can follow its teaching without violence to its own principles. What was before reasonable and probable is now both reasonable and certain. This must be so, unless we assume what is impossible, namely a divorce between rational and spiritual truth. Truth however is one and what is unreasonable must be rejected, whoever says it, "even if He be the Lotus-born."

It is not India who has denied the rights of Reason. It is Europe who in the past has done so. But Europe has now, after fierce contest against Church tyranny and oppression (aided by the State) with its imprisonment, torture and burning at the stake, largely achieved in the present the right of free thinking. Had India been so opposed She might have been to-day more intellectually active. In the same way the political activity of Europe has been stimulated by the oppressive governance of its peoples. We westerners have had to fight for all the things of worth we have won.

Nowhere however has intellectual liberty been so authoritatively, and for such a length of time, recognised as in India. The word "Man" is derived from the root *Man*, which in Sanskrit means "to think". Man is *Manu*. Therefore man is "*The Thinker*." He is thus distinguished from the rest of the world by his *thinking*. What greater definition than this of our Aryan forefathers can be found? In no country in the whole world has there been more thinking than in India, which has been indeed a very hot-bed of speculation and divergent beliefs and practice : such as the Materialism of Chārvāka and the Lokāyatas, true atheists, men of the type of Ajitakeshakambalī, the opponent of Shākya Muni, who denied that any Brāhmaṇa, or any one else, had discovered any truth concerning any other life than this,

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who said that man was made of the four elements and dissolved into the elements at death and had gone for ever ; such again as the Sânkhyas, dualists and realists, affirming the existence of Spirit, but holding a God as Governor of the universe unproved (Nirîshvara Darshana); the Nyâyavaisheshikas, pluralists, realists affirming the existence of the Supreme Lord ; Buddhist idealism (Vijnânavâda) and so called "Nihilists" (Shûnyavâdins) ; Vedântic Monism, qualified Monism, and Dualism in various theistic forms, Mîmângsakas, Jainas and every shade of thought imaginable.

In Vedântic Sâdhanâ, Reasoning or *Manana* occupies, with *Shravana* and *Nididhyâsana*, a principal place. All the *Darshanas*, particularly perhaps the Nyâya, are written to serve *Manana* or reasoning, and the Brahmasûtras, which the Vedântic systems expound, are known as *Vaiyâsikanyâyamâlâ*.

As regards science, India has had its own great achievements which you will find recorded in part in Professors Brojendranath Seal's and Binay-kumar Sirkar's works on the subject. Up to the modern period India was more than the equal in this field of any other country. But undoubtedly, since that period, the palm for scientific thinking and experiment must be given to the West. Those who however imagine, that reasoning and freedom of thought are a distinctive appanage of the West, are very ignorant of the history of their country. If one had to make the comparison, and one did make it over a period, extending from say (to go no further) 2000 B.C., the statement must be reversed in favour of India. No country has honoured Reason more, or given it greater freedom than India. The cultural restrictions in this country have been of a different kind, consisting in the social ordering of life, and in later times exclusion from knowledge by reason of artificial distinctions of caste.

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But those, to whom the book of knowledge was open, have always been able to think freely enough. When Europe was under ecclesiastical domination, the attempt was made to make every one think the same way in the manner laid down by Church authority. It is against this that European Rationalism protested.

I at first found a difficulty in choosing a subject to address to you out of the many which presented themselves, and I had practically written a paper, with which I was not satisfied, because I could not put before you (as indeed I cannot even now) what I wished to say within the limits available to me, when, by something more than chance, I found amongst my old papers a note sent me some years ago on the Gâyatrî Mantra, the holiest expression of the thought of India. I therefore restate its argument more summarily in words, and with some further additions, of my own.

The Mantra opens and ends with the *Pranava* or *Om*. This refers in the first place to the threefold aspect of the World-Cause in manifestation. That there is a cause (*Mahâshakti*) which, as the Universal Self, contains the universe within Itself, is dealt with in the meditation which follows. Here both the Cause and Its manifestation are the object of thought. The *Nâdabindu* indicates that causal state of the World-Power, prior to its threefold differentiation as represented by the letters A, U, M, which coalesce into *Om*. These letters stand for its working which is observable by all. For the first and second refer to present activities, as well as those in the past and future, of the *Mahâshakti*, as the Radical Vital Potential. M or Rudra as so observed is chemical action breaking down the combinations of matter. This is the disintegration of form. A (*Brahmâ*) is the force which creates it anew by its ever rejuvenescent molecular activity, thus rescuing organised vitality from the pro-

cesses which are ever at work to consume (as "M") its forms. U (Vishnu) is the maintaining power which stabilizes matter, which is only a relatively stable condition of energy, from which it appears, and into which it, at length, merges. Looking at the sum total of manifested energy, Vishnu as Maintainer, through space and time, is a theological statement of the doctrine of the general conservation of energy. The Mahâshakti, in Herself Perfect Consciousness (Chidrûpinî), is the three-fold Powers of Will, Knowledge and Action, and manifests in the building up, maintenance and disintegration of forms. What follows, as all else, is contained in *Om*, but some of its implications are developed in the rest of the Gâyatrî Mantra. *Om* considered as a sound (*Dhvani*) is the approximate natural name of the first undifferentiated movement (*Sâmânya-Spanda*) of the stressing material cause (Prakriti) of the universe. The primordial "Sound" or Stress is the primordial functioning of the Brahma-Shakti.

Then follow the three *Vyâhritis*—*Bhûh*, *Bhuvah*, *Svah*, which are *Lakshana* of, that is, stand for, all the fourteen Lokas, though now in this (Vyavahârika) world we are only concerned with the first three ; *Bhûh* for *Bhûh* and the seven nether Talas, *Bhuvah* for itself, and *Svah* for *Svah* and the remaining upper regions up to Satya. The Lokas represent states of consciousness. *Bhûloka* or earth is the state of normal experience. The Lokas above it are states of supernormal consciousness, and the Talas below are conditions of sub-normal experience. Objectively considered matter becomes more and more dense as one descends from the highest to the lowest Loka and thence to the Talas ; and as the veil of matter is more or less dense, so the state of consciousness varies. The first five Lokas, from and including Earth, are those of the five forms of sensible

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matter, the sixth is that of Mind ; and the seventh is the causal state of both Mind and Matter. Earth and the nether states are the gross body, the Lokas from Bhuvah to Tapah are the subtle body, and Satya is the causal body of the great Purusha referred to in the Gâyatrî and worshipped in the Sun-circle (*Āditya-mandala*). The *Vyâhritis* indicate that the Great Self which is indicated in *Om* pervades all the regions of the universe. How then do we get the notion of that Self and then experience it ?

In our ordinary condition of consciousness, the outer world is completely objective and stable and independent of it. It lies "over there" in the outer space entirely external to us, having apparently its existence in itself and of itself. This state of consciousness is indicated by the first *Vyâhriti* "*Bhûh*." This is our normal state. Our mind is here. It is one thing—*Aham* or I. The object, the *Idam* or "This," the *Vimarsha-Shakti*, is there. It is another. But a little reflection reveals that these seemingly independent objects are for us bundles of certain qualities, which are so, only because they are sensed by the Senses which are constituted in a particular way. It is obvious that if our senses were not there, or if they were not seizing the object, there would be no sensation and no object. Again if the senses themselves were modified, the sense perceptions would also change. In that case the objects, which at first sight exist independently of our perceptions, would become something different from what they formerly were, as they would exhibit a different set of qualities. Thus the objective world is not really independent as we first thought, and the form it presents to us is due to the action of some objective force acting upon the subjectively sensuous character of the beings who perceive it. With such reflections the notion of

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objective stability wears off, and the world first assumes a mobile condition, in so far as it is seen that the objects, which at first seem to possess the qualities which characterise them, do so not only of themselves but also of ourselves. The condition of mind in which this notion is firmly held is the second of the seven divisions or stages of the Pârthiva consciousness. All materially-minded thinkers, who look upon the objective world as independent of a subjective perceiver, are in the Bhûrloka.

The second condition of consciousness in which the subjectivity of the self first asserts itself, and the objective world loses its absolute and independent character and appears as dependent upon, influenced and modified by the subjective factor, is expressed in some forms of idealism. In such cases though the subjective element is recognised, it is not ideal in the sense that it has its root wholly in itself, but it is objectively actual in the sense that it has its existence at least mainly in the external. The seer, seeing, and seen, are localised in the outer space. As we proceed upwards, whilst the seen (*Jneya*) remains external to us, the seeing (*Jnâna*) is localised internally, until at length the seer (*Jnâtâ*), seeing (*Jnâna*), and seen (*Jneya*) are all internalised, subjectified and unified. This *Jnânasvarûpa* or the Supreme Consciousness is opposed to *Jnânavritti* or the limited and differentiated consciousness.

After the attainment of this second stage we pass to the third. We then ask, what lies behind the senses, wherein to a great extent the appearance of the external world depends? We then perceive that the senses do not apprehend objects unless attention, in the form of *Manas*, is bestowed upon them. The whole world, open at any moment to the senses, is impinging on them at every moment, but only that is perceived to which

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we pay attention. The Brihadāranyaka Upanishad gives good psychology when it says, "I did not hear. My mind was elsewhere." But attention must be directed and willed. We learn then that behind the Senses there is some Self which directs its attention to a particular object, and so perceives it by the medium of the senses. There is thus no sense-perception without the co-operation of the attention of the Self. Therefore the world (considered apart from what it may possibly be in itself) is dependent both upon the senses and attentive mind of the self which is behind them. The attainment and habit of this thought is the third ascending stage of the Pârthiva consciousness.

We have thus attained a knowledge of the self. We next reflect upon its nature. To the ordinary consciousness of the first two states, the self either did not appear important, or seemed to be limited to the body and restricted within its scope. But reflection has now shown that not only is it unconditioned by the senses, but actually conditions them, giving them effective operation through its power of attention. The self then appears uncontrolled by the physical body, self-luminous and overlapping the bounds of the physical senses. When this notion is reached the fourth stage of consciousness is attained.

The next question is—what is the relation of the self, the senses and the objects? Are they each independent in their origin the one of the other, or is one the cause of the other two? They cannot be independent of each other, for this would mean that either they had no relation to each other, or if there is any relation, it is due to some fourth thing external to the others, which is the basis of their relation and apart from which they cannot be in relation. It is obvious that they are in relation to each other, and, as such, the ground of their

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relation must be either in, or outside, themselves. It is sufficient to say here that no fourth principle capable of holding them together and bringing them into relation is perceived. But logically the same result can be established, for if a fourth principle bringing them into relation were assumed, which was dependent on some one or other of them, the causal element would be still to seek, whereas if it were independent and still in relation to the three, then the ground of this relation would have to be sought for in some fifth element, and so on with a *regressio ad infinitum*. We must then confine ourselves to the three and examine the nature of this relation.

The relation can be grounded only in that element out of the three which is independent of the others, for a dependent entity cannot have the ground of its relation to others within itself. The perceived objects are not independent. For they require the senses to be perceived as objects of that character according to which we perceive them. The senses are not independent, for sense-perception requires attention of the Self. Objects in order to be objects must be perceived by the senses. Without the senses they are not objects for us. The senses are not operative senses without the attention of the Self behind them. On the other hand the Self does not cease to be the Self, when it is not attentively perceiving objects through the senses, as we see in the case of dream. The Self in dream is cut off from the senses. Indeed it evolves both objects and senses. The Self in dream is cut off from the objective world, having nothing in it but ideas thereto. Yet it transforms for itself those ideas into outer objects and the senses which perceive them. What we see in dream is real while it lasts. Thus the Self is independent of the other two and has within itself the ground of the causal relation by which it evolves them. The firm and lasting cons-

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consciousness which realises this is the fifth step in the ascending consciousness.

What then is the nature of the relation between the cause producing the objective world and the effect so produced? Is it a cause material in its nature, producing an effect external to itself, or an ideal cause working ideally upon itself to produce an effect? The cause cannot produce an effect which is really external to itself. Were this so, the dream-world of which we are creators would be external to the self which produces it. In that case it would not vanish with that state of consciousness which lies at the root of it. The objective world can only be ideally connected with its cause. Gradually the notion that the objective world is produced by a cause external to it is rejected, and the notion is accepted that the cause has the effect lying ideally within it, which is projected and externalised in the course of cosmic evolution. For when mind and matter are evolved, each has equal reality and (in the sense of impermanence) unreality. In its highest sense Reality=Persistence=Deathlessness (Amritatva)=Ânanda which is living unimpeded in the fullest measure, which is Âtmâ. And so Herbert Spencer on biological principles defines "pleasure" as the index of the unimpeded flow of vitality. What fully persists and is therefore fully "real" is the self. The firm establishment of this experience is the sixth consciousness. Just as the dream-world lies within the consciousness of the dreamer, who projects it into fancied objectivity, so the objective world of common (*Vyavahârîka*) experience lies within, and is projected by, the Consciousness of the so-called World-dreamer, who sums up in Himself all experiences. Is the world or its cause necessarily thus by virtue of the nature of the cause itself, or on account of some external fact? There is no material other than itself outside the cause

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which it takes within, works upon, and puts forth. It might be thought that there was ideal connection with the objective world on the causal side, but that the root of the objective world upon which it operates was something lying elsewhere than in its inner being. But this is not so, as the effect, the objective world, must necessarily be within the cause, otherwise it is not possible that it should be ideally connected with it. If the connection with the cause were something other than the constitution of the cause itself, there must be an indication of what that something is and the nature of its connection with the cause. Moreover if that something lies outside the cause, we must suppose some medium connecting that something with the cause itself. And again the question would arise whether this connection was natural and necessary, or adventitious. If the latter, then what is it which brings about the connection? In this way we have a *regressio ad infinitum* unless we suppose the connection to be natural and necessary. It is reasonable then to hold that the objective world lies necessarily in its root the cause. Moreover having arrived at the consciousness that the effect is ideally connected with the cause, it is more reasonable to hold that this connection is due to the constitution of the cause itself. When the entire objective world is viewed as necessarily lying within the cause, the seventh, or what we may call the Satya stage of the *Pârthiva* consciousness, is attained.

Up to this we have only dealt with the subdivisions of the *Pârthiva* or earth consciousness, that is, experience as beings in the *Pârthiva* state elaborated by reflection to its highest point. By such reflection we reach the standpoint from which the whole universe is viewed as lying in a seed (*Bîja*) form, ideally and potentially within its cause which is nothing but the Self.

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Thus one aspect of the grandeur of the Self as the potential cause of the entire universe is revealed. The *Sâdhaka* has thus passed through higher and higher stages of the *Pârthiva* consciousness to the indwelling Spirit within it. His thus expanded consciousness brings forth the exclamation which is the Gâyatrî Mantra, in which homage is made to the Supreme Power, which manifests in this and all other forms of experience and its objects in the Universe. Hence the word by which the *Sâdhaka* denotes this indwelling Spirit is *Savitâ*, or the Projector of the Universe from out Its own thought, without external material or aid. It is however to be remembered that the strength of the force of the externality-notion which commenced at the stage of Ether (*Âkâsha*) reached its greatest power in the earth-principle (*Prithivî Tattva*) of solid, ponderable, three dimensioned matter and in the *Pârthiva* consciousness. Therefore it is that *Savitâ* the Producer, though really the Inner Self, is itself externalised as something placed out in space and hence we find it designated by *Tat* or That. This "Thatness" will, as we proceed, meet in one unity the Supremeness of the last stage. But it is the characteristic of the *Pârthiva* consciousness that it always tends to locate both the Seer and the Seen in outer space. The devotee to whose mental gaze the indwelling Spirit reveals itself, bursts forth into the Mantra: "Let us meditate on the adorable darkness-dispelling Spirit of the self-luminous all-producing *Savitâ*," with the prayer that It may inspire and illumine our inward Reason. It is through this illumination of the Reason by the source of Reason, that the inner Reason which is our inner being sees and understands the entire universe and its principles. This *Savitâ* produces the universe in accordance with the principles of Reason which are at base His own inner being (*Vichârachamatkritih param-*

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âtmamayî), and this production of His is revealed to us and realised by us in participation with the Divine Reason of His being. As we are, in our deepest ground, the Spirit which, in its outer aspect, is our limited selves and what is not ourselves ; as our reason is an efflorescence of Its own eternal all-knowingness, so our outer reasoning is in conformity with the truth in its own sphere, and is illumined to pass beyond reasoning upon the objective world to an understanding of the rational vesture of the Spirit, and then to the intuitive realisation of the Spirit Itself. This union of ours with the universal is shown by the fact that we, as so many individuals, if we were to remain confined within our individuality, could never perceive the universe as common to us all. This common perception of the universe could not be achieved by us as individuals, but only as being one with the universal. And therefore in so far as we are the common perceivers of the universe, we are not individual but universal. Our individuality consists in our perception of the universe in so far as it differs from that of others. Thus difference of perception, which individualises us, is not based upon any inherent differentiating condition in our essential being, but upon the externalising limitations, the result of particular Karma, which make it impossible for all to perceive everything at the same time to the same extent. This perception of the difference of the many, due to limitation, differentiates each individual from the other, but it does not, and cannot, differentiate him from the Indwelling Universal (here *Pârthiva*) which is the common ground of all. Thus the *Sâdhaka* says that it is this *Savitâ*, or Indwelling Universal, which inspires the Reason of us all, both as individual and as universal, and it is through the Self-luminous Consciousness of this Most Glorious Self (known not only in *Samâdhi*, but in and through

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every act of reasoning, its mental embodiment) that we are enabled to learn and understand the Truth (*Satyam*). For it is *Satya* or the Persistent Self Itself. The relation between the individual and the universal being thus grasped, and it being realised that the individuality of the individual is only through the universal, we should then proceed to see what is the nature of this Universal which makes it project the universe as we see it around us.

Here we pass beyond the Gâyatrî Sâdhanâ into the subtle Âtmasâdhanâ. The Vedântist says that to such as truly see, whether with the eye of reason or intuition, the whole universe is perceived as originating from its source, as the Gangâ from the Himâlayas, and at length returning thereto. Its source is in the Power of the Perfect Consciousness which is Shiva, which means the Auspicious and Good, the Brahman or all Pervading. All which exists are Its varying forms, existing in happiness so long as they are in Harmony with Him who is Bliss (Ânanda) itself. Power and Harmony—let us repeat these words day by day. Think continuously the Thought of Power and be powerful. Individual Power is a small thing, but when it links itself to, or identifies itself with, the Supreme Power, it shows its mightiness according to the degree of such harmony and union. Power however does not merely mean material force. The latter is only Power translated to the material plane. Power is also mental, moral, spiritual. Love is Power—the greatest of Powers. Everything in fact which exists is Power, which is the Mother (Ambikâ).

We may intellectually conceive this. But how to realise it? Here the Vedântic practice (*Sâdhanâ*) is as profound as its theory. It says that man as body, mind and spirit is one whole. If one would understand

and realise the Pure, one must be that, both in body and mind (*Shuddhâtmâ*). In the West it is commonly supposed that a man may arrive at, or at any rate is competent to seek for, the truth by reason alone. Mere reason however is insufficient. A man may be deemed a philosopher in the West, and yet lack in character and morals. This is not so in Vedânta which says that its doctrine cannot be perfectly understood, much less realised, unless the body and mind are made pure enough to approach the Purity which that doctrine teaches. The whole being must be brought in harmony, so far as may be, with it. Thus is it understood and at length realised. The pure mind and body naturally thinks the thoughts which links man's mind with the Universal Mind and the Universal Self of which it is the subtle form. *Sâdhanâ* varies according to the stages of development and therefore competency (*Adhikâra*) of man. But the highest of *Sâdhanâs* is *Karunâ* or compassion. I took up recently an English novel, curiously enough called "The Rationalist." There I found the phrase "this new thing appearing on the horizon—the phenomenon of Compassion which is now beginning to express itself in action." This "new thing" is as old here as the Vedas and the Buddha Gotama who ceaselessly taught it. Avoid giving pain. Allay it where it is. Yet the application of this principle is not so simple as is sometimes thought. The truly great of our race need no other power nor effort than to be themselves. By the mere fact of their own self-redemption, they redeem others. Others must at least strive to hold in view the ideal in the midst of the struggles into which their nature and circumstances may lead them. Mere apathy however is not Yoga. Yoga is unity with the Lord in the forms of His Power as one's family, friends, people and the world at large. He is *Jagadbandhu*, that is, Friend

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of the World. We can each make effort to follow this Supreme Law and to extricate ourselves from the morass of merely selfish struggle. And as we successfully, according to our varying opportunity and capacity, do so, we will find that we make individual advance, and that the power to impose our will on others increases. If each will, according to his capacity, so order his life that he does not cause pain to, and relieves the suffering of this great Body of the Lord which is the Universe, of which each is an infinitesimal part, then they will commence to really *understand*. The greatest cloud upon understanding is selfishness. The mass of men are still mere candidates for Humanity and must raise themselves to it. The meaning of Evolution is the liberation of the Spirit or Inner Self from all which obscures its essential freedom. This liberation is taking place in the gradual ascent from inorganic to organic being and the advance of organism culminating, for the present, in man as we know him. The highest humanity is that in which it and Divinity meet. In man the I-principle is still being developed in present humanity. The end is the perfection of the present "I," and then by stages its identification with the Universal "I," the *Pûrnâham* which is the Infinite Self. The *Sâdhaka* thinks of this ascending or return movement repeatedly, for *Japa* on the Gâyatrî is necessary to correct the natural objective tendencies of thought. This is the true performance of *Sandhyâ*, which literally means perfect *Dhyâna* or meditation, of which the Gâyatrî Mantra is the soul.

Those who have not learnt the goal of evolution do not realise the necessity of Sandhyâ. They have before their eyes only the present powers and capacities of man and think that his present possibilities on the lower plane should alone be realised. They think only of the fulfilment of desires, shutting their eyes to the

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purpose for which man exists in the world, namely, first harmony with the active (Vishvâtma-Shakti) and then union with the Unchanging Brahman (Chidrûpinî-Shakti). They fail to realise that the Reality, which underlies all phenomena, must also be in the deepest nature of man, and unless that Reality is known the deepest aspirations of Humanity cannot be fulfilled. From the earliest beginnings all earnest minds have sought the solution of the riddle of the universe. All types of thinkers whether materialists, idealists, or spiritualists, have supposed that there is some Reality, call it Matter, Mind, Spirit, Brahman, God, Allah, what they will, which, whilst eluding their mental grasp, is all the same there, though it cannot be comprehended by the mind in Its fullness. It cannot only be there, but it must be *here* within the inmost nature of all, as one with the deepest inmost self. If so, man must not only study the objective universe, which he should do to gain knowledge of the external Shakti-aspect of this reality, but he must plunge deep into his own nature, for he can only realise It within and not without the self. Man's present existence is a mode of consciousness, ordinarily in the spiritual *Bhûh* Consciousness, or in the forms of a *Tala* Consciousness. The search is to find out the universal principle. Beings in the lower order of evolution have not the "I" principle evolved to the level of *Vijnâna* or *Buddhi*, and therefore the reason and understanding must be developed. The greater portion of the work of evolution must be done by the individual himself, under the guidance of the divine principle of Reason, and if we do not wish to be left behind in the general progressive movement, we must give up all lethargy and the contentment which the animal (whether as beast or man) has with his present powers and capacities and their external environment. Man must seek to

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understand the meaning of life and its end, and looking beyond by the Eye of Divine Wisdom (*Jnâna-chakshu*) endeavour to first intellectually grasp, and then to realise, that which is the Beginning, the Maintainer and the End of all—the *Vâchya-shakti* of the Gâyatrî Mantra.

CHAPTER XXXI

ÂTMA-SÂDHANÂ

(YOGA BY REASONING)

I HAVE in the previous article shortly indicated a form of Gâyatrî-Sâdhanâ given to me some years ago. Here follows the Âtma-Sâdhanâ which is taken up at the point at which the Gâyatrî-Sâdhanâ ends.

Duality is inherent in the constitution of all manifested being. Therefore until man realises the whole (Pârna-brahman), that is, the Universe as one with its both immanent and transcending Root, there is an object, whether the same is apparently wholly outside, and different from, and independent of the Self, or whether it is experienced internally as a mode of the latter's subjective existence. But the experience is of varying grades. For just as matter, objectively considered, becomes more and more gross from its first ethereal (Âkâsha) form to scientific, that is, ponderable matter, so when in the upward ascent of consciousness Matter has been withdrawn into itself and exists there as a mode of being, that mode becomes a more and more subtle expression of the principle whence all objectivity, whether externally sensed or internally experienced, is derived. At the stage of complete manifestation, that is, ordinary *Bhâh* experience, the object or "This" (Idam) is wholly outside, and independent of, the Self, the two being mutually exclusive the one of the other. Matter is then in the form in which we ordinarily sense it. We may remain at this stage which is that of objective science or go within and to the Root of all experience. If that Root is within, then introspection can alone discover it. How? That which carries us upwards or

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inwards is the will-to-know of a nature ever more and more purifying itself and thus gaining strength by its approach to the Almighty *Savitâ* of all. This is Prayer in its highest form. At each moment of attainment and advance we naturally render homage to the glory of the All-pervading Being, who gradually reveals His infinite Self, just as Linnaeus the great botanist fell on his knees when he first saw Its objective expression in the form of the golden beauty of the flower of the wild Gorse. But the object, though it persists in experience until the attainment of the perfect Consciousness (Brahma-Svarûpa), is yet diversely realised as we proceed innerwards. In the first place it is brought from without to within the Self, and there experienced not as something different from the Self but as a mode of its own existence. Next as such it becomes less and less pointed and more diffused and is brought into closer and closer touch with the subjective being. This is effected by an intense and penetrating meditation at each stage of advance with a view to realise the subjective root of that stage. When the objective tendencies of thought are held in check, Consciousness of Itself more and more purely manifests.

In the Pârthiva consciousness, matter is in a fully pointed condition outside the Self until the Satya stage is reached. Even the Self appeared as a concentrated objective point in space. At the Satya stage the notion is gained through reasoning that the entire universe must lie within the Self as its cause. Acting on this suggestion of the Reason, the Pârthiva consciousness turns back into itself, and for the first time as *Antarmukhî* is conscious of something within itself lying there in a pointed form. The pointedness remains, but the world is carried within the Self, where it is grasped as a mode of its own existence. This peculiar consciousness is

Rasa, which is the subjective root of what objectively appears to the Pârthiva consciousness as *Ap*. The external particularised location disappears. If the point is located outside, there is *Gandha*--experience of matter in its Prithivî condition. *Gandha*, *Rasa*, *Rûpa*, *Sparsha*, *Shabda* are the various kinds of consciousness, which in the evolutionary process are the subjective root of sensible matter and which on the full externalisation of such matter are the five different ways in which it affects the senses as smell, taste, sight, touch, and hearing.

In *Rasa* experience the object is brought in closer relation with the Self, both by reason of its being placed therein, and of a lessened intensity of its pointedness to the Self as compared with *Gandha* or *Bhûh* experience. With a lessening intensity of the *Rasa* experience, the latter is shifted from the inner to the outer and seems to be coming from outside less in the form of feeling than of intellection in the shape of general unqualitative and undifferentiated form. There is then the idea of something there all round the Self, affecting the subjective being by way of a superficially, instead of interiorly, felt experience. This is *Rûpa* experience, the subjective root of *Agni* who is the builder of forms. This is the last of the form (*Mûrtta*) division of *Tattvas*. The lessened intensity of the pointedness of the *Rasa*-feeling has necessarily the effect of setting consciousness on the surface of subjective being, and as the idea of space or co-existing externality-points is already there, this weakened *Rasa* experience, being externally localised, spreads itself over the space and becomes the subjective root of the *Rûpa* consciousness. This *Rûpa* experience, when closely looked into and allowed to come very close to the subjective being, is experienced as Touch or *Sparsha*, the subjective root as *Vâyu*. This is not the touch produced by specialised form, for this is a sensation

ATMA-SADHANA

had only after the production of Agni. The experience may be compared to the perception in ordinary life of the thermal quality of objects. The subjective intensification of Rûpa, with its surface expansion, when concentrated into a point of the inner subjective being, produced the Rasa feeling, which when located outwards was, as Gandha, the subjective root of the externalised objectivity of daily life. Rûpa affects the surface subjective being, whilst Sparsha again shifts experience into the inner, as the whole subjective being then responds to Sparsha as a whole. This Sparsha Consciousness, which is objectively Vâyu, is when closely examined found to consist of externality idea-points spread over the surface of the subjective being, receding away as mere hints of outsideness, as compared with the something which is outside of Rûpa experience. This is Shabda experience, the subjective root of Âkâsha, the seed of all externalised or externally located world-phenomena. It persists as the deathless basis (Amrita) of all manifestation downwards or outwards, into which all phenomena are resolved in their upward or inward course. The realisation of this is the Shabda consciousness.

This root of externality-consciousness refers back to its origin the inner mind (which projects the idea of mere outerness and which is its counterpart), the root from which the notion of externality arises as the tree from its seed. This internal-root which grows into Âkâsha is the Brahma-consciousness as the internal root-will (corresponding on the Pârthiva plane to the Manas) which lies at the root of all manifestation. Behind this is the "I am myself," which subjectifying itself as the "I am myself I" becomes the Cosmic Will. The former is Chit as the objectified self-consciousness. And from the fact that it is the starting point and internal correspondence of the objective world it may be called

the Bhûh Consciousness of the internal, ideal, the subjective region as distinguished from the Bhûh consciousness of the external, actual, objective region, the first Vyâhriti in the ascending scale. But this Supreme Bhûh, being the terminating point of objectivity in the form of the Self as Universe cannot stand by itself. It must be the result of some assertion of consciousness which is not that of any other than Self-Being, as all other assertions or Vyâhritis of the external world are here transcended. Thus this assertion as "I am" may be called the *Bhuvah* of the supreme objective region as distinguished from the *Bhuvah* of the objective region lower down. And behind this assertion of self-existence as its root is the eternal subjective "I" (Aham) of the supreme *Svah* as distinguished from the external objective "I" or individuality in the *Svah* lower down. This completes the field of assertion of self-consciousness behind which lies the entire Consciousness (Chit) Itself, that is, Consciousness (Chit) *per se*, which, whilst itself ever unchanged and unconditioned, is the source of All the changing forms of experience mentioned which again merge into it. This is Bliss itself (Ânanda) or Joy, of which the world is an expression in time and space, the Joy by which it is maintained and the Joy into which the world re-enters, the Universal Mother (like the earthly mother) clasping the child which She has produced to Her breast.

The "I" or Aham here spoken of is not the limited "I" of Ahangkâra which is only a gross and particularised reflection of the former. In the Kâmakalâvilâsa the Supreme I (Aham) is very beautifully explained as the union (Sâmarasya) of its own infinite Self as Prakâsha with itself as Vimarsha Shakti, which is a pure mirror (Darpana) made of a mass of the Prakâsha Shiva's own rays. These are reflected back and the Pûrnâhambhâva

or the experience of the "I" as being all arises. That is the notion of Self had by reference to the Self which is then the Enjoyer of Bliss. There is no other but the Self in the fullest purity and unlimitedness of both and is thus the supreme Aham. From this root "I", which is Kâma, the will to create and the collectivity (Samashti) of all the powers which constitute all manifested things, there burgeons forth the trunk, the branches, the leaves, and fruit of the great Ashvattha tree which is the universe.

It is only when this Supreme Universal "I" is reached that it is possible to realise its eternal inwardness as the Mahâshûnya, which is the Great Void in the sense that it is nothing which thought can conceive or words utter. None of the higher stages can be realised until the next lower one is grasped. Before the universal "I" is reached, it is not possible to realise the "I-less" Chit or consciousness, as the veil of matter covers (though with decreasing thickness as we ascend) its Glorious Face. It requires a strong effort of subjective penetration to pass through this covering, dense as ponderable matter at its lowest end, and to reach the Consciousness which lies behind, of which all forms are Its assertions. At the time of meditation, the entire thick veil of material (Pârthiva) existence must be gradually thinned by moving inwards according to the stages described; by reducing the crude and thicker form of consciousness into the subtle and more refined, till by gradual inner progress the subtlest point of the universal "I" which is the Lord (Îshvara) of Vedânta is reached. After this That which is the eternal and changeless ground of even this is realised and then there is Kaivalya Moksha, the ultimate Basis of all the Forms which have arisen out of Its self-assertion,—the Will to be many of which the Veda speaks. This is the great Self of the Vedânta. This is the Perfect

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Experience which is called the Supreme Love (*Niratishaya-premâspadatvam ânandatvam*).

These forms of the Self can be broadly classified into the actual, objective or external which is the waking state (Jâgrat avasthâ) ; the ideal, the subjective or internal, the assertional or the state of dream (Svapna) ; and the third the state of dreamless slumber (Sushupti) which is the bare subjective standing by, itself not yet in active assertion, but having passed the equilibrium point about to assert itself, but for the time being having the assertions latent in it, lying there unperceived, but ready to shoot forth into assertion, at first qualitative, and then into perception, by reason of both qualitative and external manifestation. Herein all ideas become merged and latent and thence project themselves into the Ideal and thence again into the Actual in the course of the involution of the Self into the Mâyik covering which is the universe. The Perfect Consciousness, as realising all these three stages with all their differences and similarities, lies beyond them all, though it is one with all, supporting them by Its own essential Being and Power (Shakti). They are Its forms—the forms of that Consciousness which It is. It runs through all (Sûtrâtmâ) and unifies them all, but remains in Itself unlimited and unconditioned, giving them both their separate existence, yet summing them up into Its own Life and Being, which comprehending all yet transcends them from the standpoint of its own Being in itself or Svarûpa. It is beyond all because it is infinite. It comprehends all in its supremely rich experience because It is the whole (Pârna). It is Love because It is the Love of the Self for the Self. It is Joy because all Love is that ; but it is perfect also. It is the Perfect Experience (Jnânasvarûpa) which thought achieves by a pure mind in a pure body. It is thus the Supreme Siddhi of all Sâdhanâ and Yoga.

Om Tat Sat.

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