be said that Mantra has been created by Brahman. Rather is it that the Parabrahman appears as Mantra. For, although Brahma is the Creator of the world, He is not the Creator of Himself. Creation of Brahman is impossible, for He is without beginning and ever-existent. For this reason Sāstra concludes that He appears to and disappears from the view of the world according to the will of Her who is will itself. Just as in the physical world Bhagavān has incarnated Himself as Rāma, Kṛṣṇa, and so forth, so in the world of Dharma also He\textsuperscript{3} has, through Samādhi or spiritual knowledge, manifested Himself as Sāstra,\textsuperscript{4} which is Sadabrahman, for the severance of the bonds of ignorance.\textsuperscript{5} As Śyāmasundara,\textsuperscript{5} whether in His four-armed or two-armed appearance,\textsuperscript{6} residing in Vaikuṇṭha or Goloka,\textsuperscript{6} incarnated as Rāma or Kṛṣṇa,\textsuperscript{6} so the luminous Mantra form, existing in the beautiful dark blue\textsuperscript{10} limbs, made of massive consciousness, of Her whose substance is consciousness, and in every undulation of Her supreme beauty appears to the world as Sāstra, which is Sadabrahman.\textsuperscript{11}

At the beginning of the creation of the Universe the luminous bud of Mantras blossomed and created the fourteen worlds, which are the petals of its flower. It is the fragrance of its pollen which is existence,\textsuperscript{18} consciousness,\textsuperscript{18} and bliss,\textsuperscript{14} which fills the three worlds with delight. After the greater dissolution,\textsuperscript{16} Brahmā, the lotus-born,\textsuperscript{16} appeared in the centre of the thousand-petalled lotus, which crowned the stem issuing from the

1 Here the spiritual world.
2 As Yogi.
3 He appears to the mind of the Yogi who is Bhagavān as Sāstra.
4 Avidyā.
5 Viṣṇu.
6 Mūrti.
7 Śyāmasundara.
8 The abode of Vīṣṇu (Viṣṇoparamāṁ padāṁ); a heaven of enjoyment with its celestial city, jewelled dwellings, and aerial cars (vimāṇa), as described in Chapter XXIV of Padma Purāṇa.
9 The abode of light (jyotih), a white circular ring of resplendent light, like a thousand moons: purity itself (suddha tattva), surrounded by translucent waters situat in Vaikuṇṭha, the abode of the flute-playing Kṛṣṇa and of Rādhikā Devi; a heaven, where there are many Devas offering homage to Viṣṇu Sattvarūpa amidst the chanting of Vedas and of the musical modes known as Rāgas, as described in Chapter XXVIII of the Brahmavaivarta Purāṇa. In the Tantra Śiva says, “I know of no place which is better than Goloka” (Yadṛupam golokam dhāma tadrupam nāsti māmaka jāhāne).
10 The meaning of this passage is that just as Viṣṇu is the mūlasvarūpa (root-being) of those incarnations of His which are called Rāma, Kṛṣṇa, and so forth, so the luminous mantramūrti is the mūlasvarūpa of Sāstra, which is Sadabrahman.
11 Sat.
12 Cit.
13 Ānanda.
14 Mahāpralaya. There are minor and intermediate dissolutions (pralaya).
15 Brahmā was born on the lotus which sprang from Viṣṇu’s navel.
navel of Bhagavān Nārāyaṇa,¹ lying in the causal sea. He then meditated the creation of a Universe suited to the age, and became immersed in Saṃādhi,² achieved through the Yoga of meditation upon Brahmamayī.³ It was then that Veda, which is Saabdabrahman, appeared of itself in the firmament of His heart, and, issuing out with His breath, assumed four visible forms corresponding to Rk, Yajur, Sāma, and Atharva, and stood before him. After learning the principles⁴ of creation, preservation, and destruction from the mouths of those incarnate Śrutis,⁵ Brahmā set about His work. Many make abundant efforts to explain away this perfectly true account of creation by adorning it with such adjectives as “Mystery,” “Metaphor,” and other far-fetched terms.⁶ But they do not care to understand that the day that this Tattva⁷ vanishes you and I, along with these infinite Universes, will all vanish, one knows not where. Although Brahmā is Himself perfect-Brahman, yet He appeared, as a Mother by the assumption of the form of Nārāyaṇa, and Himself in play took birth in the body of the lotus sprung from His own Navel, and thus became the first and yet beginningless Jīva in the created Brahmāṇḍa.⁸ The same process which He adopted at the time of His own appearance is that which exists eternally in the creation of the world of Jivas, chief amongst whom are the Suras, Asuras, Kinnaras, and Naras.⁹ Nārāyaṇa stands in the place of a Mother to Him. The Brahmāṇḍa is the issue of His womb. Māyā is the womb. The causal sea is the mass of water inside that womb. The stalk issuing out of the navel of Bhagavān stands for the umbilical cord,¹⁰ and the thousand-petalled red lotus for the flower on that stalk. And Brahmā, the grandfather of the world, who is Himself placed on that lotus as its fruit, stands for the child. Śakti at first held the vast world-child in Her womb, and became the Mother of Brahmā, and then, as the power of preservation appeared, as Nārāyaṇa, and assumed the form of Jagaddhātri.¹¹ The child in the mother’s womb, on gaining.

¹ Viṣṇu. ² Kāraṇa. ³ Yoga, ecstasy. ⁴ The Devī as Brahman. ⁵ Tattva. ⁶ That is, the four incarnate Vedas. ⁷ Ādhyātmika. ⁸ That is, creation, maintenance and dissolution, for the existence of the world is bound up with the existence and operation of these Tattvas. ⁹ Lilā. The world is the play of the Brahman. ¹⁰ Because Brahmā and Viṣṇu are but aspects of the One. ¹¹ Anādī. ¹² Universe or mundane “Egg of Brahmā.” ¹³ That is, the Devas, their enemies, a class of Devayonīs called Kinnaras and men (Nara). ¹⁴ Kāraṇa. ¹⁵ Literally the mother’s nāḍi. ¹⁶ The Devī as supporter of the Universe.
-consciousness, remembers the events of the past lives; so the child in Brahmanayi\textsuperscript{1} womb began, on the rising of consciousness, to remember all previous acts of creation, preservation, and destruction in other Kalpas.\textsuperscript{3} Just as the memory of previous lives then arises of itself in the child's mind, so śrutī\textsuperscript{2} appeared of itself in the mind of Brahmā. Again, as memory is the Ātma-Śakti\textsuperscript{4} in a Jīva's mind so śrutī is the Śakti of consciousness in Brahmā's mind. The hidden state of this Śakti of consciousness is Dhvani, and its outward manifestation is sound.\textsuperscript{5}

That Dhvani which is as it were the first shoot\textsuperscript{6} of sound is the Jīva's vital\textsuperscript{7} force.

In the Prapāṇasāra it is said: "The Universe of immovable and movable things is linked together and pervaded by this Śakti, which is Dhvani. It is this Śakti which is called by such names as Nāda,\textsuperscript{8} Prāna,\textsuperscript{9} Jivaghoṣa,\textsuperscript{10} and so forth." Again: "It is this great Śakti whom Yogis know as Kulakundalini moving in the heart, and it is She who ever makes an indistinct and sweet murmuring sound,\textsuperscript{11} like the humming of a black bee, at the aperture\textsuperscript{12} in the Mūlādhāra." It is with reference to this Dhvani that the Śaṇḍakayatattva has said:

"Kulakundalini lustrous as the flash of a hundred lightnings resides in all hearts, and is ever immersed in play in the Mūlādhāra\textsuperscript{13} lotus. She it is whose sweet constant murmuring humming sounds like that of a swarm of black bees intoxicated with a draught of honey, and who is Dhvani. Her voice it is which sounds in the words of soft poetry, and is clearly audible in styles of Bheda and Atibheda composition.\textsuperscript{14} Again, it is the heaving of the Dhvani which causes the alternate inspiration and expiration of all Jivātmās in this infinite world. [By the above reference

\textsuperscript{1} The Devī. \textsuperscript{2} The period between two dissolutions. 
\textsuperscript{3} The revealed Scripture. (See Introduction to Tantra Śāstra). 
\textsuperscript{4} Here that which constitutes individuality. 
\textsuperscript{5} Śabda. 
\textsuperscript{6} That is, the earliest manifestation. Dhvani is unlettered sound. 
\textsuperscript{7} Saṇḍivani. 
\textsuperscript{8} Sound. \textsuperscript{9} The vital force manifesting in breath. 
\textsuperscript{10} Dhvani. 
\textsuperscript{11} The Devī lies close to the aperture in the Śuṣumṇā. 
\textsuperscript{12} The lowest cala of that name. (See Introduction to Tantra Śāstra and Arthur Avalon's "The Serpent Power.") 
\textsuperscript{13} Bheda and Atibheda are two modes of composition (Alaṅkāra). Bheda is the mode in which difference is posited between things which are really the same. Thus, to say that a woman possesses celestial beauty not to be found on earth is bheda, because a distinction is made between the beauty of the woman, which is celestial, and terrestrial beauty, although no such distinction really exists. Atibheda, on the other hand, is the mode in which equality is posited between different things; as, for instance, to speak of a woman's face as a moon is atibheda, because an equality is here established between a face and the moon which are really different things.
is made to the Sthūla or gross form of Kulakūṇḍalini. The book then proceeds to define her Sūkṣma or subtle form.] She who dwells within this gross form as the supreme extremely subtle Kalā, 1 who is consciousness shedding the sweetness of everlasting bliss and surpassing in beauty masses of lightning; She by whose light the whole visible sphere of the Universe is lighted, is that Paramesvari Kulakūṇḍalini, who is eternal knowledge, and the Iśvari 8 of all."

Sādhakas will now understand that Kulakūṇḍalini has two aspects—namely, a Sthūla, or gross form with attributes, 3 in which, like the humming of a moving swarm of black bees, She indistinctly utters the fifty letters and a Sūkṣma, or subtle form, which is attributeless, 4 and is existence, consciousness, and bliss. 5 It is the Sthūla form appearing in different aspects as different Devatās, which is the presiding Devatā of all Mantras; and it is the Sūkṣma form, which is that one Devatā towards whom all Sādhakas’ worship is directed. For this reason the door of the temple of the Mother of the World is not opened so long as Kulakūṇḍalini, the snake sleeping in the bed of Svayambhu, 6 is not awakened; and Siddhi in Mantra is not gained so long as the Mantra is not awakened. 7 However that may be, we seek only to establish here that Śabda (sound), which is the manifestation 8 of Dhvani, is nothing but a manifestation of the Śakti of consciousness itself; and Śabda is eternally present, full of lustre, in the lustrous eternal body of the Mother of the World. Because during creation it is manifested as the property 9 of Ākāśa, 10 it is not to be inferred that it is created with the creation of Ākāśa, 10 and disappears with the dissolution 11 of the latter. Those, again, who believe that Ākāśa 10 is a permanent thing can have no ground for objecting to our view. However much opinions may differ, it is certain that Veda consisting of Mantras is formed of Dhvani and Varna 12 together. For this reason, drawn by the Samādhi 13 Yoga of Brahma, Brahmanāyī

1 Mūlaprakṛti, which is here regarded as one with the Brahman.
2 Female of Iśvara, "Lord."
3 Saguṇa.
4 Nirguṇa.
5 Sat, cit, ananda.
6 "The self-existent one," referring to the Linga of that name in the Mūlādhāra, around which Kuṇḍali is coiled.
7 The awakening of the Mantra is called Mantracaitanya. Unless the Mantra is awakened in and by the consciousness of the Sādhaka, the Mantra thus becoming a part and parcel of the consciousness of the Śādhaka himself it is mere dead sound and letter without fruit (Siddhi). It is true that Śakti is there as everywhere, but it must be rendered conscious or realized to the Sādhaka.
8 Literally, "effect".
9 Guna.
10 Space: ether.
11 Pralaya.
12 Letters; that is, audible Dhvani.
13 Vide Introduction to Tantra Śāstra.
appeared in His heart as Veda, which is the Śabdabrahman, and to instil into Him the notion of the process of creation, issued out of His nostrils. The phrase “Brahmā is the author of Veda” means that Brahmad is the author of the appearance of Veda in the sense that a Jīva is the author of his expiration and inspiration of breath. In truth, Veda eternally exists as Śabdabrahman, and is not created by Brahmā. Thus Veda is not the creation of any. The effect of the Dhvani of Kula-kundalini in the body of Iśvara is Veda, and the effect of the Dhvani of Kula-kundalini in the body of Jīva is Śabda. In that Śabda is every form of Mantra, which is that which gives vitality to Jīva.

According to natural law, a great Mantra repeats itself when inspiration and expiration through the circular movement of the vital air of Jīva revolves the wheel of Dhvani. It is this Mantra which is called Ajapa-Mantra, and it is so called either because it repeats itself naturally without any effort on the part of Jīva, or because there is no other Japa of a Mantra which is superior to this one. This Ajapa is the full life-time of a Jīva. For this reason it is said: “Being Ajapa (one who does not repeat any Mantra) during Ajapa (life-time), I have neither done Japa of any Mantra nor done any Tapas. My Ajapa (life-time) is about to end, and yet my Ajapa (the state of being without Japa) does not end.” As Brahmā when on the navel-lotus of Bhagavān thought of previous Kalpas, so a Jīva when in his mother’s womb constantly thinks of his past lives. At that time waves of deep thought, such as, “Who am I?” “Where was I?” “Whence have I come?” “Whose am I?” “Who is mine?” and so forth, arise in the Jīva’s mind. These waves of thought mingle with the Prāṇaśakti. That Prāṇaśakti in its turn within the two Nādiś Idā and Pingalā strikes and strikes again against the Kūndalini Cakra below the abdominal fire of the belly. Stung by those blows dealt by Herself, the sleeping snake

1 The sound or manifested Brahman.
2 That is, it is apraṣṭuṣṭa.
3 Parīṣṭa.
4 Veda is Dhvani uttered by Brahmā, and Śabda is Dhvani uttered by Jīva.
5 Literally, “is made Japa of”.
6 Vide last note and Introduction to Tantra Śāstra.
7 For the Mantra consists of the breathing and expiration which ceases at death.
8 Devotion, austerity, etc. As to Japa or “recitation” of Mantra, see Introduction to Tantra Śāstra.
9 A play on the word Ajapa. Ajapa means “life-time” because life exists only so long as it is repeated. Next Ajapa may be made to mean “one who does not perform Japa,” and also “not Japa”—i.e., the state of being without Japa.
10 See post.
11 Vital force.
12 Jāthara-agni.
Kulakundalini then hisses loudly. The Mātrkās, or fifty letters of the alphabet from A to Kṣa are only the manifested state of that hissing Dhvani. It is with the help of these letters that the thoughts of the Jiva in the womb relating to past lives is reflected in waves of language; and then the Jiva’s mind sees with mental eyes and hears with mental ears. When at birth upon the bursting of the womb the doors of all the senses of the Jiva are opened, then that internal Dhvani passes out through the passage of the throat. When Jiva sitting in the dark prison-chamber of the womb meditates on the deep past history of itself, then, as in the case of dream, it is mind alone which works and judges everything. The final conclusion to which that judgment leads is also related in the Śāstras as follows:

In the Bhagavatīgītā in Mahābhāgavata Devī says to Himālaya:

"Jiva, dejected at the remembrance of the work of his bodies in previous births, then bethinks himself over the matter as follows:

"1. In this way suffering many sorrows in previous lives, I have again taken birth on earth; for whilst in the Samsāra I failed to worship Bhagavati Durgā, the Dispeller of misery, but merely maintained relatives with money earned by unfair means.

"2. If, however, I am this time delivered from any suffering in the womb, no work will I do but the service of Maheśvari Durgā, ever worshipping Her with self-restraint.

"3. By my useless desires for wife, children and the like, I have over and over again bound myself to the Samsāra, and thus worked only evil for myself. Therefore it is that I am suffering this intense pain in the womb. I therefore do resolve that I will no more uselessly serve this Samsāra.

"4. Thus suffering from various sorrows according to his Karma, the Jiva enveloped in the womb is expelled by the labour wind and crushed through the pelvic bone. And then, widening his inner path,

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1 Garjana. Literally, "roars".
2 A name for the letters as embodying mother-sound.
3 Varna. 4 Subtle sound (see ante). 5 Vāk.
6 The meaning appears to be that, though being in the womb, the Jiva has no articulate speech, yet all thinking is by the aid of words whether expressed or not. At that stage it is the mind and not the outward senses which are working.
7 Literally, "on the profound past tattva of his Ātmā".
8 According to Hindu notions, the child in the womb endures great pains, which are forgotten on birth.
9 See ante. 10 Actions and their effects. (See Introduction to Tantra Śāstra).
11 Prasava-vāyu.
and smearing himself all over with fat and blood, he falls on earth, as it were, a sinner in some terrible Hell. Whereupon, deluded by My Māyā the Jīva forgets all the sorrows experienced during his stay in the womb, and then exists for some little time an insignificant mass of flesh.

“5. So long as the outside of the child’s suṣumnā nādi śremains covered with mucus, he cannot utter words with clearness.”

We are here obliged to make mention of a modern saying in this connection, hoping to be pardoned by Śādhas for this digression.

Nowadays a number of poets and men learned in its science say that the excruciating pain of the mother in child-birth has no other cause than Īśvara’s despotic will; for, as He is Almighty, could He not, had He so desired, have provided an easy form of delivery instead of one which is very painful both for the child and its mother? Why, because a Jīva is to be born, should another Jīva causelessly suffer such horrible pain? We say that no such questions can be put to Him. For in the first place, in the vast scheme of Bhagavān’s designs, which are like a great ocean, the individual counts for less than a mere bubble; and secondly His work consists in “killing seven serpents with one blow.” Who, then, can say that what you and I consider as your or my woe or weal is not linked with the weal and woe of hundreds of Jivas in this infinite world of moving and unmoving things? Did Manthara śthink that her words could have any other consequence beyond the gaining of Kaikeyi’s favour? It was Bhagavān (Rāma) alone, He who for whose fourteen years’ exile in the wood all Devas had conspired, seeking the help of wicked Sarasvati śwho understood what the effect of her words would be; for He is the dispenser of all effects in the universe. Manthara did not expect anything from her words besides the fulfilment of a selfish end. Those words, however, brought about Rāmacandra’s exile in the woods for fourteen years with His younger brother and wife; the untimely death of Mahārāja Daśaratha; the widowhood of Kauśalyā, Sumitrā, and Kaikeyi; the severe brahma-carya of Bharata; the killing of Mārica; the abduction of Sita; the death of Jātyu; the killing of Vāli; the bridging of the sea; the burning of Laṅkā;

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1 The “nerve” of that name. (See Introduction to Tantra Śāstra).
2 Śleṣma.
3 The Bengali expression for killing two birds with one stone.
4 Maidservant of Kaikeyi, wife of Daśaratha and stepmother of Rāma, whose exile she caused when at the instance of Manthara she requested Daśaratha, her husband, to make, Bharata, her son king instead of Rāma.
5 The Devas wanted Rāma exiled that he might go and destroy Rāvana and the Rākṣasas. Sarasvati is here spoken of as wicked (duṣṭa), as the authoress of Manthara’s evil suggestions.
6 Śakti.
7 This and the following are all incidents in the Rāmāyaṇa, which were the effects of Manthara’s advice to Kaikeyi.
the wounding of Lakṣmana with śaktiśela; 1 the destruction of Rāvana, with his whole family; the ordeal through fire of Sītā; the gaining of heaven 2 by the Devas, and so forth. These incidents, further, are but a few of the greater waves in the untraversable sea of Rāmalīlā. 3 Who can measure the destinies of the millions of Jīvas which are linked with this Rāmalīlā 4? The Rāmalīlā 5 was but the gateway through which those destinies issued. In a Jīva’s līlā, 4 also, a similar mutual connection of fates always exists, with this difference only, that in Bhagavān’s līlā 4 the destinies concerned are in number millions, whilst in your or my līlā they are only hundreds. Who can say that the destiny which, in the course of its production of fruits brings about the terrible suffering of the child at birth, is not connected with the destiny of the Mother? Secondly, the question why Iśvara did this instead of doing that cannot be asked of Him. We cannot object and ask: “Why has He created eyes in man’s face instead of in his back?” For, had He created eyes in man’s back, it might have been asked: “Why has He created eyes in man’s back instead of in his face?” One can question in this way anything. Iśvara never escapes these interrogations, which are the natural characteristics of ignorance. A Jīva devoid of the knowledge of the Self 6 is ever ignorant of Him who possesses all knowledge. So long as the Jīva, as it were a drop of water, does not mingle with the ocean, which is Śiva, there is no end to the former’s interrogations. Śiva gratifies the Jīva’s curiosity to the extent of telling him that only which He has been pleased to divulge in the Śāstra spoken by Himself. The Medical Śāstras may be ignorant of that purpose of His which is served by woman’s labour-pains, but it is known to the Sādhanā-śāstra. 8

In Tantra, Bhagavān says: “O Devī, at this critical ninth or tenth month of pregnancy the Jīva is struck by the powerful labour-wind, 7 and issues through the channel like an arrow let loose from a bow. Senseless from the womb, he does not know of his fall. The force of the labour-wind and the pressure of the generative channel at the time of birth make the Jīva forget all that which he had revolved in his mind during his stay in the womb.”

In the Prapañcasāra it is said: “The more sinful the Jīva is, the greater is the pain which he suffers in issuing from his mother’s womb. Extremely wonderful is the history of men’s Karma guided by the will of the Lotus-born.” 8

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1 A missile named Śakti.
2 Śvarga.
3 Rāma’s play on earth.
4 Play.
5 Ātmajāna.
6 The Tantra which is called by that name.
7 Prasava-vāyu.
8 Padmayoni, or Brahmā.
One sometimes meets a person who was formerly half paralyzed, or was attacked with some other disease equally or even more serious, or who was injured and almost died through violent delirium, but who has returned to life, and is now free from disease. He, however, cannot now recognize his wife, son, or daughter, or others, or his possessions. Although to this man's friends he still possesses all he had, yet the man himself is not aware that he has anything which he can call his own. This is a kind of rebirth in one's life.

When we find that such deep knowledge as one acquires through impressions received in early life is lost in old age, maturity, or even adolescence, it is a matter for no wonder that the light impressions on the child's soft mind should disappear under the grinding oppression of the horrible pain of birth, and that the terrible horror of the frightful swooning and insensibility then experienced should dispel all memory of past events. Loss of memory is possible whenever the mind and brain, which are the store-houses of all knowledge, are violently disturbed through any cause. If by any violent shock the order in which the picture impressions lie arranged in successive layers in the mind is in any way disturbed, the tie with all these impressions is loosened, and the threads which bind them to each other are scattered one knows not where. The pain of childbirth has been ordained only that the trace of past events may be dispelled from the Jiva's mind. Jiva's assumption of a body is in order that he may suffer the consequence of past sin. It is not that the punishment is suffered owing to the assumption of body, but, as Sāstra holds, assumption of body takes place owing to the necessity of suffering punishment. It is, therefore, useless to regret the assumption of body. Things have been so arranged according to the desire of the all-good Devī, who is full of goodness, that a Jiva suffers the consequences of sin at such times, in such manner, and by such means, as may clear of obstruction on the path of his welfare. This is why it is often found that Jivas whose destiny¹ is almost worked out die of the very pain of childbirth in places of pilgrimage,² and other seats of liberation, and are thus themselves liberated.

As regards the question why the mother suffers pain, the answer is that the mother's destiny¹ is alone responsible for the suffering. We must understand that she is engaged in giving birth simply because she may thereby suffer the fruits of her destiny,³ and not that she suffers pain in order that she may give birth to a child. In that market in which the commodity is destiny¹ there does not, and

¹ Adṛśta. That is the "unseen" cause of man's fate, which he has himself produced through previous Karma.

² Tīrthas.
cannot, exist any consideration of relationship. In this domain of merciless creatures of stone, nobody, be he or she father or mother, son or daughter, husband or wife, or anyone else, cares for another. And yet there does exist a strong, intimate, and mysterious mutual connection between such stones, like the mutual attraction between iron and magnet.\(^1\) Both are hard to the utmost, and yet the two are in thorough union. But if destiny\(^4\) separates them, then in a moment all connection ceases, and the hard heart of the stone breaks through its own heat.\(^2\) The stone-mother breaks into pieces through the heat of her grief,\(^4\) but her offspring, the stone-child, driven by its own destiny, has not one moment in which to think of the suffering of its mother.\(^5\) For this reason I was saying that in this stony domain all are stones according to the behest of the Daughter of Stone. Here the child does not suffer because of the mother, nor does the mother suffer because of the child. Each one follows his own path.

It is only at a crossing that one meets another for a short while. Then Māyā, the guide, often establishes relationships “dearer than life” between them under the sweet and enchanting influence of which the traveller is made to forget the weariness of the journey, and adroitly taken by Her Māyā to far-away abodes, sometimes in Heaven,\(^6\) and sometimes in Hell.\(^7\) Śāstra has appeared in order that the traveller may surmount this forgetfulness, and that he be reminded now and then of the journey; and it is in order so to remind him of the pains of the journey, to bring to his memory the pangs which torture the depths of the traveller’s tired heart, that Śāstra has spoken to us in the Samsāra of the good resolves which he had made during his stay in his mother’s womb.

It is only when a Śādhaka’s mind has been perfectly cleansed by devotion\(^8\) that he can, on hearing the gracious relation of Śāstra, recall such resolves to his mind. It was with a heart pained with such recall of past and unfulfilled resolve that a Śādhaka sang:

\[\text{“I am, O Mother, O liberatrix, a debtor at Thy feet.} \]
\[\text{O Mother, I am helpless, having forsaken adoration and worship.”}\]

\(^1\) Each person on this world works out his own destiny through others, and is thus brought into relationship with those who are associated with him by Karma. The attraction which binds one to the other manifests in worldly relationships.

\(^4\) Adṛśya. That is the “unseen” cause of man’s fate, which he has himself produced through previous Karma.

\(^2\) That is, it suffers. \(^4\) That is, she is overwhelmed with grief.

\(^4\) In the working out of fate there is no reason why the mother should not suffer in birth if that be her destiny. Relationships temporarily established at the crossing-points of different lives will not affect this.

\(^6\) Swarga.

\(^8\) Tapas.

\(^7\) Narakā.

\(^8\) Bhajana, Pūjana.
O Mother, I die through eating the poison of worldly enjoyment.\(^1\)

Suffering pains in the womb, I said: "This time I go to the world that I may adore Thee. I will remain at my own place\(^2\) as a good child, and will offer three-leaved twigs of bael\(^3\) at the beautiful feet of the Mother.'

Now, having fallen on earth, I remain, O Mother! fallen\(^4\)

Through forgetfulness of Thee, O Mother, O deliverer of the fallen,

I have not performed, nor can I now perform, Sādhana.

O Durgā, Mother! I can no longer bear my sorrow.

Good for nothing is Dāśarathi.\(^5\)

What shall I do, O Sākanti? I cannot control my mind.

Now, O Mother! I pray that Thou mayest bind the elephant-like mind

With the rope of Thy own high quality,\(^6\) and deliver me,

O Devi, of dishevelled hair,\(^7\) from this bondage to the world.'" Sean interviewer beaten and oppressed by the waves of a boundless sea of sorrows, the Sādhaka has here fully opened his heart, and with tears in his eyes said: "I have not done, nor can I now do, Sādhana. O Durgā, Mother, I can no longer bear my sorrow." In these few words the Sādhaka has expressed the insufferable mental agony which a Sādhaka feels when he falls from Sādhana, and is burnt in the flaming torments of Samsāra. Having relieved himself of such an outpouring, he moves, as it were, a cloud freed from its burdens of water in some invisible sky. There are many with poetic talent, but to draw such a living picture of the sufferer is the work of a living Sādhaka, who has gained such power\(^8\) from Sādhana of the Mother of the World, and not the work of some unconscious poet,\(^8\) with his idle pictures of leaves and creepers. Blessed are you, oh conscious Dāśarathi, the neck jewel of the land of Bengal.

\(^1\) Viśaya.

\(^2\) Svapada, which expresses the same idea as Svarāj. All the sufferings of Jiva follow from neglect of this.

\(^3\) Tripatra. Bael twigs, with three leaves, are offered in worship.

\(^4\) A play on the word "fallen," which here means firstly fallen from the womb or born, and then degraded.

\(^5\) The celebrated Bengali poet and author of this song.

\(^6\) Her quality as deliverer.

\(^7\) Kali and other destructive (Sambhāriṇī) forms of the Devi are so dishevelled.

\(^8\) Śakti.

\(^9\) That is, one not possessed of the high consciousness of the enlightened and devout Sādhaka.
Blessed is your musical Sādhana, or the modulation\(^1\) of the Dhvani\(^2\) of Kulakundalini. You have said that you are a debtor to the Mother. But this account of your debt has made the entire race of Sādhakas indebted to you.

Many are experts in falling from Sādhana, but very few have the good fortune to be capable of such heart-felt repentance. It is, however, in order to secure such good fortune that the Mother of the World has, in spite of the Jiva's forgetfulness of the events of past times and of the life in the womb, repeatedly pointed to them in the mirror of Śāstra, saying: “My child, you have forgotten all that you said. Pain of birth has been created that there may be this forgetfulness, according to your Karma.”

However that may be, our object here in introducing a discussion of this subject is to show this much only, that the appearance of consciousness in the Jiva is nothing but the appearance of the eternally existing Śakti of Dhvani in the child in the womb, and that the vital Śakti of the Jiva is nothing but Dhvani in the form of Ajapā-Mantra. Through impressions acquired in previous births, a Jiva forms words mentally to himself while in the womb. This is why the Śāstra has said: “Jiva, then, himself thinks and speaks in his mind.”\(^3\) This initial mental process manifests later as crying and the like after birth. Even the commencement of such crying is made whilst in the womb. At the time of birth the Jiva in the womb is greatly agitated. As he sits within the womb, all his limbs are repeatedly shaken. A feeling of weariness, which spreads all over the body, makes the child yawn. He swoons at every moment, and heaves sighs. Steeped in the deep darkness of the womb, the Jiva, on discovering himself to be in such terrible danger, becomes desirous of crying. All the inner processes necessary for such an act are performed at that time; it is only the outer process which is begun after birth. That process is as follows: The extremely subtle state of (that which subsequently appears as) a word\(^4\) is called Parā, and issues from the Mūlādhāra.\(^5\) The less subtle state, when it reaches the heart,\(^6\) is called Paśyanū. The still less subtle state which exists in conjunction with Buddha\(^8\) is known as Madhyamā. Lastly, there is the gross state of sound in which it issues from the throat of the Jiva, who now cries out. This state is known as Vaikhari, and it is at this stage and in this state of

\(^1\) Mūrccchhānā.  \(^2\) Power of subtle sound (see anti).  
\(^3\) See anti.  
\(^4\) Vāyka.  
\(^5\) See anti.  
\(^6\) For these and other centres in Tantrik Yoga, see Arthur Avalon’s “The Serpent Power”.  
\(^7\) Samyukta.  
\(^8\) One of the aspects of the mind.
sound that the child's cry becomes clearly audible. Therefore is it that:
the string of letters which exist (as subtle sound) in the Jiva's Suṣumnā¹
are (not produced by), but merely manifested by means of the outward
pressure of the vital air.² Although all letters³ exist in subtle forms in
the perpetual Dhvani in the Suṣumnā,⁴ yet they cannot issue at the
same time that Kulakūṇḍalini, whose substance is consciousness, makes
Her appearance. For so long as the paths along which the current of
sound flows from the Mūlādhāra to the vocal orifice is not divided, so long
letters cannot manifest in distinct forms, because those parts of the body
are seats of the manifestation of letters.

Mantras are in all cases manifestations⁵ of Kulakūṇḍalini Herself—
She whose substance is all letters³ and Dhvani, and who is the Paramātman
Itself.⁶ Therefore, the substance of all Mantras is consciousness, though
their appearance and expression are in words. As, notwithstanding the
existence of consciousness in all things, it does not manifest without such
processes as the union of blood and semen and the like; so, although the
substance of Mantras is consciousness, that consciousness is not perceptible
without the union of the Śādhaka's Śakti derived from Śādhana with
Mantraśakti. Hence it has been said in the Śāradātilaka: "Although
Kulakūṇḍalini, whose substance is Mantras, shines brilliant as lightning
in the Mūlādhāra of every Jiva, yet it is only in the lotuses of the hearts
of Yogis that She reveals Herself and dances in Her own joy. (In other
cases, though existing in subtle form, She does not reveal Herself.)
Assuming the bodily appearance of a coiling serpent, that Devi coils
round Svayambhu Śaṅkara⁷ in the manner of the spirals of a conch-shell
(in three and a half coils). Her substance is all Vedas, all Mantras,
and Tattvas.⁸ She is all good, and the extremely subtle, perceptible⁹
Paramesvarī. She is Mother of the three forms of energy,¹⁰ and
Śabdabrahman Itself."

Now, Śādhaka, remember that passage in the Yogini Tantra in
which it is said: "Mantras are proof of the existence of all Jivas," and

¹ Literally, in the yantra of the Suṣumnā, the Nāḍī of that name (see ante).
² Prāṇavāyu.
³ Varṇa.
⁴ The "nerve" of that name.
⁵ Vibhūti (See ante).
⁶ That is, Kuṇḍali, Paramātmā, Svarūpiṇī, and Varṇādhanīmayi.
⁷ That is, the liṅga of Śiva so named in the Mūlādhāra.
⁸ Here all things.
⁹ Pratyakṣa. Derived from prati before, aṣṭa sense; that is perceptible to
any sense according to the form of her manifestation.
¹⁰ Tejās, that is, Moon, Sun, and Fire.
¹¹ But for Mantra, Jiva could not exist; and as Jiva exists, Mantra exists.
LETTERED AND UNLETTERED SOUND

are the supreme energy\(^1\) of Brahman and the Supreme Good."\(^2\) "Those Mantras consisting of energy are beyond all Māyā. (For unless Mantra\(^3\) had been above Māyā, it would not have been possible for Mantrasakti to destroy the process of cause and effect in the world. It is not to be thought of that a subordinate should defeat by its own power the person to whom he is subordinate. It is, therefore, again said): All Mantras are destroyers of Māyā. (One who is entangled in Māyā can never sever its bonds.) Mantras are all blissful. (That is to say, when Mantrasakti is awakened, then all forms of bliss which may be had from the attainment of any object in the world are enjoyed. And for this reason a second adjective is given, it being said) that Mantras are full of Brahma-bliss. (That is to say, there is nothing in the world in which Brahman does not exist, and there is no bliss which is unattained on the attainment of Brahma-bliss. It has, therefore, been again said): Mantras are full of perfect bliss. (That is to say, She, who is Mantra,\(^4\) is existence, consciousness, and bliss, and the sole centre of all bliss in the universe.

• Whoever, therefore, attains Her through Siddhi in Mantra lacks no form of bliss. It is this state of perfect bliss which is called liberation whilst in the state of a Jīva.\(^5\) For this reason another adjective is applied to the Mantra, which is), Mantra is that highest good which is Brahma-nirvāṇa—that is to say, Kaivalya-liberation itself). Mantras are all Māyā,\(^6\) all Vidyā, all Tapas, all Siddhi.\(^7\) (Just as Brahman Himself, though without attributes, is yet the Lord of all attributes\(^8\) and all attributes;\(^9\) so Mantra, notwithstanding that it is above all Māyā, is the seat of the manifestation of Māyā, and is all Māyā. Mantrasādhana\(^10\) is the great cause which enables a Śādhaka to accomplish wonders by means of Māya. By the words "Mantra is all Vidyā" is meant that Mantra is the cause of the divisions of Ādyāsakti\(^11\) into the aspects of Mahāvidyā, Siddhividyā, Upavidyā, Vidyā, and so forth, according to the different forms\(^12\) of Vidyā. It is by virtue of Mantra-Sādhana\(^13\) that Śādhakas see the manifestation of Her different aspects. Or, Mantras are Vidyā because by

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1 Brahmatejas.
2 See ante. The quotation from the Yogini Tantra is continued from this place.
3 Literally, "the Tattva of Mantra ".
4 Literally, "She who is the Svarūpa of Mantra ".
5 Jīvanmuktī.
6 Sarvamāyāmaya.
7 That is, all Vidyā (as to which see post), devotion, austerity, etc., and achievement (see Introduction to Tantra Sāstra).
8 Gūṇa.
9 Gūpamaya.
10 That is, Sādhana with Mantra.
11 Primal Śakti.
12 That Sādhana, the object of which is Mantra.
13 Tattvas
Mantrasādhana one easily acquires the fourteen forms of worldly knowledge with their sixty-four branches, as also Brahma-knowledge, which destroys all sins. Mantras are all Tapas, because by their grace one acquires, without subjection of the body to hardships, the religious merit, which is otherwise only acquired through physical austerities. Mantras are all Siddhi, because there is no Siddhi in the world which cannot be acquired by a Śādhana with Mantra.)

"Mantras are all forms of liberation. (That is to say, all forms of liberation bestowed by the Devata he worships, whether Śālokya, Sāṛūpya, Sāṛṣṭi, Śāyuja, or Nirvāṇa, are attainable by Mantrasādhana; for Mantra is itself liberation. He who wishes to ascertain the depth down to a particular point of an unfathomable ocean must descend to such a point. So a Śādhaka who desires a particular form of liberation must attain Siddhi in a Śādhanah suitable for its acquisition. Just as the sea can from its fullness supply with ease water in any quantity from a mere plentiful to a mass great enough to deluge the universe, so Mantra, which is replete with liberation, can grant to the Śādhaka any form of it from the lowest Siddhi to the supreme Nirvāṇa. Mantra is truly Brahman, who is light and perpetual liberation. Differences in effect produced by Mantrasādhana are due to differences in such Śādhanas. Śādhakas will now be able to say whether Mantra, which is unchanged even in Nirvāṇa, should be considered to be a more worldly physical sound, or Brahman itself as the fourth state of consciousness.) Mantras are all Vedas. (That is to say, if a Šādhaka attains perfect Siddhi in even a single Mantra, he becomes with ease possessed of the spiritual knowledge which is acquired by learning all the Vedas, with all allied matters; or he can perform with his own Mantra all the rites which are performed with different Mantras.) Mantras are all worlds.

1 Brahnavidyā. 2 Tapomaya. 3 Dharma.

4 That is, Śādhanah with Mantra.

6 These are qualified forms of Mukti (liberation) viz., dwelling in the same abode with the Devata worshipped, the assumption of his form and powers and unity with Him. Nirvāṇa is unqualified Mukti.

6 Mukti maya. 7 Jyotih.

8 Literally, "whose Svarūpa is not changed ".

9 Because the Mantra is the Brahman.

10 Turiya caitanya. Turiya comes from catur (four) and ca (the ca of catur being dropped), and is the fourth state (avastha) of consciousness. Śāyāṇa says that Turiya is tāraka (deliverer). According to the Vedāntasāra, it is that state in which the Brahman exists without upādhi (limiting conditions). Yadamūḍhītān castiṣṭham tatiḥ turiyam iti cāyāyate. Śrutī says that it is thus: Sāntam (peace), Śivam (excellence), and Advaitam (non-duality). (See Introduction to Tantravāda.)

11 Sarvavedamaya.

12 Sarvaśākṣkāraya. In Mantra are all the worlds, in that Mantra pervades all the worlds.
LETTERED AND UNLETTERED SOUND

is to say, Manrasakti can, at the Sadhaka's desire, reach and operate in all the fourteen worlds, and, penetrating through all their barriers, merge the Sadhaka in itself.1) In Mantra are all enjoyments.2) (That is to say, whatever things are enjoyed by Sadhakas, are all produced by Manrasakti; or in Manrasakti alone Sadhakas find all the enjoyments and happiness which others obtain from wife, children, and other worldly objects; or through the influence of the intense universe-consuming power of Mantra all enjoyments become favourable to Siddhi.4) Mantras are all Sadras. (That is to say, after Manrasakti has been acquired there is no necessity to know any Såstra.)

"Mantras are all forms of Yoga. (That is to say, there is no form of Yoga which cannot be accomplished by Mantrasadyhana.)"

"O Devi, my sight was paralyzed by the powerful splendour of the light6 of this mass of Mantras and Sadras borne on every petal of the lotus of Thy heart. I then sank into the sea of unconsciousness, which is delusion.8 On recovery from that swoon, I again saw that mass of Mantras resplendent as the sun, as one who has been steeped in the deep darkness of night views the brilliant morning sunrise. By the grace of Mahakali, the Deity presiding over all Mantras, I have attained Siddhi, and have become versed in all Sadras."

The string of fifty letters,8 from A to Ksa, which are the Matrkas,9 "is eternal, unbeginning and unending, and Brahman itself". This great saying is the gist of all Tantras. Lest through human error the pronuncia-
tion of any letters8 should be lost or distorted, Vidhata10 has created alphabets,11 and put them into writing. Bhaspati12 says: "Because Jiva is prone to error before he is even six months old, Vidhata has created all Aksharas,11 and put them into writing in their due order." Sadhakas should understand Aksharas11 to be created by Vidhata in the same way as the Vedas are created by Him.13 Vidhata10 has created the forms14 of written letters in resemblance to the forms seen by Mahesvara in the lotus of Mahaesvari's heart.

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1 That is, the Mantra can procure Nirvana for the Sadhaka.
2 Sarvabhogamaya.
3 Success.
4 The power of Mantra.
5 Tejas.
6 Moha.
7 AdhiShatri, which is previously described as the athula form.
8 Varna.
9 Mothers, a name for the letter as embodying sound produced by Mother Kundalini.
10 Brahma.
11 Akshara.
12 That is, He does not really create them, but they issue from Him as part of His being or His breath.
13 Guru of the Devas.
14 Murti.
That the Bindu, Mātrā, and Rekhā in the alphabet are all really Brahman is clearly shown in that which the Kāmadhenu and other Tantras say as to the identity of the letters from Ā to Kṣa, with the Brahmā, Viṣṇu, Maheśvara, Śakti, Śūrya, Gaṇeśa; and other Devas and Devis are presiding Devatās of those lines and points. In fact, the writing which we in ordinary use know as Aksara (alphabet) is nothing but the Yantra of the undecaying Aksara Brahman. Just as in Sādhana forms made of earth or stone are used as Devatās, so in writing Yantras made of lines are used as Aksaras. When, by virtue of Śādhana, Mantrasakti is awakened, the presiding Devatā of every line of the resplendent linear form (as it were an image) breaks through that form, and later, when Siddhi in the Mantra has been acquired, the Devatā of worship who presides over all Mantras, considered as a whole, and who is existence, consciousness, and bliss, gratifies Her devotees by the revelation of Her very Self.

At dawn the powerful spreading rays of the sun pierce the deep, dark night, and are slowly followed by the orb itself, as it were a mass of heated gold reddening the summit of the Mount of sunrise. Great Yogīs, who are immersed in Sandhyā prayer, see in the centre of that luminous orb the beautiful form of Śūryadeva, seated on a red, full-blown lotus. In the same way, at the blessed appearance of dawn of Brahmacayi's grace, the fierce light of Mantra dawns in the Śādhaka's heart, rending the darkness of delusion of the deadly night of ignorance, and fills the entire universe with the joyous love of the supreme Devatā. Then successive companies of Devas show themselves unsought in the petals of the Śādhaka's thousand-petalled lotus. At the conclusion of the full display of Her power, Brahmanathani who is perfect and eternal Brahman, reveals Herself in the form worshipped by the Śādhaka in the midst of a circle of light overspreading the assembly of Devas and Devis.

1 Bindu is the dot which indicates the nasal breathing Anusvāra. Mātrā is the upper part of a letter or the headline; and Rekhā is the lines forming the letter itself.

2 The word Aksara etymologically means a (not), and kṣara (decaying).

3 Yantra, which literally means an "instrument," here means the lines of a letter. As a stone image is used to represent the Devatā, so the letters, etc., which go to make up the written alphabetical characters are used to denote the Devatā, which manifests as letters.

4 Svasvarūpa.

5 The sun rises from the top of Udayācala, or the Mount of rising (sunrise), and goes and descends to the Mount of sunset (astācala).

6 A rice performed thrice daily at morn, noon, and eve (see Introduction to Tantra Sūtra).

7 The Devi's. 8 Tejas. 9 Moha. 10 Avidyā.

11 Literally, "when all Vihūtis have appeared" (see ante).
Immersed in the great sea of self-realization, \(^1\) which is the Kaivalya\(^2\) of Her who is Kaivalya itself, the Sādhaka, in the enjoyment of the sleep of Brahman-bliss, rests in the bed of consciousness in the bosom of the great deep Peace. This it is which is the undecaying nature\(^3\) of Akṣaras (letters). In fact, Akṣara, or written Mantra, is the same thing as Devatā in image, or Yantra. By the force or lack of force of the Sādhaka’s Sādhana, the Devatā appears therein and disappears therefrom. Varṇa, Nāda, Vindu, vowel and consonant in a Mantra, denote different appearances of the Devatā. This is, of course, known to Sādhakas proficient in the knowledge of Mantras; but as the matter is strictly one to be learnt from Gurus only, we are unable to deal with it here. Certain aspects or Vibhūtis\(^4\) of the Devatā are inherent in certain letters,\(^5\) but perfect Śakti appears only in a whole Mantra, and not in any disjointed letter.\(^6\) For this reason, any word or letter cannot be a Mantra.\(^7\) The Mantra alone in which the playful Devatā has revealed one of Her particular aspects is capable of revealing that aspect. Hence that Mantra is called in Śāstra the Mantra of that particular aspect. Bhagavān, the Guru of all Mantras and Siddhis and creator of all things, has therefore said to Bhagavatī: “It is certain that the form of a particular Devatā will appear from the particular Mantra of which that Devatā is the presiding Deity,\(^8\) for a Devatā’s body is formed out of Bijamantra.” In the Kāmadhenu Tantra it has been said: “If a Sādhaka contemplates with all his power the Devī, according to the Bijā of individual Devatās, and Prafulla and Kakī (particular Mantraśaktis), then from that Bijā itself appear Śakti, Viṣṇu, Śiva, Śūrya, and other Devas. From Bijā is manifested the immaculate Supreme Brahman. How can Hari or Sadāśiva appear in a Sādhaka’s heart without contemplation of Bijā, for the eternal Devī, appearing as Bijā, is the Genetrix of even Sadāśiva?” All the fruits of accomplishment\(^8\) which are borne by the creeper\(^9\) of a Sādhaka’s Sādhana depends on the great Mantraśakti

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\(^1\) Bhāva: that consciousness which is the experience of the Kaivalya state. Bhāva literally means existence, and then feeling, etc., the term being here loosely used for such experience.

\(^2\) Libération.

\(^3\) Svarūpa—that is, the true nature or aspect.

\(^4\) See ante.

\(^5\) It is not merely the whole Mantra which is the Devatā, though, as pointed out later, perfect Śakti appears only in a whole Mantra. Thus, in the Māyā-Mantra—viz., “Hṛṅg,” H=Śiva, R=fire, M=Māyaśakti. Each letter is thus a Devatā, and the whole Mantra is the Devatā Tripuraśundari, the meaning being that Māyā is dissolved in the fire of knowledge.

\(^6\) Varṇa.

\(^7\) Each of the letters is, as above stated, a Mantra. What is here meant is that it is not every Mantra which reveals a particular aspect sought. One must have recourse to that particular Mantra which is that aspect.

\(^8\) Adhyātmi Devatā, which is described (see ante) as the Schūla form.

\(^9\) Siddhi.

\(^10\) Sādhana is here compared to a creeping plant.
appearing in the form of Bija.¹ Śāstra has therefore specified the rules and injunctions relating to the sowing of this Bija,² according to place, time, and person. Mantravicāra, Mantroddhāra,³ and the like, are prescribed in order that it may be ascertained what Mantra should be selected, and then, on selection, in which field and according to what method it should be sown in order that it may speedily have good fruit under the special influence of the Devatā. For this purpose reference is had to such matters as the zodiacal constellations,⁴ star,⁵ the planets, and the ascending and descending modes of the moon,⁶ conjunctions,⁷ and so forth, which exist as forces operating in the body of the Śādhaka.⁸

In the Viśvasāra Tantra it has been said: "Wise men should know Mantras to be of four kinds, according to the distinctive nature of the Cakra ⁹—namely, Siddha, Sādhya, Susiddha, and Ari. Of these, a Siddha Mantra, when it has been the subject of due Śādhana, becomes Siddha ¹⁰ in due time (that is, the time specified in the Śāstra for Siddhi in respect of that particular Mantra). A Sādhya Mantra ¹⁶ becomes Siddha after a long time through both Japa ¹¹ and Homa.¹² A Susiddha Mantra becomes Siddha the moment it is received (from the Guru; but its fruit appears according to the Śādhaka's Śādhana), and a Ripu Mantra ¹⁴ lays the axe at the root of Siddhi." "Know Siddhamantras

¹ Bijañāpiṇī. ² Bija means seed.
³ Mantroddhāra is the search for and finding out of a Mantra for the purposes mentioned after Mantravicāra, or discussion with the same object.
⁴ Rāśi. ⁵ Nakṣatra.
⁶ Graha—that is, Rāhu and Ketu, or the points at which the path of the moon intersects the ecliptic. ⁷ Yoga; conjunctions of stars with earth.
⁸ The universe is contained in the body with all its external details. With the objective conjunction, etc., there is a corresponding conjunction in the Śādhaka's body, or, more strictly, it is the same conjunction viewed in different aspects.
⁹ Before initiation it is usual to ascertain whether a Mantra is svakula or akula. The circle in which nativity is marked in Astrology is called Cakra, but here the reference is also to the Tāntrik Cakras, such as the A-ka-da-ma and others described in Tantrasāra (see ante of my edition of the Mahānirvāṇa Tantra).
¹⁰ Accomplished, perfected, fruitful. (Siddha) accomplished—that is, without much difficulty.
¹¹ Literally, "which has to be accomplished." This term, as the others, is here technically used as descriptive of a particular Mantra; here a Mantra accomplished with great difficulty.
¹² Recitation of Mantra and sacrifice unto fire (see Introduction to Tantra Śāstra). ¹³ Literally, "well accomplished".
¹⁴ Or Ari. Ari and Ripu are synonymous words meaning "enemy"; a Mantra with which no Siddhi is attainable by the Śādhaka to whom it is inimical.
to be friends, Sādhyamantras to be servers,\(^1\) Susiddhamantras to be helpers,\(^2\) and Śatrumantras\(^3\) to be destroyers. Friendly Mantras become Siddhā through Japa,\(^4\) according to rules laid down in the Sāstra. Sādhyamantras become Siddhā through much serving.\(^5\) Helper Mantras grant desires even without much service, and destructive Mantras more surely destroy the Sādhaka.\(^6\)

This is the general rule, but in certain special circumstances, which must be learnt from Gurus only, there is no necessity for adjudging the suitability of Mantras.\(^7\) Here the point for special consideration of Sādhakas is that, although the object of worship\(^8\) of the Iṣṭadevata,\(^9\) Pāṭa,\(^10\) Stava,\(^11\) Homa,\(^12\) Dhyāna,\(^13\) Dhāranā,\(^14\) Samādhi,\(^15\) or other means, and of Siddhi and Sādhana with one's own Dikṣāmantra,\(^16\) is the same; yet the actual working varies. The fruit which a Sādhaka achieves in ten years by means of Pūja, Pāṭa, Stava, and so forth, can be obtained in but one year, month, week, or even one day, by force of a powerful Mantrasādhana; for in the case of Pūja, Stava, Dhyāna, Dhāranā\(^17\) and so forth, only the Sādhaka's Sādhanaśakti\(^18\) operates; whilst in the case of Sādhana with Mantra, Sādhanaśakti works in conjunction with Mantraśakti.\(^19\) For reasons of place, time, and person a Sādhaka's Sādhanaśakti\(^20\) may be, and actually often is, imperfect, and meets with obstacles. But the invincible power of Mantraśakti\(^21\) can never be defeated. Mantra

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\(^1\) Sevaka; during accomplishment.  
\(^2\) Poṣaka.  
\(^3\) Meaning the same as Ari or Ripu.  
\(^4\) Accomplished, perfected, fruitful. (Siddha) accomplished—that is, without much difficulty.  
\(^5\) Recitation of Mantra and sacrifice unto fire (see Introduction to Tantra Sāstra).  
\(^6\) That is, much Sādhana.  
\(^7\) As where the Mantra is received in dream.  
\(^8\) Ceremonial worship. For this and the following terms see Introduction to Tantra Sāstra.  
\(^9\) The particular Devatā whom a particular Sādhaka worships, such as Kṛṣṇa in the case of a Vaishnava, and in whose Mantra the Sādhaka is specially initiated.  
\(^10\) Reading of Sāstra.  
\(^11\) Hymn of praise.  
\(^12\) Sacrifice into fire, which is of several kinds.  
\(^13\) Meditation.  
\(^14\) Concentration.  
\(^15\) Yoga ecstasy, or realization of the Brahman.  
\(^16\) The particular Mantra in which the Sādhaka has been initiated.  
\(^17\) See ante.  
\(^18\) That is, the force generated by the Sādhana of the Sādhaka himself. Its nature and intensity therefore varies.  
\(^19\) The power of the Mantra itself—i.e., a constant quantity when once realized through Mantrasādhana.
is equally and in all places powerful, whether in the Upper, Middle, and Nether worlds, or in water, on land, or in space. Mantraśakti is unconcerned with the question whether the Sādhaka's purpose is good or bad. Fire will equally burn down a house in the case of a malicious arson as it will in Homa accept the offerings made in the sacrificial pit in the name of Devatās. Whenever Mantraśakti is invoked, whether it be with the object of doing good or harm to one's own self or another person, it will of a surety accomplish that work. It is the Sādhaka who reaps the consequence, whether it be Heaven or Hell. As fire only dies out after it has consumed that to which it has been set, so Mantraśakti ceases to operate only when it has fully revealed its power. A Sādhaka's individual (Ātmā) Śakti is like wind, and Mantraśakti is like fire, so that where the Sādhaka's individual Śakti is weak, the Divine Śakti of Mantra can in a moment make it very, very great. Just as waves of air, when struck and restruck by flames of fire, flow strong and fast in the sky, and these flames of fire, fanned by the rapid currents of air, blaze with redoubled force, so the Sādhaka's individual Śakti, when struck again and again by Mantraśakti, is very rapidly developed, and then a strong, active individual Śakti unites with Mantraśakti to make the latter doubly powerful. Just as with the help of a breath of wind a small fire is generated, which then, by the movements of the air which is drawn into it, become so great that it illuminates the world and firmament with its lustre, so with the help of a mere particle of individual Śakti, Mantraśakti in a very small form appears, which then, with the development of the previously almost inert individual Śakti, becomes so great that it illuminates the heart of the Jiva and penetrates even through Brahmaloka. It is simply because Mantra possesses this wonderful power that a Jiva may accomplish that which appears to be impossible; otherwise, how could anyone expect a Jiva to achieve by his own effort the treasure which is worshipped by Śiva? What individual Śakti does Jiva possess by virtue of which he can, without the help of Mantra, conquer the Jivaśakti and transform it into

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1 Svarga, the heavens.
2 Martya, the world of mortals of this earth.
3 Rasātalas, one of the nether worlds, for which it here stands as a general term.
4 Sacrifice into fire. A pit is prepared, and on the hearth (Kunda) the fire is laid into which the offerings are thrown, that Agni (Fire) may carry them to the Devas.
5 Svarga.
6 Naraka. When called into active operation, Mantraśakti displays its power, whatever be the result. If, however, the Sādhaka invokes that power for an evil purpose, that is the Sādhaka's affair, and he will likely go to Hell.
7 The highest of the fourteen worlds or regions.
8 That is, the Śakti of Jiva as such.
the Daiviśakti? In the vast field of the Samsāra, and in that darkness which is delay in the attainment of Siddhi, Mantra alone is the everlasting autumnal full moon which never sets and never rises. The cool, pure, and bright rays of this moon are the infinite mercy of the Mother of the world. Pious Sādhakas and Sādhikās are the Cakoras and Cakoris, who are ever thirsty to drink these rays. Spreading their two wings of knowledge and action, they soar above the region of Samsāra to the greatest heights of the far-extending firmament of Sādhanā, and there, dancing with joy, are blessed with the draught of nectar. Sadānanda has therefore said to Ānandamayi: "None but the Cakoras know the beauty of moonshine." (Similarly, none but Sādhakas and Sādhikās know the nectar of Mantraśakti. The sight of it ever makes the community of one-eyed, faithless crows to squat in their dry nests, shutting their eyes in fear, and hiding their heads.)

More than the above cannot be made public on the subject of Mantraśakti, the creeper which grants the fourfold fruit to the Sādhaka. We, therefore, here stop after having merely pointed out the main principles alone. The entire tree will become revealed when its branches, twigs, leaves, and fruits are distinctly shown. The Tantra Śāstra is not a pleasure-ground for the case-loving and luxurious. It is the hermitage, in the woods built by Yoga, of Him who is the crest-gem of great Yogiś, and the Guru of all mobile and immobile things. Who has the power to touch, without His command, a single leaf or flower belonging to this lovely forest, full of energy? Whoever, with the mad thought of reliance on the powers of his own arms, enters into this forest without His command will of a certainty be burnt into ashes by the most terrible fire of the Lord of Destruction, like flies which fall into a flame or Kandarpa when seized by the

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1 The Śakti of a Deva as such. With this Śakti he can accomplish that which a Deva can.

3 As it is always above the horizon, it cannot be said to rise or set.

8 Female Sādhakas.

4 Birds celebrated in Sanskrit poetry as being very fond of moon-light.

9 Female Cakoras.

6 Jñāna.

7 Karma.

8 He who is ever-joyful—Śiva.

9 She who is bliss; the Devī, His spouse.

10 Dharma, Artha, Kāma, and Mokṣa (see Introduction to Tantra Śāstra).

11 Mūla-tattva.

12 Which the Guru will do.

13 Tapovana.

14 Śiva.

15 Tejas.

16 The God of Love who was burnt into ashes by the fire of Śiva's third eye.
jaws of death. This is why, after having come so far, we now recede in fear.

As to what yet remains to be explained, we bow to those Lotus-feet, so sought by devotees, and fervently pray that He may, according to what He Himself has said, appear in the hearts of all Gurus, and through them teach their disciples that aspect of His which is Mantra.