CHAPTER XVI

THE PLAY OF GUÑAS

He as Śiva is sweet of form with infinite Guñas, notwithstanding that He is the immutable Being above Guñas; the only Lord and Controller of the Tamas Guṇa, though that is of His substance; self-manifest and luminously white, like a silver mountain, though seated on the throne of (the dark) Tamas Guṇa; the Supreme Guru of spiritual knowledge, though His substance is of the Tamas Guṇa; found in great cremation grounds, notwithstanding that He is the Lord of inconceivable wealth; an untraversable, calm, and solemn ocean, though He is the Mahārādra of the great dissolution; dependent on the bliss of his own Sādhana, notwithstanding that He is all joy itself; merciful and loving in appearance, in spite of being wrong-eyed; the guide in the path of worship of Himself, though He is the worshipped of the three worlds; the owner of half of the body of the Daughter of Mountain, even though He is the one eternal unity; the seeker of the company of Her who is His eternal companion notwithstanding that He is companionless; the destroyer of the passion of desire, though He eternally appears in the coupled form of husband and wife; the grantor unmasked of eternal liberation to all Jivas in the city of Kāśī, despite his being the Dispenser of all fruits of action to the whole

1 Guñallā; Guṇa is “Quality” (see as to this Introduction to Tantra Śāstra).
2 Nī ṭkalatattva, or the Tattva without Kala or Prakṛti.
3 He is tamoguṇamaya.
4 See ante, note. Śiva as such subdues manifestation (sattva).
5 Śmaśānas.
6 He is both the ocean of peace and the destroyer.
7 In His form as the great Rudra (Mahārādra) of the great dissolution (Mahāpralāya).
8 Śiva was Himself a great Sādhaka.
9 Virūpākṣa. His eyes are represented as being in a dreaming, half-closed, and slanting position, like the eyes of those who have taken bhang. He is also, according to some, called Virūpākṣa, because he is three-eyed.
10 Pārvati.
11 Sādhaka. 12 Nī ṭsamga; unattached to anything, as are Yogīs.
13 Kāma. 14 Yugaṃga.
15 Kaivalya. 18 Berikes.
Universe; easily appeased,\(^1\) even though he is also formidable and wrathful;\(^2\) blue-throated, though he is also white;\(^3\) the Saviour of the three worlds through his drinking deadly poison,\(^4\) yet also their Destroyer; taking pleasure in adorning Himself with serpents,\(^5\) despite his being the Director, grey with ashes,\(^6\) to the path of everlasting dispassion; crested with the crescent moon, though His head is covered with matted hair;\(^7\) the carrier of trident and axe, though He grants blessing and dispels fear; prostrate under the feet of the Devī with dishevelled hair, notwithstanding that He is Himself the grantor of liberation to devotees;\(^8\) the Mahābhairava,\(^9\) who drinks the wine of joy, in spite of being perfect joy Himself; the crier of: ‘Fear not,’\(^10\) though He is Himself a Bhairava;\(^11\) five-faced,\(^12\) in spite of being thousand-headed;\(^13\) three-eyed, even though He has eyes which turn towards all things in the Universe; clad in space,\(^14\) notwithstanding that He is Himself space; of infinite forms, though of eight forms;\(^15\) the Preceptor of knowledge, though knowledge itself; He who brings us liberation, and yet attainable through liberation; the Lord of Kāśī and Kāśī,\(^16\) though He is the Lord of the world; the Lord of all creatures,\(^17\) though also the Master of the Spirit world;\(^18\) the Lord of creatures,\(^19\)

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\(^1\) Aṣūtōla. This with simplicity is one of the chief qualities which make Him lovable to Devotees. 
\(^2\) Ugra. 
\(^3\) Śiva is represented white as a mountain of silver. The blue mark on His throat was caused by His drinking (in order to save the world) the poison which issued from the churning of the ocean. 
\(^4\) See last note. 
\(^5\) Śiva is represented as garlanded with serpents, and as here taking pleasure in the play of such adornment, notwithstanding that neither this nor any other worldly thing is of concern to Him who is the accomplisher of liberation. 
\(^6\) Śiva, as do the Yogis, smears His body with ashes. 
\(^7\) Jātājīpta worn by ascetics: either their own hair or the hair of others bound up in a high twisted and matted mass on the crown of the head. 
\(^8\) In His hands He carried the trident (triśūla) and axe (parāśu), and with two others makes the gestures (mudrā) called vara and abhaya. 
\(^9\) Śiva is generally represented as Śava (corpse), lying under the feet of Devī, for without Her Śakti (power) He is inert. 
\(^10\) A Bhairava is he who follows virācāra. 
\(^11\) Kāraṇa, a technical term in Tantra for wine. 
\(^12\) Mābhaya. 
\(^13\) That is, formidable and the causer of fear. 
\(^14\) Paścātāna. 
\(^15\) Sahaśradra. 
\(^16\) Digambara, or naked. 
\(^17\) The saṃjñāntari of Śiva—viz., Bhava (water), Sarvva (earth), Paśupati (man the sacrificer), Bhūma (ether), Ugra (air), Rudra (fire), Mahādeva (moon), Śūna (sun). 
\(^18\) The mountain Kāśī, His abode (see Introduction to Tantra Śāstra), and Benares, the city sacred to Him. 
\(^19\) Bhūtapatī, living on earth as opposed to ghosts which follow. 
\(^20\) Bhūtmaṇḍha. 
\(^21\) Paśupati.
though the destroyer of the bonds of the Paśu; He who upholds Gangā in His plaited hair, though fire is in the eye on His forehead; the Destroyer of Dakṣa’s sacrifice, though He is the Supreme Lord of all Yajñas; sorely grieved at sight of the play of the Devi’s death, though Himself above all delusion; the son-in-law of the King of Mountains, notwithstanding that He is beyond all relationship; the father of young Heramba, though He is Himself the Parabrahma; the Linga, which is the source of the origin of the entire Universe; the eternal cause of Yoganidrā, though attainable by Karma, Jñāna, and Yoga; the sole Saviour of the world of devotees, though also the Destroyer of the three worlds; the constant companion of devotees, and yet also attainable by Jñāna; friend of the poor, and yet omnipresent; the Lord of the helpless, and yet the Lord of the three worlds; loving towards supplicants, yet also loving towards the whole Universe; the sole Lord of Tāntrik Mantras, though being the object of worship in all Mantras and Yantras; the eternal King of Kings on the throne of the devotee’s heart, notwithstanding that He is the one Īśvara (Lord) in the infinite world.

Again, as Kṛṣṇa, He is the master-actor, cunning and full of deception, though Himself undisturbed by the waves of dualism; the assumer of a sweet form with three-fold bend, in spite of being above all

1 The Paśu is the unillumined man bound by the bonds (pāda), which, according to the enunciation of the Kulārava Tantra, are pity, ignorance, shame, family, custom, and caste.

2 Śiva held the Ganges in His hair when it was called down from heaven by Bhagiratha, and fire flashes from His third eye.

3 Yajña, according to the well-known legend as to which, see ante.

4 Īśvara. Śiva is Yajñēśvara.

5 Līlā; for all which Devatās do is such.

6 At the sacrifice of Dakṣa on hearing Her husband slighted by the former.

7 Māyā and moha.

8 Śiva’s Spouse Pārvatī was the daughter of Himavat (Himālaya).

9 Ganeśa.

10 And beyond all causal forms.

11 Phallus.

12 “Sleep of Yoga.” Jīvaśakti produces diversity. Yoganidrā Śakti accomplishes unity—namely, that Śakti of Brahman which establishes unity with Him.

13 Action, knowledge, and Yoga.

14 Bhākta.

15 Those “who know” and who have acquired spiritual knowledge.

16 Diagrams of worship (see Introduction to Tantra Śāstra).

17 Rājarājēśvara.

18 Kapāṭa śāta. Thus He pretended to suck the breast of Pūtanā, who was sent to destroy Him, but in doing so He sucked out her life (her praṇayām).

19 Tribhanga, a position loved of the Hindu artist. The body makes three bends: the head is turned to one side, the opposite hip is thrown out, and the limbs below take the direction of the head.
changes of nature; beautiful with the dark colour of water-laden clouds, though he is pure Satya itself; incarnated as the son of the ruler of Vraja for the purpose of relieving the earth of her burden, though Himself the Perfect Brahman who is existence, consciousness, and bliss, the wearer of garlands of gunja seeds, and yet possessed in full of the six forms of Lordliness: covered with the dust of Brundavana, and yet being the adored of the Lakṣmi of Vaikuṇṭha; a herdsboy, though the supporter of the three worlds; the beggar of food from a Brāhmaṇa lady, though He is Himself the provider of the Universe; decked with peacock’s feathers, in spite of his possession of infinite beauty; the wearer of yellow-tinted loincloths, though he is beyond the covering of Māyā; He who took the help of Balarāma, though He Himself helps the entire Universe; Who wandered in pastures, and yet Who moved in the hearts of great Yogis; upholder of Mount Govardhana, though also the upholder of the infinite Universe; the destroyer of the arrogance of Kamsa and Kāliya, and yet the peaceful charmer of Madana; the Dāmodara, who holds the Universe in his belly, though appearing in the form of a young herdsboy; the charmer of Brahmā, though He is Himself Hari, Hara, and Brahmā; out of His love full of fear for Yaśodā, notwithstanding that He is the Fear of Fear itself; ever present in Brundavana, though also present in every atom of the

1 Bhāva vikāra. The tribhanga is crooked. His straightness or uniformity is contrasted therewith.
2 Krṣṇa’s body is a very dark blue.
3 The Guṇa is here thought of as colourless.
4 Nanda, Krṣṇa’s foster-father.
5 A small red berry, with a black spot on top, used as a weight by goldsmiths.
6 Aśvārya, such as omnipotence, omnipresence, and the like.
7 The city of Brundāvan, sacred to Krṣṇa.
8 The Tutelary Goddess of the heaven of Viṣṇu, as to which see ante.
9 He once begged food of a Brāhmaṇa woman in order to show her favour.
10 Māyā is represented as a veil covering the pure Spirit.
11 His brother.
12 As a cowherd.
13 In order to save Brundavan from a great deluge.
14 Asura, King of Mathura, who attempted to destroy Krṣṇa, his sister’s (Devaki) son.
15 The serpent destroyed by Him.
16 The God of Love or Desire. He surpasses Madana in attractiveness.
17 He in whose belly (Udara) all Dāmas—that is, regions (Lokas)—are located. Viṣṇu is called Dāmodara also, because he has Dāma, or self-control, and Svapnākāśa, or self-manifestation. In Harivamśa it is said that Yaśodā, Krṣṇa’s foster-mother, tied a rope round his belly, and fastened it to a Udākhala (husking-bowl) to keep him out of mischief while she was doing her household duties.

See ante.

18 The City of Brundavan.
infinite Universe; the stealer of the clothes of young girls performing Kātyāyani Vrata, though He is also the supplier of innumerable clothes to Draupadī when oppressed with shame and fear for her honour; rejoicing in the sound of a flute, notwithstanding that He is the source of Nāda, Bindu, Dhvani, and Mūrchanā; ever eager to enjoy the Rasa; of Rāsa, though He is Himself the great Rāsa; grieved at Rādhikā's anger of love, and yet eternally full of joy; constantly seeking the company of Rādhikā, though He is sought by Her who seeks supreme love; ever bound, as it were by cords, by the love of the beauties of Vraja, notwithstanding that He is eternally free, unattached, and without attribute; proficient in the amorous arts of women, and yet free of all sensuality; a youth victorious in war with passion, and yet immersed in the midst of waves of passion; who appears separately to each of the innumerable groups of innumerable herdswomen, though He is Himself one without a second; restless and mad in His play as Brahman, though incarnated by way of play as a man; making Himself out to be adulterous to His own wives in order to delude unhappy Jivas devoid of Sādhana; He who

1 Gopīs performed the worship of Kātyāyani before the Rāsa festival, at which time Kṛṣṇa stole their clothes in order to make them appear before Him naked.

2 It is narrated in the Mahābhārata that when Draupadī was brought to the Court of Dṛṣṭarāṣṭra, one of his sons, in order to insult her, began pulling off her cloth. She then prayed to Kṛṣṇa, who supplied her with an endless cloth for the protection of her person.

3 Different aspects of Śakti as subtle "sound". Mūrchanā, as a term of gross sound in the form of music, is the seventh of the grāma or gamut (seven notes—sa, re, ga, ma, pa, dha, ni), corresponding with the European scale—c, d, e, f, g, a, b. The intervals between them are the sub-tones or śruti, of which there are twenty-two. The grāmas are threefold—low, middle, and high, or Udārā, Mudārā, Tārā, corresponding with the three Svaras, Udātta, Anudātta, and Svārīta pronounced from the navel, chest, and head, and called by the musicians nābhi (navel), bākṣa (chest), kapāla (head). As there are seven tones and three grāmas, there are twenty-one Mūrchaṇās.

4 Essence of delight.

5 The Rāsa festival.

6 Bliss. All forms of bliss are from the Brahman, who is Bliss itself (rasovai sah).

7 Māṇa, such as happens between husband and wife who are yet attached to one another.

8 Śādha.

9 Rādhikā.

10 The herdswomen who loved Him.

11 Kāmadoṣa.

12 Kāma.

13 Not that He is overcome by it, but exists in the midst of it.

14 To gratify the beautiful herdswomen (Gopi), His devotees. He appeared to each of them as if she alone was enjoying Him. There were thus as many Kṛṣṇas as there were Gopīs.

15 Rukminī and Satyabhāmā, to whom He appeared to be adulterous owing to His companionship with the Gopīs.
points out the subtle course of Sadhana Dharma,¹ despite His being the Guard of the bridge of Samsāra Dharma;² the rescuer of the triumphant standard of Sadhana Dharma,³ after defeat of Samsāra Dharma,⁴ though He is the creator of both these Dharmas; partial⁵ towards Dharma, and yet the dispenser of both Dharma and Adharma for the preservation of the world;⁶ the constant friend of the Pāṇḍava family, though He has equal care for all things; the all in all to Bhaktas,⁷ though also the adored of Karmis,⁸ Yogis,⁹ and Jñānis;¹⁰ the seeker of refuge with devotees, notwithstanding that He is Himself the refuge of all who are refugeless.

Again, as Śakti She possesses infinite Gunas, notwithstanding that She is the sum of all Śaktis above Guṇas; She is the establisher of concordance between mutually conflicting masses of Guṇas in the dualistic world, though Herself without a second; the dispeller of the devotees’ fears, yet reveling Herself in battle;¹¹ the delight of the heart of Śiva, though also the Mother of the trinity of Devas;¹² the beloved daughter of the great Mountain, notwithstanding that She is the Brahmān who is existence, consciousness, and bliss; possessed of eternally fresh youth, and yet the Mother of the Grandfather of the three worlds; beyond the reach of speech and mind, though omnipresent in the three worlds; partial towards Dharma, though She is above all contraries;¹³ the Destroyer of the Daitya race,¹⁴ despite Her being the Mother of the Universe; again,

¹ The Dharma, which leads man out of the Samsāra, as opposed to that which keeps, but regulates, him in the world (Samsāra Dharma).
² Though to the Supreme there is no distinction between Dharma and Adharma, yet He leans (paksāpāta) to the former.
³ He is the Dispenser of unrighteousness (Adharma), as also of Dharma, such evil being necessary for the preservation of the world.
⁴ The five sons of Pāṇḍu who warred with their cousins, the Kauravas, as related in the Mahābhārata.
⁵ Those who seek Him through devotion.
⁶ Those who seek Him through Karma or work.
⁷ Those who seek Him through Yoga.
⁸ Those who seek Him through Jñāna, or knowledge.
⁹ The Devī is a great warrior contending against the demoniac hosts of Asuras, Daṇavas, and Daityas.
¹⁰ Whilst She is the Spouse of Śiva in Her form as Pārvati, in Her higher aspect of Śakti, of which Pārvati is but a partial manifestation. She is the Mother of Brahmā, Viṣṇu, and Śiva.
¹¹ Pārvati.
¹² Himālaya.
¹³ Brahmat (see ante).
¹⁴ Dharma and Adharma, or righteousness and unrighteousness; both issue from Her, though as Dharma is that which supports the worlds, She is, as its supporter, partial to it.
¹⁵ Enemies of the Devas.
the Deliverer of the Dānava race,1 though also its destroyer; the Dweller in the sea of milk,2 yet moving in all the seven seas;3 the Dweller in the Isle of Gems,4 though also the Mistress of the seven Islands;5 the Dweller in the house of Chintāmaṇi,6 and yet also above all name and form;7 attached to the Pārījāta forest, though She is equally at home as in the forest; seated under the Kalpa tree,8 though being the eternal Kalpa creeper bearing the four-fold fruit of Dharma, Artha, Kāma, and Mokṣa9; seated on a jewelled throne, though to Her both ashes and jewels are the same; lying on the lotus-seat of Sādāśiva, the great Preta,10 though She is the Śakti, the container11 of the infinite Universe; deeply black like black clouds, yet the giver of light to infinite millions of suns, moon, and other fires; blue like a mass of crushed collyrium,12 though full of light13 and self-manifest; dark of colour,14 and yet the Dispeller glowing with existence, consciousness, and bliss of the inner darkness in the world of innumerable devotees; garlanded with fifty heads, whilst rejoicing in the sounds of fifty letters,15 and of the lute;16 the dweller in the Tripāṇicāra,17 despite the fact that She is above all Prapāṇicas;18 crested with a crescent moon, yet averse to display; learned in the merriments of Kāla (time), though the expert baffler of Kāla (death); the dweller in great cremation grounds,19 notwithstanding that She is Mistress of the entire Universe; whose hair is ever dishevelled for the removal of the bonds which bind devotees,20 despite the fact that She is Herself the Author of the bonds of existence;21 the Conqueror

1 Sons of Danu; enemies of the Devas. 5 Kaśāra.
2 Of milk, water, ghee, and honey, salt and sugar-cane juice.
3 Mapūḍvīpa (see A. Avalon’s “Mahānīrviṇa Tantra”).
4 Jambu, Plakṣa, Sālmali, Kuśa, Krauṇca, Śaka, and Puṣkara.
5 The stone which grants all desires (see A. Avalon’s “Mahānīrviṇa Tantra”).
6 Upādhi (limiting conditions). 6 Desire-gratifying tree.
7 Religion, wealth, desire and its fulfilment, and liberation (see Introduction to Tantra Śāstra).
8 Preta is literally the spirit of a person before the obsequial rites. In this connection it is used in the sense of corpse—that is, Śiva is inert, and can do nothing without Her vivifying Śakti.
9 Ādhāra. 28 Ājana.
10 The Devi, as Kāli, Tārā, and Chinnamastā, is represented of a black colour.
11 Varṇas. In Her terrible forms the Devi is garlanded with heads. As Kūṇḍalinī She is present in the fifty letters existing as Dhvani in the Tātātvik centres.
12 The Vīṇā.
13 The Yantra with three times five (Tripāṇicāra) corners (Author’s note).
14 Prapāṇica is that which is made of the five elements—earth, water, fire, air, and ether.
15 Śmaśānas.
16 As to the Pāīa (bond), see ante. 22 Bhavabandhana.
of the right side by putting forth the right foot,1 in spite of Her assuming the form of a woman whose place is the left side;2 with fearful moving red eyes rolling with intoxication,3 and yet above all delusion; smiling sweetly, though having a terrible countenance; the giver of blessings and of assurance of safety, yet at the same time bearing a sword and a severed head; the most shameless of women,4 and yet Herself the author of the feeling of shame; clad in space,5 though pervading in infinite space; mad after the delights of Yoga, despite of Her being all delight Herself; the beloved of Mahākāla,6 though the Mother of all things both moving and unmoving.

O Sādhaka! where else will you find such an incomparable infinite array of mutually conflicting Guṇas in one and the same person? It is as if the infinite number of Guṇas of Her whose substance is untold Guṇas had flown away from their centre of attraction and were moving about the infinite Universe, but have now found Her whose Guṇas they are, and rest in untroubled sleep, in their mother's arms, like children who, having lost, have found again their mother. O Sādhaka! in worship the principal place is awarded to the form with attributes.8 It is these Guṇas of Her whose substance is Guṇas which draw the Sādhaka's mind and heart from the Samsāra, thus giving him the enjoyment of incomparable peace in the cool shade of the Kalpa tree9 of Her beauteous feet. It is because that form is the seat of infinite Guṇas that it is so sweet and charming. Wherever a single Guṇa establishes its supremacy, it comes into conflict with other Guṇas. Where pity is supreme, severity is uncared for and banished; Guṇas are thus naturally conflicting. But where no Guṇa is supreme or the ruler, how can any one Guṇa be in conflict with another? Children quarrel bitterly over their food only so long as their mother does not come and divide it among them, and assign to each of them their respective places. Similarly, Guṇas quarrel with each other only so long as She who is above Guṇas does not take them up in Her own bosom, which is itself free from all attachment. At the touch of Her beauteous self all Guṇas disappear.10 This is why Her Guṇas are not in mutual conflict; why streams of mercy flow from the Mother in the form of furious laughter;

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1  In the Dhyānas She is represented as putting forth the right foot.
2  Vāmā, which means both female and left side.
3  Madabharaghūrqiṭa.
4  Māyā and Moha.
5  Nīlajja—without the physical or other shame of woman. She shows Herself naked, dances naked, drinks wine, etc.
6  Nakete.
7  Śiva, the great Destroyer.
8  Upāsanā.
9  Guṇa.
10  Vide ante.

11 Literally, “All the Guṇas assume Nirguṇa aspect in spite of being Guṇas.” Nirguṇa is the aspect without Guṇa, the Parabrahman aspect.
why the three worlds are deluged with waves of love of the Devi, who rejoices in war; why the Puruṣa, who is Nirguna and always blissful, pours forth His heart and rolls under Her feet, drawn thereto by the attraction of Guṇas and love of Her whose substance is bliss. Marvelous is the play of Guṇas of Her whose substance is Guṇas, a play which is, however, above Guṇas. Marvelous is the play of Guṇas of Her who is without Guṇa.¹ Marvelous is the array of Her Guṇas in the Samsāra which is with Guṇa.²

It is because Her Nirguna³ aspect cannot exist in the Saguna Samsāra⁴ that She who is above Guṇas has assumed forms in which we find the full play of Guṇas.⁵ Although in the terrestrial world She resides in the heart of every Jiva, he cannot find room for all Her Guṇas. For this reason it is ordained that She should be worshipped first in the image of unrevealed consciousness, in which are reflected infinite Guṇas, instead of in a Jiva, who is but a part of Her eternal revealed consciousness. When at length life is installed⁶ in the image, and Brahma-consciousness⁷ is infused into it by Mantraśakti,⁸ a Śakti, which is itself consciousness,⁹ appears in the image, earthen though it be, the like of which is never seen in the body of a Jiva, however much and with whatever devotion he may worship.¹⁰ Hence, although She is omnipresent, it is easiest to worship Her in an image. Bhagavān, the creator of all things, has therefore said: "Although milk is produced in all parts of a cow’s body, it is obtained only from the teats of her udder. Similarly, although Devatā is all-pervading, Her true existence¹¹ is realized only in an image." Should anyone attempt to draw milk from the nose, tail, or any other part of a cow’s body, on the ground that milk is produced in all parts of her body, he is certain to get for his pains only phlegm, dung, and other such things. Similarly, if anyone worships Her as a Jiva in a human body because She resides there as in all other things, he will discover the Jiva and not the

¹ Nirguna.
² Saguna.
³ Attributeless.
⁴ The world of attributes.
⁵ In Her all opposites meet. Therefore what appear to be Her Guṇas are not really Guṇas of Her who is above all Guṇas. What is Nirguna cannot exist in the Samsāra.
⁶ At the Prāṇapratīthā rite.
⁷ Brahmācārtītānyā.
⁸ Power of Mantra or Śakti as Mantra.
⁹ Chinmaya.
¹⁰ A conscious man is ever imperfect. So that he is not a fitting object for the reflection of all Her Guṇas in him; but the image being unconscious, it offers through Mantraśakti the best place for the reflection of Her Guṇas.
¹¹ Svarūpa Sattā.
Brahman. If, again, Brahman is worshipped in his partial aspect as Jiva, all his Saktis are not revealed in such Jiva's body. If, again, for this reason, the limiting condition of Jivahood be put aside and pure consciousness only is sought to be worshipped, what necessity is there for a Jiva's body? If Upādhis are omitted, the whole Universe is filled with Her presence. We thus come again to Her Nirguna aspect. When this matter of the Nirguna aspect is realized, there is no longer any necessity for worship. In order, therefore, to realize in the Saguna state the presence of Brahman, who is eternally above Guṇas, and yet whose substance is eternally Guṇas, in order to feel the true presence of that Śakti, not by imagination, analogy, or example, but truly and directly by the force of Her command and by means of Mantra, there is no other means in the matter of worship than to worship the forms, full of play, assumed by Her of Her own will. This is the cause of the incomparable greatness of images. This is why an image is a pillar of support to Her worship. This is why an image-worshipper is entitled to Brahma-Kaivalya itself.

A Yantra also is like an image, the permanent seat of Her Brahma-play. But the subject of Yantra is one which should be learnt from a Guru only. We are unable to reveal its solemn secret depths to the public. At most, we can say that a Yantra is merely a true manifestation of Her Mantra form. None but Śādhakas of a very high order of competency can understand the subject of Yantras. A Guru will test his Śisyā's condition before disclosing it to him. For this reason the Deva of Devas has, in the Kulārṇava Tantra, ordained:

"Hence, the principal part of worship is adoration of the Paramāśvari by preparing Her image or drawing Her Yantra. But, O my beloved! the worship should be performed according to the injunctions, after having learnt them all from the Guru."

Now, such as consider themselves famous, wise, and of great experience, on the ground that they have seen the map and read the geography of India, and who inwardly entertain the vanity of being

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1 Literally, the Jiva-Tattva, and not the Brahma-Tattva. In the ordinary case of image-worship the image of unrevealed consciousness is selected, as it affords a perfect mirror for the reflection of the internal conscious image. It is otherwise in the case of the partial revelation of consciousness in a Jiva. If the conscious Jiva as such is worshipped as Brahman, there is obviously merely the worship of Jiva by Jiva.

2 Or title, Upādhi.

3 Tattva. The author here deals with three cases: (1) If a Jiva is worshipped as such, then nothing is thereby got. (2) If the Jiva be not so worshipped, but as a partial manifestation of the Brahman, then there is only a partial vision of Divine Śakti. (3) If all Upādhi is put aside and pure consciousness is worshipped, then we have done with body altogether.

4 Līlā. 5 Supreme liberation. 6 Yantratattva.
accomplished Sādhakas, full of spiritual knowledge, on the ground of their having read the Yogavāśītha, Rāmāyaṇa, the Pātañjala Sūtras, and the Pañcadaśī.¹ will perhaps, after all I have said, even now reply with their belief in set phrases, "What is invocation² or dismissal³ of that which is all-pervading?" There is no need to give a reply to all that such people object. This much only we say: If the notion that "He is omnipresent" had really a place in your heart, instead of being only a word in your mouth, would you in that case have spoken of such relativities as "you and I, that man and this man, he and who," and come forward to answer my words? Need I say O Brother! that the idea that "He is omnipresent" is contained in your books and not in your head? You have not and cannot have the capacity to understand the cause of the classification into Jñānayoga, Bhaktiyoga, and Karmayoga, or of the distinctions which exist between them. This is why the very name of invocation and dismissal⁴ throws you at first into a stupor,⁵ and then makes you burst out into a loud cry ten times every half an hour.⁶ Had you but the sense to understand that invocation and dismissal of the Devatā are nothing but the taking of the Devatā in the heart out of the heart and replacing the Devatā of the heart in the heart at the close of external worship; had even the germ of the notion that Siddhi in Sādhana is but the name given to the appearance of super-worldly divine Sakti existed in the impressions you acquired in previous births, you could never have asked such a question, "How can there be invocation or dismissal of Her?" We doubt whether the sense of understanding existed in the seed from which all this senseless affair has sprung, and therefore much less are we likely to find it in the flower and fruit.⁷ This is no exaggeration on our part. What has blossomed in the flower has come out in the fruit. Judge yourself from this, the power of the seed.⁸

Rājā Rām Mohan Rāy says: "O mind! what is this delusion of yours? Whom do you invoke or dismiss? You say ‘come here’ to the omnipresent Being who is everywhere! Who are you and whom do you invoke?

¹ Books dealing with the Vedānta and Yoga.
² Āvāhana (see next note).
³ Visarjana. Both refer to invocation and dismissal of the Devatā, which is nothing but the rising into existence and the withdrawal of the Devatā-consciousness in the mind of the Sādhaka.
⁴ That is, of the Devatā.
⁵ Literally "into sleep" (Svapna).
⁶ Daṇḍa—22 daṇḍas=1 hour.
⁷ The meaning is that even Rājā Rām Mohan Rāy, who inaugurated the new school of "reformed" Hinduism, had not a clear idea of invocation and so forth. It is not, therefore, at all likely that his followers should have any better notions.
⁸ Possibly, the flower is Rājā Rām Mohan Rāy's writings, the fruit is his followers, and the seed is himself.
What wonderful thing is this? You offer a seat to Him who holds the infinite Universe in Himself, and tell Him, 'Seat yourself here.' How absurd this is! And you utter hymns in praise of Him who is the master of this Universe, after having offered Him all kinds of food. How incongruous this seems to me!"

We need not ourselves give a reply to this. The reply which has been given by high-souled Digambara Bhāṭṭācārya, whose heart was in Śādhana, is sufficient. He says: "In delusion \(^1\) is my peace. What harm does invocation or dismissal do to anybody? Air fills every place, but still when the weather becomes oppressively hot, we say: 'Come, air! Come, O life-giver!' The Mother of the Universe pervades the Universe; but when I am overwhelmed with sorrow, I say: 'Come, O Brahmamāyi, save me!' In fact, meditation, knowledge, water, fruit, and all else belong to Her whom I worship with living and inanimate things.\(^8\) What harm does invocation or dismissal do to anybody?"

The delusion is not a thing to be shaken off; and if it can be, words or songs are not the means of effecting this. Why, then, suffer from all this mental disquietude by crying, "Delusion! delusion!" with tears in your eyes? The sleep is not to be broken. What, then, is the use of brooding over sorrow and distress and seeing the horror of bad dreams? It is, on the contrary, a sign of intelligence to think of longed-for happiness instead of sorrow, and to enjoy dreams of that happiness during sleep.\(^8\) This is why Digambara was blessed with Śādhana—was indifferent to this life, scorched by the fire of Samsāra, and said: "In delusion is my peace. What harm does invocation or dismissal do to anybody?" It does no harm to you, or to me, or to Him, who is invoked. Whom, then, does it harm? You are not harmed, because it is I who invoke. I am not harmed because I find peace in such invocation, nor is She whom I invoke harmed in any way. In Her eyes it is not I who am invoking, but She who is invoking Herself by becoming I. You and I think that you and I are invoking, but such invocation is, in fact, unreal. You may, however, ask, Why does She make this unreal invocation? We reply that you had better ask Her, instead of a mere Jīva, for a reply to this question: "Why, being Herself Brahman, She has become Jīva? Why, being existence, consciousness, and bliss, has She become entangled in the world of contraries and sorrows?" Full of the bliss of play \(^4\) is She, and play \(^5\) is Her play \(^5\) of bliss. If, in this drama of Samsāra-play, She intoxicates Herself, with Her own

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\(^1\) Bhrānti, or error.

\(^2\) That is, with various articles of worship, such as animals (in sacrifice), water, light, etc.

\(^3\) Get as much happiness as you can even in delusion.

\(^4\) Lilā.

\(^5\) Nāṭaka, which means drama, etc.
bliss by appearing as Jiva and invoking Herself, or She Herself enjoys Her own peace by seeing dreams in Her own delusion, what harm does it do Her? And if, being a Jiva, I, considered as a Samsārī, invoke Her, that invocation also is in accordance with Her command. What question of harm to Her can then arise over this? Hence, though he knew that this Samsāra was full of delusion, and had awakened from the horrible dream of the sleep of delusion, the cause of which he fully understood, the wild and deluded Sādhaka and unerring Tāntrika, Digambara, sinking in the sea of peace, has said: "In delusion is my peace." "You say, come here to the Omnipresent Being, who is everywhere. Who are you and whom do you invoke? What wonderful thing is this? There is no 'here or there' for Him who is Omnipresent; how, then, can it be said to Him, Come here?"

Had Rāy looked into the matter a little more deeply, he would not most probably have said this; for it is universally admitted that there is no here or there for the Omnipresent Brahman. Whose, then, is this "here" in the phrase "Come here?" It is the Sādhaka who says it, and it is his own. Although there is no here or there for the Brahman, there is here or there for the Sādhaka. He says: "Come to this place of mine." Had I said, "Come to this place of Yours," I might some day be called to account for it. But the Sādhaka's "here," which is spoken of in the Śāstra, has through deficiency of intelligence in the interpreter, become Brahman's "here"; and, unfortunately, like one blind man resting on the shoulders of another blind man, you and I also have understood that this "here" is in reality Brahman's "here". If, after this, it is objected that there is no "here or there" for Brahman, how, on being asked to come here, can He actually come? Should anyone make this objection, we would ask him to go a little further. If there is no "here or there" for Brahman, there is also no coming or going for Him. Why, then, object to his "coming here" instead of at once objecting to the fundamental matter, the "coming" itself? For him for whom there is no coming and no going, there is also no eating, no dressing, no taking, no giving; and, in short, nothing which can be negatived, and not even worship by you or me—nothing, nothing, nothing! Everything is thus cleared away and dismissed. This is what is called being too intelligent! Here Rāy ought to have understood that what he was saying belonged to a different province altogether.

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1 Inhabitant of the Samsāra—that is, from the the point of view of Jiva, and Samsāra.

2 Rājā Rām Mohan Rāy.

3 Adhikāra. That is, it was true as regards the Brahman aspect of things but false when applied to the Jiva aspect and his worship, which is necessarily dualistic.
Its proper place is in the sphere of pure knowledge.¹ It has no place in the sphere of Upāsana,² which is Karma, with Jñāna, accomplished by Bhakti.³ To seek to ridicule a matter which belongs to one province ⁴ by taking it into another is unjustifiable. This is what is called “absence of common sense.”

Rāy again says: “Who are you? and whom do you invoke? What wonderful thing is this?” The cause of his wonder is: “Who are you? Whom do you invoke?” This “Who are you? Whom do you invoke?” can be explained in three ways. First, “Who are you? Whom do you invoke?” may mean, you are He, for a Jīva is a part of Brahman. This assumes a perfect knowledge of Brahman, and is consequently a repetition of the same blunder above mentioned; and, as we have already replied to this phase of the question, we have nothing to say about it here. The second way of interpretation is, “Who are you? And whom do you invoke?” That is to say, when She resides in your own heart, whom again do you invoke? We say, wonderful indeed must have been Rāy’s knowledge of outer worship if he thought that for the purpose of that worship we invoke a Devatā other than the Devatā residing in our heart! He ought not to have ridiculed or even discussed a matter which he did not understand. “He who worships an outer Devatā, abandoning the Devatā resident in his heart, is like one who runs after a heap of ashes, having thrown away the gem which he holds in his hand.” (For, unless the spirit ⁵ of the Devatā residing in the heart is communicated to the outer image, the worship becomes a worship of the image only, and not of the Devatā.) ⁶ If Rāy understood that the worship which was based on these words of the Śāstra was a worship of an outer Devatā, to the exclusion of the Devatā resident in the heart, then, also, he was greatly mistaken.

Finally, the third way of interpretation is, “What are you? Whom do you invoke?” That is to say, “You are a Jīva smaller than the smallest, while She is greater than the greatest, boundless and external. How, then, is it possible for you to bring Her to you?” We reply, you and I have no reason to be anxious about this, for we do not worship Her according to a method devised by ourselves. The Śāstra is Her command, and we conduct ourselves according to it. She has Herself considered the question how we may bring Her to ourselves, and it is because She has done so that She has assumed forms and manifested Herself as Mantraśakti,⁷ and Herself made provision for Her worship accordingly. Moved by pity for Jīvas, She has

¹ Jñānakāṇḍa. ² Worship. ³ Action done with knowledge and accompanied by devotion. ⁴ Adhikāra. ⁵ Tejas. Force and energy, vitality. ⁶ Author’s parenthesis. ⁷ Power as Mantra.
(Infinite though She is) assumed finite forms, sometimes immense and sometimes small, because there can be no worship of the infinite and the eternal. According to the third way of interpretation also, the passage, "Who are you? And whom do you invoke? What wonderful thing is this?" seems to us to be truly strange. Now, another thing may be said here. It is this: We admit that, although there is no "here or there" for Brahman, there is "here and there" for the Sādhaka; but when it is certain that Brahman is already at the place where you would invoke Him, why uselessly make the invocation at all? It is with the view to this objection that the Sādhaka, with spiritual perception, has, by an analogy, explained this matter of the invocation and appearance of the Devatā. "Air fills every place, but still, when the weather becomes oppressively hot, we say: 'Come, air! Come O life-giver!'" In the material Universe the air is admittedly all pervading; but when the terrible heat of summer almost kills us, who is it who does not piteously and from his heart say: "Come, air, come to us"? Why do people say this? Whence will air come? Air is everywhere. Had the movement of air been in fact stopped, would Jivas have existed anywhere? A Jiva lives because there is air both within and without him, and because he breathes it into and out of himself. Why, then, invoke air, saying: "Come air, come"? When we look at the matter from the point of view of ourselves and not of the air, there is a sufficient reason for such invocation. The oppressive heat of fiery summer is scorching my mind and body; I feel then an acute necessity to invoke air. At such a moment, despite the universal presence of air, to me it seems to be in fact absent. It is not for respiration that I invoke air. I invoke the air to save me from the unbearable tortures of heat I suffer inwardly and outwardly—a work which cannot be accomplished by subtle air which has not taken on distinctive form. For this purpose we want the Wind-King, who moves on the breast of the Malaya Hill, robs the fragrance of sandal forests, soothes the burning of the Universe, and suppresses the rigours of summer. This is why, in spite of the universal presence of subtle air, I then ignore it and invoke the gross air, saying, "Come, air! Come, O life-giver!" And it is not merely a matter of words only; for, as a matter of fact, so long as this body of mine is not soothed by cool and refreshing waves of wind blowing strongly and with its sweet life-inspiring touches, I may search this entire vast Universe without finding anywhere the relief I seek. Similarly, although there is no reason, so far as She is concerned, for my invoking Her, there is ample reason, so far as I am concerned, for my doing so. I am a Jiva scorched by the fire of the three forms of sorrows.¹ My mind and life are constantly on the rack of the terrible troubles of the Samsāra. Suffering miserably under the influence of the poisonous

¹ Caused by the self, the material, and the spirit world.
exhalations of the world, I cry day and night, "Save! save!" At such a time the fact of Her being everywhere does not remove my burning pains. And hence, in spite of Her residing in all things as formless substance, to me Her presence seems Her absence; and, in spite of my knowing that Her substance is consciousness itself, Her presence with me does not satisfy me. I want Her whose presence will remove all my troubles. I am completely surrounded by the fearful huge fire of Samsāra, and have no way for escape. Scorched on all sides by the burning heat of this circle of fire, I, in despair, throw up my arms, and with heart-rending and deeply plaintive voice cry: "O Mother of the world! where art Thou? I die—I die! O merciful Mother, save me! Come, O Mother! Come, O Mother! Come, O Mother, Mother of mine!" Instantly, while these words are yet in my mouth, the Mother, the charmer of the heart of Bhairava,1 grieved on learning of Her son's sorrow, forsakes Her golden throne on Mount Kailāsa,2 and, without even staying to arrange Her dress, hastens to and stands before me, extending Her ten fear-dispelling arms in all ten directions,3 and crying: "Fear not! fear not!" Then only will my sins, my diseases, my griefs, my troubles, and my pains be for ever at an end. My distress will not be relieved without the aid of this merciful and gross manifestation, even though I should possess the knowledge of Her subtle existence as the all-pervading Devi. Digambara has, therefore, said: "The Mother of the Universe pervades the Universe, but still, when I am overwhelmed with sorrow, I say: 'Come, O Brahmacayi, save me!'" That the Mother of the world pervades the Universe is known to me as well as it is known to you; but knowledge alone without realization will not end our troubles. Hence, when we are overwhelmed with sorrow, we say: "Come, O Brahmacayi!" True it is that we invoke Her by saying, "Come," but we invoke4 the aspect of Her which governs all things, and not that in which She pervades all things.5

Ray says: "You utter hymns in praise of Him who is the master of this Universe, after having offered Him all kinds of food. How incongruous this seems to me!" One is pleased if one gets a thing which one does not possess; but it seems highly incongruous to utter hymns in praise of Him whose infinite wealth consists of this entire Universe, after offering Him all kinds of food. The offerings belong to His Universe, and not to you. Who are you, then, to offer Him that which already belongs to Him? Before making a gift of a thing you must establish your right of

1 Śiva. 
2 The abode of Śiva. 
3 N., N.E., E., S.E., S., S.W., W., N.W., Above, and Below. 
4 Vibhūti. 
5 She is not invoked in Her omnipresent aspect, but in Her form as the Mistress of the Universe.
ownership to it. If you proceed to establish your right of ownership to things which belong to Him, you will be in a manner liable to punishment on a charge of theft; so what you gain by your offering is the punishment for theft. It is in reply to this that Digambara has said: "In fact, meditation, knowledge, water, fruit, and all things belong to Her whom I worship with living and inanimate things." If one becomes liable to punishment of ascertaining one's own right to things belonging to Her, then we cannot avoid punishment; for we ought to have remembered it when we speak of "my wife, my son, my property, my family," and so forth, instead of only calling it to mind at the time of making offerings in worship. What have you to call "your" in wife, son, house, and family? If, for the purpose of your own gratification, you can safely enjoy these things as your own, why should you object to my offering Her Her own things as though they were mine for Her gratification. The punishment for theft will be the same for you as for me; not only so, but my punishment for having made offerings to Her first and then partaken of it as Prasāda will most probably be of a different nature from that which you will receive for having enjoyed yourself. Digambara has therefore said that, be it meditation, or knowledge, or water, or fruit, everything belongs to Her, whom we worship with living and inanimate things. Your body, senses, mind, meditation, knowledge, and all, are Hers. If She cannot be worshipped with offerings belonging to Her, how can one pray to Her at all by meditation with a mind belonging to Her, or sing songs in Her name with a voice which is Her possession? You call me a thief if I offer Her things which are Hers, but She whose things they are has said: "If a man enjoys the things given by Devas, such as gold, beasts, grains, and so forth, without first offering them to the Devas, he is a thief." Now say, brother, is it I who am a thief for having made my offering, or you, who are a thief for not having done so? It is true that this Universe is Hers, but have you and I realized it? Would anything have then remained as "mine"? Many people are very quick to understand, as a matter of mere knowledge, that the Universe is "Hers," but they find it extremely difficult to put this knowledge into practice. On that day on which I shall really understand that everything is "Hers" there will be an end of the phrase "my"

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1 A theme the author has in other places rightly enlarged upon. We hug dualism for our own purposes; it is only when we come to the question of worship that we conveniently seek to ignore it, and posit a philosophic monism which, though lying in our mouths, is at variance with all we do.

2 Dedicated food.

3 That is, it being conceded that all things belong to Her, the offence is less if we first offer what is Her own, and then partake of that which we have acknowledged to be Her own, than if without such tribute and worship we take for our own sensual enjoyment what is not our own.
and of worship as well; but so long as I am incapable of doing that, with what face do you ridicule Her worship on the ground that it is "by me"? Hence I say, immersed in delusion as you are, it is a great blunder on your part to call this delusion "delusion". Undeluded Digambara has therefore said: "In delusion is my peace. What harm does invocation or dismissal do to anybody?" High-souled Dāsarathi Rāy 1 also, the musical Sādhaka, has preached the same doctrine. In his Agamani 2 he writes:

"The auspicious journey 3 gave Mountain 4 auspicious fruit. On an auspicious day in an auspicious moment came the Lady of Śaṅkarā. 5 In haste did Mountain 6 perform auspicious rites of invocation. 7 On the auspicious seventh moon everything was ready for the auspicious worship.

The Tantradhāraka 8 went reciting Mantras from the book in his hand.

Mountain began to worship Brahmamayī, knowing Her to be Brahman.

He sat 9 on his seat with a pure mind.

In various places near Caṇḍī 10 the sacred book of Caṇḍī began to be recited.

In the midst of this he fixed his meditation on Caṇḍī, his daughter. And putting a flower on his head, 11 he worshipped Her with mental offerings.

Restless grew Mountain’s mind as he saw Her.

He saw that the infinite Universe was all His Uma’s.

Everything was contained in the Daughter’s womb.

The Daughter was no daughter.

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1 The celebrated Bengali poet, born 1804, died 1857.
2 The coming of Durgā.
3 That is, the coming of Durgā to the earth.
4 Himalaya, Durgā’s father.
5 Śiwa.
6 Devi’s father, to whose house Devi every year went.
7 Manigalācaraṇa.
8 One of the priests whose duty it is to prompt the other priests with Mantras from sacred books.
9 Literally, "He sat with care"—that is, he followed out the injunctions relating to the place of sitting, the mode of posture, etc.
10 The Devi, a title of Durgā, Śakti of Śiwa, as the powerful victrix of the demoniac hosts.
11 Before worship a flower is put on the head, often inserted in the Śikhā (crown-lock).
The world was filled with the Daughter's daughters and sons. Millions of Brahmās, Viṣṇus, and of Śūlapānīs lived under the protection of Her feet. The Queen of Śiva was Mistress over all. Giving up meditating, Mountain said, a hundred streams flowing from his eyes:

What have I, O Caṇḍī! with which to worship Thy feet? I am not in truth the monarch of this dominion. O Brahmamayī! whose articles, then, shall I give to whom?

Under the influence of delusions people say, "My, my!"

And who is it who lives in the household Āśrama who is not deluded?

O Mahāmāyā! what a Māyā (delusion) it is that thou hast cast upon me!

I pray Thee accept my offerings."

**SONG**

"O Umā! what riches have I that I can give Thee? Shutting my eyes, I see that all things in the Universe are Thine.

What gems and garments shall I give Thee when the sea, which is the mine of gems, is Thy servant, and in golden Kāśi Thou dost live?

O Iśvari Annapūrnā, who can say that Hara is a beggar, when Kubera is the store-keeper in His house? The three worlds are beggars at the door of Thy three-eyed beggar."

Highly pleased, the Devī, with good cheer, said to Her father:

"Finish the worship which you have resolved on."

True the infinite Universe is all Mine.

The wealth I have given You is Your own.

By Caṇḍī's grace Mountain worshipped the feet of Caṇḍī.

The seventh moon day ended, and night approached."

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2 A name of Śiva as holder of the trident.
3 Stage of life of which there are four—viz., student (brahma-cāri), household (grha-stha) here spoken of, forest recluse (vānapraśtha), and wandering beggar (bhikṣu). According to the Mahānirvāṇa Tantra there are only two Āśramas in the Kaliyuga—viz., the second and fourth.
4 Spouse of Śiva so called, according to Kālidāsa's Kumārasambhavam, because "By the words 'U, Mā' (′oh, not′) She was thus forbidden by Her mother to practise austerity. Thereafter the pure Umā obtained Her name."
5 The Devī as Lady Bountiful—giver of food.
6 Śiva.
7 Samkalpa (see Introduction to Tantra Śāstra).
8 That is to say, as explained later, the wealth in respect of which the Devī has given the Śādaka the illusory notion that it is his own.
9 The Devī (see ante).
Ah! how charming! This is truly the Devi’s divine message in the heart of the devotee! “Finish the worship which you have resolved on. Your mental worship is done on your understanding that all things in the Universe are Mine. Now finish the outer worship which you have resolved on in the notion that it is yours.” Lest you should say, “What I shall offer you in outer worship is also Thine,” the Mother, who dwells in all hearts, has said by way of reply: “True, the infinite Universe is all mine, but the wealth I have given you is your own.” ¹ From whose mouth, but that of the Mother, can I expect such a simple reply in such sweet, simple words? “Although the Infinite Universe is all Mine, the wealth I have given you—that is to say, the wealth in regard to which I have given you the sense of ‘mineness’—is your own; for this sense of ‘mineness,’ which you have also, is My gift. Although the title to the substance of the thing is Mine, the title to its enjoyment is yours. To-day you offer this title of yours to Me, and in doing so you will finish your worship. Give Me, O father! the burden that is Mine, and be free from care yourself. Let Me to-day free you from all burdens by taking them on Myself.” O Mountain King! this is the way in which is accomplished the worship of those who see with their eyes that all is Hers instead of merely babbling of it with their tongue. Blessed are you as a worshipper in this Samsāra! You are the best of those who have worshipped the Mother! You have said: “Under the influence of delusion people say, ‘My, my!’ And who is it who lives in the household Āśrama ² who is not deluded?” But we do not know if there was ever in this world an undeluded follower of the household Āśrama like you.³ Millions of great Yogīs have been unable to master, by means of their undeluded inner worship, what you have achieved in the household Āśrama, through deluded outer worship.⁴

Everyone in this world performs outer worship, but has the Treasure of the heart ever issued to console anyone as She has done for you? Full of Spirit, ⁵ full of Brahma, and full of bliss, is my Mother. Although She is the presiding Devātā in the heart, She has come to receive your outer worship. To whose house does She thus come of Her own accord and with loving regard to grant success to the Sādhana of the Sādhaka, after

¹ Though not really so the Sādhaka’s wealth appears to be his own, as it is the Devi Himself who is the cause of the delusion that it belongs to him. So long as the Sādhaka is under delusion the wealth is really his. What is the use of talking about it as “Her wealth” unless this is realized by dispelling the illusion?

² Vide ante.

³ Himālaya, the Devi’s father.

⁴ “Deluded” is not here used in a condemnatory sense, but in the sense that it is dualistic, and like all which is such in a sense delusive.

⁵ Jyothi.
having passed an anxious year in Her jewelled residence in Kailāsa, the seat of peace? Who is so fortunate in this Universe as to be able to place before himself the Devatā, full of Spirit, and of Brahman, residing in the heart, as a Devatā in visible form at the very beginning of worship? Who is so fortunate that She who is the treasure sought in Sādhana seeks from him outer worship of Her own accord? Not only have you the glorious title of “Gauri’s Guru,” but you are the Guru of the whole world by reason of your having initiated it in the worship of Gauri. It is on being initiated in the great Mantra of Gauri’s worship received from you that this Samsāra, consisting of moving and unmoving things, has to-day become entitled to the Durgā Pūjā festival. For this reason Durgā, the treasure acquired by you, through austere Sādhana is your Daughter, despite that She is the Mother of the Universe. Who has the power to worthily express the blessedness of the Mother? But O Mountain King, the prince of devotees! O Siddha King, the beloved father of Siddhesvari! Blessed, blessed, blessed are you to-day! and blessed are we, the inhabitants of the world, in that we have you for our maternal grandfather. Hence we say: “O Lord! we pray Thee to make the fountain of the love of your Daughter, the charmer of Śiva, to play for once in the desert of the hearts of those who are unblessed in the world through failure to understand this blessedness of Yours. Let high waves of the sweet cry of ‘Mother’ cool their burning, stony hearts, and may infinite streams of bliss flow to-day through the earth by the grace of its supporter.”

It is with reference to the above-mentioned notions of delusion that Rājā Râm Mohan Rāy has said in another song:

“Whose are you? Who is yours? Whom do you call your own? It is a dream which you have seen in the sleep of great delusion.

Just as a man mistakes a rope for a snake, so this world, which is a compound of the five elements, is false. The immaculate One alone being true.

At night all sorts of birds live happily on the same tree. When, however, morning comes, they all fly away to different places.

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1 In anxiety for her parents.  
2 Mūrtimāyī.  
3 Himalaya, the Devī’s father.  
4 Gauri is the Devī. The Devī Purāṇa says: “She who was burned by the fire of Yoga was again born of Himalaya. As She has the colour of the conch, jasmine, and moon, She is called Gaurī.”  
5 The Devī, as mistress of all Siddhi (success). Her father is Siddha, as the possessor of it.  
6 The Mountain.  
7 Rājā Râm Mohan Rāy.  
8 Mahāmāyā.  
9 Nīrāñjana.
Know that advisers, friends, relations, and all will similarly pass away in time, and there will be none to prevent them doing so. When cruel death will grasp you, where will your flowers be, your sandal paste, jewelled ornaments, the men and women you love, your wealth, youth, honour, and your pride?"

Rāy has seen the horrors of delusion in the fearful dream of Māyā¹ sleep in the earthly Samsāra. What he has said is doubtless true, approved of all Śāstras, and admitted by everyone; but even this Samsāra, full of delusion as it is, appears to be the seat of unending peace when one hears what high-souled Digambara has said on experiencing the most peaceful dream of that Māyā-sleep, which is full of the Mother. Digambara's reply is:

"The Mother is mine, I am the Mother's, and I call Her my own. I see in my dream the Mother who is Mahāmāyā.²

When through mistake you think you see a snake in what is only a rope, do you then say that both the snake and the rope are false?

After living happily together at night, birds fly away in different directions. But they return again as I do.

The coming and going in this Samsāra gives news of its permanency and of its truth. The thought of the Feet of Her who is made of consciousness is the bondage of Samsāra."³

What incomparable strength floods in the unswerving heart of the devotee who has held the great Śakti in it! Immediately he is asked under the infallible authority ⁴ of the Vedānta Philosophy, "Whose are you? Who is yours?" the world-conquering devotee replies boldly and proudly, "I am the Mother's, and the Mother is mine." Whom do you call your own?" "I call Her my own." It is no dream which you have seen in the sleep of great delusion. I see in my dream the Mother who is Mahāmāyā. The dream of Māyā frightens you out of your wits. I see in my dream the Mother who is Mahāmāyā Herself, the Queen over that Māyā. How can Māyā make him afraid to whom Mother Mahāmāyā reveals Herself?

"The world which is a compound of five elements is false, the Immaculate One ⁵ (alone) being true." This is true as much for me as for you. But you say that whatever is seen in this Samsāra, made of Māyā, be it in

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¹ The sleep of delusion of worldly life.
² As both the Yielder and the Victor of Māyā.
³ Life itself is a Sādhana, and every Jīva is willingly or unwillingly a Sādhaka. Before he can attain liberation he must accomplish that worship for which he is in the world, and until it is accomplished he is bound thereto.
⁴ Literally, "with the force of the infallible weapon."
⁵ Nīrañjana.
the earthly Samsāra or in the Samsāra\(^1\) of Sādhana, is a dream (just as through mistake a man sees a snake in a rope).\(^2\) From this it follows that you are a non-dualist, and have no faith in anything which is dualistic. It is therefore certain that you have no faith in Sādhana, because it deals with the worshipper and the worshipped. Since you have no faith in Sādhana, and neither know what it is nor practise it, you will not be able to understand this Māyā-sleep and dream even if they be explained to you. It is, therefore, useless to discuss them with you. Or perhaps what you have said is not intended for the Samsāra of Sādhana, in which case also there is nothing to say. Now, “Just as through mistake a man sees a snake in a rope, so the world which is a compound of five elements is false.” This also is true. What, however, we must here understand is the answer to the question, “When does it become false? For whom does it become false? And who may and may not say that it is false?.”

Digambara therefore says: I admit that the seeing of a snake in a rope is caused by mistake and is consequently false; but “when through mistake you see a snake in a rope, do you then say that both the snake and the rope are false?” When a man is frightened by the sight of a tiger in a dream, does he then think that the tiger is false? If so, would anybody have ever been frightened by the sight of a tiger in a dream? True, it is that the tiger of a dream is eventually seen to be false, but that is after the dream passes off. Similarly, by mistake one sees a snake in a rope. It is true that the snake is false. But this knowledge of falsity is gained when the mistake is discovered. How, then, can you realize that the Samsāra is false during such time as you see the Samsāra dream in the sleep of Māyā? It is precisely because Jivas do not realize this that the teachings of the Māyā doctrine are unheeded by Jivas in the Samsāra.

Another thing: if there is Māyā, whose Māyā is it? If even whilst living in the midst of Māyā I gain Her from whom Māyā comes, then notwithstanding that Māyā is full of falsehood, the working of Māyā becomes full of truth for me.\(^3\) As even in dreams people take real medicines, or laugh real laughs in the ecstasy of unreal joy, or really weep on seeing the horrors of unreal danger, or are really engaged in discussion on reaching unreal places of debate; so if in the dream of Samsāra in the Māyā-sleep I can reach the domain of Sādhana and truly obtain the Mother whose substance is truth, then what better dream of happiness or better dream

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1 Here the author plays on the word. The sense is the sphere of Sādhana.
2 Author’s parenthesis.
3 That is, by true worship the Sādhaka gains the Mother Herself. If he succeeds in this, then, in spite of his being in the midst of Māyā, he has attained the highest aim of being which is full of truth. Māyā cannot harm the Sādhaka, for the latter possesses the very Devatā from whom Māyā comes and who is its Mistress.
of peace can I have than this Mâyâ? As people's dreams pass off the moment they receive medicine therein, 1 so if my dream of Mâyâ also passes off in consequence of my receiving the great remedy for the disease of existence, then I shall be blessed. If my practice of Sâdhana on the dualistic understanding that She is the Mother and I am the son, She is the Master and I am the servant, secures for me Her grace, then of a surety I shall be able to float joyously on the bosom of the sea of monism, swimming in the waves of dualism. 2 As undecaying, immortal, and indestructible consciousness I shall flow on the current of devotion, instead of sinking in the unfathomable depth of liberation, and thus swimming through the sea of liberation I shall at length land on that shore which is the Feet of the Devî with dishevelled hair. Then waking, I shall see that my dream has really brought me to the shore of Kulakundalini, 3 and that in consequence of receiving the great remedy for the disease of existence the sleep of existence has in truth passed away. Digambara has therefore said: It is well that you see a dream in sleep and do not awake again. Had you really woken, then that awakening would have been happy and peaceful. But what you call waking is only a play of wakefulness without awaking, and itself a bad dream. Real waking brings happiness and peace, whilst wakefulness without waking drives them away, producing want of peace, and the lamentation, “Alas! I am lost.” Did all birds when leaving the trees do so for good and all, then the trees would have become birdless in a single day. Similarly, had all Jivas passed away for good and all, the Samsâra would have ended in a single age. 4 But just as birds fly away in the morning and return in the evening, so Jivas pass away when they die and return when they are born again. Hence it follows that what you call transiency of the Samsâra is in a way nothing but its flowing permanence. Moreover, the constant coming and going to this and the next world gives news of the permanence and truth of the Samsâra. The Samsâra therefore is permanently permanent in spite of its transiency; 5 and thought of the feet of Her whose substance is consciousness is the only permanent chain which binds me to this Samsâra. I love the permanent Samsâra always and with all my heart, lest monistic experience should unite the Mother and the son into one. 6

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1 As where a person with an ailment dreams that medicine is given to him by some Devâtâ, which dream wakes him up; as, for instance, at the Śiva at Târâkesvâra.
2 The motionless sea itself is monism, but the waves with which it is agitated are dualism.
3 The Devî presiding in the Mûladhâra.
4 The world may be in flux, but the flux is a permanent thing.
5 The position here taken is that of the Bhakta or devotee, whose devotion can only find play in a dualistic world which is shattered on the attainment of Brahmajñâna.
I cannot bear this Samsāra, for I am terribly afraid, lest falling under the charm of liberation I should loosen my hold of the Feet of the Mother with dishevelled hair. How can I when liberated rest satisfied unless I have the Mother, and can call upon Her ten times every half an hour: "Mother, O Mother! O Mother! Mother mine! O Umā! O Śyāmā! O Mother, Mother?"

This is why I say that even liberation is not more agreeable than being bound by the chain of the Mother's love. And Digambara has, therefore, said: "Thought of the Feet of Her whose substance is consciousness is the bondage of Samsāra."¹ As to the last few lines of Rāy's song, the naked (Digambara) Samsāra of Digambara² did not contain any of the things mentioned in them.³ So he did not care to give any reply to them.

Rāy has, again, said:
"Alas by whom have you been deluded, O mind? How unfortunate it is that you believe imagination to be truth!
You cannot give life to that which is under your control and yet desire to attain Him who is the life of the world. Sometimes you give the image ornaments and sometimes good food. At one time you establish it and at another destroy.
You make that dance before you,⁴ which, nevertheless, you believe to be your Lord. Who has ever seen so much folly anywhere in this Samsāra?"

Digambara replies:
"She, the Charmer of the world, has deluded the world with Māyā.
The Mother has revealed Herself, making imagination true.
On imagination is She established, in imagination I give Her life. But this much I know, that truly do I offer myself to Her.
Sometimes I give Her ornaments and sometimes food. At one time I establish Her and at another destroy.
I see Her as Mother dancing on the breast of Father, and in fear I say: O Thou who art all, save all!"

The Sādhaka will here notice what a great difference there is between the two. Rāy asks, "Alas! by whom have you been deluded, O mind?"

¹ Vide ante.
² There is a play on the word Digambara. The name also means "naked".
³ Digambara has answered the other lines of Rām Mohan Rāy, but not those at p. 632 about flowers, sandal paste, jewels, etc., which did not form part of his world, and about which therefore he did not trouble.
⁴ The Devi in some of Her forms appears as a dancer: one of the names of Kālī is Nṛtya-Kālī, or the "dancing Kālī".
Digambara replies: “Why mind alone? She, the Charmer of the world, has deluded the world with Māyā.”

Do you think that you will escape being deluded by the Māyā of Her whose Māyā deludes the three worlds? Moreover, what you consider to be a folly in image-worship is also to be found in your worship of Samsāra.\(^1\) If in spite of the worship of Samsāra being false you consider it to be true, why should you not consider the worship of images also to be true? While you yearn for the company of father, mother, wife, son, and so forth, despite the fact that your relationship with them is false, why should you not also consider Her company an event of singular good fortune for you?

Next, had it been my imagination which I believed to be the truth, then you might say that I was mistaken. But it is not so. This imagination is Hers, who has created the universe out of Her imagination. She has thus created wife and son, and we cannot forget them. How can we, then, forget the form \(^2\) which She has created (or imagined)\(^3\) for Herself. Hence, while you say: “How unfortunate it is that you believe imagination to be the truth,” we say: “Alas! what a pity that you consider truth to be imagination in relation to the domain of Sādhanā only, and not in relation to the Samsāra also.” This is a sign of great self-forgetfulness. You may, however, say: “Although the Samsāra is an imagination, an image does not appear to me to be as true as my parents.” What matters it to anybody that it does not? What matters it to the sun that the owl does not see it? Moreover, had it been possible for us to see whenever one so wished, you might perhaps with some reason have said: “I do not see.” But here, She whom I want to see must show Herself before I can see.\(^4\) Hence I do not wish to affirm of anything that it is true.\(^5\) But She, on Her side, gives reality to Her imagination (or creation) and presents Herself to view. What can you say to this? If it seems impossible to you that She who can give reality to such an imagination as is this vast and yet false universe can also (being Herself truth personified) give reality to Her own promise, then I have nothing more to say, for wonderful indeed is your knowledge of truth! As Her image is an imagination, so also is Her presidency therein. As the giving of life to the image is an imagination, so life also is an imagination; as the Samsāra is an imagination, so you and I also are an imagination; and, last of all, Her imagination (or creation) also is an imagination.

\(^1\) That is, pursuit of worldly objects.

\(^2\) Mūrtī: image.

\(^3\) There is all along a play on the word Kalpanā, which means both “imagination” and “creation”. Moreover, the creation is Lāvara’s imagination.

\(^4\) He to whom She shows Herself can alone see.

\(^5\) Everything is in a sense untrue, but until this is realized it is idle to select one thing from an illusive Samsāra as true and reject another thing as false.
THE PLAY OF GUNĀS

It is thus a pure futility to discuss the point. So long as the imagination (or creation) of the forms which you and I possess is true, so also is Her form, even though imagined by Her, yet, true, true, true. On the same day on which your “you-ness” and my “I-ness” will disappear, Her “She-ness” also will disappear. For the moment you had better consider yourself an imagination than call Her such. Hence I make that dance before me, which I believe to be my Lord (it is not I who cause the dancing).\(^1\) I see Her as Mother dancing (of her own accord) on the breast of Father, and so in fear I say: “O Thou who art all, save all!” When I do not forget the multiple form of Her \(^2\) who is all, what great sin have I committed that I should forget this form which is Herself in reality? Her form will ever remain an imagination \(^3\) to such men as do not know Her, but those who wish to see form and have faith in Her ever say: “The Mother has revealed Herself, making imagination true.”

In another song Rāy says: “O mind! always do Sādhana of Him who, being without Guṇas,\(^4\) is the seat of Guṇas, and is without imagination.” Digamba (the Sādhaka), the chosen son of Digamba (Śiva), at once says in reply: “Why, then, madman, do you do Sādhana of Him, if He is without Guṇas and without imagination?” \(^5\)

We have not been able to find a subsequent verse in which another portion of Digamba’s reply is contained. First of all Rāy says: “Always do Sādhana of Him.” This Sādhana is not the Sādhana spoken of in the Śāstra. It is Rāy’s own Sādhana. For, in one of the following lines he says that Siddhi and such other things “are fancies of the mind, impossible of achievement”. (And yet he tells us that we are always to do Sādhana of Him!) \(^6\) Next he says: “Wonderfully is the universe made. See the work and believe in its Author. Know only that He exists, beyond thoughts.” To this Digamba replies: “If you know only that He exists, why, then, do you sing songs? On whom do you meditate when closing your eyes, and whom do you think of?” \(^7\) Here Digamba has proved that there is no correspondence between Rāy’s words and his actions. In another song Rāy says: “What an error it is (of yours),\(^8\)

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\(^1\) Author’s parenthesis; but She again it is who is the cause of that appearance of dancing to the Sādhaka.

\(^2\) That is, the world.

\(^3\) That is, an unreality.

\(^4\) See Introduction to Tantra Śāstra sub voc “Guṇa”.

\(^5\) Without Kalpanā—the expression here means the same thing as Nīśkriya, or inaction.

\(^6\) Author’s parenthesis. This is absurd, for Sāstrīk Sādhana is done to obtain Siddhi, and Siddhi is the result of due Sādhana.

\(^7\) How can we think anything of that of which we know nothing, except that it is something which exists.

\(^8\) This parenthesis belongs to the original song.
O mind! The eye does not see Him whom you wish to see. The ether surrounds the Universe. How is it that you consider Him to be like the ether who has made it so widespread?"

"What pains you are at to display Him who makes the sun, moon, and other planets to move constantly! And we want to see Him who is higher than the highest, who gives food to men, birds, and creatures of the waters!"

He who does not see the fruits of a work calls it a folly. This is why Ray has said, "What an error it is!" But he who has reaped its fruits has, with a clear vision, said: "It is not an error, it is not an error. Look there, look. There stands my Brahmanayi shedding light in darkness. Under Her feet lies Mahesa, prostrate and unable to move. Hundreds of thousands of human arms form Her waist-chain. From Her eyes issue the fire of suns and moons. Her mouth utters the words 'fear not, fear not.' She sends forth peals of loud laughter. Fearful is She to look upon. The Heavens tremble. Victorious is She in battle. Free is the laugh She laughs with Her terrible mouth. The earth trembles under Her swan-like gait. Keeping time, gracefully She dances, tathai, tathai."

In the course of his reply to another's words, Digambara has in this place given an account of his own work. Sadhana has here trampled on argument, and carried the Sadhaka to the visible temple of Siddhesvari, and what it shows him there makes him speak incessantly words which depict his own thought, leaving him no leisure to reply to those of others. Just as, if a man meditates on some subject before he falls asleep an indistinct shadow of that subject falls on his dreams (even if the dream relates to a different matter), so the sky, the sun, and the moon, which had passed through Digambara's mind before he composed the song and was considering "Whether it is a mistake," appeared indistinctly along with the Virata form of the Mother of the World. Digambara was at that time lost in what he saw when he said, "Look there, look," or in what he saw before he said, "Look there, look."

A Sadhaka will here observe what a difference there is between Sadhana and philosophical reasoning—a difference as great as that between Heaven and Hell. Can the bubbles of philosophical and scientific reasoning attract the notice of him who has sunk into the play of the waves of the charming sweetness of the Charmer of the world? Ah, how sweet, how sweet? What an accomplishment in Sadhana! It is as if She who is life itself has thrown the gate of life open and plays before the eyes of the

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1 A waddling movement in women like that of a duck or swan is considered beautiful, for the swaying movements reveal the hips and their action.

2 An onomatopoeic word to denote the thud of dancing.

3 The Devi as Lord of all Siddhis.

4 The vast form.
devotee, and the devoted Sādhaka, clapping his hands, fills himself with the sight and then shows it to the world, saying: "Look there, look at my Mother! Free is the laugh She is laughing with Her terrible mouth. The earth trembles under Her swan-like gait, and keeping time She is gracefully dancing, tāthai, tāthai." 1 Blessed Sādhaka, blessed are you! blessed is the earth with your blessing!

ĀDHYĀTMIKISM 2

We give a hundredfold praise to the community which suffers from the mental malady which makes them say that the Deity can have no form for having themselves afforded us the means by which they can be found out. But there is another class of interpreters who suffer from a contagious fever, whose mere touch is fatal, and who yet can by no means be so easily found out. These men have surpassed the two Ādhikbhaūtik and Ādhi-
daivik kingdoms and entered into the Ādhyātmik realm. 3 Hence, whatever may be their practice, they are in speech advocates of Ādhyātmikism. To them even the visible Samsāra formed of the five elements is almost Ādhyātmik, not to speak of invisible abodes of the Devatās, Dharma, the next world, and so forth.

According to them, Vedas, Tantras, Purāṇas, Ithāsas, 4 are allegorical; Brahmā, Viśṇu, and Maheśvara, are allegorical 5 persons; and so are Prakṛti and Puruṣa, the ten Avatāras; 6 the ten Mahāvidyās 7 and all Devas and Devis are all allegorical beings; Nārada and other Rṣis are allegorical persons; and so are Madhu, Kaitabha, Hiranyākṣa, Hiranyakaśipu, Śumbha, Niśumbha, Mahiśāsura, Rāvana, Kumbhakarna, Kamsa, Śiśupāla, Jarāsandha, 8 and others; the five Pāṇḍavas, 9 Draupadi 10 Duryodhana, 11 and others are allegorical persons; and so, too, are Vidyādharas,

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1 Vide ante.
2 Ādhyātmika and Ādhyātmikī are adjectives meaning that which belongs or relates to the Ātmā or Self. When used with Jāna or Vidyā it means the inner doctrine such as that taught by the Upaniṣads. Here the term is used in the sense of a mistaken over-subtlety, a false esotericism; a discovery of imaginary hidden meanings in plain statements, which it does not suit the "esoteric" interpreter to accept, and accordingly resort is had to allegory.
3 The author is here sarcastic, referring to the threefold divisions of the world, the Devas, and the self. They give the go-by to the two former, but suffer the pains of self-imagination.
4 Historical works.
5 Rūpaka.
6 The ten incarnations of Viśṇu, as Matsya, Varāha, etc.
7 The ten great appearances (mūrti) of the Devi, as Kāli, Tārā Śoḍaṣṭi, Chinnamasta, Dhumāvatī, Bagalā, Bhairavi, Karmalā, Bhuvanesvari, Mātangi. See ante.
8 Various Asuras.
9 Sons of Pāṇḍu.
10 Their wife.
11 Head of the Kauravas, the cousins of the Pāṇḍavas.
Kinnaras, Apsarās, Čāraṇas, Siddhas, Gandharvas, Yakṣas, Rakṣas, Bhūtas, Pretas, Piśācas, Daityas, and Dānavas; the cities Kaśi, Kañchi, Avanti, Ayodhyā, Mathurā, Māyā, Virajā, Dvāraka, Hastinā, the sun, the moon, the planets, the stars, Svarga, Martya, Rasātala, are all allegorical things. Even the ascending generations above father and grandfather and the descendants grandson and great-grandson are allegorical. In short, whatever we actually see and touch is true, everything which is invisible is allegorical. We are told that fools who are unable to grasp the weighty, solemn, and hidden principles of the Śāstra, perform the Śrāddha of fourteen generations. But, as a matter of fact grandfather, great grandfather, and the like, have hidden Ādhyātmik or “scientific” meanings. For instance, the word Vamśa means a cluster of bamboos. Father, grandfather, and so forth, are each a pūra (link) of that bamboo. This is why they are called Pūrvapuruṣas (forefathers). The Āryan Śāstra enjoins that every year Śrāddha should be performed for them, and the Śāstra explains the word Śrāddha as whatever is given to Pītrs out of Śrāddha or respect is called Śrāddha. We are, however, told that the injunction that Śrāddha should be performed every year for them means that every year a new cluster of bamboos should be planted round the house in a reverential spirit. Such men as have clusters of bamboos in their houses know this rule very well. This is the secret Ādhyātmik interpretation of the Śāstrīk command, and this is why the Śāstra says that the Vamśas (lines of descendants) of those who annually perform Śrāddha for Pūrvapurūṣas never die out; that is to say, their houses never stand in want of bamboos, and so on. Similarly, we are to understand that all the rules and regulations contained in the Śāstra concerning worship and like matters are equally allegorical. That people do not understand them to be so, but take them in a different light, is due simply to the lack of discoverers of their hidden meanings or Ādhyātmik interpreters.

O Śādhaka! such matters as worship of Devas and Devīs have also interpretations similar to the interpretations of Śrāddha you have heard above. These interpretations are nowadays so widely preached to the public that we refrain from relating them here. In fact, just as when Bhagavān Rāmacandra, whose life was in Jānakī, had gone in pursuit

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1 Demayonis of various classes.  
2 Demoniac spirits.  
3 Ghosts, spirits before the performance of the obsequial rites.  
4 Demoniac spirit.  
5 Enemies of the Devas.  
6 The upper, earthly, and nether worlds.  
7 Obsequial rites (see past).  
8 Author’s parenthesis.  
9 This is, of course, all sarcasm.  
10 Sītā, daughter of Rājā Janaka, wife of Rāma.
of Mārīca, the horrible Rākṣasa Rāvaṇa appeared in the garb of a Brāhmaṇa practising austerities at the door of the cottage of the Mahālakṣmi of the solar race on the pretext of begging alms; so these Dharmarakṣasas, seeing that the Ārya society is nowadays equally masterless, helpless, and desolate, have slowly come forth in the garb of beggars and stood at the door of Dharmapraṇīti. By reason of the nature of the present age Bhagavān is at a great distance from us. Our only course of safety lies in keeping to the rules laid down by devoted seekers of the truth concerning Bhagavān. Dharmapraṇīti needs, therefore, to be loudly warned to-day lest Jānaki cross the circle drawn by Lakṣmaṇa about her. The present band of interpreters have undoubtedly the inner natures of Rākṣasas however much they may outwardly appear as ascetics. It is only until such time as they shall get the Dharmapraṇīti of the public completely in their power that they will continue to expound such sweet interpretations as: herdswomen means sensual functions; Śrī Kṛṣṇa means Ātmā; cloth means shame; Kadamba tree means Śaṭcakra; His blue colour is the sky! the hues of dawn are His yellow cloth; the rainbow is His charming diadem, and so on. Later on, when enticed by these apparently sweet interpretations, the Dharmapraṇīti of the public has said "Yea" to them, and stepped beyond the bonds prescribed for it, they will at once throw off this ascetic garb, and, revealing their frightful Rākṣasa aspect, say that "Śrī Kṛṣṇa" or "His illī (play)" are unrealities, but that, in order to attract the minds of ignorant people, the authors of Śāstras have thus allegorically explained the (omnipresence) of formless Brahmān. Then, oppressed by the demoniac power of the Rākṣasas, our Dharmapraṇīti will go weeping to the other side of the sea. On the way it may perhaps meet one or two Jaṭāyus, but they will not be able to rescue it

1 Śitā, who was, as it were, the great Lakṣmi or tutelary goddess of the solar race to which her husband Rāma belonged.
2 Evil spirits, destroyers of true religion.
3 Religions instinct; that inclination (prāṇīti) in men which leads them to religion.
4 A simile is drawn between the circumstances of Śitā’s abduction and the abduction of Dharmapraṇīti by the Dharmarakṣasas.
5 Vide ante.
6 Referring to the Gopīs who worshipped Kṛṣṇa.
7 Referring to the incident when Kṛṣṇa removed the clothes of the bathing Gopīs to compel them to appear before Him naked.
8 Nauclea kadamba, a tree with fragrant orange blossoms under which Kṛṣṇa played.
9 The Tāttvik centres, Mūlādhāra, etc. See A. Avalon’s “Serpent Power”.
10 That is, by Sādhus and Bhaktas.
11 Nirākāra.
12 When Rāvaṇa was carrying away Śitā, on the road he met Jaṭāyū, a great bird who was Śitā’s father-in-law’s friend. Jaṭāyū fought with Rāvaṇa, but was killed by him.
from the Rākṣasas' hands. We know that Bhagavān Himself is ever solicitous to rescue Dharmaprayātta, which is the object of His love. But that is no reason why we should willingly invite danger. No one should find time or inclination to discuss the inferences and conclusions of such men. Whenever one meets them one should summarily dismiss them from the door, saying, "Begone!" Of course, if one thinks that a guest should not be dismissed without a gift, one may give him such as he deserves.¹

Whatever a man does is done with a motive. These people also have theirs. It is, however, amusing to see how they dare expose their beloved Simul cotton-fruit ² to a violent storm—a fruit which, if but slightly touched, bursts into a hundred fragments before a thousand eyes. The Śāstra has, we are told, described the Devatā, the Devatā's play,³ and the seat of such play,⁴ allegorically; but has also told me that in order to see that holy place of pilgrimage of allegory I must travel 60,000 yojanas.⁵ I must, then, really waste this real body of mine to a skeleton for the allegorical Devatā, and for it I am called upon to say: "I must either accomplish my object or die in the attempt." The Ādhyātmik interpreter has, of course, explained all this in the Ādhyātmik fashion, but I am at a loss to make out how I can now give an Ādhyātmik interpretation of himself. If the facts are not real, but imaginary, was it right on the part of Bhagavān and the Rṣis who promulgated the Śāstra to delude the hearts of simple folks with allegorical falsities. The purpose of the Śāstra is to kindle the light of true knowledge in the hearts of men; and yet we are asked to say that it is that same Śāstra which throws the world into a deep, dark sea of delusion by its false histories! This same Śāstra ever befriends Jiva in this world and hereafter by pointing out, with the utmost minuteness, what is good and what is bad for him at every moment, and every act from his conception in the womb to the final rites in the cremation ground; from the mother's womb to the Brahmaloka; from Hell ⁶ to liberation ⁷; and yet they tell us that this Śāstra it is which plunges the entire world Rasāīlā ⁸ by means of its falsehoods and fancies! We leave it to such to tell us also whether they themselves should be welcomed as learned men or avoided as Cāṇḍālas.⁹ How intense must be the enmity of these men with Śāstra or Bhagavān that, in order to avenge themselves upon it, they should lay out jars of Ādhyātmik poison with layers of sweets and facile meanings on the top! The Śāstra is not a net of selfishness spread by human Pīsacas.¹⁰

¹ Give him some blows.
² When the covering is burst, the cotton within is blown away.
³ Lilā.
⁴ A yojana is eight or nine miles.
⁵ Nāraka.
⁶ Nirvāṇa.
⁷ One of the seven nether worlds.
⁸ One of the lowest castes.
⁹ Low evil spirits.
Its promulgators are He who, leaving Vaikuntha, descended on the earth in order to save the three worlds; and they who, in spite of being masters of the eight forms of Siddhi by the force of Tapas, yet lived in dense forests, wearing plaited hair and barks of trees, walked upon the topmost heights of discernment and dispassion, and were full of mercy, which they shed unsought. They have said that it is true, true, thrice true: "True, true, true again; true, there is no doubt." If to those who, intending to serve mean selfish ends, call that firm truth falsehood, we give the credit of being truthful men, then who are to be counted liars in the world? It is also indeed curious that, while the Āyurveda, the Dhanurveda, the Gandharvaveda, Astrology, and the Tantraśāstra which deals with Mantras, are not considered allegorical, only that section of the Vedas which deals with the worship is thought to be so. You are at liberty to think it allegorical, but when you become ill, why do you not explain medicine to be allegorical? Why do you not take the sun and moon as allegorical, and therefore light lamps at noon and bathe at night? The form of composition known as allegory is a thing to be understood and enjoyed; but in what poetical work have you read that it is also a thing to be practised? Does not your sinful tongue rend itself into a thousand parts when you say that the Mahārṣis, who, proficient in all Śāstras, penetrated the depths of Śādhana, lying beyond even the keen intelligence of philosophers, and who, attaining Siddhi in that Śādhana, disclosed superworldly Divine truths to men as if they were ordinary visible things, could yet not find out the allegory you discover, even although they could apprehend the Formless One?

Are all the efforts which accomplished Śādhus, Śādhakas, and learned men have bestowed on Yajña, meditation, knowledge, Japa, Tapas, worship, study, and the like during the successive ages of Satya, Tretā, Dvāpara, and Kali, a mere waste of labour? Could none of them understand the Ādhyaṃtmik meaning based on allegory? Wonderful, indeed, is the power of research which you have acquired by the grace of the Lord of the Kali age! The word Ādhyaṃtmik means that which concerns Ātmā; but Ātmā is devoid of form, so that all that concerns it must also be formless. Thus the doctrine that the Deity is possessed of form is about to be

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1 The powers known as ānīmā, laghīmā, etc.
2 Austerity, devotion, etc. (see Introduction to Tantra Śāstra).
3 Viveka.
4 Vairāgya.
5 The Scriptures dealing with the art of medicine, archery (warfare), and music.
6 Great Sces.
7 "Sacrifice" (see Introduction to Tantra Śāstra).
8 Repetition of Mantra; austerities, devotion, etc. Vide ibid.
9 Śākāravāda.
explained away. One may kill a serpent without breaking one's stick.¹ Let the doctrine of the Deity, being possessed of form, be quietly abandoned, but in such a way that society may not be offended. This is the reason why we meet with so much unswerving faith in the Ādyātmik principles; this is why Ādyātmik interpretations of Śrīmadbhāgavata, Bhagavadgītā, Mahānirvāṇa Tantra, and other books have nowadays gone abroad and are being sold, distributed, and discussed in meetings held under the standard of Āryaśāstra; this is why hypocritical infidels are moving about the country preaching the irreligion ² of Ādyātmik interpretation under the pretence of preaching Dharma; this is why unsuspecting honest people who, having in good faith collected those sharp weapons with the notion that they were Sāstrik, are now being wounded with them. It is simply because they disguise themselves behind the name of Śāstra that these robbers in the field of Dharma get shelter from religious men. It is, however, good news that the time for appearance of the mercy of Her who is full of mercy for the poor has become ripe, and that almost everybody has now learnt the lesson of experience. Still, according to the rule that well-wishers should, out of love, reiterate an advice, even if it is already known, we say again: “Society, beware, beware!” It matters not whether you fear cholera, small-pox, and malaria or not; but whenever you meet an Ādyātmik teacher, do not forget to make a profound bow and take leave of him in fear!

We shall most probably have to show in the course of our discussion of other topics later on how, why, and whence this system of Ādyātmik interpretation has been evolved. For this reason we desist from further dealing with the subject here.

¹ A Bengali adage meaning: “One may accomplish one’s object without injury to oneself.”

² Adharma.