

Thesis for Ph.D.

"DIVINE POWER" (Sakti)

(Being a historical study based on Sanskrit Texts)

by

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Abbreviations

Used in the textual references and notes.

Māl. Vij.	Mālinīvijayottara Tantra, Srīnagar Edition.
Īśv. Pr. K.	Īśvarapratyabhijñā Kārikā by Utpala Deva.
Īśv. Pr. V.	Īśvarapratyabhijñā Vimarsinī by Abhinava Gupta.
Sp. Viv.	Spanda Kārikā Vivṛiti by Rāmakanṭha.
Tantrā.	Tantrāloka by Abhinava Gupta.
Tantrā. viv.	Jayaratha's Viveka on Tantrāloka.
S. S.	Śiva Sūtras said to be revealed to Vasu Gupta.
S. S. Vār.	Śiva Sūtra Vārttika by Bhaṭṭa Bhāskara.
Sp. Kā.	Spanda kārikās by Kallatācārya.
P. S.	Paramārthasāra by Abhinava Gupta.
K. K. V.	Kāmakalāvīlāsa by Puṇyananda.
M.M.	Mahārthamanjarī by Mahēśvarānanda.
P. T.	Parātrīṃśikā Tantra.
V. Bh.	Vijñānabhairava Tantra.
V. Bh. Viv.	Vivṛiti on the Vijñānabhairava by Śivopādhyāya.
A. P. P.	Anuttaraprakāśapañcāśikā by Ādyanātha.
B. P.	Bodhapañcāśikā by Abhinava Gupta.
Sh. T. T. S.	Shattrīṃśatitattvasandoha by
P. S. S.	Paramārthasārasaṃgraha by Yogarāja.
P. T. T. Viv.	Parātrīṃśikā-tattvaviveka by Abhinava Gupta.
T. S.	Tantrasāra by Abhinava Gupta.
S. S. V.	Śiva Sūtra Vimarsinī by Kṣhemarāja.
Sid. Sikh.	Siddhānta Sikhāmani by Nijaguna Śiva Yogī.
K. S.	Kaivalyasāra by
V. S. Dh. S.	Vīrasaiva-dharmasīromani by Śhaḍaksharamantri.
V. S. S. P.	Vīrasaiva-sarvotkarṣa-Pradīpikā.
S. Āg.	Suprabheda Āgama.
P. Āg.	Paushkara Āgama.
M. Āg.	Mṛigendra Āgama.
Sksh. Āg.	Sukṣhma Āgama.
Y. Āg.	Yogaja Āgama.
K. Āg.	Kāmika Āgama.
Brh. U.	Bṛihadāraṇyaka Upanishad.

inner and outer worlds of thought and reality in conjunction with a male counter-part, either Śiva or Vishnu, as in the later schools of Kashmere Śaivism or Bengal Vaishnavism, is scarcely conceived in this literature, we can nevertheless trace the first origin of this tendency in the hymns of the Rigveda, the contents of the Brāhmanas and the Upanishads.

Let us first of all consider the hymns of the Rigveda, which is admittedly the earliest record of Indo-Aryan thought, and some portions of which are even supposed to have been composed before the Aryan settlers of the Punjab separated from their Iranian brethren and entered the valley of the Indus. In the hymns of the Rigveda we do not find any mention of Śakti as a definite creative principle. But the immense forces of nature acting in such striking phenomena as floating clouds, thunder, lightning and rain already influenced the minds of the Rshis, who were peculiarly open to such impressions of grandeur from without. The play of elemental forces, sometimes terrible and sometimes pleasing, led them to the belief in the presence and agency of many 'divine powers' whose characters, as Dr. Muir points out, "corresponded with those of the physical operations or appearances in which they were manifested". The imaginative faculty of the Rshis being stimulated to its highest pitch by the observation of these changes and variations in the processes of nature, they failed in their exuberance of child-like wonder to regard them as regular physical facts of material nature and ascribed them as 'functions' to various gods or divine agents presiding over the different departments of nature. Out of these various 'cosmic functions' of gods such as Indra, Agni, Varuna, etc, slowly emerges the first vague notion of Śakti or Divine Power, not conceived as a single category, but in a plural sense. Thus every one of the principal gods of the Vedic pantheon may be said to have, in a

sense, a basis of Śakti. If, for example, we eliminate Indra's specific power of slaying the cloud-demon Vritra and letting loose the pent up herds of cattle or rain, he, the Lord of Might, ceases to have any meaning to the Vaidik Rshi and almost melts away into nothingness. The same thing holds true, more or less, with regard to the other gods. Thus, for instance, Agni is specifically described in the Rigveda as having three functions: 1st, as heat-energy manifested not only in the culinary or sacrificial fire but in his terrestrial operation as the energy of gastric fire, life and vegetative growth; 2nd, in his operation in the atmosphere or mid-region as the (electric) energy of lightning; and 3rd, in his celestial operation as light and solar energy in the sun, the dawn and the planetary bodies. If the idea of these special functions or 'powers of operation' are taken away from the conception of Agni he almost immediately loses his specific character of a Vedic deity. Again, in the case of Tvashṭar, his specific function consists in his power (Śakti or Śaci) or creative agency in the womb to bring about the transmutation of the different forms or rather types of creatures. The idea of this power or function of "Rūpavikartritva" (or that of 'an omni-form vivifier') forms an essential element in the constitution of his being, which cannot be removed without destroying his personality altogether. It should, however, be pointed out that a rigorous application of this method of elimination to all the gods of the Rigveda is not possible. This is so because the individual personalities of all the gods of the Vedic pantheon are not always well-defined. Very frequently the same functions are attributed to different gods. The protective and wealth-bestowing functions, for instance, are common to all the deities. But there is no doubt that in the Rigveda the gods are conceived as presiding over the operations of the various departments of nature, each having as a rule the privilege of lording over a special domain. The two most important ideas of the 'Vivifying powers of

But it is not always possible to draw a line marking off the boundary of the domain of a particular deity. What we would point out is that although the agencies of nature are so ~~so~~ later imperfectly personified in the Rigveda that the personality of one deity tended to merge into that of another, the character of each principal god regarded as a whole, had for its nucleus a conception of certain Śaktis, or, as it was then termed, Śacīs. It is, perhaps, in this notion of Śacī, though crude and simple, that we find the first faint glimmer of the Divine Śakti-principle in the earliest stage of formation. But here the process of conceiving these Śaktis or 'nature-functions of divinities' as something separate from, yet acting in close association with, their male counter-parts, as in later times, has not yet begun.

In this connection it is worth while to consider in what manner and in what sense the words Śakti and Śacī, often in the plural, are employed in the hymns. The word Śakti is used about a dozen times in the Rigveda, mostly in connection with Indra. Once or twice it is also used in connection with Agni and the Aśvins. Sāyana, the famous Indian commentator, explains it differently in different places. Rigveda I.109,3 he explains "Pitrīṇām Śaktir" as the "Power of procreation of the Fathers". In III. 57,3 he explains Śaktim as the 'Power of fertilization'. Elsewhere (III. 31,14) " Śaktir " is explained by him as Indra's 'deeds of charity' (Indrasambandhīni dānāni). In IV. 22,8 Śaktih seems to mean the power accruing to the priests owing to ritual performance. V. 31,6 applies the epithet Śaktivah which perhaps means 'possessor of powerful functions or deeds' (Karma). The sense of functions (Karmabhiḥ) in the instrumental also occurs in X.88,10 :- " Stomena hi divi devāso Agnim ajījanacchaktibhiḥ. Tamū akrinvan tredhabhuve kaṃ sa oshadhīḥ pacati viśvarūpaḥ ". The point to be noted in these references to Śakti is that the word has already given rise to the two most important ideas of the 'Vivifying powers of nature

(1) reproduction and (2) fertilization, either in the animal (in the ovum) or vegetable world". These ideas constituting the conception of Śakti are important, because we shall see later on how these two ideas are practically at the basis of all the female goddesses of the Rigvedic Gṇā type such as Sarasvatī, Ilā, Dhishanā and others. In the philosophical sense this idea of generation, meaning 'to give birth to the world of names and forms', played an important part in the post-Vedic connotation of Śakti as the 'Female Creative Principle' fashioning the world out of her womb (sarvaprapañcajananī) as the Vimarsā Śakti of the Kashmere Trika. It appears that the seers of the Rigveda were more fond of the word Śacī than of Śakti. Śacī is the typical Vedic word to denote the 'divine powers' of the gods. Śacībhiḥ in the instrumental plural is used on more than thirty occasions in the Rigveda in praise of various gods. But this term, too, is specially associated with Indra, the divine type of a Kshatriya warrior of the Rigvedic age. As we pass on from the first to the fourth, sixth, seventh, eighth and tenth Mandalas of the Rigveda we find that the idea of closely associating Indra with Śacī or his 'divine power' has gained a firmer hold on the minds of the Rshis. Hence, in the later books they apply such an epithet as "Śacīpatiḥ" to Indra meaning the "Lord of Might". RV. I. 56,4 actually describes the Śacī of Indra as "Devī Tavishī" or the "Goddess of Might", who waits upon him as the Sun attends the Dawn. Here evidently "Tavishī" is nothing but Śacī conceived as Indra's 'Divine Consort' or 'Energy as his female counter-part'. This hymn is rather significant, as it marks a further development in the process of unifying the different Śacīs of Indra into one Śacī and actually making her his divine consort. Later on we see that this Śacī, who was originally nothing but Indra's deeds of power deified, became actually the wife of Indra - Indrānī (RV.I.82,5; 6; III.53,4 ff; I. 22,12; II.32,8; V. 46,8; X. 86,11,12). Pischel is perfectly right where he says that Indrānī is not

a personal name of Indra's Lady, but her real name in Vedic time was Śacī (of Vedische Studien by Pischel and Goldner, Band II, page 52). In discussing the meaning of 'goh' in I.121,9 Pischel rejects Śāyana's etymological explanation as 'Vajra', and arrives at the above conclusion, when he affirms that 'goh' refers to Indra's Śakti or his 'personified strength' which he finds in battle. Hence, he understands by the above hymn that a cow, or a 'wisely conception in the abstract', is here intended to be placed by the side of the bull or the 'masculine conception' of Indra (of Vedische Studien, Band III, page 164). It is interesting to note here that Śacī as the Śakti-consort of Indra also figures in later Iconography. Hemādri gives the following description of her image:- " Indra's wife Śacī with her two arms must be seated on his (Indra's) left thigh. In three of his hands he holds a lotus, a goad and a thunder-bolt, while the fourth passes round the back of Śacī. One of the arms of Śacī, likewise, is passed round the back of Indra, the other holding a bunch of flowers of the wish-giving tree (Kalpa-vriksha)". But the Rshis beyond unifying the multiple powers or functions of Indra could not very well take the next step of assigning particular creative functions to her. All that can be gathered from these highly obscure hymns alluding to her is that Śacī seems to have the function of assisting her lord Indra in his deeds of valour and charity. She certainly seems to have something to do with the task of stimulating the high-spirit of Indra's devotees in battle (RV VII.67,5). It appears that through her Indra is made more powerful to exercise his protective function (RV I. 56,4). In Taitt. Br. II. 4,2 according to Śāyana's explanation, she inspires fearlessness in the heart of Indra and maintains him at the front of the army. This passage runs as follows:- " Indrānī devī subhagā supatnī. Udamśena patividye jigāya. Trimsad asyā jaghanan yejanani. Upastha Indram sthaviram bibharti ". In RV III. 60,2 associated with 'female energies'. In the Vedic stage she

Śacī is not a mere blind physical force, but denotes 'skill or ability' implying conscious intellectual faculty (Prajñā). All that can be gathered from these Sūktas is that, though the term Śacī originally meant nothing more than 'help or friendly assistance', she came to be invested, even in the hymns of the earlier books of the Rigveda, with the character of an intelligent divine principle. The author of the Nighantu is not therefore very far from truth when he identifies Śacī with Vāk (Naigh. I, 11 also Durga. on Nir. I, 11), who represents pre-eminently the Gnā type of the 'Female productive consorts of gods'.

Leaving aside the question of Śacī, let us turn to such hymns of the Rigveda as mention the Gnās or the 'Divine Consorts' of the gods. For, in tracing the evolution of the Śakti-idea it is impossible to skip over the hymns alluding to the Gnās. The word Gnā, lit: 'women' (Greek γυνή), occurs in the Rigveda alone about seventeen or eighteen times in the nominative and accusative singular, and in the instrumental and locative plural. The form "Gnāspati" is also once used in the second Mandala. In RV. I. 22,10; II. 31,4; V. 46,2; 8; 49,7 the word occurs with the female goddesses - Sarasvatī, Hotrā, Bhāratī, Varūtrī, Dhishanā, Ilā, Purandhī, Aramatī, Agnāyī, Indrānī and Varunānī. Sāyana, it seems, is not quite sure of its meaning. Sometimes he explains Gnā as the 'rising flame' of Agni (Gnā gantrir jvalā RV. V. 43,15). Sometimes he says that it signifies the Vedic metres Gāyatrī etc (RV. VI. 49,7). At other times he explains it as referring to the consorts of gods such as Agni, Indra, Varuṇa, Mitra, Maruts, the Aśvins, Rudra, Pūshan and Bhaga (RV. V. 46,2), and quotes from Nirukta (III. 21) to show that Menā and Gnā are names of female beings. In spite of these different meanings given to the word by Sāyana, it is quite clear from a collation of all the passages of the Rigveda where it occurs that Gnā belongs to the pre-historic stage of thought when male 'nature-powers' were beginning to be associated with 'female energies'. In the Vedic stage Gnā

creative agency in the womb, Tvashṭar is chiefly mentioned with certainly implies in the collective sense a 'group of Divine Females' who produce or promote fertility and wealth. Thus whereas the Rigvedic Śacīs represent 'Divine Powers' as the deified nature-functions of male gods, forming an essential element in the constitution of the latter's personalities, the Gnās are distinctly separate principles of female energy acting in association with their male counterparts. The fundamental idea underlying the conception of the Gnā type of female divinities such as Dhishanā, Bhāratī, Sarasvatī etc is, as Mr. Johansson rightly points out generative and vegetative power (Śakti). With the Rigvedic Gnā we find that the tendency to unify the various functions or operations of gods under a distinct type of 'female principle' representing the productive energies of generation and fertility, corresponding to male nature-powers generically termed Puruṣa, is becoming more marked and well-defined. The introduction of Gnā therefore, enables the Vedic seers to conceive nature-powers under the two types of the 'Divine Male' and the 'Divine Female' for creative operation, much in the same manner as the later post-Vedic schools regarded Śiva as needing a female counterpart or a Consort Śakti, or the male god Viṣṇu requiring Lakṣmī, for the purpose of creating the world of beings. Here certainly we find the earliest trace of the tendency, so characteristic of the latter day Śaiva and Vaiṣṇava thinkers, to seize upon the active nature of the Highest Godhead, conceived as a 'Supremely Conscious Principle' of female sex, and to place her by his side in a relation of reflex-identity. This fact of the 'wifely relation' of Gnās with the Vedic gods for the express purpose of promoting generation is brought out in two ways: 1st, by the repeated use of the significant expression 'Sajoshā' or 'Close-knit' with Gnābhiḥ in the instrumental plural, and 2nd, by their special association with Tvashṭar, the 'Omni-form vivifier'. As to the reason for their frequent mention with Tvashṭar Prof. Macdonell suggests a plausible explanation. "Probably", he says, "because of his

creative agency in the womb, Tvashṭar is chiefly mentioned with the 'Celestial Females' (Gnās, Janayah) or the 'wives of the gods', who are his most frequent attendants" (Vedic Mythology, page 117). Mr. K. F. Johansson in his interesting book " Über Die Altindischen Göttin Dhishanā Und Verwandtes" seems to maintain the view that all such female goddesses of the Rigveda as Sarasvatī, Vāk, Hotrā, Bhārati, Dhishanā, etc, who occupy a subordinate place in the Vedic pantheon, originally belongs to this common type of Gnās, signifying fertility and opulence, and did not enjoy the privilege of any specialised function. Then after a time Dhishanā, Sarasvatī etc, and particularly the goddesses with the feminine affix -ānī, etc, e.g. Agnāyī, Indrānī, Varuṇānī, were gradually distinguished and came to be conceived of as the specialised forms of Gnās or 'Devānām Patnis'. He has worked out this theory with great ingenuity, especially with regard to Dhishanā, one of the most prominent female deities of Gnā type. Though this theory may be open to criticism by competent Vedic scholars, there is no doubt that he throws a new light on the character and significance of the Vedic Gnās, enabling us to understand better the importance of these female divinities of the Vedas, who have hitherto received but very little attention from eminent Vedic scholars. Prof. Macdonell, for instance, in his "Vedic Mythology" says : " Goddesses occupy a very subordinate position in Vedic belief and worship. They hardly play any part as rulers of the world ". Later on he says : " Goddesses as wives of the great gods similarly play an insignificant part in the Veda. They are altogether without any independent character, simply representing the spouses whom such gods as Indra must have had. Hardly anything about them is mentioned but their names, which are simply formed from those of the gods with the feminine affix -ānī. Thus Indrānī is simply wife of Indra, Varuṇānī and Agnāyī also occur in the RV., but rarely". Be this as it may, Gnā in the plural is mentioned not less than three times also in the Atharva Veda (AV. VII. 51,2; XX. 35,8; XIX. 10,6). Here, too, Gnās are invoked as goddesses

who grant refuge, wealth and offspring, and also help in the winning of spoil. The special point to be noticed here is that Gnās are invoked along with the goddess Sunritā, perhaps a deification of 'pleasantness', but identified by Sāyana with Sarasvatī, the 'Goddess of Truthful Speech' (cf Sāyana on RV. X. 141,2 "Sunritā priyasatyavāgrūpā devī devanasīlā Sarasvatī etc").

In the Brāhmaṇas the term Gnās does not seem to occur so frequently as in the Vedic hymns. But as 'wives of the gods' they have an established place assigned to them in such ritualistic cults as the "Aśvamedha", the "Patnī-samyāj", and the like, which were performed to call forth generative power, especially in the sense of the restoration of the power of vegetative fertility. In some of these fertility-cults, such as Pātnīvata-graha and the Patnī-samyāj in the 'New and Full-moon Sacrifice' Gnās are specially connected with Agni and Tvashtar, who are typically representative of the male power of generation. In the Aitareya Brāhmaṇa (III. 37) Gnās as the 'wives of the gods' are celebrated first along with Agni Gārhapatya in Agnimāruta-śastra (III. Pañcika) of the Soma sacrifice for the propagation of cattle and offspring. The Brāhmaṇa runs as follows:- " The wives of the gods he should celebrate first. Agni Gārhapatya places seed in the wives; verily thus in these wives with Agni Gārhapatya openly he places seed for propagation. He is propagated with offspring and cattle who knows thus" (Dr. Keith's translation in the Harvard Oriental Series, Vol. 25). Again in the Kaushītaki Brāhmaṇa the Gnās are expressly styled 'controllers of union' in connection with the Patnī-samyāj in the "New and Full-moon Offerings". This Brāhmaṇa assigns to the Gnās the function of conferring union and serving for generation. Here in addition to Agni Gārhapatya Tvashtar and Soma are introduced as 'male energies' of fertilisation. We give below Dr. Keith's translation of the passage:- " In that they perform in the Gārhapatya the sacrifice to the wives with (the gods), the wives share the Gārhapatya, the sacrificer,

firmly established in the minds of their composers. Thus in

the Āhavanīya; therefore they perform the sacrifice for the wives with the gods in the Gārhapatya. They are four in number; up to four, are pairing, union, propagation; (they serve) for generation. They are performed inaudibly; the sacrifices to the wives (with the gods) are a pouring of seeds; inaudibly is seed poured; they are appropriate; ... He sacrifices to Soma, Tvashtar, the wives of the gods and Agni, lord of the house; these deities are the controllers of union; them here he delights; they here being delighted confer unions. To Soma he first sacrifices; thus he pours seeds; to Tvashtar second, Tvashtar transmutes the seed that is poured; then to the wives, for these are joint sacrifices for the wives; in that he sacrifices last to Agni, lord of the house, the wives are those of him that makes the sacrifice well performed; therefore he sacrifices to him at the end. ... In that he causes his wife to speak on the grass bundle and the grass bundle is male and the wife female, verily thus he confers union upon women; therefore the wife puts between her thighs blades of the grass bundle" (III. 8, page 364). Though there is much in the Brāhmanas about the Gnās playing an important part in rituals of sympathetic magic, e.g. in the form of Aditi representing the earth, or the queen in the Āsvamedha symbolising the female counter-part of Varuna, represented by the horse, it is well worth noting that the Brāhmanas are more inclined to take the word in a narrower sense. They employ the term to mean the Gāyatrī and such other Vedic metres. This probably indicates that the priestly authors of the Brāhmanas are on the way to bring all the different forms of Gnā divinities under the single head of Vāk, who is regarded as the most typical representative of the Gnā type. The reason for this seems to be that in the Brāhmanas, since greater importance was attached to the actual performance of sacrifices, a good deal of attention was naturally given to the accurate recitation of the mantras composed in various metres. The idea of the mantras exercising a mystic power over the gods and natural phenomena also came to be more firmly established in the minds of their composers. Thus in

their minds Gnā no longer definitely signified, as it did originally, a type of 'Divine Females' in a general sense but, through identification with metres, came to be more closely associated with Vāk. The Śatapatha Br. VI. 5, 4, 7, identifies Gnā with metres by means of which men go to the celestial world. The Tāndyamahābrāhmaṇa I. 8, 9, mentions Gnās as females, but ascribes to them the function of cutting up in pieces the sacrificial cloth after it is woven. Taittirīya V. 1, 7, 2, offers a similar explanation as " Chandāṃsi vai Gnāh " and identifies the metres with 'the wives of the gods'. The point to be noticed in this Brāhmaṇa passage is that the term is mentioned along with Varūtrī and Dhishaṇā, of whom the latter is explained as identical with Vidyā or a certain knowledge. This means that Dhishaṇā is already assuming in the Brāhmaṇas an abstract character. To understand the special significance which underlies this further step which the Rshis have taken in bringing the Gnās through the metres (Chandāṃsi) into a closer relationship with Vāk, who henceforth usurps their place, it is necessary to consider carefully the fundamental conception of 'metres' as embodied in the Brāhmaṇas. To the authors of the Brāhmaṇas Gayatrī, Trishtubh, Jagatī and such other Vedic metres were not mere mechanical arrangement of syllables (Padas) but represented 'living creative forces'. They are regarded in these treatises as having a certain potency in them by virtue of which they yield the secret power of Yajña, which enables the gods to defeat the Asuras and gain supremacy over them. This is affirmed by the following passage of the Taittirīya Samhitā:- " Prajāpatir devāsurān asrijata tadanu Yajño 'sriyata Yajnam chandāṃsi te viśvāṅco vyakramant so 'surān anu yajño 'pakramad yajnam chandāṃsi te devā amanyantāmī idam abhuvan yad vayam sma iti te Prajāpatim upādhāvan so 'bravīt Prajāpatīś chandasām vīryam ādaya tad vaḥ pradāsyāmīti sa chandasām vīryam ādaya tad ebhyaḥ prāyacchat tad anu chandāṃsi apākraman chandāṃsi yajñah tato deva abhavan parā 'surāh etc." Later on the same work explains Gāyatrī as "Tejas" or power, trishtubh as the 'specific energies

of sense-organs, and Anushtubh as the potent principle of Yajña (cf "Gāyatriyā parilikhati, tejo vai Gāyatrī tejasāivainam parigrīhṇāti trishtubhā pari likhati Indriyam vai Trisṭup indriyenaivam enam parigrīhṇāti Anushtubhā pari likhati Anusṭup sarvāni chandānsi.... tejo vai Gāyatrī yajño 'nusṭug indriyam trisṭup tejasā caiva indriyena ca ubhayato yajñam parigrīhṇāti" Taitt. V. 1,3 part V, VI Bibliotheca Indica edition). Often in such Brāhmaṇas as Pañcaviṃśa and Śatapatha we find that the metres, especially the Gāyatrī, are said to have the power of carrying the (fruit of) sacrifice to the gods (Śat. Br. 1,3,4,6 Weber's edition). Gāyatrī is Tejas and has "Vīrya" because she is regarded as the special metre of Agni, who is produced with her from Prajāpati's mouth (Śat. Br. I. 3,5,4). She represents the 'life-energy' (Prāṇa) because she stimulates and maintains 'vital breath' in the body of the yajamāna (Śat. Br. I. 3,5,15). Śat. I. 7,3,23-25 describes how by the eight, eleven and twelve syllabled metres, Gāyatrī, Trishtubh and Jagatī the gods can 'go aloft' to heaven (Divam upotkrāmati). In the contest between the gods and the Asuras Gāyatrī withdrew into herself the force (Ojo), vigour (Balam), energy (Vīryam), 'progeniture' (Prajām) etc, and stood apart (Taitt. Sam. II. 4,3,1). Through the potency (Vīrya) of the Anushtubh metre acting as Vajra the gods saw and pierced "Night" under the control of the Asuras (Tāndya. IX. 1,1). From these Brāhmaṇa passages and many others (cf. also Taitt. Sam. I. 5,8,3; Ibid. V. 3,8,2; VI. 3,3; Ait. I. 1,5-6; I. 5,2; Kaushītaki III. 5; VII. 10; X. 6; XI. 2;) it can be easily seen that the idea of Śakti or 'Tejas', Vīryam, 'Varshman', as it is termed in the Brāhmaṇas, lies at the very core of the Brāhmaṇa-conception of Vedic metres. Now, in the R̥gveda Vāk is described as a "Cow", the members of whose body are constituted by the metres of different number of syllables (Pada). This verse runs as follows:

"Gaurī mimāya salilāni takshatī / Ekapadī dvipadī sā catuspadī ||
 Ashtāpadī navapadī bubhūvushī | Tasyām samudrā adhi viksharanti",
 Thus the R̥shi's mind early sought to establish an essential connection of Vāk with the Vedic metres. This happens not only in the R̥gveda but also in the later Atharva Veda. In the Atharva VIII. 10, 12-13, Vāk, under the name of Virāj, is conceived as a 'Cow' whose well-beloved calf is Indra and the rope binding her to the tether is the Gāyatrī. Why Gāyatrī is mentioned specially as the rope can be easily seen from the fact that it is by means of metres or particular arrangements of syllables (Padasamsthāna) that we can reduce speech to a systematic order. This process of connecting Vāk with metres attains its final stage in the Brāhmanas when they actually maintain that the "three-fold Science" with all the mantras in various metres is the 'thousand-fold progeny of Vāk'. This fact the Brāhmanas affirm in another way, viz., by repeatedly identifying Vāk severally with each of the well-known Vedic metres (of Taitt. I. 7,5; Taitt. Sam. V. 1,9,1; Tāndya V. 7,1;). This idea of Vāk as the Mantra-mother giving birth to her three-fold progeny of R̥ik, Sāman and Yajus is one of great importance. Already in the R̥gveda X. 125 we find that the R̥shis are beginning to conceive Vāk in a philosophical way as 'the active power of Brahman proceeding from him'. In verses 3 and 8 of this Sūkta she is regarded as 'Speech in the feminine form'. This hymn is the earliest document of the personification of speech as 'a productive principle of energy'. It also occurs in the Atharva Veda in almost the same language. It is therefore necessary to analyse the verses of this significant Sūkta and observe what characteristic features and functions are herein attributed to Vāk. Verses 1 and 2 ascribe to her the specific function of supporting the gods such as the Rudras, the Vasus, the Ādityas, the Viśvedevas, Mitra, Varuna, Agni, Indra, Pūshan, Bhaga, Tvashtar and the two Asvins. This clearly brings out the point that she is conceived as a sort of

(vibharmi)

'Supreme Female Energy' sustaining and stimulating the activities of gods in carrying out their respective functions. This is clearly brought out by the 2nd verse, which runs as follows: "I support the foe-destroying Soma, Tvashtar, Pūshan and Bhaga". Verse 6 describes her as the 'martial spirit' of Rudra, who derives from her his power of bending the bow and slaying the destructive enemies of Brāhmans. In verse 3 she is given the significant epithet of "the Sovereign Queen". The same verse describes her as 'cognizant (of Brahman, the Supreme Being) abiding in manifold conditions and entering into numerous forms'. Verse 4 makes it absolutely clear that she is the 'one great sustaining principle' of life and activities of earthly creatures. This Rik runs as follows: "He who eats food (eats) through me; he who sees, who breathes, who hears what is spoken, does so through me; those who are ignorant of me perish; hear thou who hast hearing, I tell thee that which is deserving of belief". Verses 5, 6, 7 and 8 are most significant. In these verses the functions of 'rendering her devotee formidable, making him a Brāhmin, a Rshi or a sage through her supreme will' and 'pervading all things as a subtle ubiquitous principle of energy like the wind, giving form to all created worlds' are attributed to her. The last verse describes her as being 'so vast in greatness that she is beyond the heaven and this earth'. According to verse 7 her birth-place is in the midst of the waters, whence she spreads through all things, and touches this heaven with her body'. According to Dr. Weber 'the waters' here represent the chaotic primordial principle, the "Urmaterie", in which all things that are soon to develop lie in an undifferentiated condition. As such she is the first emanation from the Purusha, the Supreme Male Principle (cf Indische studien, neuter Band, article "Vāk und Logos"). It is interesting to note that even in this pseudo-philosophical hymn belonging to the latest Mandala of the Rigveda, when the Rshis were beginning to speculate on such abstract deities as Purusha, Hiranyagarbha etc, Vāk still retains Divinity". Thus on the one hand we find the Rshis attempting to

her function of bestowing wealth and protection originally belonging to her as a goddess of Gnā type. But here the individual characters of the various Gnā divinities seem to have merged into her self. Henceforth, she emerges as the sole principle of creative energy. Soon after, in the Brāhmanas, we find that she actually takes her place by the side of Prajāpati, the Father of Creation, as his Śakti. It is in fact nothing but this Vedic idea of Vāk giving birth to the mantras as her progeny that works under the Āgamic influence of the early Tantras and finally gave rise, in the circle of Trika philosophers, to the idea of Mātrikā Śakti, the Mantra-mother, or Parā Vāk or the Supreme Logos. There can be little doubt that this Sūkta on Vāk represents an attempt on the part of the Ṛshis to abandon the older pluralistic conception of phenomena, so characteristic of their speculations in the earlier books, and to express the idea of the fundamental unity of the world. On this point of the Vedic significance of Vāk Mr. Wallis rightly observes:

" Vāk, speech is celebrated alone in two whole hymns (of the RV.) X. 71 and 125 of which the former shows that the primary application of the name was to the voice of the hymn, the means of communication between heaven and earth at the sacrifice. The other hymn illustrates the constant assimilation of the varied phenomena of nature to the sacrifice; all that has a voice in nature, the thunder of the storm, the re-awakening of life at dawn, with songs of rejoicing over the new birth of the world, are embodied in this Vāk in the same way as it is said of Brihaspati that he embraces all things that are. It is another expression for that idea of the unity of the world which we have seen crowning the mystical speculations of all the more abstract hymns of the collection " (Cosmology of the R̥gveda, page 85).

It is beyond doubt that in the 10th Mandala of the R̥gveda we find a clear indication of the fact that the thoughts of the Ṛshis are progressing towards abstract conceptions of deities enabling them to advance towards the idea of one "Sovereign Divinity". Thus on the one hand we find the Ṛshis attempting to

unify the notions of 'male gods' into one Supreme Deity as Prajāpati or Viśvakarman. On the other hand, the same process of unification goes on with the result that the particular female goddesses - Varūtrī, Dhishanā, Sarasvatī etc- are all unified under a corresponding 'Supreme Female Deity', Vāk. Thus the idea begins to arise that the universe came into being, not from particular gods such as Agni, Indra etc, but from a Demiurge Brahmā or Prajāpati (RV. X. 121,10) by his sacrificial power by which he sacrificed himself. "Prajāpati", as Dr. Muir rightly observes, "is the result of one of the efforts of Indian Intellect to conceive and express the idea of deity in the abstract, as the 'Great First Cause' of all things " (Original Sanskrit Texts, Vol. V, page 393). But in the Rigveda Prajāpati is not actually associated with Vāk for creative purposes. She is certainly regarded as a 'productive principle' under the conception of a 'Cow' who yields nourishment and sustenance (RV. VIII. 89,10). RV. X. 114, 8-9 suggest her connection with 'prayer' and emphatically affirms that 'Vāk spreadeth forth as far as Prayer extendeth'. RV. I. 164,42 declares that the 'seas of water descend from her in streams whereby the world's four regions have their being and that from her flows the 'imperishable flood' whence the universe hath life'. But thus far goes the Rigveda and no further. The Atharva Veda, however, vaguely suggests the wifely relation of Vāk with Prajāpati who is styled Parameshthī. Thus in AV. XIX. 9,3 Vāk is given the significant epithet " Devī Parameshthīnī " (of " Iyam yā parameshthīnī vāg devī brahmasamśīta "). It is not until we come to the period of the Brāhmanas that we find her position as the Śakti of Father Prajāpati definitely established. In the Brāhmanas she unites with Prajāpati as his wife and brings forth gods and universe. Here as "Suparnī" she becomes the mother of Vedic metres and serves as the source of all living things. Thus in the Brāhmanas the relation of Prajāpati to Vāk is becoming a hieratic symbol of that of the Absolute to Logos. But in these treatises Prajāpati is not equal to the Absolute, Brahman (neuter), but

is an emanation from the Absolute. To understand this further step in the process of development of Vāk-Sakti from a 'simple goddess of Gnā type' to the 'Supreme Wifely Śakti' of Prajāpati, it is necessary to consider more carefully her character as depicted in certain passages of the Brāhmanas.

Śatapatha VI. 1,9 describes how Prajāpati created the primeval waters out of Vāk. This Brāhmana runs as follows: " He (Prajāpati) created the waters out of Vāk (Speech, that is) the world; for Speech belonged to it; that was created (set free). It pervaded everything here; and because it pervaded (āp) whatsoever there was here, therefore, (it is called) water (āpaḥ)". Pañcaviṃśa VI. 1-3 affirms more definitely that Vāk was emitted from Prajāpati as his 'other self' and through her he created the Rathantara and Brihat sāmans. " Prajāpati desired ' I will be many and procreate myself'. He silently meditated in his mind. Whatever was in his mind became big. He reflected ' this is my womb ' (i.e. the inner essence) which is within me. This I will create by means of Vāk. He emitted Vāk and she entered Rathantara. Thereafter was born the Brihat (saman) ". Later on (X. 2,1) this Brāhmana describes how Vāk took out the 'Light' (Jyotiḥ) from Prajāpati when he was exhausted after begetting creatures. Whereupon being interrogated by him she replied that she was but his 'Own Self' (Svaiva te vāg ity abravīt). Pañcaviṃśa XX. 14,2 leaves no doubt as to the fact that Vāk is the companion-principle of Prajāpati in the matter of creation. "Prajāpatir vā idam eka asit, tasya vāg eva svam asit, vāg dvitīyā sā aikshata imam eva vācam visriḥā iyaṃ vā idam sarvaṃ vibhavanty eshyatīti, sa vācam vyaśriḥata sedam sarvaṃ vibhavanty ait etc ". Kathaka XII. 5 (and 27, 1) make it absolutely clear that Vāk is the wife of Brahmā Prajāpati, who couples with her and creates all beings. "Prajāpatir vā idam asit, tasya vāg dvitīyāsīt, tam mithunaṃ samabhavat, sā garbhaṃ āhatta, sā 'smad apākramat, semā praḥa asriḥata, sā Prajāpatim eva punaḥ praviśat ".
without Vāk signifying an active expression of 'inner

The epithet "Vācaspatiḥ" which appears in V.S. IX.1 and Śatapatha V.1. 1,16 directly as the name of Prajāpati proves this wifely relation of Vāk beyond doubt. Aitareya X. 1 describes Vāk as the Nivid of twelve syllables, which came out of Prajāpati while the latter was practising austerity and through whom Prajāpati created all beings. Taitt. Br. II. 1,2 narrates the story that Prajāpati was doubting whether he should perform 'homa' by the 'ghee' produced from his sweat. Vāk in her invisible form told him to perform the homa. When she was questioned as to her identity she replied that she is but the 'self' of Prajāpati. Thereupon Prajāpati performed the 'homa' by uttering "Svāhā" and thus was born the "Svāhākāra". Often in the Brāhmanas we find that Vāk disappears from the gods, and the latter, unable to perform Yajña without her, as she represents the wisdom of speech at sacrifices, to make a regular search after her (of Pañcaviṃśa VI. 5,10). It must not however be forgotten that Vāk in the Brāhmanas does not merely represent the outward expression of 'uttered speech', but also signifies the inner aspect of 'subjective thought-processes' which are intimately connected with language (expressed). It is for this reason that Śatapatha, Tāndya and such other Brāhmanas describe Vāk as 'Upholden by the Mind' or the 'Yoke-fellow' of Mind. There can be little doubt that the authors of the Brāhmanas fully grasped the fact that a certain mental factor is invariably involved in an intelligible form of speech. It is this fact that led them to affirm that 'Speech is upheld by the Mind, because the Mind goes before Speech (and prompts her), 'speak thus, say not this'. So well indeed did they perceive the relation between Vāk and Manas that in the Śatapatha they actually make a statement that 'were it not for the Mind, Speech would talk incoherently' (Śat. III. 2,4). It is also interesting to note that the authors of the Brāhmanas were no less quick to realise that Mind, meaning simply the suppressed form of thought-activity, without Vāk signifying an active expression of 'inner

language' in vocable letters, is not at all sufficient for understanding. Thus Śatapatha IV. 6, 7 says: "Now wherever this Speech was, there everything was done, everything was known; but wherever Mind was, there nothing whatever was done, nothing was known, for no one knows (understands) those who think in their minds". It is quite likely that they wished to express this intimate connection of Vāk with Mind when they affirmed that Manas is a male and Vāk is a female forming a 'divine couple' at the sacrifice (Devānām mithunam). The same idea is intended to be conveyed in these works when Prajāpati, the 'male principle' representing productiveness (Śat. V. I. 3, 9, 10), is identified with Manas and associated with Vāk (Taitt. Saṃ. II. 5, 11; Kaushitaki. XXVI. 3). Aitareya VI. 5 declares that Vāk is impelled by Manas when she speaks, and that if Vāk utters speech, without the guidance of mind that speech becomes 'unsanctified' (Asūryā) and 'unattended by the gods' (A-devajushtā). Possibly it is this idea of the intimate relationship of Vāk with Manas (the latter being the guiding principle) that naturally led the Rshis in the Brāhmanas to identify Manas with Prajāpati (Taitt. Saṃ. II. 5, 11; Sāmāvidh. I. 1, 4), whose inseparable connection with Vāk as her husband becomes more explicit only when suggested by the analogy of the interdependence of Mind and Speech commonly perceived in the phenomena of language. Thus if we consider the relevant Brāhmaṇa passages on this point of the nature of Vāk's relation to Manas it becomes perfectly clear that Vāk in the Brāhmanas is not only a personification of 'incoherent external speech' but a complete entity of 'Creative Speech - energy' holding together her subjective and objective aspects in a perfect synthesis.

Closely connected with Vāk is Sarasvatī, who was originally a goddess of the Gnā type. In the earlier books of the R̥gveda Sarasvatī is often invoked with the sister-goddesses Ilā and Bhāratī, forming a triad (RV. I. 142, 9; I. 188, 8; II. 1, 11; II. 3, 8; III. 4, 8 etc). In the R̥gveda she figures generally enlarged conception of the Supreme Creative Principle Vāk, and

as a river-goddess, the deification of the sacred river Sarasvatī, on whose banks several Aryan tribes dwelt and performed their sacrifices. RV. VII. 96, 2 mentions that the tribe of Pūrus lived on the grassy banks of Sarasvatī, who is invoked in the hymn for protection and bounty. That Sarasvatī in the Rigvedic age did not assume the definite character of a 'goddess presiding over the wisdom of speech' as in later times, but simply represented the divinity of the river of that name, is apparent from several hymns of even such later books of the Rigveda as the 7th and 10th Mandalas. RV. VII. 36, 6 describes her as 'loudly roaring', 'Mother of floods', 'strongly flowing' and 'with fair streams full swelling with the volume of their water'. RV. X. 30, 12 invokes her with the waters. RV. X. 64, 9 and 75, 5 invoke her along with several other rivers such as Sindhu, Sarayu, Ganga, Yamunā etc. How Sarasvatī from a river-goddess came to be identified with Vāk in the Brāhmanas and finally became the pre-eminent "Goddess of Learning or wisdom of speech" is a highly interesting problem. The reason for this peculiar development of the conception from a river-deity to an abstract goddess of wisdom can be found, most probably, in her connection with 'Prayer' and the 'sacrificial performances' on her banks. For even in the earlier portion of the Rigveda we find that suggestions of her connection with 'prayer' and 'sacrifices' are not absolutely wanting. RV. II. 3, 8 describes her as the goddess who 'perfects the devotion' of her worshippers. RV. VII. 35, 11 describes her as accompanied 'with Holy Thoughts', which evidently mean devotions or prayers. In IX. 81, 4 she is spoken of as "Suyamā" which probably means "one who is easily led by prayer". X. 17, 7 says that 'the pious worship Sarasvatī while the sacrifice proceedeth'. X. 30, 12 connects her with 'Intellect' and 'Amṛita'. Thus it is highly probable that with the rising predominance of Yajña, naturally involving the mystic power of Mantras or prayers in the Brāhmanas, she came to be unified like the other goddesses of the Gṇā type under the most enlarged conception of the Supreme Creative Principle Vāk, and

Frequently in the Taittiriya Sarasvatī is associated with the was actually identified with the latter. With regard to this problem Dr. Muir suggests a similar explanation in the following terms:- "Sarasvatī is a goddess of some, though not of very great importance in the R̥gveda. As observed by Yaska (Nir. II. 23) she is celebrated both as a river and as a deity..... She was, no doubt, primarily a river-deity, as her name "the watery" indicates, and in this capacity she is celebrated in a few separate passages. Allusion is made in the hymns as well as in the Brāhmanas to sacrifices being performed on the banks of this river and of the adjoining Drishadvatī, and the Sarasvatī in particular seems to have been associated with the reputation for sanctity, which, according to the well-known passage in the Institutes of Manu, was ascribed to the whole region, called Brahmāvartta. The Sarasvatī thus appears to the early Indians what the Ganges (only twice mentioned in the R̥v.) came to their descendants..... When once the river acquired a divine character, it was quite natural that she should be regarded as the patroness of the ceremonies which were celebrated on the margin of her holy waters, and that her direction and blessing should be invoked as essential to their proper performance and success. The connection into which she was thus brought with sacred rites may have led to the further step of imagining her to have an influence on the composition of the hymns which formed so important a part of the proceedings, and of identifying her with Vāk, the Goddess of Speech" (Original Sanskrit Texts, Vol. V. page 338). Professor Macdonell suggests that V. S. 19, 22 marks the transition from her older conception of a river-goddess to the later Brāhmana conception of a 'goddess of speech'. "The transition", he says, "from the older conception of Sarasvatī to the later conception (as the goddess of the wisdom of speech) is, perhaps, to be found in passages like V. S. XIX. 12 which states (the myth) that when the gods celebrated a healing sacrifice, the Aśvins as physicians and Sarasvatī through speech (vācā) communicated vigour to Indra (Vedic Mythology, page 87)".

Frequently in the Taittiriya Sarasvatī is associated with the Āsvins, the "Divine Physicians", in respect of her healing function. Taitt. II. 6, 4 states that she carries out the function of creating the shape of the body (possibly of Indra) by bringing together the bones, marrow, flesh, etc, in their proper places. She also creates the 'internal organ' of Manas in collaboration with the Āsvins. She produces the blood just as a weaver weaves a piece of cloth in his loom. Even the Vyāna Vāyu which pervades the body from head to foot (of "Vyāno sarvasarīragah") is said to be generated through her activities (Taitt. II. 6, page 620, Ānandāśrama edition). Taitt. II. 6, 4 ascribes to her the function of stimulating and sustaining the growth of the foetus in the womb. Taitt. II. 6, 11 and 12 speaks of her as a physician ("Sūsha Sarasvatī bhishak"). Thus it seems that these passages of the Brāhmanas which explicitly describes her as having a certain agency in the general formation of the body and especially in that of the "Garbha" do really indicate a transition in her conception. No doubt, in the R̥gveda Sarasvatī is intended to be connected with a certain intellectual activity when she is characterised by such epithets as "Dhītibhīḥ saha", "Dhīnām avitrī", etc. But in the R̥gveda her character of a river-goddess is never completely separated from her abstract intellectual nature. These two characters, as a matter of fact, run side by side. It is not until we come to the Brāhmanas that we find the natural conception of a river-divinity almost disappearing and giving place to the other abstract notion of a 'goddess of speech stimulating the holy thoughts (sumatinām codayitrī)'. Under the influence of this new conception she naturally tended to become identified in the Brāhmanas with Vāk, especially as the 'Goddess of Truthful Speech'. Hence, we find in the Taittiriya that the epithet "Satyavāk" is repeatedly used to denote her (Taitt. I. 8, e). Another interesting feature of Sarasvatī consists in her possible connection, on etymological grounds, with 'Saras' or a lake. In this respect she may be compared with the Greek "Muses", *Μοῦσαι*, probably 'montia', 'mountain-lady', as she is "Saras-vati" or the "Lady of the lake".

Equally interesting is the epithet "Ambitāmā" or the 'most motherly' applied to Sarasvatī in the Rigveda II. 41, 16. This 'motherly' conception brings her in close connection with the other "mother-goddesses" of the Rigveda such as Aditi, Purandhī etc. Two reasons might possibly have suggested the attribution of a 'motherly' character to her, viz, (1) because she was worshipped by the tribes along the river as the spirit of fertility promoting by her abundant water the growth of crops cultivated on her banks, and (2) because she nourished by her "full swelling volume of waters" the smaller streams which issued from her, just as a mother feeds her suckling babes. Thus it is quite likely that this analogy of a parent stream contributing 'watery' nourishment to its offshoots of rivulets suggested in the minds of the Rshis the idea of motherly nature, though perhaps originally derived from the animal world. Like Sarasvatī, the Sindhu is also described as "Māritāmā" in RV. III. 33, 3. 'Māritāmā nadyo' occurs in RV. I. 158, 5. It is difficult to say what exactly led the Rshis to form the conception of the motherly attribute, which certainly plays a great part in the post-Vedic worship, to many of the female goddesses of the Rigveda. But from the way in which several female divinities such as Aditi (T.B. III. 7, 5, 10; Āp. Śr. II. 5, 9), Purandhī (of Pischel-Goldner's Vedische Studien, Erster Band, page 202 ff article on Purandhī as a "Fruchtbarkeitsgöttin"), Indrānī (as Dhēnā), etc, besides Sarasvatī, are described as 'mother-goddesses' it can be easily seen that this 'motherly conception', a fundamental idea behind the notion of such goddesses as Uma, Durgā, Pārvatī, Lakshmi etc, is, undoubtedly, of Vedic origin. Mr. K. F. Johansson is perhaps right when he says: " The mytho-religious conception of mother, sister, and wife generally sprang out of the 'motherly-wifely' conception and frequently overlaps it" (Über Die Altindischen Göttin Dhiṣṇā und Verwandtes, page 90). There is, of course, no doubt that the post-Vedic conceptions of the "mother-goddesses" such as Kālī, Durgā, Lakshmi and especially

the guardian "Mothers" of South Indian Villages, do not consist purely of this Vedic conception of 'Motherly Nature' in the higher sense of fertility and protection. Doubtless, the ideas of Indian Folk-religion exerted, as Ernst Arhman suggests, a great influence in moulding the notion of the 'motherly divinities' of the post-Vedic age, especially in their demonic nature (cf Ernst Arhman's Rudra, Uppsala 1922). But to deny altogether any connection of these 'mother-goddesses', as Umā, Durgā, Pārvatī, Lakshmī, etc, with the old Vedic-fertility goddesses such as Sarasvatī, Puramdhi, Aditi, etc, is, perhaps, equally unjustifiable. For it can be easily seen that much of the 'Maternal characteristics' of the goddesses is scattered throughout Vedic literature. Tryambaka, one of the Rudras (sons of Tvashtar and Aditi) is associated with 3 Ambās, meaning wives or mothers, in the Traiyambaka homa. Tryambaka here indicates Rudra and Ambikā, perhaps originally his sister, is in the ritual concerned, identified with Umā, Durgā, or Pārvatī as Śiva's consort. In the rites of the Āsvamedha the 3 queens correspond to the 3 'mother-goddesses' with their ceremonies of sympathetic magic to the horse (cf Johansson's book, page 90-91). Vāk, as we have seen, is described in the Brāhmanas as the 'mother' of the 'thousand-fold progeny' of Vedic hymns. Now, in the later Purānas or in the Schools of Śaivism and Vaishnavism Pārvatī or Lakshmī as the Śakti of Śiva or Vishṇu did not primarily signify any demonic nature. In the Vishṇu Purāna, the most authoritative text of all the schools of Vaishnavism, Lakshmī or Śrī is described as the 'Supreme Mother-goddess' by such epithets as "Jagamātā" (Vishṇu P. VIII. 15, 28). In the 1st Aṃśa IX. 116 and 117 she is spoken of as the "Lotus-sprung Mother" (Janāⁿ abjasambhavā) and is also identified with Sarasvatī. Lakshmī's motherly nature is further brought out in this Purāna by such beautifully expressive epithets as "Vedagarbhā", "Yajñagarbhā", "Sūryagarbhā", "Devagarbhā", "Daityagarbhā" (as Aditi and Diti) - all of which go to prove her motherly nature as the "Great Cosmic

Mother" or Jagaddhātrī, in which aspect she is still worshipped in Bengal (Vishnu P. Amsa V. Ch. II. 7-12). In the Mārkaṇḍeya Purāna (XXIII. 30-48) Sarasvatī as the Śakti of Vishnu is similarly described as the "World-sustainer" (Jagaddhātrī - which really signifies mother). The same Purāna (Ch. LXXXIV. 1 ff.) depicts Lakshmi as Ambikā in a motherly sense.

In such Pāncarātra treatises as the celebrated Lakshmi Tantra, Lakshmi is several times addressed by Śakra (Indra) as the "Supreme Mother" and explained as such, especially as the "Mantra-Mother" (of Lakshmi Tantra, VI. 3, 4; XXIII. 11; XXIC. 26 etc). Pārvatī or Durgā, the Śakti of Śiva's Creative Will, according to Śiva Purāna (Vāyaviya Saṃhitā, Uttara, V. 15) has the attribute of motherly nature indicated by the epithet "Prasavadharminī". Even Kālī, who in the Mahānirvāna Tantra is explained as the embodiment of the destructive energy of Time (IV th Ullāsa, 30-34), is not altogether devoid of such gracious features as the 'removal of evils' and protection. The 13th Prajāpati Ullāsa 242 and 243 invokes Pārvatī as the "Great World-mother" who maintains all the worlds together with the gods in her womb. Numerous other passages can be adduced from the authoritative texts of the later Śaivas and Vaishnavas to show that the old Vedic ideas of generation and protection which were at the back of the Vedic conception of motherly character still played an important part in the formation of the post-Vedic conception of 'motherhood' of goddesses, though, perhaps, modified, to a great extent, by the influence of popular forms of worship and religion. All that we wish to point out here is that in the attribution of motherhood to Sarasvatī we find one of the earliest attempts on the part of the Ṛshis to conceive the female divinities in a motherly character which we find so well developed in the post-Vedic Śakti-cult in the Purānas, the Epics and the Tantras (both the Vāma and the Dakṣiṇa paths).

The Prajāpati Ullāsa as the 'Year comprising the months' or Food (Anna) Lingara in the very first question of the Prajāna in such statements as 'the year indeed is Prajāpati'; 'the month is Prajāpati'; 'Food is Prajāpati' etc (I. 7-15).

When from the Brāhmanas we come to the Upanishads, we find that the mind of the Rshi is more occupied with the problem of 'one all-embracing principle', Brahman, who is immanent in every form of creation, than with the question of sacrifice and matters accessory to it. As the result of this transference of interest we find that the seers have almost given up discussing such topics as the performance of various rites with their prescriptive ceremonies, the application of various metres, and so forth, but have set themselves seriously to the task of grasping the fundamental unity of phenomena. Consequently, Vāk-Sakti, who enjoyed a prominent rank by the side of the male Prajāpati in the Brāhmanas, has come to occupy a much inferior position in many of the principal Upanishads such as the Chāndogya, and the Bṛihadāraṇyaka. In these works she is in fact subordinated to the Prāṇa-Sakti, as can be seen from the common Upanishadic narrative of the quarrel amongst the senses, which always ends in the establishment of the superiority of Prāṇa, or rather the "Mukhya-Prāṇa". In the Kaushītaki, for example, Prāṇa is explained as Prajñā or self-consciousness, and Speech is described as one portion taken out of it, having the word as her object, placed outside (cf. Kaush. II.1; III.4-5). The Upanishadic conception of Prāṇa-Sakti we shall discuss later on the chapter on Mātrikā-Sakti in the Kashmere school. Nevertheless, the Rishis could not entirely break away from the earlier speculations of the Brāhmanas. Hence we find that such topics as "Om", "Udgītha", etc, which strictly do not come under their subject-matter, are frequently discussed in such Upanishads as the Chāndogya, the Kātha (I.2, 15-17), the Taittirīya (I.5), the Maitrāyaṇīya (VI.2, 4; 22-28), the Prasna (V.2-7) etc. The whole of the Māndūkya is devoted to the discussion of "Om-kāra". Prajāpati (the Father of creation), who is a familiar figure in the Brāhmanas, still appears with his offsprings the Devas and Asuras in the same rôle in the earlier portions of the Chāndogya and the Bṛihadāraṇyaka. The same old Brāhmaṇa conception of Prajāpati as the 'Year comprising the months' or food (Annam) lingers in the very first question of the Prasna in such statements as 'the year indeed is Prajāpati'; 'the month is Prajāpati'; 'Food is Prajāpati' etc (I.7-15).

This ancient idea is more clearly expressed in the Brihadaranyaka. Just as in the Brahmanas Prajapati creates all beings by practicing penance or a kind of coercive self-meditation so also in the Prasna the celebrated saint Pippalada in reply to the question of Kabandhin Katyayana says:-"Prajapati(the Lord of creatures)was desirous of creatures(prajah).He performed penance,and having performed penance,he produced a pair,matter(rayi)and spirit(Prana), thinking that they together should produce creatures for him in many ways"(Prasna I.4).Similarly in the Maitrayaniya(II.6)we find that in the beginning Prajapati,the Lord of creatures,stood alone, and then meditating on himself he created many creatures into whom he entered in the form of vital airs that they should awake.In the Upanishads,however,Prajapati does not usually create Vak out of his self and then produce all creatures in union with her,as in the Brahmanas,but sometimes brings forth the syllable "OM" or "Pranava" together with the "Vyahritis"or sacrificial interjections,which are explained philosophically not as a mere symbol of thought but as representing all kinds of speech and identical with the whole world of phenomena(cf Ch.Up.II.23,3-4;Brh.Up.I,5,5).Inspite of the increasing importance of "Om" or "Pranava" in the Upanishads a wonderful continuity of Brahmana speculation with regard to such topics as Vak,Gayatri,etc, is clearly perceptible in these works of philosophical speculation.Thus the two ancient Brahmana conceptions, viz,(1)the identification of Vak with Rik, and (2) that with the Gayatri metre,which we have considered above,seem to persist in the earlier portions of the Chandogya and the Brihadaranyaka in such statements as "Purushasya Vag raso vaca Rg rasah","Vag eva Rk Pranah Sama","Speech is Rik,and therefore when a man utters a Rik verse he neither breathes up nor down" etc(Ch.Up.I.1,2;I.1,5;I.3,5). CH.I.3,7 describes Vak as a cow capable of yielding the milk of speech to him who thus knowing meditates on those syllables of the Udgitha.This idea is nothing but the old Samhita idea of Vak as a productive principle conceived in the character of a cow.

a second body be born of me' and he (Death or Hunger)embraced

Speech in his mind.Then the seed became the year.Before that time

there was no year.....He therefore brought forth by that Speech This ancient idea is more clearly expressed in the Brihadaranyaka and by that body (the year) all whatsoever exists, the Vak, the Yajus, (V.8,1) in the following terms:- "Let him meditate on Speech as a cow. Her four udders are the words Svāhā, Vashat, Hanta and Svadhā. The bull of that cow is breath (Prāna), the calf the Mind". In the same Upanishad (I.2,4) the Brāhmaṇa identification of Manas with Prajāpati, who enters into Vak for creative purpose, also finds its place. Chandogya III.12,1 expresses the identity of Vak and Gayatrī which is so often mentioned in the Brāhmanas. The continuation and finally culminated in the more developed conception as in the Svataṅvātara, of a Supreme Sakti belonging to God Himself, better understood if we consider the following passages of the Brihadaranyaka:-

(1) In the beginning there was the self alone, one only. He desired, 'Let there be a wife for me that I may have offspring, and let there be wealth for me that I may offer sacrifices'. Verily this is the whole desire, and wishing for more, he would not find it.... And so long as he does not obtain either of these things, he thinks he is incomplete. Now his completeness (is made up as follows):- mind is his self (husband); Speech the wife; breath the child; the eye all worldly wealth,..... the body (ātman) is his work, for with the body he works. This is the fivefold sacrifice, for fivefold is the animal, fivefold man, fivefold all this whatsoever. He who knows this obtains all this (Brh.Up.I.4,17)".

(2)..... Verily the self consists of it (ie, Prāna); that self consists of Speech, mind and breath. These are father, mother and child: the father is mind, the mother speech, the child breath. What is known has the form of speech, for speech is known. Speech having become this protects man. Of that Speech (which is the food of Prajāpati) earth is the body, light the form, viz, this fire. And so far as Speech extends, so far extends the earth, so far extends fire" (I.5,3-11).

(3) In the beginning there was nothing to be perceived here whatsoever. By Death (ie, Mrityu or Prajāpati) indeed all this was concealed, - by hunger; for death is born of hunger. He desired, 'Let a second body be born of me' and he (Death or Hunger) embraced Speech in his mind. Then the seed became the year. Before that time

there was no year.....He therefore brought forth by that Speech and by that body(the year)all whatsoever exists,the Rik,the Yajus, the Sāman,the metres,the sacrifices,men and animals"(Brh.Up.I.2, 1-5). "Kartṛitva Śakti" or the power by which an independent

If we consider these and similar other passages of the Upanishads it becomes clear that the old Brāhmaṇa conception of the female Vāk bringing forth the creatures in union with the male Prajāpati still lingers in the memory of the Ṛshis of the Upanishads, and finally culminated in the more developed conception, as in the Śvetāśvatara, of a 'Supreme Śakti belonging to God Himself, hidden in its own qualities'(of "Devatmasaktim svaguṇair nigūḍham"). If we leave out the Śvetāśvatara, we find that in the ten or twelve principal Upanishads the word Śakti is not directly mentioned. It is for this reason that the later writers on Śaivism and Vaiṣṇavism frequently quote texts from this Upanishad but seldom from the Bṛihadāranyaka, Muṇḍaka, etc, to prove the Śrauta origin of the doctrine of Śakti(Śakti-vāda). In the Trika school of Kashmir of Puṇyānanda quotes several Śvetāśvatara verses in his commentary on Kāmakaḷāvilāsa(of commentary on slokas 5,7 and 20). Thus, for example, he quotes the text:-"Eko 'vāno bahudhā śaktiyogāt etc" in explaining Vimarsā Śakti, who, as we shall see later on, holds within her self all the phenomenal objects, both "Śabdātmaka" or ideal and "Arthātmaka" or real. Maheśvarānanda, the author of Mahārthamañjarī, tries to trace the origin of Jñāna Śakti, one of the tripartite Śaktis of the Lord Maheśvara, to the Upanishad text:- "Utainam gopā adriṣan utainam udahāryah". He seeks to establish by this text the fact that the Jñāna Śakti as the self-illuminating consciousness of egoity is ingrained in the self-perception of all creatures from the animal of the lowest grade to the highest type of a self-conscious man(of "Sthūlo'ham sampanno'ham iti svātmā sphuranam"- commentary on sloka 4). He also tries to prove the existence of Vimarsā Śakti as the power of agenthood in all persons from Taittiriya II.6 "Asti Brahmaeti oed veda santam enam tato viduh". The word "Sat" in the text he breaks up etymologically into two parts viz, (1) the root "As" meaning "Bhavanākhyakriyā" and (2) the participial affix "Satri" implying Kartṛitva or agenthood.

Now taking together the grammatical implications of these two parts he attempts to prove that the term "Sat" in the above text means "Kartṛitva Śakti" or the power by which an independent (svatantra) agent brings something into existence (cf "Bhavanalakṣaṇāyāḥ kriyāyāḥ kartā"). This, according to him, practically signifies Vimarśa Śakti, the fundamental Śakti-principle of the Trika. Abhinavagupta, the most prolific writer on Trika philosophy, quotes Brihadāranyaka II.5, 29 in his Pratyabhijñāvimarśinī (I.1, 5) in support of the Trika doctrine that Vimarśa Śakti is the Prakāśa or the 'Ever-illuminating principle of Paripūrṇahantā' or 'Reflection of Complete Egoity' and as such can never be denied (cf "Tanmihave hi kaḥ praśnaḥ kim uttaram ca syād iti"). In his commentary on Parātrimsikā Tantra (sloka 3 and 4) he quotes Katha II.3 in support of his theory of Śakti. After Abhinava Kshemarāja, another celebrated writer of the Trika school, quotes Katha IV.1 in his commentary on Pratyabhijñāhṛidaya (sūtra 18) to explain the yogic process of turning the activities of the senses inward for the realisation of the True Self. Jayaratha and Śivopādhyāya also attempt to trace the origin of Ananda Śakti from such Upanishadic texts as "Ānando Brahmeti vyajānāt", "Raso vai saḥ, rasam hy evāyam labdhvā ānandī bhavati", etc.

Similarly in the Bengal school of Vaiṣṇavism, maintaining the doctrine of "Acintyabhedābheda" relation of Śakti to the Supreme-Godhead, Viṣṇu, we find that Śvetāśvatara texts are almost invariably cited to trace the origin of the Śakti-conception from Vedic literature. Thus, for example, Jīva Gosvāmī, the most erudite and critical exponent of the school, devotes a long and highly polemical chapter on Śakti in his masterly work Sarvasamvādinī (cf Bhagavat-sandarbhā with its Anuvyākhyā in Sarvasamvādinī, Bangiya-Sāhityaparishat edition, Calcutta). In this chapter he quotes several times from the Brihadāranyaka and the Chāndogya to prove that Jñāna is the Svarūpa-Śakti of Śrī-Bhagavān. But his favourite texts in support of Viṣṇu's Divine Śakti, which he is never tired of quoting again and again, come from the Śvetāśvatara.

Almost the same Śvetāśvatara texts on Śakti are quoted by such prominent Liṅgāyata writers as Śivayogī Remuka and Maritontādārya. Looking at many of these texts quoted from the principal Upanishads it seems that some of them have, perhaps, very little to do with the idea of Śakti as the "Supreme Creative Power", but are only so explained by the usual ingenuity of a commentator. But there is no doubt that these writers of Śaivism and Vaiṣṇavism were deeply influenced by the texts of the Brihadāranyaka, the Chāndogya, the Kena, the Mundaka, etc, many of which, at any rate, strongly suggest the idea of Śakti in the sense of "Divine Creative Power". It must however be admitted that in quoting from Śvetāśvatara, where we find the Śakti-idea expressed in unequivocal language, they do not twist the natural meaning of the texts. In this connection it is interesting to observe that while in the Saṃhitās and the Brāhmanas the idea of Śakti signified generative power in its natural sense of "Copulation", the usual form of creation, in the Upanishads it tends to assume the philosophical form of "Ikshana" or "Abhidhyana", as it is termed in Manusmṛiti, meaning a fiat of volition or a kind of 'ideal presentation of the world-to-be' in the mind of the Supreme Being (cf "Srashtavyālocanātmake vyāpārah"). Thus in almost every Upanishad we find that the "Creative Brahman", the Puruṣa, the Akshara, or whatever he may be called, desires or puts forth this activity of Ikshana - 'I will be many and procreate myself' ("Bahu syāṃ prajāyeya"). Now the fundamental idea underlying this conception of Ikshana is Śakti or the "Power of Creative Desire". This Ikshana, as we shall see later on, is exactly the same as the Vimarśa Śakti of the Kashmere school, implying "Parāmarśa", which Abhinava explains as 'Creative Desire' (cf Parāmarśo hi cikīrsharūpā Icchā).

So far we have discussed the continuity of the early Brāhmana speculations on Śakti in the Upanishads and have examined the Upanishadic texts which have been quoted and utilised by the later Śaiva and Vaiṣṇava writers in expounding their particular doctrine of Śakti. Thus having prepared the ground it will be easier for us to consider carefully the following suggestive texts of the main

Upanishads on the point:-

(1) Kena - III(Khanda)giving the significant story of the appearance of Uma Haimavati before the gods who were priding themselves on their victory over the Asuras.

(2) Katha- V.12,13(a)"There is one ruler,the Self within all things,who makes the one form manifold.The wise who perceive etc."

(b)There is one eternal thinker,thinking non-eternal thoughts who,though one,fulfils the desire of many. The wise etc.

(c)VI.2 and 3:"Beyond the Undeveloped is the Person etc unless the Kahi presupposes the existence of some kind of Sakti in

(3)Mundaka-I(Mundaka),I(Khanda)verses 8 and 9:-(a)"Tapasā cīyate Brahma tato 'nman abhi jāyate.Amāt prāno manah satyam lokāḥ karmasu cāmṛitam."

(b)"Yah sarvajñah sarvavid yasya jñānamayam tapaḥ, Tasmā etat Brahma nāmarūpan annaṁ ca jāyate."

(c)Also I.1,1;II.2,1.

(4)Taittiriya-II.V(Ānurvāka):-"Vijñānam ya jñam tanute,Karmāṇi tanute 'pi ca,Vijñānam Devāḥ sarve.Vijñānam Brahma ced veda."

II.5:-"He perceived that Understanding(Vijñāna)was

(b) Brahman,for from Understanding these beings are born, by Understanding when born they live;into Understanding they enter at their death."

(5)Chāndogya-III.14,4;- "Yah sarvakarmā sarvakamāḥ sarvagandhah sarvarasaḥ sarvam idam abhyat etc."

(6)Bṛihadāranyaka-I.4,1-5:-"Ekaki na ramate.Sa dvitīyam alachat. Sa haitāvān āsa.Pumstvam stritvam ca apātayat. Patanāt patih patni ca.Sa gaur abhavat.Rishabhah itarah.Tabhyan gavaḥ etc".

(b) III.7(the whole of it)which deals with the Antaryāmitva aspect of Brahman as the 'inner-controller' of all things.

One fact is quite evident from the texts mentioned above: all the principal Upanishads agree in emphasising, more or less, the 'active nature' of Brahman (ie, His Śakti). It is indeed true that they often speak of the Highest Brahman as a changeless being transcending all phenomena. But at the same time it cannot be definitely asserted from the texts only that the seers of the Upanishads regarded this Higher Brahman as devoid of Śakti or potential capacity of projecting the world. The Katha text (a) clearly indicates the existence of Śakti when it says that the Self, the ruler, 'makes the one form manifold'. For, otherwise, how can the eternal thinker who, though one, fulfil the desire of many (Katha b) unless the Rshi presupposes the existence of some kind of Śakti in him? Then again the Katha (c) plainly suggests the existence of the phenomenal world as the unmanifested Śakti when it assigns a subordinate place to the Undeveloped (Avyakta) in relation to the Purusha, almost in the same manner as the Trika maintains the existence of the world as a seed (undeveloped) in the hridaya or the inner self of Śiva (cf "Tathā hridayabījastham jagad etac carācaram"). The Mundaka text (a) shows that Brahma swells by his 'brooding penance' in his Śakti-state, which reveals a striking resemblance to the Trika explanation of Śakti as "Kincid-ucchūnatāpatti" of Śiva when he is about to create. The Mundaka text (b) calls attention to Brahma's Śakti or creative effort which is his "Jñānamayaṁ tapaḥ" and from which proceed all enjoyable objects manifested by nāma and rūpa. This "Jñānamayaṁ tapaḥ" is certainly a clear hint at Jñāna Śakti, which, later on, becomes one of the three primary Śaktis of Śiva in the Kashmere Trika school. Besides these, Mundaka I.1,7; II.1,1ff also suggest the idea of Akshara Brahma's Śakti by describing creation as a process of 'projection' or 'emission' of the world illustrated by the examples of a spider sending forth his web and a blazing fire throwing off sparks.

The Chāndogya text given above points out the Śakti-nature of Brahma, as rightly urged by Jīva Gosvāmī, by such significant epithets as "Sarvakarmā," "Sarvakāmah" etc. The Bṛihadāranyaka passage (a) leaves no doubt as to the issuing out of Śakti from the Puruṣa as his 'second' or female partner whom he embraces in various feminine forms and by whom he begets creatures. So clearly indicative of Śakti is this Śruti that Śrīkumāra, the author of Tātparyā-dīpikā, a commentary on Bhoja's Tattvaprakāśa (a rare Āgamic work on the Śaiva system of Philosophy), carefully selects this text in support of the theory of Śiva's need of a Śakti-consort for the accomplishment of Paśu's enjoyment (Mhukti) and final emancipation (Mukti); of Tattvaprakāśa, commentary on I.3, Trivandrum edition).
 Chapter II.
 In the Kena, as mentioned above, Śakti appears before the gods in the form of a female figure, highly adorned, and is designated by the significant epithet "Haimavati" or the "Daughter of Himavant". It is not until we come to the Śvetāśvatara that we find the Upanishadic conception of Śakti fully developed. For in this theistic Upanishad alone the Absolute Brahma of the other Upanishads becomes really the "Personal God", Īśvara, associated with His Śakti who is not an altogether separate principle but belongs to Him as His own. The exact nature of the relation of Śakti to Parama Maheśvara is, for the first time, laid down in this Upanishad in such precise terms as "Devātmasakti", "Svagunair nigūḍhā", "Ruled by the Lord" etc. This view of the relation of Śakti to Śaktimān Īśvara was adopted, as we shall discuss in our chapters on Trika and Vīrasaivism, by all the later schools of Śaivism. It is again this Upanishad that ^{gives} contains the earliest clue as to the threefold character of Śakti, so emphasised in later Trika and other Śaiva schools, in such clear terms as:—"Parāsyā Śaktir vividhaiva brūyate svābhāviki Jñāna-Bala-Kriyā ca".

Sakti in the Trika School of Kashmir.

The Śaiva system of Kashmir, known specially as the Trikaśāstra in the ancient philosophical literature of India, upholds, as its name indicates, the existence of three ultimate principles, viz :- (1) Śiva, the Supreme all-doing, all-knowing, all-sustaining Being called Prakāśa, (2) Śakti, a personal entity of the nature of Perfect Egoity, and (3) Ātma, the individual soul under the bondage of impurities or limitations. Of these three, the exponents of the Trika School have brought into greater prominence the idea of Śakti, the second Tattva, by a thorough and a systematic analysis of the nature and development of its concept and significance in their particular branch of Indian religious thought. The meaning of this will, perhaps be better understood, if, in the first instance, it is explained what precisely this school meant by ~~the first principle~~ Śiva, whom they admitted to be the Highest Being transcending all the processes of discursive thought. According to Nalinīvijayasthārantra, a highly authoritative work of this school the Highest Being of pure consciousness, Śiva, is the Supreme Entity. He is the all-doing, all-knowing, serene Lord - the all-pervading, indivisible and infinite. He is called by various names as Paramāśiva, Paramaśiva-Śaṭṭāraka, Śaivara, and a host of other names. In Him resides His Śakti or Nature in a sort of reflex relation of self-identity. Then as He comes to possess the tendency of projecting Himself as Śakti evolves from His in the form of Divine creative will (icchāśakti). This statement of Nalinīvijaya, it seems, lays the firm foundation of a definite conception of Śakti upon which the later exponents have built a splendid superstructure of brilliant elaborate dissertations. For the Nalinīvijaya Vēṅkīka goes on to explain that Śiva, who is never dissociated from his form of Consciousness, has three Śaktis assuming the forms of the cognizer and the cognizable by virtue of His own power of freedom. Thus it can be seen how Nalinīvijaya arrives at a very definite conception of Śakti in propounding the idea that Śakti is that 'power' of freely willing

Śakti in the Trika School of Kashmere.

The Śaiva system of Kashmere, known specially as the Trikaśāsana in the ancient philosophical literature of India, upholds, as its name indicates, the existence of three ultimate principles, viz :- (1) Śiva, the Supreme all-doing, all-knowing, all-sustaining Being called Prakāśa, (2) Śakti, a personal entity of the nature of Perfect Egoity, and (3) Anu, the individual soul under the bondage of impurities or limitations. Of these three, the exponents of the Trika School have brought into greater prominence the idea of Śakti, the second Tattwa, by a thorough and a systematic analysis of the nature and development of its concept and significance in their particular branch of Indian religious thought. The meaning of this will, perhaps be better understood, if, in the first instance, it is explained what precisely this school meant by their first principle Śiva, whom they admitted to be the Highest Being transcending all the processes of discursive thought. According to Mālinīvijayottāraṅgam, a highly authoritative work of this school this Highest Being of pure consciousness, Śiva, is the Supreme Entity. He is the all-doing, all-knowing, serene Lord - the all-pervading, indivisible and infinite. He is called by various names as Paramaśiva, Paramaśiva-Bhaktāra, Bhairava, and a host of other names. In Him remains His Śakti or Nature in a sort of reflex relation of Self-Identity. Then as He comes to possess the tendency of projecting Himself that Sakti evolves from Him in the form of Divine Creative will (Icchātvaṃ). This statement of Mālinīvijaya, it seems, lays the first foundation of a definite conception of Śakti upon which the later writers have built a splendid superstructure of brilliant elaborate dissertations. For the Mālinīvijaya Vārttika goes on to explain that Śiva, who is never dissociated from His form of Consciousness, has three Śaktis assuming the forms of the cognizer and the cognisable by virtue of His own power of freedom. Thus it can be seen how Mālinīvijaya arrives at a very definite conception of Śakti in propounding the idea that Śakti is that 'power' of freely willing

(1) (2) (3)

of the blissful state and set himself in spontaneous vibration towards Nature of Śiva which is related to Him in Self-Identity. This conception of Śakti as Śiva's 'Nature of Perfect Freedom' is further defined by Utpaladeva in his *Iśvarapratyabhijñā* as *Vimarsārūpā* i.e. as the vibration of Consciousness of real Egoity holding within itself and visualising the entire world of objects as 'this is'. (4) Utpaladeva thus draws our attention to the clearer and definite idea of Śakti as the 'unalienated conscious nature of Śiva with all its contents unmanifested'. This attempt of Utpala to define Śakti from the standpoint of its 'Vimarsā character' helps us a great deal to grasp the value and importance of the truth that Śakti can never be conceived as a mere abstract principle devoid of all 'concrete content'. (5) It is from an appreciation of this position that Utpala further styles this *Vimarsārūpā* Śakti as the *Sāra*, essence, and *Hṛidaya*, the inmost core of the heart, as it were, of the *Parameshthi*, the Creative Lord.

On this question of the determination of Śakti the *Śivasūtra-vārttika* says that She is 'the power or capability of knowing and acting of the self-established Śiva'. Śakti is the Divine Nature which supplies the ground of Śiva's realisation of His Own Self. It is, in other words, a sort of mirror in which the Supreme Being sees Himself and comes to know His real nature. The idea of Śakti being the ground of Śiva's consciousness of Egoity and as such nothing extraneous to Him is very lucidly explained by Pūnyānanda in his *Kāmakalāvilāsa* (6) by the illustration of a king of handsome appearance who sees himself reflected in a mirror placed in front of him and knows that to be his own self. To this conception of Śakti as the free nature of Supreme Śiva in His creative tendency Mahesvarananda adds a further important element of 'Self-enjoyment' and so makes it more comprehensive. With perfect ease and simplicity of expression he describes the Śakti principle 'as that slightly swelled-up aspect of Śiva in which He possesses the tendency of visualising (*Īkshitum*), maintaining (*Sthātum*) and projecting the world while experiencing the most supreme felicity of joy which He feels by feasting, as it were, upon His own Self (the triangular heart) sweetened by the honey of the spontaneous outburst of His inner content of joy. (7) In other words, Śakti is but the 'conscious nature of Śiva' when he has swelled up out of the fullness

of the blissful state and set himself in spontaneous vibration towards the act of self-expression. Here in this conception of Śakti we come to a position where She is viewed as the nature of Śiva in a state of suspended animation of joy or self-realisedness of which we can neither posit existence nor non-existence in the proper sense of the terms. It is perhaps, for this reason that most of these writers of the Trika school seek to explain Śakti from this standpoint as a sort of tendency (Unmukhībhavana) ⁽⁸⁾ or a seed slightly swelled up just before the shooting out of the plant which erstwhile remained in the seed in a nascent state.

The Trika writers, when they conceived the idea of Śakti in this character, of course regard it not as 'force in exercise' but as a transcendental existence beyond the reach of discursive reasoning. ⁽⁹⁾ Mālinīvijaya therefore speaks of both Śiva and Śakti as beyond the Turya or the fourth state. ⁽¹⁰⁾ Looked at from this point of view, Śakti is not at all an entity different from the ParamaŚiva and does not stand in any (external) relation to Him. She is only a sort of hypothesis framed to explain to the devotee of dull intellect the true nature of Śiva, so that, merging himself into the ocean of His Divine Essence, he can obtain final release. Thus the Trika expounders of Śaiva philosophy clearly perceived that the idea of a separate Śakti arises in the human mind only when he attempts to concentrate his analytic thought on the compact indivisible Pure Consciousness and tries to separate the content from the unified whole by predicating some definite character to it. Hence there can be no such thing as Śakti except from the point of view of a cogniser (Mātrītā), or literally, a measurer or determinator of reality. This highly metaphysical truth of deeper significance regarding the idea of Śakti is clearly hinted in the following couplet of Mālinīvijayottaravārttika :-

of Śiva, the Supreme Enjoyer (Bhakta)
possessing " Śaktiśca no Śaktimatō vibhinnā | (Ityagratva) In the
10th sloka of Tenaiti no bhedaṃ iyaṃ prithaktvaṃ || unsurpassed blissful
joy is called Amātrilāyāṃ na ca Śaktir asti | and such other contents
of His Self " Tena svarūpaṃ na hi Śaktiyuktam || " for this reason only He

" The Śakti again is not different from the Śaktimat. Hence this separation does not lead to its distinction. In the absence of the state of a cogniser Śakti does not exist. Hence the Real Self is not

joined with Śakti." Highest Reality, Śiva. Besides, it also tries to point out the most Ādyanatha, the author of Anuttaraprakāśikā, seeks to define and explain the idea of Śakti from an entirely different point of view. He does not consider Śakti so much from the Vimarśa aspect, but lays greater stress on the conscious Self of independent illuminative nature (Ananyatah Prakāśah) which merely rejoices in absolute freedom. He, therefore, explains Śakti as that illumination independent of anything other than its own self, which is but the power of limiting the world-transcending Śiva. According to him Śakti comes to mean that power of absolute freedom of Śiva by virtue of which He voluntarily limits Himself and appears as the world of objects. (11) It may incidentally be noted here that this definition of Śakti approaches very nearly to the etymological meaning of Māyā, which also, being derived from the root mā - 'to measure', has been taken to mean that by which something is measured i.e. the power of voluntary Self-limitation. manifold appearance'. (Svānta from what has been said above it can be easily understood that the idea of Śakti has been interpreted by most of the eminent writers of this school as the inner nature (Sāra) of the Most Supreme Śiva (ParamaŚiva-Bhaṭṭāraka), who possesses consciousness of Perfect Egoity (Paripūrṇāhantā) and 'unrestricted freedom' (Svāntarya) as the two essential constituent elements of it. It has also been remarked that some of the later authors added the element of Joy (Ānanda) to this concept of Śakti. This characteristic feature of Joy of the Śakti-concept has been very greatly emphasised by Abhinava Gupta, one of the most accurate and philosophical interpreters of the school, who flourished from 993 to 1015 A.D. In his celebrated work he seeks to explain the idea by that aspect of Śiva, the Supreme Enjoyer (Bhoktā) possessing the power and objects of enjoyment (Bhogyatva). In the 190th sloka of Tantrāloka he says :- "The God of unsurpassed blissful Joy is called the Enjoyer (Bhoktā); Desire and such other contents of His Self are His 'enjoyables' (Bhogyā). For this reason only He assumes the state of Śakti." (12) The value of this particular way of determining Śakti consists in the fact that it endeavours to establish the idea of Śakti by bringing it into a sort of closer and more intimate

connection with the Highest Reality, Śiva. Besides, it also tries to point out the most important fact that the whole world of diverse names and forms exists as real only when it has its roots deeply struck into the nature of the Supreme Being, Śiva, and is, therefore, nothing else than the externalisation of the conscious Śiva as the object of His own Self-enjoyment.

From this new point of view "Śakti" says Jayaratha, the celebrated commentator of Abhinava Gupta, "is the very Śaktimat Himself. But Her difference from Him is held only by a sort of transference of epithet by reason of the difference in Her evolutes." (13) This characterisation of the Śakti-idea from the aspect of the 'enjoyed' has this great advantage in speculative thought that it serves to bring out the fact that the concept of Śakti implies a 'substantial totality' beyond relations - a whole seeking to realise itself in their detail. To put this in plainer language, Śakti refers to a 'unity which transcends and yet contains every manifold appearance' (Svātmāsātkṛitākhilaprapaṅca). One fact of supreme importance that strikes a student of the Trika literature as he passes from one definition of Śakti to another is that almost all of these definitions of Śaiva writers try to explain the world of phenomena - both mental and material - not from a static point of view as a mass of lifeless inert matter but from a dynamic view-point as a vast store-house of one energy manifesting itself as partly potential and partly active. (14) It is by the power of His illimitable Consciousness of Egoity (Vimarsā Śakti), that the Supreme Lord manifests Himself as the world of objects. But the difference consists only in this, that in the form of material or rather cognised objects (Vedya) such as 'pots and jars' He does not possess any freedom of Self-determination (Svātantrya-śūnyatābhāsana), while in that of the conscious evolutes such as Sadāśiva, Īśvara etc. He retains that power (of Self-determination) under certain limitations (Svātantryayuktatābhāsana). (15) Now it may be asked how this Śakti, which is nothing but consciousness or sentiency, operates in externalising Herself as the material objects of perception such as blue colour, pleasure, pain, pots etc. To this Trika philosophers answer that conscious illumination (Prakāśa) has always the

character of a cogniser (Pramātr̥tva), because without that the Conscious Reality would not become a positive entity (Vastu) but a sort of non-entity without any definite character of its own (Avastu)⁽¹⁶⁾. So when the Conscious Reality (Samvid), instead of the Conscious Reflection of Egoity, reflects itself as 'this it is', He becomes materialised, so to say, by that particular mode of His Reflective Consciousness. Looked at from this new point of view of the Kashmere Śaivas, the whole external world of 'cognisables' or matter interpreted as having its origin from Śakti as a particular mode of 'Conscious Reflection of Objectivity' (Idantāparāmarśa) comes to be imbued with life-force, and apparelled in the garb of truth and reality (not Māyā or illusion) appears in a perfectly glorious light to the devotee (Sādhaka). This interpretation of the phenomenal world of manifold appearances by the application of the idea of Śakti is fraught with a deeper truth as regards the nature of the Supreme Reality which is bound to disclose itself to every right thinking man in a calmer moment of reflection. It is the fact that the idea of Śakti as interpreted ~~as~~ above by the prominent writers of the Trika school impels us to recognise the truth that Supreme Reality is not a 'mere sundered abstraction' sitting apart from phenomena, something similar to the conception of the changeless (Kutastha) inert Brahma of the Advaita Vedānta. On the contrary, Reality itself is nothing at all apart from appearances, and outside it, as Prof: Bradley puts it, " there is no space in which appearances could live."⁽¹⁷⁾ If we closely consider how the powerful advocates of this School of thought handled the problem of Śakti or of diversity, we cannot fail to notice another most interesting point in their discussion viz:- the introduction of the idea of 'Self-wonderment' (Camatkṛiti) as an integral element in constituting Vimarsa.⁽¹⁸⁾ This idea of wonder, again, is further connected on etymological grounds with the aspect of the feeling of 'having enjoyed' or self-realisedness mentioned above. The meaning which they wanted to convey by employing this psychological factor of self-wonder is that whenever a man begins to reflect on his own self as an ego in the category of subjectivity (Ahantā) he invariably comes to experience within himself a sort of keenly felt

wonder or a feeling of enjoyment as he discovers, all on a sudden, that he has the capacity (*Sāmarthyā*) or power of being conscious of himself as an ego. This being true in the case of individual human consciousness, they extended this analogy also to the sphere of the consciousness of *ParamaŚiva*, and maintained without any hesitation that the *Śakti*, which is the reflective consciousness of Perfect Egoity, consists also in a sudden outburst of *Śiva's* own consciousness of His potential possibilities - carrying along with it and at the same time a joyous feeling of 'self-realisedness' which they technically called 'Antarnimagnasamyvidānanda'.⁽¹⁹⁾ Indeed these writers conceived this element of 'self-wonder' or 'realisedness' to be such an important factor in the formation of the idea of *Śakti* that the celebrated author of *Īśvara-pratyabhijñāvimarsinī* defines *Cit Śakti* as of the nature of *Pratyavamarśa*, which again is nothing but the essential character of Her Self-wonderment (*Svātmacamatkāralakṣhaṇa*). He even goes so far as to regard this character of self-wonder as the real test of determining the sentient character of things. "A jar", says he, "is an insentient object because it does not wonder at its own self, that is to say, cannot reflect on the latent possibilities of its own self in the form of a subjective ego".⁽²⁰⁾ This idea is more lucidly expressed by the author of *Ṣaṭtriṃśati-tattvasandoha* in the course of his explanation of the idea of *Śakti*. "It is the Supreme Lord (*Parama Īśvara*) alone," says the author, "who comes to occupy the state of *Śakti* by virtue of the manifestation in different degrees of this 'Self-wonderment' at the consciousness of Perfect Egoity owing to the condition of the swelling up or overflowing of His own Lordly Nature."⁽²¹⁾

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It is, as Kumārila, the great Mimāṃsīk philosopher holds, nothing external from the things themselves in which it inheres, but only a Sakti, as has been explained before, stands for the inmost nature of the Supreme Lord Śiva. This 'nature' again, has been explained as 'the unrestricted freedom of His reflective consciousness of Perfect Egoity'. No sooner had the Trika writers come to establish this idea of Sakti as a principle or category with some sort of separate existence of its own standing by the side of Parama Śiva for His creative impulse than they were inevitably driven to face another problem which they found by no means an easy one to solve. This new problem was - how is this full-bodied principle of Sakti to be harmonised with the conception of the Supreme Reality? Once the Sakti-idea received a kind of separate existence as a category in their hands, they began to apprehend that people might entirely lose sight of Her real character as the identical nature of Śiva and conceive Her in a dualistic relation to Him. It is probably in this anxious attempt to guard the earnest devotees of the Trika against such possible mistakes of fatal consequence that we shall find the real reason why this question of Sakti's relation to Śiva formed the subject matter of a serious discussion at all. Probably for this reason also we see that in the Mālinīvijaya Tantra, one of the oldest authoritative books of this school, Sakti is described as inhering in the Great Sustainer of the world (Jagaddhātṛī) in a relation if at all, of Samavāya - technically so called. Here too in the Mālinī we get for the first time a clear hint as to how to conceive Sakti in a perfectly harmonious relation to Śiva, the Ultimate Reality. This point can be fully grasped only when it is explained what the relation of Samavāya exactly means in Indian philosophical literature. Samavāya means a relation by virtue of which two different things such as a substance (Dravya) and an attribute (Guṇa), substance and Karma, substance and sāmānya, Cause (Kāraṇa) and effect (Kārya), atoms (Paramāṇu) and Viśeṣa appear so unified as to represent one whole. It is, in other words, an inseparable relation of essential identity pointing to a reality which continues to remain in the character of an undivided organic whole. It is, therefore, practically not a relation at all in the ordinary sense of the term but but a special kind of indissoluble connection (Ayutasiddha Sambandha) attention to the fact of Her operation in perfect harmony with Śiva's

It is, as Kumārila, the great Mimāṃsist philosopher holds, nothing external from the things themselves in which it inheres, but only a special aspect which refers to the real essential nature of the things themselves (Svarūpa). Thus when Malini seeks to describe Śakti as Samavāyini of Jagaddhātā, it evidently means that She belongs to the one unified real Self of Śiva, and is not really a distinct principle at all. Kallatācārya, the famous author of the Vṛitti on the Spanda Kārikās, who flourished in the latter part of the 9th century A.D. clearly perceived that it is impossible to determine from the highest metaphysical standpoint any hard and fast relation of Śakti to Śiva, the Highest Reality, because every relation as such implies some kind of rigid distinction between the objects denoted by the terms of the relation. He perceived too, that to maintain a relation between Śakti and Śiva in the absolute or ultimate sense would mean that the two - one set up in contrast with the other - are mutually distinct. This would, he saw, lead to the entire breaking up of the character of unity of the indivisible and Supreme Conscious Reality, Śiva. To avoid this misconception he takes great pains to explain the relation between Śaktimat Śiva and His Śakti as one of perfect non-distinction (Abheda). " In the truest sense," says he, " the Parā Śakti is a strictly unified whole because of Her possessing consciousness of Perfect Egoity. When this Supreme Lordly Nature (Pārameśvarya), the manifestation of the highly wonderful Śakti holds within Her the mass of phenomenal existences of endless diversity wrought by Māyā Śakti, She seems to be invested with the nature of distinctions and minor differences owing to the mere rising up of the tendency (Anumukhya) of the reflection of objectivity (Avaraparāmarsa). It is then that She is specifically called 'Many' (Bahu). But this specific denotation of Śakti (Vyapadeśa) is employed for bringing home the real purpose of the non-distinction between Śakti and Śaktimat." To bring out this inner relation of harmony between Śakti and Śaktimat Śiva Kallatā in his commentary on the Spanda Kārikā 18 characterises this Śakti in plainer language as 'one who does not fall outside the Self of Paramesvara' (Svāvyatirekinī). In the course of elaborating the supremely transcendental character of this Śakti he draws our attention to the fact of Her operation in perfect harmony with Śiva's

illumination of consciousness (Prakāśa), in which She manifests Herself in all Her endless wealth of diversities. "Herein" says he "consists Her supreme character (Paratva)": (25)

Passing on from Kallāta, when we come to Rāmakānṭha, another famous commentator on the Spanda Kārikās, who lived in the middle of the 10th century A.D., we find this view of the inseparable intimate relation of Śakti with its possessor Śiva is much more strictly adhered to. So great indeed was the stress laid on this aspect of Samavāya that Rāmakānṭha even went so far as to advance this inseparable internal relation of Śakti as a ground for the existence of Śiva Himself. We can easily find out what he meant by this. It is the idea that Śiva comes to recognise His own Lordship (Aiśvarya) only when He knows Śakti as His and not something standing outside of Him. Śiva's Śiva-hood consists in His reflection of perfect I-ness (Pūrṇāham-Vimarsa) as the Lord. Now, consciousness of full Egoity is then and then only possible when He is also conscious of possessing Śakti who holds within Her the entire phenomenal world. If Śakti is allowed to stand apart from or outside the Supreme Śiva, He will lose His positive character. Devoid of the consciousness of His endless wealth of manifold phenomena (Ananta Vaibhava), Śiva will be without Caitanya or sentience because He will no longer be able to experience the ever increasing delight of Self-Wonderment (Svātmacamatkṛiti) at His vast resourceful nature of Śakti. Thus shorn of His immeasurable glory, Śiva, the highest Godhead, will naturally descend to the lowest level of an insentient material object, as a pot or jar of clay. (27) With a view to explain with utmost lucidity this idea of specially indissoluble inner relation of Śakti, Rāmakānṭha makes use of an illustration drawn from the psychic state of a man's everyday life. When a man begins to feel a desire for something, the object of his desire, being not yet actually materialised, remains in him as an idea and as such cannot be differentiated from the "total psychic contents" of his conative self. So also the Śakti of Lord remains indeed inseparably united with His real Self (Svarūpa) when He is just conscious of the working of a creative impulse within Him. (28) This ParāŚakti of the Parameśvara, non-distinct from His own Self (Svarūpābhinnā) is, in the ultimate sense, a truly unified whole.

When the word Śakti is specifically employed (Vyapadesā) to denote the individually determinate reals (Bhāvavyaktayah), the real purpose of the author is to bring out the inner meaning of the total absence of Her distinction from Paramesvara, the possessor of Śakti. (29)

In Vijnānabhairava, a work of considerable antiquity, we find this very question as to the real nature (Svarūpa) and relation of Śakti put into the mouth of Śrī Devī, the divine consort of Bhairava. In reply to this Bhairava asserts that Śakti is nothing but His own Self (Svarūpa) in the aspect of "one who fashions, sustains and withdraws the world". He further affirms that Śakti, possessed as She is of His nature, is nothing distinct from Him, and that the relation of non-distinction always continues to exist between Her and the possessor (Śaktimat). (30) This relation of non-distinction our author seeks to explain by various illustrations drawn from the ordinary facts of a man's life of every-day experience such as the fire and its burning property (Dāhikā Śakti), the lamp and its illuminating power, the Sun and its rays, and so forth. (31) "The burning power" he says "of the fire cannot be perceived to exist separately, however carefully it may be argued out. It is only the nature of the fire that we come to know when it is determined by such experience of burning as 'This it is'. It is only because Śakti is essentially identical with Śiva and breathes His nature that She is described in Īśvarapratyabhijñā as possessing the character of a category (padārthātṃā) and not simply as the attribute. (32) Coming down from the 19th to the 11th century A.D., we find that the tendency to regard Śakti as a definitely marked out category (Dharmī) as distinguished from a mere attribute (Dharma) has perceptibly increased. A greater stress is now laid on the substantively real character of Śakti as a definitely determined category (padārthātṃā). In spite of this increased tendency to give the Śakti-idea a more prominent position in thought, its real character of non-distinct relation to Śiva is never forgotten and is constantly urged. As a good example of this we need only examine the remarks of Kṣhemadāraja, the celebrated 11th century commentator of the Vijnānabhairava already mentioned. Commenting on a passage of that work dealing with the question of Śakti's relation

he first gives the bare etymological origin of the word Śakti, deriving it from the root 'Sak' meaning 'to be able to do something' with the Kṛit affix 'ti' in the 'Bhāvavācya', meaning capability (Samarthyā) in the sense of a Dravya or substance as distinguished from an attribute. (33) While attaching this substantial character (Dravyatva) to the meaning of the word, he had most probably in his mind the well-known grammatical maxim "Kṛidabhihito bhāvo dravyavat prakāśate". (34) Then he goes on to say that Śakti is a substantial category (Dharmī) because She has come to possess such attributes of the Śaktimat as Omniscience (Sarvajñatva), Omnipotence (Sarvakartritva) and Omnipresence (Sarvātmata). It is interesting to note in this connection that this conception of Śakti as a Padārtha was already hit upon by Abhinava Gupta in the 10th century in his deeply learned commentary Vimarsinī under the 12th Kārikā, 5th Ahnika, 1st chapter, where he discusses the question why Ātmā, a Dharmī or Dravya, is mentioned by a case in apposition (Sāmānādhikaraṇa) with Caitanya which means a Dharma. reality, whole and entire.

Rajanaka Ānanda, another Trika writer, in his Shatṭrimśatitattvasandeha puts this idea of Śakti as a category in the plainest language possible. "Śakti", says he, "is not distinct from the Śaktimat as held by other schools of thought, though She has the attributes of the Śaktimat." (35) "Śakti", says Bodhapañcāśikā, "is never intended to be described as a thing apart from the nature of Śaktimat. There is always an essential identity (Tādātmya) between the two, as in the case of the fire and its burning power." (36) Here a question might naturally arise as to why the conception of Śakti as a sort of 'Companion Principle' to Śiva is at all necessary if She is not regarded as anything different from His nature or Self. In answer to this two reasons have been suggested by the adherents of this school. The first argument is that the Real Self of Śiva cannot be established unless it is also admitted that He has an active character, i.e. His Śakti (Svarūpapratipādanānyathānupapatti). The second argument is that the two most outstanding characteristics of Śiva, namely Supreme Lordship (Nāheśvarya) and absolute consciousness (Samvittva), without which He will not be what He is, will come to nothingness if Śakti is not maintained in the above sense. this question in Tantrāloka, and offers the explanation

Rāmakanṭha in the Vṛitti on the 16th Kārikā argues that it is extremely difficult to grasp the impartite (Anavacchinna) Supreme Being by human intellect, as it cannot proceed without bringing in an element of division by breaking up the reality presented as a whole into two factors, viz:- a "what" and a "that", an existence and a content (Uddesya and Vidheya). Intellect, as we all know, operates through a process of 'disjoining of quality from being'. This process, which characterises a man's mind (Manas) is called in the Sāṃkhya philosophy 'Samkalpa' or discrimination (Vivecana) of an object by means of a subject and a predicate (Viśeshya and Viśeshana). To express this idea more clearly, it may be said that thought can never enter into Reality as an undivided whole, but has to grasp it by detaching from it a quality and then adding the same to it as an adjective. For example, when we perceive a jar of clay as 'this is a jar', what is really presented to us, according to almost all the different schools of Indian philosophy, is an undetermined reality, whole and entire. Then the intellect comes in and alienates from that undivided existence an aspect of it, viz:- its particular shape, colour, etc (Kambugrīvādimattva) that differentiate it, and reunites them with the characterless reality expressed as subject. So Rāmakanṭha says that the Seers of the Truth (Tattvaivid) sought to indicate the real nature of the Supreme Reality by breaking it up into principles or categories, viz:- Śiva and Śakti, in view of this inherent limitation of intellect. "It is for this reason", says he "that the ancient teachers have in the "Tattvagarbha" hymn sung in praise of the Śiva category alone with a view to establish the prominence of Śakti forming His own Nature characterised by the condition of an ever-existent consciousness which never disappears (Aviluptopalabdhṛitvalakshana). The following is the hymn:- "Let us ever worship that Supreme Mother who is of the form of an 'Undetermined Effulgence' (Nirupadhi-Jyotirūpāyāḥ) and who is specifically referred to by the epithet Śiva". For the second reason for this two-fold division of the Highest Being, we have to turn to the famous 10th century exponent of the Trika, Abhinava Gupta, and also to his well-known commentator Jayaratha, who flourished in the latter part of the 12th century A.D. Abhinava Gupta takes up this question in Tantrāloka, and offers the explanation

"Sakti - Her manifestations"

that the conception of Sakti is equally necessary with the conception of Mahesvara, because without this conception of His Supreme Lordly Nature Siva would lose His essential character as Mahesvara and a conscious principle. ⁽³⁹⁾ As He would then have to remain always in one definitely fixed character like a jar of clay, He would have to be a material object. The deeper significance implied by this argument has been fully brought out by Jayaratha. "It is His Real Nature", argues he, "that is alone everywhere declared as Absolute Self-determination (Svātantrya) and Supreme Lordship (Māhesvarya). Now, these two characteristics constituting His Nature would not have been possible if His Self were to be manifested in one constantly fixed character. In that case materiality would come upon Him. ⁽⁴⁰⁾ Pots of clay etc are purely material, and so they appear always in one fixed way, as 'here now appears this pot! Not so appears the Supreme Illumination (Prakāśa)."

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⁽⁴¹⁾ This fact of the rising predominance of the Sakti-idea as a principle and the gradual dwindling away of Siva into comparative insignificance is easily brought home to one who carefully goes into the details of such earlier Trika Tantra works of unquestionable authority as the *Ulinivijayottara* and the *Vijnānabhairava*. In the former of these two works the reader will find that at the very outset Sakti - the Goddess *Śmā* - occupies an equal position with Paramesa, the Supreme Lord, as His Divine consort (*Mahesāni*). ⁽⁴²⁾ But later on as he goes deeper into the contents of the whole work e.g. (1) the details of the cosmic evolutions of Sakti, ⁽⁴³⁾ (2) the devotee's merging into Her Self by the different kinds of concentration (*Dhāraṇās*) according to Yogic method, ⁽⁴⁴⁾ (3) concentration on the letters (*Vargas*) of Mantras as imbued with 'living psychic forces', ⁽⁴⁵⁾ and (4) the various kinds of spiritual initiation (*Bikṣā*), ⁽⁴⁶⁾ he finds that they are all explained specially from the Sakti point of view. So much stress is indeed laid on their bearing on Sakti that a reader immediately after finishing the whole treatise invariably carries away with him a general impression

"Śakti - Her manifestations".

In the previous paper an attempt has been made to show how from the mere abstract subjective idea of Śakti embedded in the Supreme Śiva as His 'Inner Nature of Perfect Egoity' the exponents of the Kashmere school had to pass on to the more concrete and objective elaboration of Her as a 'full-bodied principle' or category (Padārtha) of independent existence capable of having things predicated of Her. Once the purely metaphysical idea of Śakti as 'merely the essential character of Śiva in an indissoluble relation of Self-identity' was left behind, She at once rushed into the fore-front of definite human thought as the sole 'living principle of cosmic forces in synthesis', possessed of a definite character of Her own - this time a Dharmī and not a mere Dharma. This attribution of the new character of a substantive category (Dravyatva) was so pronounced and well-defined that in course of time even Śiva the Ultimate Reality (the datum of all modes of consciousness) was pushed into the hollow background of a 'Pure Being' beyond the reach of human intellect. ⁽⁴¹⁾ This fact of the rising predominance of the Śakti-idea as a principle and the gradual dwindling away of Śiva into comparative insignificance is easily brought home to one who carefully goes into the details of such earlier Trika Tantra works of unquestionable authority as the Mālinīvijayottara and the Vijnānabhairava. In the former of these two works the reader will find that at the very outset Śakti - the Goddess Umā - occupies an equal position with Parameśa, the Supreme Lord, as His divine consort (Mahesānī). ⁽⁴²⁾ But later on as he goes deeper into the contents of the whole work e.g. (1) the details of the cosmic evolutes of Śakti, ⁽⁴³⁾ (2) the devotee's merging into Her Self by the different kinds of concentration (Dhāraṇās) according to Yogic method, ⁽⁴⁴⁾ (3) concentration on the letters (Varṇas) of Mantras as imbued with 'living psychic forces', and ⁽⁴⁵⁾ (4) the various kinds of spiritual initiation (Dīkshā), ⁽⁴⁶⁾ he finds that they are all explained specially from the Śakti point of view. So much stress is indeed laid on their bearing on Śakti that a reader immediately after finishing the whole treatise invariably carries away with him a general impression

of the Śakti-principle reigning supreme over all the processes of cosmic evolution. It should be remembered here that this Tantra forms only the latter part (Uttara) of a bigger and more comprehensive work, of which unfortunately no manuscript has yet been discovered. It is, therefore, quite possible that in the earlier portion of it (Purva-mālinī) there were many elaborate illuminating discussions of the nature and classification of the 'modal manifestations' of the Śakti principle, which, if discovered, would undoubtedly throw a flood of light on the problem of the various manifestations of Śakti in Her expansion both in the order of cosmic evolution and in that of individual psychic consciousness. However, the Mālinīvijayottara in its present shape treats mainly of the different esoteric methods of a particular type of Śaivic Yoga. ⁽⁴⁷⁾ For the attainment of this 'Yoga' several 'Mudrās' or occult postures are enumerated. These 'Mudrās', too, are explained as the different modes of the Śakti-manifestation of Śiva (Mudrākhyāh Śivaśaktayāh). ⁽⁴⁸⁾

In the chapter which treats of 'Mānasa Yāga', a kind of 'internal meditative sacrifice', concentration on the limbs of Śakti is expressly enjoined. ⁽⁴⁹⁾ In explaining 'Dīkshā' it is specially enjoined that the devotee should fix his memory on the 'Enkindled Śakti' who pervades his whole body from head to foot. ⁽⁵⁰⁾ With regard to Dhāraṇā it can be seen that this Tantra, while recommending the 'fixing of mind' on the sense-organs as all-pervasive (Vyāpaka), holds up before the mind's eye of the devotee an alluring prospect of a kind of 'unrestricted power over the exercise of these organs'. ⁽⁵¹⁾ In the same manner even the 'Śaivic Yoga' is explained as the realisation of unity with Śakti, the Great Cosmic Energy - in the inner as well as the outer worlds. ⁽⁵²⁾ In chapter XIX of this Tantra even the letters (Varnas) constituting a 'mantra' are said to have their origin from a particular Śakti-manifestation called Kula Śakti. ⁽⁵³⁾ It must be admitted here that stray notes as to the meditation of Śiva are not wanting in the Mālinī. But still one cannot fail to catch as the one leading note the dominating influence which Śakti exerts on the various rites and spiritual exercises of the devotee (Sādhaka).

position of Mālinī, suffice it to say that it is regarded by no less
 Hence the general impression that the Tantra as a whole leaves in
 the mind of the reader is that the whole of the work from first to
 last is fully saturated with the idea of the working of one Supreme
 Śakti Principle. Similarly in the Vijñānabhairava we find that at
 the beginning the Śakti-principle has been placed on an equal footing
 with Śiva (here specifically styled Bhairava) as His divine wife,
 Śrī Devī. (54) But here, too, a closer study of its contents reveals the
 fact that the general purpose of the work is an elaborate elucidation
 of the Śakti principle rather than of Śiva Himself. This Tantra
 opens with a question of Śrī Devī to Her Lord Bhairava regarding the
 real nature of Śakti. In answer to this Bhairava explains to Her in
 detail the precise nature and relation of Śakti to Śaktiman. (55) The
 first distinctive feature of this Tantric work lies in its wonderfully
 lucid and elaborate explanation of the different processes of mental
 abstraction called Dhāraṇā. By means of these Dhāraṇās, it is related,
 one is able to realise the Principle of Śakti, who in Her turn serves
 as an entrance to Bhairava the Ultimate Reality. Thus Śakti, because
 She leads to the attainment of Śiva, is called the 'Śaivic Mouth',
 (Śaivī mukham). (56)

The second distinctive feature of this Tantra consists
 in the manner in which it clearly develops the idea of Śakti as a
 'Void' (Śūnya). (57) When by the exercise of Dhāraṇās all the mental
 modifications (Vṛttayah), are swept away from the 'field of
 consciousness', leaving only the substratum of undetermined consciousness
 as the 'Energy of Pure Sentience' (Cit-Śakti), Śakti 'Self-satisfied'
 (Svaparitriptā) is called the 'Great Void' (Mahā-śūnya). (58) Here,
 a question might naturally arise as to why only two works, viz: the
 Mālinī and the Vijñānabhairava, have been specially chosen out of the
 extensive field of Trika literature in support of this view of the
 early rise of Śakti into prominence with the result of the gradual
 retirement of Śiva into the inaccessible citadel of a 'Transcendental
 Principle of Pure Being'. In answer to this possible question it has
 to be noted that these two Tāntric works are chosen because they are
 regarded as typically representing the essential teachings of the
 numerous other works of the Trika school. As for the pre- (59)

position of Mālinī, suffice it to say that it is regarded by no less a person than Abhinava Gupta - one of the masterly exponents of this school - as presenting the essence of Trika philosophy. (59) Jayaratha, one of the most brilliant commentators of Abhinava, following in the footsteps of his master, says that "Mālinī is even superior to all the other schools of Śālvistic Tāntricism". (60) Thus having so far dealt with the problem of the rising predominance of the Śakti-principle, let us enter into the question of the different series of Her manifestations. of Kāmakalāvīlāsa, expresses by saying that 'Vimarsa is the Śakti before She shines out in the different modes of Her (61) manifestations remains, as has been so often pointed out, immersed in the Being of Paramasīva. From the point of view of this undifferentiated immanental state of existence She is described by the general term 'Cit Śakti' or 'Vimarsā Śakti' in the sense of an 'All-transcending Power of Perfect Egoity'. With reference to this stage of immanence, again, She is also designated by the term 'Parā Vāk', the 'All-transcending Supreme Logos'. (62) Of all the treatises in the Trika, it is in the Īśvarapratyabhijñā Kārikās of Utpaladeva in the early part of the 9th century A.D. that we find this Vimarsā character of Śakti most emphasised. Then in the 11th century Abhinava Gupta in his celebrated commentary Vimarsīnī on the Īśvarapratyabhijñā seems to see in it the greatest determinative character of Śakti. Accordingly, he took a good deal of trouble to trace all the different phases in the Śakti-idea to this fundamental character of Vimarsā, which, again, he identified with the power of 'Self-determination' (Svātantrya). (63) Utpala in Īśvara Pratyabhijñā characterises 'Cit Śakti', the power of Pure Sentieny, as having the nature of 'Pratyavamarsā'. Abhinava explains 'Pratyavamarsā' as that 'which has the nature of "Śabdana" or sound, meaning a kind of 'inner inarticulate expression' independent of Saṅketa or the conventional agreement by which a particular word is meant to express a particular meaning. (64) Pratyavamarsā, in this sense, is the basis of such ordinary words of speech dependent on Saṅketa (convention) as 'this is blue', 'I am Caitra', etc. In this form of 'inner sound' Śakti includes within Her the entire world of objects in its ideality. Hence She is called 'Vāk', or the Word. (65)

As ordinary words (thought-symbols) express their corresponding objects by a process of 'spreading out' over the objects, Śakti as in various ways the cognising subjects (Pramātri), the Lord of the 'Supreme Word' spreads Herself out on the whole world of objects and envelops them within Her folds. Because She thus appears always in the form of 'resting on Her own Self' (Svarūpa-Viśrāntā), which is essentially 'Cit', She is 'eternal' (Nityā). This eternal aspect of Śakti 'reflecting in wonder at Her Self with the ideal world' is really what is meant by Vimarsā. This very fact Pūṇyānanda, the author of Kāmakalāvīlāsa, expresses by saying that 'Vimarsā is the name of one identical Śakti whose manifestation knows no limit'. (66)

From a consideration of the explanations offered by the Īśvara Pratyabhijñā and Nāgānanda (quoted by Pūṇyānanda) we can unhesitatingly say that Vimarsā Śakti is the Supreme Śakti in the state of 'vaguely experiencing' in Her Egoity the 'suppressed ideal universe' while it is yet of an undefined character - referring to the 'I-ness' (Ahantā) as still the more dominant factor. Abhinava Gupta fully discusses this essential aspect of the 'first stirring-up of the ideal world' in Śakti in the 5th Ahnika under Kārikā 8 in the following words: -

"Therefore, all this aggregate of objects (Bhāvarāśiḥ) is in the Cidātmā (Pure Experience) in the continuous resplendent form of 'I am'. Then because Samvid (Pure Conscious Principle) possesses the nature of a master characterised by Self-determination of the form of Lordliness, She throws out this aggregate of objects in gradual succession in diverse forms, making possible the distinctions of different cognisers (Pramātribhedaprathanapūrvakam). Even then She brings unity amongst different cognisers with regard to some common object of appearance (Abhāsa), as in the case of several persons witnessing the dancing performance of a girl (Nitambinī-nṛitye iva prekshakān). In so far as the girl remains the same as the common object of the witnessing activities (Prekshana) of those persons, there happens for the time being a kind of unity (Aikya) amongst them. But so far as their bodies, vital forces, intellects, pleasurable feelings, etc, are concerned, there does not occur any perfect unity, because these factors of distinctions still remain. (67)

sense consists. To express this idea in plainer language, it can be thus unifying (Samyojana) and separating (Viyojana) every moment affirmed that the Supreme Soul (Paramātma) is pre-eminently an independent entity a means and an end to Himself, because He is Supreme Power projects the world of names and forms by exercising the capable of reflecting on Self as the Perfect 'I' in essential identity with the phenomenal world presented in ideality. For an easy understanding of this intricate point of the essential unity of Vimarśa diversity both in the external and the internal world that is called with Vimarśa (69) it is worthwhile to remember always the all important fact that whenever the writers of this school employ any such terms as Vimarśa Śakti is beyond the determinations of time and space (Deśa-kalāvīśeshinī). Hence, She is regarded as the 'Great All-pervading Existence' (Mahāsatīā) (70). Abhinava attempts to strengthen this transcendental character of Śakti (Vimarśa) by the argument that the existence of a vital connection of fundamental character, so much so that the denial of any one of these three necessarily implies the denial of the other two. That they really meant by this fundamental unity binding them together is that whenever one thinks of any being he mentions the stock example, viz:- " Caitra is with a bracelet " (Kāṭakavān Caitraḥ). Here, according to him, the person called 'Caitra' and 'Kaṭaka' can be connected in idea without any feeling of incompatibility or inner conflict. But in the case of Vimarśa and Time and Space the same thing cannot be said, because they give rise to a feeling of utter incongruity, as Vimarśa manifests Herself in subjectivity (Ahantā), whereas Time and Space express objectivity (Idantā) (71). When this Vimarśa Śakti comes into operation, there arises the fixed determination of distinction and non-distinction in the world (Bhedābhedavyavasthā). Again, Vimarśa, as pointed out before, is said to be identical with the Svātantrya Śakti, the power of Self-determination, on the ground that this fixed order of difference and non-difference is nothing but the outcome of the Svātantrya or the truly termed Vimarśa, which latter, again, is its principal character. Abhinava Guṇia's commentator Jayaratha attempts to draw our attention by the following brilliant passage of Tantrāloka:- " Svātantrya is Self-determining capacity of the Lord Śiva possessing the nature of Self-illumination without Vimarśa is neither possible nor can it be reasonably maintained ". The reason for giving this detailed explanation of Vimarśa is that the term Vimarśa is not only employed in a highly technical sense, but that it is also an entirely new conception, two-fold categories of subjectivity and objectivity, or the perceiver and the perceived (Grāhyagrāhaka). It is, in other words, in Vimarśa of Indian Philosophy is this term to be found used in such a special sense as is so often done in the Trika. It is, therefore, no

(73)
 sense consists. To express this idea in plainer language, it can be affirmed that the Supreme Soul (Paramātmā) is pre-eminently an Independent Entity, a means and an end in Himself, because He is capable of reflecting on Self as the Perfect 'I' in essential identity with the phenomenal world presented in ideality. For an easy understanding of this intricate point of the essential unity of Vimarsā with Svātantrya it is worth while to remember always the all important fact that whenever the writers of this school employ any such term as "Prakāśa" (Self-illumination), "Vimarsā" (Reflection of Egoity as 'I'), and "Cit Svarupa" (True Self of Pure Sentiency), they never mean any real difference amongst them. (74) On the contrary, they assume the existence of a vital connection of fundamental character, so much so that the denial of any one of these three necessarily implies the denial of the other two. What they really meant by this fundamental unity binding them together is that whenever one thinks of any being as 'Shining by Himself' (i.e. a Self-illuminating Principle, Svayamprakāśa), the very law of thought forces him to think also that such a being must have knowledge of his existence as 'I am'. This thought, again, by its sheer force of logical necessity leads to a further acknowledgment of the fact that it is by reason of this knowledge of existence (as 'I am') that such a being becomes what he really is - a Pure Conscious Self (Citsvarūpa). To this simple but at the same time most fundamental truth of the 'Ultimate unity of Self' lying hidden at the back of all the countless experiences of daily life - the 'eternal rallying-point' of all our cognitions - Abhinava Gupta's commentator Jayaratha attempts to draw our attention by the following brilliant passage of Tantrāloka:- " Svātantrya is truly termed Vimarsā, which latter, again, is its principal character. Self-illumination without Vimarsā is neither possible nor can it be reasonably maintained ". The reason for giving this detailed explanation of Vimarsā is that the term Vimarsā is not only employed in a highly technical sense, but that it is also an entirely new conception, because nowhere in the extensive literature of the six orthodox schools of Indian Philosophy is this term to be found used in such a special sense as is so often done in the Trika. It is, therefore, no

exaggeration to say that in the hands of such masterly exponents of Trika Philosophy as Utpala, Kshemarāja and Abhinava Gupta this Vimarśa conception became a kind of 'universal key' by which a Śaiva devotee could easily aspire to unlock the doors leading to the secret chambers of the mysterious palace of Śakti - the Great World-mother - disclosing to his eyes an amazing wealth of endless occult forces. (75) Thus having examined the nature and importance of the Vimarśa idea in connection with Śakti, let us go back to the original point of the different kinds of Śakti manifestations.

The earliest reference to the well-known tripartite division of Śakti into Icchā, Jñāna and Kriyā for the purpose of creation is to be found in the Mālinīvijayottara tantra. The meaning of these three Śaktis is best explained in the following passage of the work: - "O Devi, She who is called Śakti, inherent in the Sustainer of the world, assumes the desire-nature (Icchātva) of Him who desires to create. Hear how She attains multiplicity, though one. That by which a thing is known for certain to be 'this' and not otherwise goes by the name of Jñāna Śakti in this world. When the idea is born 'let this thing be thus', the power making it so at that moment is called Kriyā Śakti. Though She is thus of two forms, Īsvarī, when determined by the limiting adjuncts (Upādhi) of objects, becomes of endless forms, like the jewel Cintāmaṇi. Therein She attains motherhood, becomes divided two-fold and fifty-fold. She thus becomes Mālinī". (76) Why, it may be asked, does this Supreme Śakti assume three different forms? This question was, as a matter of fact, raised by Rāmakaṇṭha in the middle of the 10th century A.D. In his Vivṛiti on Spanda Kārikā (No 1) he suggests that this division does not introduce any element of real difference into the nature of the unity of the Supreme Śakti. The three modes Icchā, Jñāna and Kriyā are only three specific points of view (Vyapadeśa), from which Śakti is looked at owing to the play of Māyā Śakti, which brings objectivity (Idantā) into the uppermost level. (77) Māyā Śakti, according to him, stands for the 'creative functioning' of Śakti, which stimulates from within Her the first stirring-up of the 'Ideal Universe which had hitherto remained suppressed

This three-fold division of Śakti is the most general division in the Trika literature. But sometimes a five-fold division is also found. The best explanation of this latter division is to be found in the Tantra Sāra of Abhinava Gupta. "There is" says he "One Independent Illumination (Prakāśa). Because of this independence alone He is undetermined by Space and Time, and is therefore pervasive, eternal, and also possessed of the nature of both having forms and formlessness. 1. His Independence is Ānanda Śakti;

2. the feeling of 'divine wonder' at His Independence is Icchā Śakti;

3. the power of knowing without any reference to feeling or emotion is Jñāna Śakti;

4. the power of creating any and every form is Kriyā Śakti;

5. and the power of 'shining' or revealing His own Self is Cit Śakti. (78)

This five-fold division is made in strict correspondence with the five principles of Śiva, Śakti, Sadāśiva, Īśvara, and Vidyā, which arise from Śakti in the course of Her manifestation in universal experience.

According to the Tantrasāra of Abhinava, Paramesvara passes through the above five stages (i.e. these five principles) owing to the preponderating influence of one or other of the five Śaktis. Thus when Cit predominates, the principle of Śiva arises; when Ānanda Śakti predominates, the Śakti principle arises; when Icchā gets the upper hand, Sadāśiva or Sādākhya originates; when Jñāna predominates over the others, Īśvara comes into existence; and lastly when Kriyā rises to the surface, Vidyātattva arises. As to what exactly is meant by these aspects of the five principles of Śiva's universal experience at the time of the inner working of the five Śaktis, we can find a very lucid explanation in the commentary on Paramārthasāra, a Kashmere Śaiva work written by Yogarāja, who flourished in the 11th century A.D.

"Śivatattva", says he, "is that Caitanya (sentiency in the pure sense) in the form of Supreme Illumination (Mahāprakāśavapuh), who is above all the other four principles, and is full of 'Self-Wonderment' at His Perfect Egoity dwelling in the hearts of all cognising beings. That very Lord, partaking of Cit-nature, comes to reflect inwardly (Parāmrisatah) in such form of experience as 'I will become the world'.

nānantā) gets the first colouring of objectivity in the ideal

Then out of this inner 'Contemplativeness' His Samvid attains the special form of 'Joy' or 'Blissfulness', and comes to be invested with the character of a world (Viśvātmā). Thus Samvid at this stage, slightly swollen up (Kiñcid ucchūnatāpannā), becomes like a seed containing all the objects of the world that are yet to come. This is the Śakti state. Then, again, from this germinal state (Bījāvasthā) of cosmic evolution, technically called the 'Great Void', analogous to such a form of experience as 'I am this', the Great Lord experiences a feeling of wonder full of Perfect Egoity at His reflection of identity with the coming world, as though it were held up before Him in Idea. This 'wonder' finds its expression in such a form of experience as 'I am this', because the Kriyā portion of Śakti finds rest in His Egoity, leaving the Jñāna portion scope for free independent play. This stage of Mahesā is called Sadāsiva. ⁽⁸¹⁾ Then follows from this the Īśvara stage, when He feels 'Self-Wonderment' in the feeling of identity with the world in Idea as 'I am this' by a perfect balance, as it were, of the two mutually contrasted aspects of Subjectivity and Objectivity. In this Īśvara stage the ordinarily felt contrast between Subject and Object has not as yet dawned. ⁽⁸²⁾ Now from this state, Subjectivity expressed in 'I am this' becomes the principal factor, and Objectivity becomes subordinate to it. This may be expressed by an analogy to such a form of individual consciousness as 'I am I and this is this'. Here the wonder can be explained by comparing it with a kind of 'undefinable wonder' that a new-born child feels when it touches its head with the fingers. ⁽⁸³⁾ An interesting point in this conception of five stages in the 'universal experience' of Śiva, with special reference to this five-fold manifestation of His Śakti, lies in the fact that these five stages are conceived in strict accordance with the gradual decrease of the purity of this 'wonder' (Camatkṛiti) of Śiva. Thus in the first stage (Śiva) this 'wonder' is the wonder of Pure Subjectivity unalloyed by any mixture of Objectivity. In the second stage (Śaktitattva) it becomes slightly bound up with objectivity (though yet undefined) in such inner reflection as 'I will become the world'. Here the wonder of Pure Subjectivity (Pūr-
nāhantā) gets the first colouring of objectivity in the ideal

earliest trace of this division of Śakti from the 'point of the presentation of the world'. In the third stage (Śadāsīva) Objectivity three creative functions can be found in the Malinivijaya. Here is dimly perceptible, though wholly overshadowed by Subjectivity. In these three Śaktis, conceived as the female counterparts of the Gods of Hindu Trinity, are first mentioned in the 5th Adhikāra, which decreased, so as to make the appearance of the polarity of Objectivity and Subjectivity possible. In the fifth stage, the gradual process of mixing up this 'pure gold' of wonder with the alloy of Objectivity becomes complete. (84) It may be of some interest to note here that some of the later authors in this School do not recognise Cit and Ānanda as two different manifestations. They include the former in Jñāna and the latter in Kriyā. The reason for this different enumeration lies, according to them, in the fact that the rising up of these principles in and within Śiva means some kind of 'functioning' or formative (Nirmāna) activity being stimulated from within. Creative action, again, is seen everywhere in human experience to proceed from some agent possessed of Jñāna (Co-ordinating intelligence) and Kriyā (power of putting forth energy). (85) As a typical representative of this divergent view we may mention Pūṇyānanda, the author of Kāmakalāvīlāsa, who probably flourished much later than the great Trika expounder Abhinava Gupta. According to his opinion, it is Jñāna Śakti, and not Cit as a separate Śakti, that lies at the basis of Śiva-tattva. Similarly also Kriyā Śakti (and not Ānanda) stands as the basis of Śakti-tattva. (86)

Connected with these three Śaktis - Icchā, Jñāna and Kriyā - a different set of three Śakti-manifestations is also mentioned from the standpoint of the three well-known functions of Creation, Preservation and Destruction, viz: - Vāmā, Jyeshthā and Raudrī. (87) Vāmā Śakti - the world-mother - means the power which projects the world of the endless cycle of births and re-births (Saṃsāravamanāt). Jayaratha identifies Her with another Śakti called "Tirodhāna Śakti". (88) It is specially to this Śakti that Brahma owes His function of creation. Next comes Jyeshthā. She is the power by which the whole world is sustained, and is specially connected with Viṣṇu the preserver. Raudrī, as Her very name indicates, is the Śakti which belongs specially to Rudra, the God of universal destruction. The

earliest trace of this division of Śakti from the view-point of the three creative functions can be found in the Mālinīvijaya. Here these three Śaktis, conceived as the female counterparts of the gods of Hindu Trinity, are first mentioned in the 5th Adhikāra, which deals with the enumeration and explanation of the different worlds and the various paths (Adhvās).⁽⁸⁹⁾ In this chapter they are mentioned with the two principles of Sadāsīva and Īśvara, and are said to be connected with the Sakala or waking stage. Later on, when we come to the 8th Adhikāra, dealing with the specific rules of Tāntric purificatory rites, we find them mentioned once again.⁽⁹⁰⁾ This time their connection with the Trinity is vaguely suggested.

In Svachanda, another Tāntric work of considerable antiquity, which is very often quoted as an authority by the later writers of this school, they are mentioned with six other Śaktis in connection with the rules prescribed for 'Devatānyāsa'. According to this Tantra, the devotee should place on the throne the white lotus of Vidyā, and in each petal of this lotus he should place (for the purpose of meditation) these 'shining' (Devī) female deities vāmā, Jyeshthā and others.⁽⁹¹⁾ Beyond this 'passing reference' Svachanda does not clearly explain the meaning or function of these 'Shining Śaktis'. Curiously enough, no mention of these can be found in the Vijnānabhairava-tantra.

Coming down from the time of such Tantric works of remote antiquity to the early part of the 9th century A.D., when Vasu Gupta first expounded the Trika system in the Śiva Sūtras promulgated by him in a mysterious way as a 'fresh utterance' from Śiva, we do not find vāmā and others mentioned anywhere in the Sūtras by their specific names. There are, of course, two or three Sūtras which might be taken as vaguely referring to these Śaktis by such terms as 'Yoni' and 'Mātrikācakra'.⁽⁹²⁾ Judging purely from the Sūtras themselves, it is indeed hazardous to assert that the words 'Yonivarga' and 'Mātrikācakra' refer only to these three particular Śaktis, and not to any other kind of Śaktis. Thus it seems probable that the Śiva-sūtras did not attach so much importance to this division as he seeks to derive all of them from the trīyā Śakti, he does not

it did to the other better known division into Icchā, Jñāna and Kriyā. definitely suggest any connection of this new division (leaving out Ambā) In the early part of the 11th century Abhinava Gupta connects them with the more general division into Icchā, Jñāna, and Kriyā. But that with the Prāna-activity in the bodies of animated beings. In Tantrāloka such an attempt to harmonise these two different divisions of Śakti was he explains Vāmā as the "Goddess who presides over the 'Samsāri' people already being made at this time can be seen from the following verses and discharges the function of 'Vital-activity' of earthly creatures".

Jyeshthā carries on the same function within the bodies not of all persons but only of those who are 'fully awakened to the consciousness of the Truth' (Suprabuddhānām). This very function Baudrī performs in the bodies of 'those only who are willing to comprehend the Truth' (Bubbhūtsūnām). Jyeshthā Śakti has also another important function to perform. It is She alone who leads the devotee to the attainment of a true spiritual guide (Sadguru) assuming the form of Śiva's Will when the aspirant is already inspired with Rudra Śakti and is desirous of realising his true self. (94)

After Abhinava in the latter part of the 11th century, Bhaṭṭabhūskara, in his Vṛitti on the Śiva-sūtras, seeks to explain 'Yonivargah' in the Sutra "Yonivargah Kalāsarīram" as referring definitely to these three Śaktis along with a fourth called Ambā. These four Śaktis, according to him, are the originating sources of Śakti of the Supreme Lord impregnated with the import of all the numberless other Śaktis of the world. They are the concrete manifestations (Mūrtayah) of Śiva. Out of their conjunction is formed the body (Śarīra) of the Kalās. The Kalās again are the causes of all 'Śabdās' (words, i.e. elements of speech) extending from the first letter of the alphabet "A" to the letter "Ksha". (95) These Kalās also cause the appearance of the distinctive knowledge of limited individuality, such as 'I', 'this is mine' (Aham mamedam iti bheda-prathātmakam) by an interpretation of Śabda or speech (Śabdānuvedhena). Thus circumscribed by the working of the Kalās, the Paśu forgets his own natural wealth of Illimitable Consciousness (Prakāśa), and comes under their bondage. So in the end it is due to the gradual unfolding of the Śaktis (Vāmā, etc.) that the true knowledge (of Self) of the Jīvātman is enveloped. (96)

Bhaṭṭabhūskara goes a step further, and attempts to trace the origin of these four Śaktis from the transcendental Kriyā Śakti. (97) But though This fact leaves no doubt that the Kūlīni early sought to establish he seeks to derive all of them from the Kriyā Śakti, he does not

definitely suggest any connection of this new division (leaving out Ambā) with the more general division into Icchā, Jñāna, and Kriyā. But that such an attempt to harmonise these two different divisions of Śakti was already being made at this time can be seen from the following verses in Kāmakalāvīlāsa:-

"Icchāśaktiś tathā Vāmā paśyantīvapushā sthitā |
 Jñānaśaktiś tathā Jyeshthā madhyamāvāgudīritā ||
 Rjurekhāmayī viśvasthitā prathitavigrahā |
 Tatsamśritidasāyān tu bairavaṃ rūpaṃ āśritā ||
 Pratyāvṛittikrameṇaiva sṛṅgātavapur ujvalā |
 Kriyāśaktiś tu Raudrīyaṃ vaikharī viśvavigrahā" ||

Side by side with this division of Vāmā, Jyeshthā, and Raudrī, the earlier Tāntric works of the Trika seem to recognise a third set of Śakti manifestations conceived of as 'Great Mothers' (Mahāmātris) - sometimes eight and sometimes seven in number, presiding over the eight Vargas or groups of five letters. These Śaktis are enumerated as :- Maheśī, Brahmānī, Kaumārī, Vaiṣṇavī, Aindrī, Yāmyā, Cāmundā, and Yogīśī. (98) The Mālinī seems to suggest that these Śaktis originated from the Icchā Śakti of the Supreme Lord impregnated with the import of all the Śāstric lore when He made Aghora understand this. (99) This eight-fold manifestation of Śakti is described in the 8th Adhikāra of the work as 'surrounding Śiva', who is described as 'seated on the six-fold seat' of Ananta, Dharma, Jñāna, Vairāgya, Aiśvarya and Karṇikā. Here their connection with the eight quarters is also vaguely suggested. "After thus meditating on Śiva of such description", says Mālinī, "the devotee should sacrifice to the eight Mātris". (100) But here the enumeration, it may be noted, slightly differs from the preceding one. Instead of mentioning Brahmānī, Vaiṣṇavī, Cāmundā, Yogīśī and Kaumārī, the Tantra here mentions Āgneyī, Varuṇānī, Vāyavī, Nairriti and Kauverī. On a comparison of these two enumerations of the same eight Mothers, one cannot fail to notice that in the second enumeration (in the 8th Adhikāra) the four intermediate quarters are referred to instead of the four Goddesses, viz:- Kaumārī, Vaiṣṇavī, Cāmundā, and Yogīśī. This fact leaves no doubt that the Mālinī early sought to establish

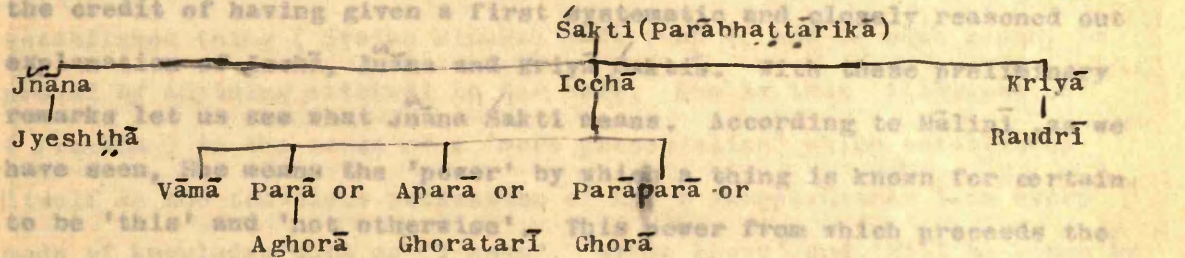
a kind of description of the 'concrete images' of these three is given in connection with these eight Śaktis and the eight quarters or directions of space. On this question of the eight-fold division of Śakti we find that the Vijnānabhairava, which is supposed to contain the pith resplendent with the effulgence of a million of moons. Assuming the form of 'Will'. She destroys the miseries (Arti) of supplicant devotees. And lastly, Parāpara- the mighty in her real self- is of red complexion. She too, assumes the form of Will, and is slightly stern (Ugra), but not fully dealt with by the bigger Tantra Rudrayāmala, of which it contains the essence. (101)

Turning next to the Sacchanda, we find that the connection of these Śaktis with the 'Vargas' or groups of letters and also with the directions of space - which was at least a suggestion in the Mālinī - is definitely worked out. This Tantra regards each of these Śaktis as the 'ray' of Bhairavī, the divine consort of Bhairava. Strangely enough, Svachchanda mentions them as only seven and not eight in number. The Śakti called Yāmyā is left out in this enumeration, which also differs somewhat from that of the Mālinī. Thus instead of Yogisī and Brahmānī we find here Vārāhī and Mahālakshmi. (102)

Along with these three divisions of Śakti which we have hitherto explained, we also find a fourth division - perhaps the last important division - of Her into:- (1) Aparā or Ghoratari, (2) Parāpara or Ghorā, and (3) Parā or Aghorā, from the point of view of Her different functions of degrading the Anus (individual souls in bondage) or leading them up towards the "Supreme abode of Śiva" (Śivadhāma). "In spite of the infinite forms of the Śakti of Śiva", says the Mālinī, "She is chiefly known, O Devi! in three different aspects owing to the different modes of Her operation (Kāryabhedāt). The name Aparā stands for those Śaktis which closely embrace the Rudra-souls and draw them more and more downward by attaching them to sense objects. Parāpara stands for those Śaktis which, like the former, bar the progress of the individual souls towards final liberation by bringing about their attachment to the mixed fruit of their action (i.e. pain and pleasure). Lastly, those benign Śaktis are called Parā by the learned (in Śaktitattva) which lead worldly creatures to attain the fruit of the (eternal) Abode of Śiva". (103)

In the 8th Adhikāra of Mālinī

a kind of description of the 'concrete images' of these three is given in connection with Nyāsa of the Vidyāmūrti. Parā is described as possessing the 'pleasing' (Āpyāyanīm) form of a 'shining' Goddess (Devīm) resplendent with the effulgence of a million of moons. Assuming the form of 'Will', She destroys the miseries (Ārti) of supplicant devotees. Aparā, the terrible, is said to be of a 'dark and tawny complexion'. And lastly, Parāparā- the mighty in Her real self- is of 'red complexion'. She, too, assumes the form of Will, and is slightly stern (Ugrā), but not terrible. (104) The real point of interest in this description is that a connection of these Śaktis with the 'Primate Icchā Śakti' is sought to be established by the words "Icchārūpadharām". In the Vijñānabhairava this division also finds its place in connection with the question of Śrī Devī expressing doubt as to the triple nature of Śakti. In reply to Her question Bhairava explains at some length only the nature of Parā Śakti, leaving out the other two. Any how, this Tantra does not seem to indicate so clearly as the Mālinī the nature of and reason for this division. Thus we have tried to set forth in a general way the different ways in which, according to the Kashmere School, the Great Supreme Śakti (Parābhaktārikā Samvid) manifests Herself in the course of the gradual unfolding of the whole universe. To enable our readers to form an adequate idea of the interconnection amongst these different sets of Śakti-manifestations, we give below a tabulated form: - (105)



1st set: - Icchā, Jñāna, and Kriyā.

2nd set: - Vāmā, Jyeshthā, and Raudrī.

3rd set: - Mahesī, Brahmāṇī, Kaumarī, Vaishṇavī, Aindrī, Yāmyā, Cāmundā and Yogīsī. (These also are derived from Icchā Śakti)

4th set: - Parā, Aparā, and Parāparā.

Having thus dealt with the question of the four main divisions of Śakti

the idea of externality and distinction in our knowledge of objects.

and their mutual connection, let us go back to the original topic of Her triple manifestation into Icchā, Jñāna and Kriyā. This division is indeed so well known amongst all the writers of this School and so significant from a Psychological point of view that an attempt to discuss the problem of Śakti in the Trika system would be absolutely meaningless without a reference to this. It is because of these three Śaktis coming into operation that we find the three tattvas or categories of Śiva, Śakti and Anu evolve. It is then and then only that the very application of the specific term Trika to this particular system of thought becomes possible. Consequently, for a better understanding of the Trika mode of handling the problem of Śakti, let us enter into a detailed consideration of each of these Śaktis. As we have pointed out before, it is in the Mālinī that we can find the earliest trace of an attempt to define regularly these three Śaktis. Then from the Mālinī, of rather uncertain date, we have to come down to the early part of the 10th century A.D. for a further attempt to expound them by Utpala in his Pratyabhijñā Kārikās. It is not until we come to the latter part of the 10th century, when Abhinava, the great encyclopaedic writer of this School flourished, that we can find a regularly philosophical and consistent way of bringing out their meaning and inner significance. To the gifted author of the masterly commentary Vimarsinī indeed belongs the credit of having given a first systematic and closely reasoned out explanation of Icchā, Jñāna and Kriyā Śaktis. With these preliminary remarks let us see what Jñāna Śakti means. According to Mālinī, as we have seen, She means the 'power' by which a thing is known for certain itself in the conscious reflection of Ego (Ahāparamarśa) in every mode of knowledge such as 'I know', 'by me known' and 'will be known by me', etc. Thus according to Abhinava the idea of the possibility of a 'manifestation' (Prakāśa) as different from the limited cogniser (Nisāyāpramāṇa—formed by the limiting influence of kāya) but at the same time remaining in unbroken unity with the ultimate Saṃvid lies at the very root of the conception of Jñāna Śakti. She is thus nothing but the 'perfect power of independence' of the Lord, which brings about the idea of externality and distinction in our knowledge of objects. (107)

of higher unity. Thus we see that if we push our enquiry about this Sakti a step beyond, we inevitably come to the conception of Svatantrya. The whole process of reasoning by which he seeks to establish this may be seen from the following passage of Vimarśinī :- "Samvid (Pure Consciousness) shines. No one can deny this fact. This Samvid cannot but a moment's reflection to arrive at the most important conclusion that Svatantrya as explained in the Trika unmistakably points to the fact that case the 'shining' or manifestation (Prakāśa) of objects would not go beyond them to any cogniser (Pramātā). On the assumption of the ultimate sense is true because it contains within it a 'potential possibility' of manifold appearance. This explanation of Jñāna Sakti between subject and object (Grāhya -Grāhaka), would collapse. Hence, as the power of bringing out the appearances of objects as distinct, Samvid must perforce be admitted to include within Her the aggregate of yet retaining their essential oneness (Aikya) with the True Self, phenomenal objects. These 'illuminations' (Prakāśah) of phenomena leaves us in no doubt that Abhinava endeavoured to take his stand on the in and through Samvid cannot be distinct things like objects. So they ultimate position of 'Truth as manifold possibility' and to deduce all are but one, because otherwise their will not be any recognition in the other tatvas from it. When this Jñāna Sakti or 'Power of determining memory. Thus, one as She is, Samvid envelopes within Her all the knowledge' branches out from potentiality to actuality, She attains the objects of the world. This being admitted, it has also to be admitted nature of Kriya Sakti. According to Abhinava, knowing a thing implies that She has the power to manifest some objects out of this 'inner content of the totality of objects' (Svarūpāntarbrūḍitam artharāsim) self up (Antahsambhāh), by which the Principle of Consciousness as slightly alienated from Her (hence the mutual distinction of objects). in the form of illumination (Prakāśarūpa Samvid) distinguished self. It is this power of Samvid that goes by the name of Jñāna Sakti". It from such grossly material (Atyantajadāt) objects as the quality of 'white', etc. The precise meaning of Kriya Sakti can be better expressed forth' of a sort of 'internal self-alienation', the element of manifest- ability (Prakāśakatva) still predominates. (108) This Jñāna Sakti is a self- as 'I know' (Jānami) a kind of 'internal effort' (Antahsambhāh) established thing (Svataḥ siddhah padārthah), and as such cannot be is also experienced by the knower. It is by virtue of this Sambhāh, proved by anything external to Her self. She is that 'illumination' or the 'pulling together of one's self', that a person while knowing an (Prakāśa) in the sense of a 'mere presentation' which establishes object, e.g. a pitcher, also comes to have such experience as 'I know itself in the conscious reflection of Ego (Ahaṃparāmarśa) in every myself as separate from such grossly material things as the quality of mode of knowledge such as 'I know', 'By me known' and 'Will be known by white', etc. (109) This 'internal activity' too, participates in the nature me', etc. Thus according to Abhinava the idea of the possibility of of Cit or conscious experience. Such 'internal effort' is Vimarśa, and a 'manifestation' (Prakāśa) as different from the limited cogniser is called Kriya Sakti in a transcendental sense, because She is also (Māyāpramātā--formed by the limiting influence of Māyā) but at the same time remaining in unbroken unity with the ultimate Samvid lies at like Jñāna Sakti. This very Kriya Sakti descends from a transcendental the very root of the conception of Jñāna Sakti. She is thus nothing plane into the body of a creature gradually through vital force (Prāṇa) but the 'Perfect Power of Independence' of the Lord, which brings about and subtle body (Puryaṣṭaka) in the form of physical vibration or apparent distinction in Her nature of compact unity by a seeming alienation nerve-force. It is then that She becomes capable of being directly of the inner content, but all the while keeping in tact Her real nature

of higher unity. Thus we see that if we push our enquiry about this Sakti a step beyond, we inevitably come to the conception of Svātantrya Śakti lying behind Her. Thinking on the lines of Abhinava, it requires but a moment's reflection to arrive at the most important conclusion that Svātantrya as explained in the Trika unmistakably points to the fundamental metaphysical position of this School, viz:- that Truth in the ultimate sense is true because it contains within it a "potential possibility" of manifold appearance. This explanation of Jñāna Śakti as the power of bringing out the appearances of objects as distinct, yet retaining their essential oneness (Aikya) with the True Self, leaves us in no doubt that Abhinava endeavoured to take his stand on the ultimate position of 'Truth as manifold possibility' and to deduce all the other Tattvas from it. When this Jñāna Śakti or 'Power of determining knowledge' branches out from potentiality to actuality, She attains the nature of Kriyā Śakti. According to Abhinava, knowing a thing implies a kind of 'internal activity', or rather a kind of 'gathering one's self up' (Antaḥsamrambhaḥ), by which the Principle of Consciousness in the form of illumination (Prakāśarūpa Samvid) distinguishes self from such grossly material (Atyantajāḍāt) objects as the quality of 'white', etc. The precise meaning of Kriyā Śakti can be better expressed in the following words of his Vimarśinī :- "In such a mode of experience as 'I know' (Jānāmi) a kind of 'internal effort' (Antaḥsamrambhaḥ) is also experienced by the knower. It is by virtue of this Samrambhaḥ, or the 'pulling together of one's self', that a person while knowing an object, e.g. a pitcher, also comes to have such experience as 'I know myself as separate from such grossly material things as the quality of white', etc. This 'internal activity' too, participates in the nature of Cit or conscious experience. Such 'internal effort' is Vimarśa, and is called Kriyā Śakti in a transcendental sense, because She is also a self-established and self illuminating entity (Svataḥ siddhāsvaprakāśā) like Jñāna Śakti. This very Kriyā Śakti descends from a transcendental plane into the body of a creature gradually through vital force (Prāṇa) and subtile body (Puryaṣṭaka) in the form of physical vibration or nerve-force. It is then that She becomes capable of being directly activity' of the Conscious Reality (i.e. Kriyā). Thus, for example,

perceived (i.e. in the feeling of fatigue after muscular exertion)". This interpretation of Kriyā Śakti Abhinava attempts to strengthen by quoting a remark of his great preceptor Somānanda, viz:- "Even at the very moment of grasping a pitcher that Kriyā or the 'activity of knowing' knows it" (Ghaṭādīgrahakāle 'pi ghaṭam jānāti sā Kriyā). Really, the Supreme Śakti is one. Her real form is the 'Reflective Consciousness of the Egoity' (Svabhāvapratyavamarśa). This true nature of 'Pratyavamarśa' or reflection of 'I am', 'out of me all things originate' and 'Into me all are withdrawn', is the most intimate character (Nijo dharmah) of Samvid, and is also called Sāmānya Spanda. (113) Possessed as She is of this nature, She manifests Herself through the potency of the wonderful Self-determination of the Lord in two aspects viz:- Pure Sentiency as such and the cosmos. The first of these two is the internal, while the second is the external aspect (Bahirūpanam) of Śakti. Even in the ordinary psychological sense Jñāna points to an 'internal condition' of the mind. The whole complicated process of it is carried on within the mind and as such is not at all an extra-mental affair. Consequently, from this point of view of the 'inwardness' of Śakti as Pure Sentiency (Svabhāvapratyavamarśarūpa Samvid) She is called Jñāna. (114) But when a particular stress is intended to be laid on the idea of 'externality' of the same Śakti as partaking of world-character (Viśvātmakatva), that is, having within it in a nascent form (like a big tree in its seed) the whole extended world of names and forms, She is called Kriyā Śakti. This special term is applied to Her because it ordinarily means 'some kind of change' that can be perceived in the external world - a kind of 'force in exercise'. It can be seen that Kriyā Śakti, understood in this sense, does not really signify anything substantially different from Jñāna Śakti, but only refers to a state of further 'externalisation' (Bahirullilāsa) or 'branching out' (Pallava-svabhāva) of Her very Self. According to Abhinava, in every knowledge there is a hidden element of 'inner reconstruction' (Nirmāna). This 'internal reconstruction' necessarily implies some kind of 'internal non-successive (A-kramā) activity' of the Conscious Reality (i.e. Kriyā). Thus, for example,

because it is by means of this Śakti that the Lord Śiva brings forth all the diversities of names and forms in the world. In this connection it is absolutely impossible to establish of the Kashmiri school it is absolutely impossible to establish any real distinction between the world of manifold appearances and the Supreme Principle of Consciousness (or whatever may be (115) name) a task that any system of Philosophy or Theology has to perform if it at all deserves that name - so long as consciousness, 'Cit' in its truest sense, is maintained as 'one essence' (ekatva) without containing the 'many' within its Self even in a 'potential' form of unexpressed desire. The problem of the 'one' and the 'many' - problem of a long controversy - can never be satisfactorily grasped with 'less it is admitted that the 'one' is not a mere hollow and characterless unity but a unity rich in the wealth of a power to comprehend the 'many' within it (as it is content). In other words, in attempting to face squarely the problem it is futile to push it back a step further into the region of the 'one' like the 'one' itself, saying that the manifold world of existence is not 'one' in itself but is inapplicable. Tatvanyasivābhāvaḥ (Tatvanyasivābhāvaḥ) on the other hand it is not that we maintained that some kind of essential relation subsists between the two, and that the 'many' has the way or other (which will not be able to say exactly) a 'form' in the 'one' - it is at this point of the question as to the relation of the two that the upholder of the Trika doctrine brings in this valuable conception of Kriyā Śakti characterised by Parāśara-sprishṭā), the Trika argument is that She cannot be subjected to the successional influence of Time because of Her being inseparably bound up with the Time-less deity Śiva. The ordinary activities of the world (Laukikī Kriyā) that we perceive to take place in successive points of Time are brought forth by a special mode of the Lord's 'volitional power', which seems to break up in separate links, as it were, the chain of continuity of objective appearances (Abhasavicchedana). (117) Kriyā Śakti, thus conceived as the 'formative' or 'constructive' power, is of the utmost value in this school,

different forms of object(i.e. a sort of co-ordinating activity because it is by means of this Śakti that the Lord Śiva brings forth all the diversities of names and forms in the world. In this connection it must needs be remembered that according to the view of the Kashmere school it is absolutely impossible to establish any real connection between the world of manifold appearances and the Supreme Principle of Consciousness (or whatever may be its name) a task that any system of Philosophy or Theology has to perform if it at all deserves that name - so long as consciousness, 'Cit' in its truest sense, is maintained as 'mere oneness (Ekatva) without containing the 'many' within its Self even in a 'potential form of unexpressed desire'. The problem of the 'one' and the 'many' - a problem of age-long controversy - can never be satisfactorily grappled with unless it is admitted that the 'one' is not a mere hollow and characterless unity but a unity rich in the wealth of a power to comprehend the 'many' within it (as its content). ⁽¹¹⁸⁾ In other words, in attempting to face squarely the problem it is futile to push it back a step further into the region of obscurity, like the Advaitic Vedantists, by saying that the manifold world is neither existent nor non-existent but inexplicable(Tattvānyatvābhyām anirvacanīyam). On the contrary, it must rather be maintained that some kind of essential relation subsists between the two, and that the 'many' has in some way or other(which we may not be able to say exactly) a 'locus' in the 'one'. ⁽¹¹⁹⁾ It is at this point of the question as to the relation of the two that the upholder of the Trika doctrine brings in this valuable conception of Kriyā Śakti characterised by Parāmarśa - a kind of 'Creative Desire'(Cikīrshārūpā Iechā) - in order to bridge over the gulf of the ordinarily conceived difference between the 'one' and the 'many' - the consciousness and matter. ⁽¹²⁰⁾ In the course of his attempt to harmonise these two orders of existence (matter and consciousness), so fundamentally opposed to each other in our ordinary consciousness, Abhinava seems to have analysed the idea of Kriyā Śakti into two important constituent factors, viz: - (1) Kartritva or the state of a doer, i.e. agenthood, and (2) the function of completely or regularly entering into the

points of Time and portions of Space. Consequently, such a thing as Kriyā-in-its-self(apart from the positive things affected)cannot be

different forms of object(i.e. a sort of co-ordinating activity implying the idea of scheme or 'design'-⁽¹²¹⁾Bhinnarūpasamāveśa). These two elements of "Kartritva" and "Bhinnarūpa-samāveśa" constituting Kriyā, again, are impossible if we do not admit in the back-ground the existence of Parāmarśa or Svātantrya, which means an unrestricted power of self-determination. The very word Kartritva suggests the idea of a 'free agent' as opposed to 'Karma', meaning an object to be attained by the agent's activity.⁽¹²²⁾ Now, this Parāmarśa lying at the root of the conception of Kriyā is after all nothing but the 'Creative Desire' of the Lord, in which all the phenomenal objects that are yet to be constructed(Nirmātavyaṃ) with distinct names and forms lie in an undifferentiated condition. It is very interesting to note in this explanation of Kriyā Śakti how She is ultimately traced to the 'Creative Desire' of the Lord called Iechā Śakti. Following this line of thought, it is not very difficult to see that not only Kriyā but ~~also~~ the other two conceptions of Agenthood(Kartritva) and Causality(Hetutā)⁽¹²³⁾ are so closely interconnected that they imply one another. Hence, according to the Īśvara Pratyabhijñā of Utpala, the Lord Śiva becomes the cause and the fashioner of the world of such phenomena as pots and jars. It must not be forgotten in this connection that the writers of this School, while thus describing the nature of Kriyā Śakti, had always in view the fact of Her distinction from ordinary Kriyā, which means a 'movement of Time in the order of succession', or in relation of a "before" and "after"(Pūrvāparībhūtatva). Kriyā, in the ordinary sense of the term, has the form of such perceptible (Abhāsagocarā) 'outgrowing' activities'(Parispandarūpā) as 'Devadatta goes, moves, falls, etc'. In these cases no Kriyā is really seen apart from such successive altered conditions of Devadatta as those of 'remaining inside his house'(Grihadesāgata) and 'outside it'(Bāhyadesāgata). Similarly in such Kriyā as 'milk is transformed'(Parīnamate) the meaning is really only the 'change' of one and the same thing from being sweet and liquid to something acid and solid.⁽¹²⁴⁾ Thus Kriyā, strictly speaking, refers to positive things only(Bhāvaḥ eva) in the different characters of occupying different points of Time and portions of Space. Consequently, such a thing as Kriyā-in-its-self(apart from the positive things affected)cannot be

maintained to exist in the absence of any direct perception. Considered, again, from our common way of looking at things the very notion of Kriyā (with succession and duration) necessarily suggests the idea of 'multiplicity' by a reference to the different units of succession, and, therefore, cannot mean one unified non-successive entity. To obviate this possible confusion of the special Trika sense of Kriyā with the ordinary meaning, a special term 'Spanda', as pointed out before, has been purposely employed by Abhinava.

'Spanda' means a kind of 'spontaneous self-initiated vibration' not stimulated by anything outside. Abhinava uses this term as a synonym of 'Sphurattā', which means 'manifestation' (sāy, of a pitcher) associated as a part with the 'I' (Ahamāśalagna). He explains 'Spanda' as 'a slight motion' (Kiñcit Calanam). The word 'slightly' (Kiñcit) here, as suggested by him, conveys the sense of an 'appearing (Ābhāsate) in motion though really motionless', because Spanda nowise exists apart from the True Self of Pure Illumination (Prakāśasvarūpa). Only in the limited consciousness of an individual (Māyāpramātā) it appears as though it were connected with different phenomenal appearances (Abhāsa-bhedayuktam) eve ca bhāti). As has been just now pointed out, the difficulty of maintaining Kriyā Śakti in the ordinarily experienced spatio-temporal sense in the Supreme Lord of Pure Consciousness could not escape the searching gaze of Abhinava's keen intellect. He therefore leaves aside the cheap popular conception of Kriyā and goes on to explain Kriyā Śakti from a higher and more advantageous position, namely, by a reference to the primate 'Conative Desire' of the Lord, which takes the form of a 'ceaseless cognition of the complete I' (Pūrṇāham). His standpoint is clearly brought out in the following passage of the Vimarsīni:- "But if this is so, one has to arrive at the natural conclusion that in the Lord, the Supremely True Cogniser (of Pure Illumination - Paramārthaprakāśalakṣhaṇa) there cannot be any Kriyā because of the absence of the temporal succession in which She always expresses Herself". To this possible objection the answer is that properly speaking it is the Desire (Icchā) alone of the Paramēvara - which is of the nature of a 'ceaseless (1) cogitation language, the same Divine-Creative Will (Icchā) which leads the

of the complete I' in the form of (2) unrestricted freedom, and which also has the nature of (3) not-looking-up-to-the-face of another - that is meant to be understood by the term Kriyā. Thus the Will (Desire) alone is (expressed in the categories of) Causality, Agenthood (Kartr̥itā) and Activity (Kriyā). This holds good even in the case of human beings such as Caitra, Maitra and others. In their case, too, such 'internal volitional desire' as 'I will cook' is really the action (Kriyā), on the ground that the continuous flow of 'I will cook' is never broken even in the course of various external activities such as 'Adhiśrayana' etc. (127)

On the contrary, it is the Will-consciousness such as 'I will cook' that really manifests itself in the character of 'internal vibration'. But there, truly speaking, no temporal succession exists. As in the case of men so also in the case of the Lord, the Creator (Īśvara), there is no succession-element in His 'cognition of the complete I' (Vimarsā) which takes such forms as 'I will rule', 'I will manifest', 'I will shine', 'I will evolve myself', etc. Such forms of His experience consist only of 'Egoity as such'.

But from this potential state of incipency the Divine Will (Icchā) goes further down to a level of actuality, and assumes a form in which She seemingly but not really appears to be connected with succession. Here in some mysterious way She seems to pervade the body in the form of a 'subtle vibratory energy' such as a person feels when he says "I am going to cook". Now from a state of pure ideality, when She seems to pass on to that of materiality, She catches on Herself, as it were, a reflection of temporal succession and finally expresses Herself in the form of a rigid distinction of subject and object. Just as a person looking at the reflection on a mirror of a continuously flowing river seems to think that he perceives the very succession of the ripples of the stream, so also the Divine Icchā seems to express Herself in successive points of time in the course of Her passage from the ideal state of the vibration of the will to the grossly material state of the feeling of vibration in actual muscular exertion. To put it in simpler language, the same Divine Creative Will (Icchā) which leads the

Creator to feel 'I will shine', 'I will evolve', etc, also leads a man in the same manner to such feelings of desire as 'I will cook', 'I am going to cook', etc. But in the experiences in the Lord's Creative Will there is no "Now" and "Then". He does not require one moment to feel 'I will manifest' and another moment to feel 'I will evolve myself'. All these are elements of His Creative Desire presented to Him in His Supreme Will as one 'eternal now'. But in the case of the will of a human being She leads him to feel now 'I will cook', and the next moment 'I am going to cook', and the moment after 'I will put the pan with rice on the oven', and so on. So here, because the person feels the different elements of his desire in different acts of will expressed in successive points of time, the Divine Will working in him appears (from his point of view and not really) to be successively expressed. The difference between the mirror and Parameśvara here lies in the fact that the mirror has no power of will while Parameśvara has. Thus He has a two-fold Kriyā Śakti, viz: - (1) the power of producing activity in the form of succession, and also (2) that of establishing His connection with that activity in succession. So also in the case of succession in space, which is also due to His Kriyā Śakti: (128)

It is this Supreme Kriyā Śakti that brings about the direct relation (Sākshād anvayaḥ) of Dravyas (substances) and Śaktis with Kriyā, e.g. the mutual syntactical relation subsisting amongst the different Kāraka Śaktis (i.e. Śaktis inhering in Kartā, Karma, etc) and their relation to the receptacles where they inhere, such as 'rice', 'wood', and the 'cooking pot' in the illustration - "He cooks rice in the vessel by means of wood" (Kāshthaiḥ sthālyāṃ odanam pacati). (129) The idea of spatial direction also arises out of the operation of this Śakti. "Dik" or spatial direction is really nothing but a consideration of two things in ultimate reference to a unified experience even in the midst of such discrete considerations (Bhedavimarsa) as 'This thing is to the east from that, is beyond that, distant; etc. Here by the Vimarsa or the function of 'apperceptive unity' of Kriyā Śakti the two things are viewed as internally

united inspite of their being externally perceived as different. In short, whenever the appearance of an object does not get satisfaction from its final reference to itself only (Ātamaviśrāntyā) but needs dependence (Sākāṅksha) in the last resort (Viśrānti) on another appearance (Abhāsāntara), it appears in a relational aspect. This relational character of things is again an outcome of Kriyā Śakti because it involves Vimarsā or the 'unifying activity'. Thus, and operating as Vimarsā or 'unifying power of I - reflection', Kriyā Śakti not only enters, as we have seen, into the very constitution of Causality, Agenthood, Syntactical relation (of the Kāraṅkas), Dik and relation in general, but also constitutes the very ground of inferential knowledge. On analysing the idea underlying inference, we see that the knowledge it gives is nothing but a kind of 'recognition' (Pratipatti) of intimate connection between two appearances (Abhāsas) one of which has the nature of effect or inner nature (Svabhāvabhūta) of the other. This intimate connection is established in thought on the ground of a nature of identity (Tādātmya) between the objects perceived in causal relation. This Vyāpti-relation, expressing a relation of essential identity, is based on the uncontradicted experience of finding both of them always partaking of one common character. Hence Inference, working with the help of a world consciousness of establishing unity in diversity, presupposes Kriyā Śakti (through Vimarsā). But the uniformly fixed relation of a cause and its effect and the co-presence of the Sādhyā and the Hetu (major and middle terms) in one and the same Adhikaraṇa (substance, i.e. Paksha) in causal relation are brought forth by the operation of the Niyati Śakti of the Lord. An inference is, therefore, valid only within the area of a particular period of time and a region of space where this Niyati or condition of uniformity of operation is known to exist.

Not only Inference but Āgama (scriptural text, as one of the sources of human knowledge) is also traced to Kriyā Śakti. The only difference in this case consists in the fact that it is a most 'inward activity' (Antaraṅga-vyāpāra) of Īśvara, whose nature is Cit.

This 'inward activity' assumes the form of a 'highly confirmed and unifying reflection of Egoity' (Dradhīyastamavimarsātmā) which manifests itself as Logos or 'Eternal Idea' (Śabdāna). This inmost activity of Vimarsā is the very life of even such forms of knowledge as 'Direct Perception' (Pratyaksha), etc. ⁽¹³¹⁾ Thus operating as Vimarsā in the manner indicated above, Kriyā Śakti brings unity and cohesion amidst apparent diversities of discrete phenomena, and forms the corner-stone of the splendid edifice of human knowledge built on the foundation of the three main authoritative sources of knowledge, viz: - Pratyaksha, Anumāna, and Āgama.

We have seen how the Lord causes the diversity of phenomenal world to appear in His Pure Illumination (Prakāśa) by means of Kriyā Śakti in Vimarsā form, ^{which} ~~it~~ is ultimately His Creative Desire. But how, one might ask, is it possible to harmonise in thought the world-diversity (Viśvavaicitrya) with the one unified Prakāśa ? There always seems to arise in thought an inner disruption when one attempts to think of an ultimate and real connection between the two. That it was so with the Advaitin we have said before. But, unlike the Advaitin of Nirviśeṣa Brahman, the Kashmere Advaitin strikes out a new path regarding the Śakti-holder as embracing within the Illumination - Self of Śakti the entire world of diverse phenomena. The hardest knot of all philosophical and theological speculations he unties in the easiest way possible by using the happy illustration of a variegated picture on a piece of canvas. In a picture, he explains, the different objects which are placed in different positions by a combination of light and shade in different degrees appear quite distinct from one another, though they are all on the same undivided piece of canvas. So also Īśvara, the Supreme Universal Artist, paints, as it were, the entire world-picture of manifold appearances on the plain and even-surfaced canvas of His one undivided consciousness of Illumination. ⁽¹³²⁾ According to Trika writers, the best place to look for an explanation of the existence of the Lord's Jñāna and Kriyā Śaktis is the Jīva himself (the individualised experiencer - Māyāsankucita pramātā). If a

man exercises a slight introspection and analyses the content of his own experience, he will find that it is composed of two most important factors viz:- (1) Ābhāsana or Illumination of Self, together with the concrete mass of sensations, feelings, etc, and (2) Ullekhana or 'bringing out' objectively the contents of his desire which hitherto he was unable to experience because they were not then existent. Of these two factors the first is really Jñāna Śakti or his knowing faculty, while the second is his Kriyā Śakti or desiring faculty. ⁽¹³³⁾ Thus, strictly speaking, even a Jīva when he knows and acts realises to a certain extent his latent power of creative self-determination. This is explained by the immortal creations of great artists or men of extraordinary genius. Now, from this level of the limited experience of Jīva working under the circumscribing influence of Māyā, if a man pushes this result of his enquiry further on to a higher level, that of unrestricted consciousness, he is naturally led up to a position where he has no other alternative but to affirm the existence, in an undetermined condition, of Jñāna and Kriyā Śakti.

To sum up, we may say that in the highest stage of Parama Śiva there are two indistinguishable factors in His Supreme Śakti or Self, viz:- Prakāśa and Vimarśa. There His Śakti not only shines but at the same time incessantly reflects on the 'Complete-I'. In this two-fold aspect of His Śakti-nature consists His Supreme Lordship. On emphasis being laid on the Illumination-aspect, that Śakti becomes Jñāna Śakti. On stress being laid on the Vimarśa aspect, She becomes Kriyā Śakti. ⁽¹³⁴⁾

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general for their enjoyment an extensive field of Saṃsāra, containing a totality of the above categories. Apart from this short notice of a rather sketchy character at the beginning of the first Adhikāra, Mālinī does not give us an explicit definition of Nāyā as a principle, nor elaborate on the processes of her working.

In the Vijnānabhairava Tantra we find the word Nāyā mentioned only on two occasions, viz: (1) in pointing out the utter unsubstantiality (Asāratva) of the Sakala aspect of Bhairava, and (2)

Māyā Śakti in the Trika School of Kashmere.

Māyā Śakti plays an important part in the Trika system, for the reason that it is She alone who brings to the surface the category of Idantā⁽¹³⁵⁾ (lit: 'thisness', i.e. objectivity), which before Her operation remains submerged in the Supreme Śakti. By causing this implicitly contained element of objectivity to shine out explicitly, She brings forth the well-known division of the tattvas into Sadāśiva, Īśvara, Vidyā, etc. It is precisely at this point of the gradual differentiation within the 'inner content' of the Supreme Śakti shining out so as to produce the objective world of diversities that the Trika writers have to bring in the conception of Māyā as an 'individualising power capable of bringing forth diversities of genus and species' (Jātibhedopabhedotpādanavaicitryasāmarthyarūpā).⁽¹³⁶⁾

The earliest mention of Māyā as a Śakti is to be found again in the Mālinīvijayottara. It seems that Mālinī regards Her as a 'material cause of the world' (Upādāna Kāraṇa) for the accomplishment of the enjoyments (Bhoga) of Pralaya Kevalas. This Tantra describes Her in the following terms: - "She is one, pervasive, undivided, the origin of the world, without beginning and end, and is also called the Īśānī of Śiva."⁽¹³⁷⁾ From Her, according to Mālinī, not only proceed the five sheaths or limitations of Individual Experience (Pañca kañcukas), viz: - Kalā, Vidyā, Rāga, Niyati, and Kāla but also the other principles ranging from Puruṣa up to the earth⁽¹³⁸⁾ technically called in the Trika 'Kalādi-kshityanta'. One point that strikes us in the manner in which She is treated in the Mālinī is that She is regarded as representing the 'productive aspect' of the Supreme Śakti of the Lord offering to the Sakalas or Jīvas in general for their enjoyment an extensive field of Saṃsāra, containing a totality of the above categories. Apart from this short notice of a rather sketchy character at the beginning of the first Adhikāra, Mālinī does not give us an explicit definition of Māyā as a principle, nor elaborate on the processes of Her working.

In the Vijnānabhairava Tantra we find the word Māyā mentioned only on two occasions, viz (1) in pointing out the utter unsubstantiality (Asāratva) of the Sakala aspect of Bhairava, and (2)

'Great slumber of illusion' in which all the Śiva is forgetting that the Puruṣa is not separate from Śiva, but thinks himself so, because of the working of the Māyā principle. From the way in which the word Māyā is mentioned in this Tantra along with such other words as Śakrajāla, (magic), Svapna (dream), and Gandharvanagara (the city of Gandharvas, i.e. the clouds assuming fantastic shapes), it would seem that in this treatise Māyā is looked at simply from the point of view of an 'illusion or wonder-working power'.⁽¹³⁹⁾ This impression is further confirmed by the 95th Cit from the Taitvas beginning from Kalī. This notion of Māyā is Aviveka or a positive principle of non-discrimination of the Truth from false appearances. This Sūtra clearly states the fact that Māyā is nothing but non-discrimination of the eternal verities of Cit from the Taitvas beginning from Kalī. This notion of Māyā as Aviveka or a positive principle of non-discrimination of the Truth from false appearances seems to be the main point of Vasu Gupta, who further elaborated by Śaṅkarācārya the Śiva Sūtras, we find that he explains Māyā not so much by laying stress on Her aspect of 'productivity of enjoyments' (Bhogasamsiddhi) or 'wonder of illusion' as by emphasising the aspect of producing 'Aviveka' or non-discriminate knowledge. The word Māyā occurs in two Sūtras only of the entire work of the Śiva Sūtras, viz: - "Aviveko Māyā Saushuptam" and "Kalādīnām tattvānām aviveko Māyā". In the first Sūtra Vasu Gupta tries to convey the idea of Māyā as a "Great Dreamless Sleep" of the individual soul. In the condition of ordinary Sushupti (Dreamless Sleep) the mind-energy (Manah Spandana) of the Jīva remains at rest, and the whole world of the subject and object - the enjoyer and enjoyed - cannot be experienced owing to everything (Thinking Self and thought) being enveloped by a total darkness of non-discrimination. So also, in the case of Māyā, the Jīva is enveloped by an Ignorance or Ne-Science which consists in a non-discrimination of the Supremely Conscious Nature of the Lord (Cidrūpasya avivekaḥ).⁽¹⁴¹⁾ It is highly interesting to compare this Sūtra describing Māyā as of the nature of 'Dreamless Sleep' with the following remarks of Śaṅkarā, the great Advaitic Bhāṣyakāra :- "That Śakti, the seed of the world (undeveloped), to which the specific term Avyakta refers, is of the nature of A-Vidyā or Ne-Science (Avidyā being nothing but the Aviveka of the Svarūpa of Self). Resting Herself on the Supreme Lord, She is a

'Great slumber of illusion', in which all the Samsārī Jīvas lie, forgetful of the experience of the true Self." This illustration of 'Deep Slumber' to explain the nature of Māyā is indeed a very happy one, as it serves to bring out with wonderful clearness Her enveloping function (Āvarana). In the second Sūtra Vasu Gupta brings out more explicitly the idea of A-viveka or non-discrimination of the Cidrūpa Śiva. This Sūtra clearly states the fact that Māyā is nothing but the non-discrimination of the eternal seer of Pure Cit from the Tattvas beginning from Kalā. (142) This notion of Māyā as Aviveka or a positive principle of non-discrimination of the Truth from false appearances, which seems to be the main stand-point of Vasu Gupta, was further elaborated by Kshemarāja, the famous 11th century commentator of the Śiva Sūtras, in the following terms:-

"That indiscrimination (Aviveka) of the categories from Kalā to Kshiti, of the nature of limited agenthood, etc (Kīncit kartritvādirūpā), remaining in the forms of the sheaths, subtle bodies and gross bodies, is the non-distinctive knowledge of distinctive things. Such is Māyā or Prapañca - the objective world extended in names and forms - constituted by Tattvākhyāti or ignorance of the Tattvas." (143) That Vasu Gupta viewed Māyā from the stand-point of Āvarana (enveloping character) productive of Aviveka or Moha is evident from the sixth and seventh Sūtras which follow this one. In these two Sūtras he expressly states that Siddhi (Sarvajñatva and Sarvakartritva, i.e. the powers of Omniscience and Omnipotence) and Sahajavidyā (intuitive knowledge of the Self-illuminating principle) can only be attained by a Yogī after the conquest and removal of the covering of Moha. (144)

Late in the 9th century, after Vasu Gupta, Kallata regards Māyā as a kind of 'taint' which spreads itself like a cloud over the firmament of Śiva's Cit Nature. (145) In his Vritti on the 40th Kārikā he explains Māyā as A-jñāna or Ne-Science, which gives birth to Glāni, causing the death and decay of the physical body of human beings. (146) He does not refer to Māyā in so many words actually, but seems to refer to Her in his Vritti on the 47th Kārikā when he says that the Śaktis are always engaged in wrapping up the true character

of the Jīvas, and that this Śakti by which the Paśu is caused to fall away from his true Nature of Śiva and held in bondage is the Kriyā Śakti of Śiva working within the Paśu. This Kriyā Śakti when not known in Her true character (Svarūpeṇa ajñātā) hold the Jīva in bondage but when known leads him to the realisation of the final goal. (148) From the way in which Kallata discusses the question of the Bandha of Jīva through the fetters of mind, Ahankāra (self-arrogation), subtle body, etc, it seems quite probable that he intends to identify Māyā Śakti with Kriyā Śakti and to say that it is the Kriyā Śakti alone who is the Maya or Ajñāna, the binding power as long as She remains unknown. This suggestion of an inter-connection between the two Śaktis - Kriyā and Māyā - of the Lord Śiva marks a distinct step in advance from the earlier writers reached by Kallata. This important hint, as we shall see, was in later times readily taken up and interpreted with much force by one of the most eminent successors of Kallata, the great Abhinava Gupta. Passing on from Vasu Gupta and Kallata to the earlier part of the 10th century, we find that the great disciple of Somānanda, Utpala, takes up the conception of Māyā Śakti in his Pratyabhijñā Kārikās and handles it in a more systematic and philosophical way, strictly confining himself to the functions and processes of Māyā. He attempts to define Her as 'that Mohinī (Śakti) power of the Lord by which His Self, though ceaselessly shining as Illumination, becomes partly unmanifested and the complete realisation of it barred in consequence'. (149) According to him, it is because of this Māyā Śakti of the All-pervading Lord that the Supreme Vimarsā Śakti becomes limited, and being cut up into sections different from the cognisers as well as from one another goes by the names of such mental modifications as Jñāna, Saṅkalpa, Adhyavasāya etc. (150) Māyā covers the ever-present 'Self-illuminating' Cit and causes such gross reflection of Egoity as 'I am this gross body', etc (Asuddhāham Vimarsāh) to arise in connection with distinctly separate bodies and cognisable objects (e.g. blue etc). Thus She operates so as to give birth to the Self-arrogating feeling of a limited cogniser.

Hence, according to Utpala, the functioning activity of Māyā is two-fold, viz: (1) Āvarāṇa (negative) and (2) Vikshepa (positive). By Āvarāṇa he seems to mean the dragging down of the Cit-principle to a subordinate position by partly enveloping His 'continual Self-revealing character'. Vikshepa, according to him, would be the causing of the appearance of the feeling of a limited reference to distinct bodies, intellects (Buddhi), and vital forces (Prāṇa) in such expressions as 'I am my body, intelligence', etc. (151) It is interesting to compare with this explanation of Utpala the doctrine of the later Advaita school describing Māyā as having the two-fold positive-negative functions of Vikshepa and Āvarāṇa. The idea of Asuddha Vimarsā in relation to gross bodies, etc, arising as resultant factor from the activities of Māyā may also be compared to the Adhyāsa or the super-impositional character ascribed to Her in the Advaita school. We can thus unhesitatingly say that Utpala's stress on the Vikshepa character marks a distinctly new step in the development of the conception of Māyā as a Principle. In his opinion it is due to the working of this power that the different mental states of knowledge such as Jñāna etc, though not substantially distinct from the one non-successive (Akrama) Supreme Cit, not only arise as mentioned before, but also appear to be distinct from Cit and successive, under the influence of the individualising categories of Time and Space. (152) Thus he seems to account for the spatio-temporal feeling that is experienced along with every kind of knowledge (e.g. perception, doubt, etc) by the fact of the discrete existence in space-time of the extra-mental objects. This spatio-temporal mode of the existence of the objects, again, seems to derive from Māyā. It is worth while to observe here how cautiously he approaches this question of Māyā. He does not regard this Māyā Śakti as a different power by Herself, but feels it safer to connect Her ultimately with Icchā Śakti, the most Supreme and primate of all the Śaktis of the Lord Śiva. (153) Māyā is therefore a form of Śiva's Supreme Creative Will by which He, as it were, enters (Dehādīṃ āviśan) the physical bodies, vital forces, etc, of

Yasu Gupta and Kallata, this positive and definite character of Māyā earthly creatures, and shows Himself in the role of a 'limited cogniser' as 'Mother of all the evils of impurities', though vaguely suggested (Samkucita pramātā), as though pre-eminently possessing the 'mortal coil'. Properly speaking, all phenomena as they remain internally may be admitted that the Mālinī early sought to establish a connection within Samvid-as-such (i.e. the Self Illuminating Principle) are replete with Cit-nature. This typically Trika interpretation of the hint as to this line of subsequent development in the definition of word has often been pointed out before. But as soon as Māyā Śakti Mala as the 'cause from which shoots up the serpent of Samsāra'. But begins to act upon them (i.e. the phenomena merged in Samvid), they at once alienate themselves from Samvid and appear mutuallu exclusive satisfied with only mentioning the three-fold function of Māyā in and external (in existence). They exist externally, not because giving birth by a process of 'narrowing down' the Illimitable Supreme they are externally perceived, but because they are perceived as distinct from the perceiver in such a mode of experience as 'This it is'. Finally, if we carefully analyse Utpala's conception of Māyā as set forth in his masterly Pratyabhijñā Kārikās, we can clearly distinguish the three following constituent factors, viz:- (1) Limitation (Samkoca) of the Supreme Vimarsā Śakti of Pure Ahampratyavamarśa, resulting in such mental modifications as Jñāna, Samkalpa, Adhyavasāya, etc., (2) the identification (Samāropa) of the Pure Ego with such unreal things as the body, intellect, Prāna, Anava and Mayika. Keeping in view all that has been said up to this point about Utpala's exposition of the Trika doctrine of Māyā, it will perhaps not be difficult to see why we have made the remark that of 'externality' (Bāhyatā) or the 'apart-from-the-perceiver' character of phenomenal objects really remaining with and undifferentiated from Cit, thus making possible the Artha-kriyā or the pragmatic value of each and every object.

A careful perusal of the first, second, and third Āhnikas of the Āgama section of the Īśvara Pratyabhijñā, discussing the relation of Māyā Śakti with Śuddha-Vidyā Śakti and such Tattvas as Pati, Paśu, etc., leaves no doubt as to the conclusion that by the time of Utpala the positive conception of Māyā as a power solely belonging to Śiva of producing all the different impurities (Mala or Kālushya) clinging to Jīva and causing his bondage in the endless cycle of Samsāra, had come to be fully established.

Before Utpala, as we have seen, in the Śaivistic Tāntric works (e.g. the Mālinī and the Vijnānabhairava) and the works of not so developed by the earlier writers. Thus, for example, in

Vasu Gupta and Kallata, this positive and definite character of Māyā as 'Mother of all the evils of impurities', though vaguely suggested was not definitely affirmed and carefully worked out in details. It may be admitted that the Mālinī early sought to establish a connection between 'Mala' and Māyā as Ajñāna - which possibly contained a broad hint as to this line of subsequent development in the definition of Mala as the 'cause from which shoots up the sprout of Saṃsāra'. But thus far went the Mālinī and no further. ⁽¹⁵⁸⁾ Utpala however, was not satisfied with only mentioning the three-fold function of Māyā in giving birth by a process of 'narrowing down' the Illimitable Supreme Cit, as noted above, to the three products viz: - (1) the individual cogniser of limited experience (2) the mental modifications of Jñāna, Saṃkalpa, etc., and (3) the distinctive pragmatic values attached to different objects (Viśiṣṭārthakriyākāritva). He advanced a step further to strengthen Her positive character by deducing also the impurities of the six miseries - Kleśa, Karma, Vāsana (subliminal impressions as Āśaya), Vipāka (the enjoyment of actions ripened into fruits - either pleasurable or painful), and two Malas, viz: - Ānava and Māyika. ⁽¹⁵⁹⁾ Keeping in view all that has been said up to this point about Utpala's exposition of the Trika doctrine of Māyā, it will perhaps not be difficult to see why we have made the remark that of all the writers of the Kashmere school it was he who first attempted to throw sufficient light on the problem by an elaborate and systematic treatment of it.

Passing on in chronological order from Utpala, we come to Rāmakaṇṭha, who wrote a very lucid and elaborate commentary on the Spanda Kārikās about the middle of the 10th century. The most notable feature in his treatment of this problem is that he does not occupy himself very much with the definition and function of Māyā, but rather sets himself to the task of determining Her exact position and ultimate relation to the Supreme Śakti of the Lord Śiva. The existence of Māyā Rāmakaṇṭha seems to take for granted, on the authority of his predecessors Vasu Gupta, Kallata, and Utpala. He then proceeds to expand more fully some of the points which were not so developed by the earlier writers. Thus, for example, in

connection with the function of Māyā in giving birth to Asuddhāham Parāmārsā or the reflection of the unconditioned Ego - a point only raised in passing but not elaborated by Utpala - he takes up for consideration and expands the super-impositional character of such Asuddhāhamvimārsā into four kinds of 'Imperfect Ego-consciousness' (Ahampratyaya), viz:- modes of Ego-consciousness resting on the gross body (Dehāvalambana), such as 'I am a man, a Brahman, Devadatta, a youth, old, lean, bulky, etc.', (2) modes of such consciousness resting on Buddhi (individual intellect - Buddhyavalambana), as 'I am happy', 'I am sorry', etc., (3) those resting on Prāṇa (Prāṇāvalambana), such as 'I am hungry', 'I am thirsty', etc., and (4) that resting on the cognition of 'void' (Sūnyavalambana) after rising up from a dreamless sleep, as 'I know not anything'. According to Rāmakaṇṭha, all of these four kinds of Ahampratyayas arising out of identification (Sāmānādhikaranyam upagatā) with bodies, intellects, etc., are caused by the Māyā Śakti through removal of the Parāmārsā of the true nature of Pure Ego (Aham). Another important function of Māyā which was not explicitly mentioned by preceding writers, viz:- bifurcation of the Supreme Samvid nature of the Lord's Śakti into the two most universally experienced orders of existence - the worlds of the subject and the object, or the cogniser and the cognisables (Mātā-Meya or Jñātā-Jñeya) - is expressly stated by him to be caused by the power of Māyā. Though in the writings of Kallata and Utpala we find the super-impositional function of Māyā dimly foreshadowed, we do not see any explicit mention of the process of Adhyāsa, which played such an important part in the doctrine of the sister school of Advaita and formed the very foundation of Saṅkara's exposition of Māyā. But in the middle of the 10th century it seems that the Advaita school of Gauḍapāda gained a firm footing in the minds of the Trika writers. Thus it is extremely interesting to note that Rāmakaṇṭha uses the very word 'Adhyavasyan' as synonym of the more general word 'Adhyasyan' in such remarks as "Ātmānam ca dehādyanityabhāvāhambhāvena adhyavasyan janmādibandhabhāk etc". Even here he does not stop. To strengthen this position, he actually quotes a Rārīkā of Gauḍapāda on Māyā. Another noticeable feature of

Rāmakānṭha's exposition lies in the fact that in interpreting the principle of Māyā he does not hesitate to utilise the conception of Ajnāna. In the earlier writings of the Tantras and the Śiva Sūtras, only, without really running counter to that Aśraya. Herein lies as we have seen, the word Ajnāna is seldom used to denote Māyā. Even that 'most wonderful character of bringing forth unthinkable events' when it is used it is employed in a rather loose sense. Kallāta no doubt uses the word, but does not explain what it definitely means. (164)

The definite sense of Ajnāna to denote an effect of Māyā is, therefore, strangely enough, this position taken up by Rāmakānṭha exactly tallies first supplied by Rāmakānṭha. He explains Ajnāna as a kind of 'Self-arrogation (Ātmābhimāna) of not-self, such as body, etc., which the sister school of Advaita propounded in his famous work the 'Samskhepa-Sārirāṅga'. The only difference between them is that Rāmakānṭha without knowing the unchangeable nature of the true Self'. In so explaining Ajnāna he also uses the word 'Āropa', which is characteristically expressive of Adhyāsa. (165) It is, however, not so much his explanation of the processes of Māyā that lies to the credit of Rāmakānṭha as the wonderfully clear and precise terms in which he carries this process of development of the Māyā-conception brings out Her real position in the Trika scheme of Tattvas and the relation She bears to the Supreme Śakti of Śiva. One of the most remarkable results achieved by him with regard to the question of this relation is the conception of Māyā as the 'most wonderful wealth of resource of Śiva's Nature' (Paramādbhūtasvavaibhava). (166)

Thus, according to him, Māyā is as necessary for the completeness (Pūrṇatva) and Lordship (Īśitritva) of Śiva as His Supreme 'inner nature of Cit Śakti'. Hence, on the highest metaphysical ground, unlike the Advaita view, Māyā has a definite 'locus standi' in the Highest Reality, Śiva as His Own Śakti (Nijayā eva Māyā Śaktyā), and not simply an alien power. Equally important with this is the conclusion of Rāmakānṭha that this Māyā, the Lord's own power by which He plays eternally in creating myriads and myriads of worlds, manifestation of manifold appearances. (167)

His Supreme Samvid of all-completing Perfect I-ness. This is so because She is bound to rest Herself for Her very existence and ultimately an external manifestation of the Supreme Vāśarā Śakti of the Lord Śiva. This emphasis, it may be repeated, on the nature of Māyā is the most notable feature in Abhinava's treatment. Consequently, paradoxical though it may sound, the most significant and rational conclusion that Rāmakānṭha has thus attempted to present before his careful readers is that Māyā really stands on

the Supreme Consciousness-nature of Śiva, and from there causes an obscuration of that very Āśraya Cit to be brought about in appearance only, without really running counter to that Āśraya. Herein lies that 'most wonderful character of bringing forth unthinkable events' (Aghatanaghatana) of Māyā which is technically called Durghatātva', and which in later times was much emphasised by Abhinava Gupta. (168)

Strangely enough, this position taken up by Rāmakaṇṭha exactly tallies with that of Sarvajñātman, one of the most prominent writers of the sister school of Advaita propounded in his famous work the "Sankshepa-Sārīraka". The only difference between them is that Rāmakaṇṭha ascribes highest reality to Māyā as the Lord's own power, whereas Sarvajñātman maintains a sort of illusory relation (Ādhyāsika) between Māyā and Brahman. (169)

After Rāmakaṇṭha, in the earlier part of the 11th century, Abhinava carries this process of development of the Māyā-conception a step further, and connects it with the Supreme Svātantrya-power of the Lord. This attempt to interpret Māyā from the point of view of Svātantrya, which, as we have seen, forms the central part of the system of Trika speculation, is fraught with deep significance. It is only in the Kashmere school that Māyā is looked at from this entirely new point of view. In the six orthodox schools of Indian Philosophy Abhinava's conception of Māyā as a 'power of self-determination in bringing about the appearance of discrete existence of objects' can seldom be found. (170)

To the assertion of Rāmakaṇṭha that Māyā is the Lord's own power and not something adventitious Abhinava seemed to supply the reason by affirming that it is so because She is nothing but His power of absolute freedom in the manifestation of manifold appearances. Svātantrya, as we have pointed out before, is explained by Abhinava as the Supreme Vimarsā Śakti. Māyā is a form of Svātantrya. Hence, according to him, Māyā is ultimately an external manifestation of the Supreme Vimarsā Śakti of the Lord Śiva. This emphasis, it may be repeated, on the Svātantrya nature of Māyā is the most notable feature in Abhinava's treatment. What, it may be asked, does this Svātantrya underlying the conception to plurality. Hence, according to the Kashmere school, Māyā is

perfectly describable (or definable) both from the point of view of Māyā mean ? This Svātantrya, replies Abhinava, means the 'unrestricted power of the Lord in accomplishing the extremely difficult task of separating His non-dual Samvid into the two mutually opposing categories of subject and object of thought'. (171) Māyā, understood in this sense, from the Aisvarya of the Lord, defined as Atidurghata kārītva or the capacity of bringing to pass effects very difficult to produce. Every object, he goes on to explain, is a part and parcel of the Supreme Cit of Self-illumination. (172) Even to a limited cogniser in the stage of undetermined cognition a pitcher appears to be invested with a pervasive and undetermined character. But such cognition of a pitcher cannot serve any pragmatic interest (Arthakriyā). So the Lord evolves out of His free nature the activity of Māyā, and cuts into different sections the objects which are really all-filling by negating them from the perceiving Self and Pratiyogī (other objects from which they are separately cognised). (173) It is due to this negating function of Māyā that a Māyāpramātā comes to have determinate cognition of a pitcher such as 'It is a pitcher alone'. She thus introduces a three-fold distinction in knowledge, viz:- (1) the distinction of objects from one another, (2) the distinction of objects from the cognising self, and (3) the distinction of one cognising self from another. (174) This tripartite distinction introduced into the content of the one Supreme undivided Samvid naturally presupposes a certain 'free activity' of a supremely higher kind (Parasvātantrya). Consequently Abhinava describes Māyā Śakti as 'that Supreme Freedom of Paramesvara through the instrumentality whereof He makes manifest the Paśu stage (conditioned soul) by first bringing into the upper level the aspect of the enjoyer (Bhoktrītva) and then through the latter that of the objects of enjoyment (Bhogyatva)'. (175) The main difference, therefore, between the Māyā Śakti of the Kashmere school and the Anirvacaniya Māyā of the Advaita school consists in the fact that according to the Trika Māyā is nothing but a 'highly synthesised power of freedom' of Maheśvara, whose nature of Samvid has no real character of oneness (Vāstavam ekatvam) in opposition to plurality. Hence, according to the Kashmere school, Māyā is

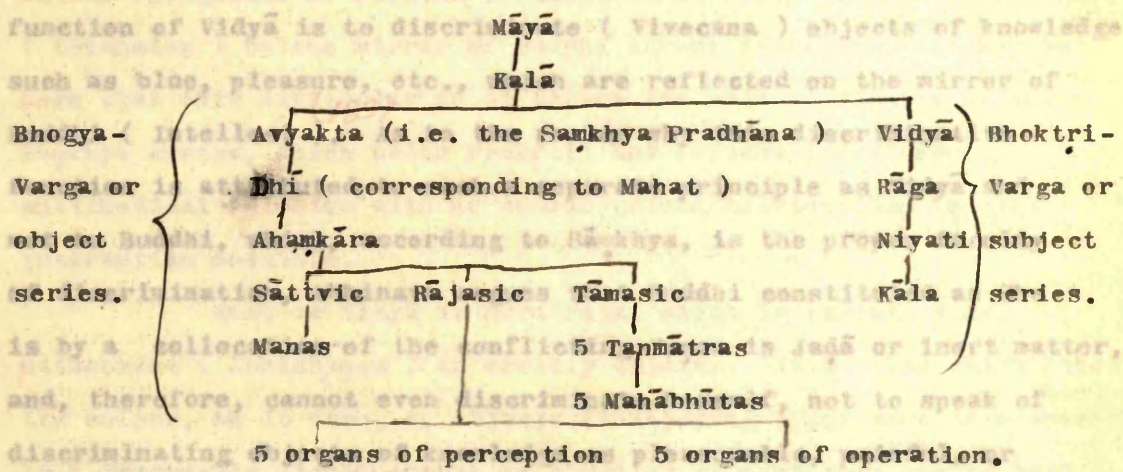
perfectly describable (or definable) both from the point of view of Her true form (Svarūpataḥ) and that of Her ultimate originating cause (Kāraṇataḥ). So She is not Anirvacanīyā Avidyā of the strict Advaita, which baffles all attempts at rational determination. It is for this reason that the Trika writers do not resort to any of the five well-known 'Khyātis' (or theories of explaining false knowledge) in explaining the Māyic world of multiplicity and distinctions (Anekatva and Bheda), but fall back upon an altogether new conception of 'Khyāti', to which they give the special name of 'Apūrṇa Khyāti' or positive Ne-science of the completeness of things, thus freeing themselves from the trammels of the ever-elusive doctrine of Anirvacanīya Khyāti. Māyā in the Trika view is not, therefore, an error (Bhrānti) of Ne-science, indescribable as either existent or non-existent (Sadasadbhyāṃ anirvacanīyaṃ), but an error of Ne-science consisting in incompleteness (Apūrṇakhyāti-rūpā Bhrāntiḥ), in so far as She does not manifest properly that which ought to be explicitly apprehended in completeness to the last degree of Vimarsā. ⁽¹⁷⁷⁾ Now the objection may be raised that on the acceptance of this explanation of Māyā the apprehension of a piece of real silver as such would also be an error of non-complete apprehension. Exactly so, is the answer given by the Trika-vādin. If the antagonist further objects that the whole world of objects then becomes an error (Bhrānti), the Trika-vādin replies that it is perfectly true that the entire world of cognisable objects, as it comes under the purview of Māyā (or Apūrṇa Khyāti), becomes a kind of 'error whole and entire'. Within this world of Supreme Error of Māyā there come to be included other smaller errors, such as in the case of singly perceived objects or the taking of mother-of-pearls for a piece of silver. Such cases of errors comprehended in the Supreme Cosmic Error of Māyā the Trika-vādin tries to illustrate by the example of a 'dream within a dream'. ⁽¹⁷⁸⁾ It is from this Trika position that Abhinava directs a strong polemic against the Advaitins Avidyā or Māyā in the following terms: - ⁽¹⁷⁹⁾ "If you say that the exclusive one-ness (Ekatva) of the Cit-Principle is His real nature (Vāstavaṃ), whereas multiplicity (Bheda) is due to an overflow of

Avidyā, we ask: with regard to whom is this overflow of Avidyā? It cannot be said of Brahman, because He is of the nature of Pure Knowledge. Nothing else, as Jīva, etc, really exists by His side to which Avidyā can be ascribed. If you say that Avidyā is indeterminate (Anirvacanīyā), we do not understand to whom it is so. If you urge that Avidyā appears (Bhāsate) in Her proper form (Svarūpena), but is not determinable, you are but talking nonsense. If again, you maintain that She is indeterminate because She cannot be grasped by reason, we ask: of what avail is that reason (Yukti) which runs counter to one's inner experience (Samvedana), and what impossibility (Anupapatti) can there be in an actual phenomenon? If you reply that Brahman is of the nature of the Existent and is at the same time non-distinct, and distinctions arise only by the force of Vikalpa or constructive imagination, we ask: To whom does this activity of Vikalpa or imaginative construction apply? It cannot belong to Brahman (nothing else being existent at the time). Moreover, you cannot draw a strict line of demarcation between Avikalpaka (that which is not constructed by imagination) as truth and Vikalpaka as untruth, as both of them equally possess the character of manifestability (i.e. are equally manifested - Bhāsamānatva). If you say that distinction is contradicted or negatively obstructed (Bādha) in experience despite its appearance, we reply that the same remark applies also to non-distinction, in as much as Bādha or obstruction means the rising up of a reverse form of knowledge. If this obstruction can be a real one only because it manifests itself, why cannot distinction for that very reason be true and not Avidyā? If you say that this non-distinction holds good, as it is based on the testimony of scriptural texts alone, we reply that scriptural texts are also not real (in the highest sense), as they, too, presuppose the fundamental distinction (of the divisions) of the cogniser, the cognisable, and the cognition. Hence, the whole thesis of Anirvacanīyā Avidyā falls to mutual interaction between Prakṛiti and Puruṣha by treating them as the ground". (180)

two entirely independent entities of matter and consciousness the Trika overcomes the difficulty by bringing Prakṛiti under the higher

Māyā and Her evolutes.

Īsiana principle of the Kalā Śakti, a form of Śiva's Supreme Will-activity. In this manner deducing Prakṛiti from Kalā the Trika avoids the inevitable Sāṅkhya error of the arbitrary introduction Māyā Śakti, as has been shown before, is the mother of all distinctions (Bhedaprasūti) that the fettered soul perceives, viz:- (1) the distinction of the cogniser from the cognisable, (2) the distinction of one cognising self from another, and lastly, (3) the distinction between the cognisable objects themselves - in spite of the fact that all phenomena irrespective of their mutual distinctions, proceed from the same self-determined Śakti (Icchā) of Śiva, the Lord. Hence She is conceived in the Trika as a 'Grand Matrix' out of whose stuff are moulded and shaped in a way all the thirty-six categories from Śiva to Kṣhiti. But, strictly speaking, the evolutes of Māyā are only the five sheaths of Kalā, Vidyā, Rāga, Niyati and Kāla and the twenty-four principles enumerated in the Sāṅkhya system. For an easy understanding of these Tattvas which flow out from Māyā as Her progeny we subjoin below a table, following the order in which they are enumerated in the Mālinīvijayottara:-



A glance at the above table will show that the Trika adopts the Sāṅkhya categories of Prakṛiti, Mahat, etc., and also the general plan of its analysis of the 'Psycho-physical Whole'. But unlike the Sāṅkhya which leaves a wide chasm of irreconcilability of mutual interaction between Prakṛiti and Puruṣa by treating them as two entirely independent entities of matter and consciousness the Trika overcomes the difficulty by bringing Prakṛiti under the higher

Cetana principle of the Kalā Śakti, a form of Śiva's Supreme Will-activity. In this manner deducing Prakṛiti from Kalā the Trika avoids the inevitable Sāṅkhya error of the arbitrary introduction of an external agent, Puruṣa, otherwise unnecessary, for the disturbance of the equilibrium of Her constituent Guṇas. This question we shall discuss more fully elsewhere. Let us now look into the meaning and inter-relation of these five categories, which are called Kaṅcukas. Mālinīvijaya seems to take Kalā in the sense of a 'capacity of limited agent-activity' (Kīñcit kartritva), which flows out of Māyā and by virtue of which an individual soul feels himself to be a doer with a limited field of activity. It is, in other words, because of its operation that a Paśu is compelled to put forth its activity under restrictive conditions and cannot do everything. (181)

Next to Kalā is born Vidyā, which means the 'capacity (Sāmarthyā) which determines an individual's field of knowledge'. (182) It is through Her that a person feels that he knows somethings only and not all (Kīñcit jānāmi iti). According to Abhinava, the function of Vidyā is to discriminate (Vivecana) objects of knowledge such as blue, pleasure, etc., which are reflected on the mirror of Buddhi (Intellect). (183) As to the reason why this discriminative function is attributed to such a separate principle as Vidyā and not to Buddhi, which, according to Sāṅkhya, is the proper faculty of discrimination, Abhinava argues that Buddhi constituted as She is by a collocation of the conflicting Guṇas is Jaḍā or inert matter, and, therefore, cannot even discriminate herself, not to speak of discriminating objects of knowledge as pleasurable, painful, or deluding (Mohātmaka). (184) The relation between Kalā and Vidyā is one of co-presence. Every activity presupposes knowledge as a necessary condition. Kartritva or agent-activity is impossible without a knowledge of the doer himself. Hence, Kalā or the Māyic capacity of imperfect action naturally involves Vidyā or the capacity of imperfect knowledge. The most interesting point to be noticed in Abhinava's exposition of Vidyā is his affirmation of the insufficiency

of the Sāṃkhya conception of Buddhi as a passive product of Prakṛiti so far as the function of intellectual discrimination of objects and sense-instruments in cognition is concerned. This enables one to see clearly how far the Trikaṇḍin goes hand in hand with the Sāṃkhya and where he parts company. He goes with Sāṃkhya so far as the mere presentation of objects constituted of Sukha etc., (Sāttvic mode etc.,) by Buddhi is concerned. But he disagrees with him where the question of definite determination arises, because the Viveka of an object perceived as pleasurable as distinguished from another object perceived before as painful requires a certain 'mental act of rejoining' (Anusandhāna), which Buddhi, a purely material principle, cannot accomplish. (185) On the contrary, Vidyā can perform this function as She is not substantially different from Māyā, which is not ultimately dissociated from the Cit-nature of Śiva. Even assuming the reflection of the consciousness of Puruṣa on Buddhi, which is transparent like a mirror, this difficulty from the Trika point of view cannot be solved, for the simple reason that even then an actual relegation of Puruṣa's essential character of consciousness (Cetanatva) to the mirror of Buddhi cannot be proved. (186) It may be seen that this difficulty is at bottom the main difficulty of the Sāṃkhya system, which holds Prakṛiti and Puruṣa in extreme antithetical relation with no common ground between them to make interaction possible.

Next to Vidyā is born Rāga, which is explained as attachment (Abhishāṅga) to worldly objects. It is that which lends its colour, as it were, to objects (Raṅjayati) and make them appear in a favourable light, though as a matter of fact they may be just the opposite. Hence Raga consists in a capacity of super-imposing pleasurable or other characters (Guṇāropanamaya) on the cogniser as well as on the bodies, senses, etc., which are cognised. (187) Here, too, the Trika makes another departure from the Sāṃkhya, which considers Rāga as one of the properties of Buddhi defined as Avairāgya or non-dispassion. Rāga, in this school, is understood as a Māyic power inhering in a person in the form of an 'inner longing' for

something other than himself (*Kiñcit me bhūyāt*) more deeply than mere *Avairāgya*, which is a temporary attitude of the intellect. ⁽¹⁸⁸⁾ *Rāga* is related to *Kalā* and *Vidyā* in the sense that without it an individual cannot have imperfection of knowledge and activity only with reference to certain fixed objects such as body, etc., which people perceive ⁽¹⁸⁹⁾ in the every-day experiences of life (*Pratinīyatavastuparyavasāyā*). It is precisely for this reason that *Rāga* has to be admitted as a ⁽¹⁹⁰⁾ category besides *Kalā* and *Vidyā*. of specific regulation, viz: -(1) the specific After *Rāga*, *Māyā* gives birth to the fourth Tattva, called *Niyati*. *Niyati*, derived from the root 'Yam' with the prefix 'Ni', means etymologically a kind of 'regulation' that such and such implied effects should follow only such and such causes and not others. According to *Mālinī*, it is the power of *Niyati* that causes an individual soul to be attached to his own actions, and not to those of another soul. The regulative function of *Niyati* in determining the pragmatic interests of life (*Niyatārthakriyā*) can be observed even in the every-day activities of people. A person, for instance, who wants to cook procures fire and not a brick-bat; and also a person desirous of gaining heaven performs only the *Jyotiṣṭoma* and not the *Śyena* sacrifice. ⁽¹⁹¹⁾ This 'fixed determination' cannot be an inherent quality of causes or effects themselves, because by themselves they are unconscious (*Jada*). Hence they require the aid of an active Will-agent to bring them under a schematic order. This is the reason why *Niyati* is regarded as a principle besides the three mentioned above. In the opinion of *Abhinava*, it is this *Niyati* that brings the two phenomena of cause and effect, such as fire and smoke, under an essential relation of invariable sequence (*Avinābhāvasam-bandha*). ⁽¹⁹²⁾ In other words, it is due to the working of this *Śakti* that a phenomenon which is a cause behaves itself in such a uniformly special way in relation to another which is its effect that wherever the latter appears the former must also present itself. Later in the 11th century, *Yogaraja* goes even further and maintains that *Niyati* not only exercises a power of control in the region of causality but also controls the sense-organs of a *Kshetrajñā* (knower of the field of knowledge), limiting their activity within a narrow

field of certain special objects in special points of time. Hence, according to him, the individual soul circumscribed by Niyati can receive with his sense-instruments only some objects, and not all at a time. But the souls who have realised their fundamental identity with Śiva (Rudrapramātri) can employ their senses unchecked, and thus superseding the control of Niyati they are able to know all and do all in one single moment of an 'eternal now', as it were. (193) Niyati thus carries out a two-fold function of specific regulation, viz:—(1) the specific determination of causes and effects, and (2) the determination of the specific energy of different sense-organs. Pre-eminently a principle of specific determination, Niyati is more or less implied in all the other four principles, because they all carry out their respective functions of limitation only through a process of 'fixed determination' of their objects by negating them from their opposites (which means Niyati). (193)

After Niyati comes out of the womb of Māyā Kāla, the fifth principle of determination. Kāla is the Māyic power of limitation which breaks away, as it were, from the continuous chain of appearances the constituent links of temporal instants, makes them appear in the discontinuous form of past, present and future, and thus gives rise in the mind of the Pramātā to what we call the idea of temporal succession (krama). Then from his mind the Pramātā super-imposes this idea on the objects of the extra-mental world, and comes to have such feelings as: 'I who was lean have now become plump, and shall continue to be more so in future'. (194) The relation of such a power as Kāla, which introduces the element of succession into the grouped mass of our feelings and sensations, to the above four principles is quite evident. In all movements of the individual, whether in action, discrimination, longing, or specific determination, the indispensable element of time-succession is involved as a pre-requisite condition. One important point that can hardly be overlooked in connection with this order of Tattvic evolution according to Mālinī is that a logical character of causality is attributed to it, so that every category which precedes is causally related to that which by the same process the object-series of Prakṛti and Her evolves.

(195)
follows it. The special value of this scheme of Tattvas presented by Mālinī seems to consist in two facts, viz:- (1) that this causal character serves to bring out clearly the idea of a perfect inter-relation which exists amongst the evolutes, and (2) that it also brings into a greater prominence the idea of Kalā Śakti by showing Her as the effect directly produced by Māyā and through an intermediary principle like the other Tattvas. It may be noted here that this scheme of Mālinī slightly differs from that presented in Svachchanda, an equally authoritative Tāntric work of the Trika. According to Svachchanda, not only Kalā but also the other four Tattvas are born directly out of Māyā. (196) But Abhinava is more inclined to the scheme of Mālinī, on the ground that, though these principles anticipate one another in a way, it is better to take Kalā as the first product of Māyā and the generator at the same time of all the other four, because Kalā as the power of agent-activity (in limitation) is a condition without which Māyā cannot produce the other four principles. (197) Comparing the relative importance of these five categories, we find that Kalā is the most important of all. As the Śakti of a conditioned agent, She unites in Herself in the form of a sprout slightly swollen both the universes of the 'enjoyer' (Bhoktri) and the 'enjoyed' (Bhogya). The great point about Her is that She is nothing but a form of Śiva's Supreme Will, and therefore not an unconscious inert principle, like Prakṛiti. Her very definition as "Kiñcidrūpatāviśiṣṭam Karṣitvam" implies that She consists of the same stuff as the Supreme Svātantrya Śakti of Śiva. Now, this definition when analysed reveals two parts, viz:- (1) Karṣitva - the subject, and (2) Kiñcittva - the predicate specifying the subject. The subject portion of the definition points out the 'enjoyer' aspect of Kalā's inner content because to be active as an agent means to be an 'enjoyer'. The predicate portion, Kiñcit(something) meaning the ground or object upon which the enjoyer has to act in order to experience himself as an agent(Kartri), indicates the 'enjoyed' or object-aspect of Her content. (198) By a process of gradual alienation of the 'enjoyer' portion from the whole content, She gives birth to the subject-series of Vidyā, Rāga, Kālā and Niyati. Then simultaneously with Vidyā, etc., She produces by the same process the object-series of Prakṛiti and Her evolutes.

Thus we can easily understand how the Sāṃkhya Pradhāna or Root-Evolvent is made to fit in harmoniously with Trika scheme by being subordinated to the higher Will-force of Kalā, which holds in synthesis the opposing principles of consciousness and unconsciousness (i.e. materiality). We can also see how by the admission of Kalā Śakti the Trika is not forced to maintain like the Sāṃkhya an influence almost 'ex abrupto' on Prakṛiti of such a 'lame' principle as the Puruṣa, but how, on the other hand, the whole process of ideal (Bhoktrisarga) and material evolution is more cogently traced to the immanent working of a Supreme Will tending to express itself.

Let us now pass on from the question of the nature of Kalā, and examine more closely that of all the five principles which so tenaciously cling to the individual soul as a kind of 'tight jacket' (Kaṅcuka) and cause him to be stripped of all his innate potentialities (Apahṛitaisvāryasarvasva). Here a slight difference of opinion amongst Trika writers of different periods becomes noticeable. In the 9th century Kallata identified them with the Kriyā Śakti of Śiva, which, according to him, enters into the individual soul unknown to him and without losing Her fundamental Cit-nature carries out Her function of 'narrowing down'. On the contrary, Abhinava about 1000 A.D. identified them with Icchā Śakti of Śiva, which, according to him, is prior to Kriyā in the order of manifestation. After Abhinava in the 11th century, Bhāskara, commenting on the Śiva Sūtras, seems to have placed their origin not directly from Kriyā Śakti but through Matrikā Śakti, a manifestation of the latter. These apparently conflicting views can be easily reconciled if we remember that according to the Trika school there is no difference between Icchā and Kriyā of Śiva so far as their common substance is concerned. The latter, as we have said before, is regarded only as a further externalisation of the former in the order of evolution. In the 18th century a rather interesting account of these categories is given by Śivopādhyāya in his commentary on the Vijnānabhairava. The most noticeable feature in

that account consists in the fact that he does not attempt to derive their real nature from either *Icchā* or *Kriyā*, but goes straight to the very root of all Śaktis, viz:- the Svātantrya Śakti, under Her specific title *Unmanā*. (203) The Supreme *Unmanā Śakti* of Śiva, he explains, enters into *Kalā*, which again specialises Herself at every stage of evolution up to the earth (*Bhuvana*) and gathers up within Her folds the six-fold path of *Vācya* and *Vācaka*, viz:- *Kalā*, *Tattvas*, the earth and *Varna*, *Mantra* and *Pada*. (204) *Mañjunātha*, a spiritual disciple of *Abhinava*, a manuscript of whose short Trika treatise entitled " A Mirror of the thirty-six *Tattvas* " has been unearthed from *Travancore* in the extreme south of India, looks at these five Māyic categories from the point of view of their function of 'narrowing down' the five Śaktis of the eternally emancipated Śiva, viz:- Omnipotence (*Sarvakartritva*), Omniscience (*Sarvajñatva*), All-completeness (*Pūrṇatva*), Ever-lastingness (*Nityatva*), and All-reachingness (*Vyāpakatva*). According to him, when Śiva's power of Omnipotence is narrowed in its extent owing to an ignorance of *Jīva*, She appears in the role of *Kalā* ; when the power of Supreme Omniscience is so limited, She takes the form of *Vidyā*, and so forth. (205) Thus according to the Trika the Paśu has at bottom all the five potentialities of Śiva just mentioned. When this grand truth of his essential unity with Śakti or the nature of Śiva dawns upon him through the gracious instructions and initiation of a Guru, these fetters of the five Śaktis, instead of keeping him "cribbed, cabined, and confined", become purified, and lead him to the right path of salvation. On such an enlightened devotee *Kalā Śakti* bestows the power of performing religious duties such as worshipping the deity and meditating on Him ; *Vidyā*, instead of limiting his discriminative power, confers the higher power of spiritual discrimination ; *Rāga*, instead of causing attachment to the fleeting objects of the world, engenders *Bhakti* or the true attachment to the Supreme Reality ; *Niyati*, undergoing a thorough transformation, attaches him to devotional exercises ; and *Kāla*, similarly transformed, enables him to establish a synthetic character in all the successive teachings of preceptors of different ages. (206)

Mātrikā - The Śakti inherent in Mantras.

systems present Mātrikā as a special mode of Divine Energy in the

The idea of Parā Śakti assuming the form of Mātrikā or Energy residing in a latent condition within the letters of a Mantra or mystic syllables forms a by no means unimportant doctrine in the Śaiva school of Kashmere. We need not go very far to look for its reason. Its significance as Mantra Śakti becomes clear if we keep in view the fact that the Trika, like almost all the other religious systems of India, such as Vaishnavism, Āgamic Śaivism, Tāntric Śaktaism, etc., attached a good deal of importance to the utterance of Mantras while concentrating on their meaning. That this esoteric side of mystic spiritual exercises with the help of certain Mantras or mystic formulae was considerably developed alongside with its philosophical tenets and ideas can be easily ascertained by a reference to such Tāntric works as the Mālinī, Svachanda, and Vijnāna-bhairava. As the Āgamic Śaivas had their one all-important Mantra called the Hamsa Mantra, the Pāñcarātrins their Sudarśana or the eight-syllabled Mantra, the Bengal Vaishnavas their Bīja-Mantra 'Om namah Krishnāya', the Advaitins their 'Great Sentences' (Mahāvākya) So'ham and so forth, so the Trika Śaivas had their Mahā-Mantra. So far as the mere discussion of Mantra as imbued with Divine Energy is concerned, the Trika has nothing to say that is peculiarly her own. But the most interesting feature in her treatment of this subject of Mantra from a Śakta stand-point consists in the fact that she endeavours to raise the whole question of the power and significance of Mantras to a firmer footing by establishing an essential connection with the highest principle of the system, viz:- Vimarśa Śakti. Before proceeding to investigate this specific manifestation of Śakti, it is necessary to remember that although this idea of Mātrikā Śakti as the origin of all Mantras with their constituent letters is common to such systems as the Āgamic Śaivism, the Pāñcarātra, the Bengal Tāntricism, etc., they hardly attempt to give a rational and systematic basis to the whole subject by showing how this conception of Śakti as a power behind the Mantras follows logically from the highest metaphysical ground of the system. These

systems present Mātrikā as a special mode of Divine Energy in the Mantras, and seek to enumerate her different forms. Pāñcarātra treatises, for example, seldom attempt to discuss philosophically this Śakti of Mātrikā. ⁽²⁰⁹⁾ In the Śrīprasna Samhitā, a Pāñcarātra work of authority, we find that Mātrikā as a Śakti is merely asserted. There she is explained as the mother of all Mantras, the latter being her physical embodiment. This work, apart from Mantra-Mātrikā, gives us a further physical description of Varṇa-Mātrikā, i.e. a Śakti of Nārāyaṇa residing in each letter of a mantra. ⁽²¹⁰⁾ Although the Pādma Tantra devotes a long chapter to the subject, its treatment is not very philosophical. Only the Lakshmi Tantra contains one or two chapters on Mātrikā where an attempt is made to explain her philosophically from the Pāñcarātra view-point of Śakti. ⁽²¹¹⁾ In Tāntric works, such for example as the celebrated Mahānirvāṇa Tantra, we indeed find her several times mentioned, but a properly reasoned-out explanation of her significance and place in the system as a whole is hardly attempted. In the 9th Ullāsa, for instance, only an enumeration of the sixteen forms is given in connection with the Ritusamskāra, when they are invoked after the worship of the five deities. ⁽²¹²⁾ Turning from the Tantras to the Āgamas, we do not find very much of an explanation of this Śakti in the texts which are available except a sort of passing reference in the Kāmika and the Paushkara. In the Kāmika, Mātrikā is touched upon in the Mantroddhāra Paṭala. There again she is spoken of as only the primary mantra of all mantras (Sarvamantrāṇām mukhyabhūtā), by whose help every object of desire can be accomplished. ⁽²¹³⁾ In the Paushkara she is only once mentioned in the 8th Paṭala, dealing with the origin of Tantras and Mantras. There, too, she is spoken of as a Śakti of Śiva, who is the omniscient mother of the universe of speech (Vāṇmayam jagat). ⁽²¹⁴⁾ Mrigendra, however, has nothing to say on this Śakti. The Āgamic treatment of this question we shall have occasion to discuss in our chapter on Śakti in the Śaiva Āgamas. ⁽²¹⁵⁾ see later on, to assign her exact position in the whole system. With this preliminary survey let us proceed to our subject matter. Apart from the Kashmere Tāntric works, we find the word

Mātrikā used for the first time by Vasu Gupta in the Śiva Sūtras. Here the word occurs in two sūtras, viz: - "Jñānādhishtānam Mātrikā" and "Mātrikā-Cakra-Sambodhah". The first sūtra gives us a sort of definition of Mātrikā as that Śakti which acts as the repository of all cognitive knowledge of distinction and non-distinction (Bheda-prathā and Abhedaprathā). Considering this sūtra in its order of sequence with the previous one, "Yonivargaḥ Kalāsarīram", where 'Yonivarga' is explained by Bhaṭṭa Bhāskara as meaning the four Śaktis of Ambā, Jyeshthā, Raudrī and Vāmā, presiding over the letters of the alphabet from A to Ksha, (215) it may be said that possibly Vasu Gupta intended to convey the idea of the Mātrikā being the one identical Śakti presiding over these Śakti-forms. The second sūtra seems to indicate a circular conception of Mātrikā as the centre of a wheel (Cakra) whose circumference is formed by the four above mentioned Śaktis comprehending the alphabetical letters. Besides this meagre description, Vasu Gupta does not seem to throw much light on this Śakti. In the Sūtras promulgated by him we do not find, as in later times, any indication as to what necessary connection she bears to any of the three primary Śaktis - Icchā, Jñāna and Kriyā. This point, which he left unnoticed, was developed by the subsequent writers. After Vasu Gupta, Kallaṭa in his Vṛitti on the Spanda Kārikās seeks to identify Mātrikā with the Kriyā Śakti of Śiva, whose business, as pointed out before, is to keep the soul in fetters of bondage after stripping off his garb of innate potentialities by means of letters (i.e. through speech), whence arise all forms of distinctive cognition. (216) Though Kallaṭa does not mention the exact term Mātrikā yet the fact that he has this Śakti before his mind when explaining the limiting influence of Kriyā Śakti becomes quite clear if his comments on the Kārikās 45-48 are read together as one piece. This identification of Mātrikā with Kriyā Śakti, marking a distinct advance upon the ideas of Vasu Gupta, is a matter of utmost importance, because it enables us, as we shall see later on, to assign her exact position in the whole system. After Kallaṭa, Rāmakaṇṭha in commenting on the 18th Kārikā

of the fourth section of Spanda seems to bring out another point of vital interest namely, the connection of Mātrikā with the Supreme Vimarsā Śakti manifested in the region of discursive thought as Parā Vāk. ⁽²¹⁷⁾ Like Kallata, he identifies her with Kriyā Śakti ; but at the same time he attempts to show that in her character of an embodiment of the Lord (Aiśvaravigrahā) she is presupposed as a sustainer (Samāśraya) of the four kinds of speech. Though she is inherent in all the different grades of Vāk, Rāmakanṭha seems to be more inclined to connect her specially with the last and grossest stage, Vaikharī. He does this because the Paśyantī and Madhyamā are pre-eminently the manifestations of Jñāna and Icchā. ⁽²¹⁸⁾ It is the Vaikharī alone which involves an actual effort of breath in touching the different speech-organs, so as to result in the utterance of different kinds of letters, which means a manifestation of Kriyā Śakti.

This line of thought upon Vāk, it is needless to mention, is traceable to some extent also in the Brāhmaṇas and the Upanishads. ⁽²¹⁹⁾ But the fact which stands out as a typical Trika view regarding Vāk is that she is not simply looked at as articulated speech generated from an effort of breath coming through the larynx-box and striking against the different organs of speech, but as a kind of living intra-organic force - not a physiological process, but a Supremely Intelligent Entity by herself. According to Trika, Vāk before she comes to be expressed in actual vocable letters can hardly be distinguished from thought. As for example, when a person is just on the point of uttering 'ghaṭa' (A jar), the word, i.e. the speech-elements (not the letters 'gha' or 'ṭa'), is still within him indissolubly associated with its correlative idea of a jar. Practically, every bit of speech before we give expression to it is inextricably bound up with a disorganised mass of thoughts and ideas not yet formed into definite shape. To speak in words constituted by letters, therefore, means simply an act of disentanglement of the idea of a definite thing from the confused mass of indeterminate ideas, all in a state of perfect coalescence.

and things or objects expressed are from the Trika stand-point of
Consequently, according to Rāmakaṇṭha, this Mātrikā Śakti, or Parā
Vāk, which, as we have seen before, is at bottom the Supreme Vimarsā
unity of Thought and Experience. Now, according to Trika, this
Śakti, radiates as speech in two different ways, namely, as Eternal
process of breaking up of the 'original' universe of unified reality'
(Nityā) in the form of Mantras and Śāstras, and non-eternal in
into the two distinct but correlated universes of Vācya and (220) Vāk
the form of language serving the ordinary purposes of life. To be
must necessarily presuppose the internal activity of a living
able to grasp this essential point of Mātrikā's identity with the
intelligent principle, which thus branches off into two seemingly
Supreme 'All-transcending' speech (Parā Vāk), it is necessary to
opposite directions. This 'Energy of ideational movement' at the
consider, in the first instance, the theory of the gradual manifest-
back of all speech-activity the Trika styles Parā Vāk or Vimarsā
ation of Vāk through the three stages of Paśyantī, Madhyamā and
or Mātrikā.
Vaikhari - a theory which is more or less inherited from Vedic
Upanishadic Theory of Prāṇa Śakti.
sources by almost all the religious systems of India.

It may not be out of place here to point out that the Trika possibly
Vedic origin of Vāk doctrine.
received a suggestive hint as to this idea of the play of a Śakti

This idea of the four-fold division of Vāk or speech-energy is
indeed of very ancient origin. It can be traced to such an early
period of Vedic antiquity as that of the R̥g Veda, first Mandala.
As an illustration we need only look at the following translation
of the 45th verse of hymn 164 of the same Mandala: - "Vāk is measured
in four divisions. Then only those Brāhmins know who possess keen
intelligence. Three quarters of her are concealed in the cave and
cannot be perceived. It is only the speech of the fourth kind that
men utter". (221) To take the example of ghaṭa, again, just before it
was uttered it already remained within the speaker not as a world
particular kind of sound represented by the word 'ghaṭa' but mixed
up with a world of innumerable other ideas, from which the speaker
could not yet distinguish it in the form of judgment as 'This is a
jar' (Ayam ghaṭah). Thus speech articulate, which is composed of
words formed by a combination of letters in different orders (Vācaka),
expressed in the form of a judgment, means a breaking up of this
original unity of 'Total Experience' into the two-fold aspects of
the predicate which stands for the idea or rather speech-function
(Vācaka), and the subject, which stands for the corresponding
objective reality (Vācya). (222) Hence, 'thoughts' or ideas which
express, or to be more accurate, 'speak of' (Vakti or Abhidadhāti)

Energy, but went right up to the very root of all forms of energy -

and things or objects expressed are from the Trika stand-point of Monistic Idealism one and undivided in the ultimate ground of the unity of Thought and Experience. Now, according to Trika, this process of breaking up of the 'original universe of unified reality' into the two distinct but correlated universes of Vācya and Vācaka must necessarily presuppose the internal activity of a living intelligent principle, which thus branches off into two seemingly opposite directions. This 'Energy of ideational movement' at the back of all speech-activity the Trika styles Parā Vāk or Vimarśa or Mātrikā.

Upanishadic Theory of Prāṇa Śakti.

It may not be out of place here to point out that the Trika possibly received a suggestive hint as to this idea of the play of a Śakti, at the back of the Universe of speech from the Vedic theory of Prāṇa. For according to some Upanishads Prāṇa in the three-fold forms of cosmic (Ādhibhautika), intra-organic (Ādhyātmika), and celestial (Ādhidaivika) energy builds up the universes of Vācya (Experience) and Vācaka (Thought). As a principle of energy dwelling in the physical body, Prāṇa (as Mukhyaprāṇa) is said to build up the sense organs, and also to give rise to the specific differentiation of their functions. So the Upanishadic doctrine is that Prāṇa is also the life-giving principle at the basis of the human organ of speech. Indeed, Prāṇa weaves the whole world of multi-coloured objects into a fine fabric by means of a long thread of Nāmans or Śabdas Knitting together the diverse phenomena of bewildering complexity. Thus through the medium of the conception of Prāṇa Upanishadic thought partially grasped the ultimate truth of the fundamental unity of Thought and Reality (Vācya and Vācaka). But the Upanishads could not very well conceive Prāṇa as a conscious Power of Supreme Intelligence (Cit Śakti or Vimarśa). So they had to bring in the further unifying idea of a higher principle of consciousness, viz: - Brahman, whom they called the Prāṇa of Prāṇa (Prāṇasya prāṇaḥ). Like this Upanishadic line of thought, the Trika did not stop at such a materialistic conception of Prāṇa Energy, but went right up to the very root of all forms of energy -

- which is the Supreme Intelligence - and identified it with Mātrikā. Let us now look into the significance of these four divisions of Vāk. Parā Vāk, according to Trika, is nothing but Vimarsā Śakti. This equation is one of the most positive results which it attains in the course of its careful and laborious investigations. Vimarsā, as is fully explained before, is nothing but the 'conscious reflection of Perfect Egoity'. Parā, therefore, is not strictly speaking a stage of Vāk in the sense of a manifested condition, but is so called only to indicate her extremely subtle nature in comparison with the stages that follow. As Vimarsā she has, it may be repeated, the characteristic of an 'infinitely subtle kind of speech' (Śābdana), or something in the nature of an 'inner discourse' (Abhijalpa), having in her womb, as it were, the Nāda or 'Absolute Thought' as the root-principle of all forms of uttered sounds. This Vāk is just like the calm and glassy surface of a great ocean before a tempest begins to break out, when no change or disturbance such as billows, foam, or bubbles is to be found. Or, to use a happy Trika simile, Parā in that perfectly undifferentiated character is like liquid within a peacock's egg (Mayūrāṇḍarasavat), where the different limbs of the bird with the variegated colour of its feathers remain in a form of total non-distinction. The entire range of sounds (Śābdarāśi) and the extensive body of scriptures all lie dormant in her womb without any division of Pada (Word), Vākya (Sentence), etc., - the different elements of speech. How Vāk in this transcendental character is to be connected with Vimarsā has been elaborately explained at the beginning of our account of this school. To establish this Vimarsā nature Abhinava, we repeat, explained her etymologically as 'She who speaks out (Vakti) the universe (Viśvam) as it were, by means of Pratyavamarsa or a kind of 'suppressed internal discourse involving self-cogitation'. Needless to say, in this all-transcending nature of Śakti or energy in suspension Vāk so completely shades off into the Supreme Cit (Cidekaśaraṇa) that her character of Śābdana or Abhijalpa can

can hardly be distinguished. The next stage is Paśyantī. She contains within herself in a highly subtle and self-luminous condition (Antah samujjvalā) all the various sounds not yet cognised as different letters (Varnarūpānusandhānavirahā). It is the condition in which Supreme Energy stimulated by Her self-dependence (Svasvātantrya) is willing-to-be externalised, with the result that She as a self-luminous seer envisages, as it were, the whole course of Her evolution as the universe of objects (Vācya), which has not yet clearly taken up the Vācya-Vācaka order (Krama). In this stage, therefore, the division of Vāk into the two factors of Thought and Experience is still in a germinal state. (228) Then Vāk in the course of her evolution passes on from the undifferentiated Paśyantī into the next stage called Madhyamā. In this condition the order of Vācya and Vācaka is neither fully developed nor completely unevolved, but is capable of being dimly perceived by the intellect only. She is called Madhyamā or the Middle because she stands as a link between the Paśyantī on the one hand and the fully differentiated Vaikhari on the other. According to the Paushkara Āgama, Madhyamā is beyond the guidance of Prāṇa Vāyu. (229) This stage is explained by Ananta Śakti, a Trika writer who flourished later than the 12th century, by the beautiful illustration of the pod holding the grain (Śimbikāphalanāyāna). (230) The characteristics of Madhyamā are thus explained by him in his gloss on the sutras of Vātulanātha: - "It (Parā) assumes the name of Madhyamā when it has entered the stage of the Buddhi acting as determinative of the series of desires and ideas, and holds the group of letters in itself, as the pod does the grains". The last and the grossest stage is called Vaikhari. She is so called because she is generated through the body (Vikhara). In this stage she is produced by the guidance of Prāṇa and Udāna, and, striking against the different vocal organs, such as heart, throat, etc., comes to be expressed as gross syllables. Thus in this stage the order of manifestation as Thought and Experience and their mutual distinction become completely clear. (231) According to Rāmakanṭha all these stages of Vāk are at bottom nothing but a 'streaming forth'

(Prasara) of the Supreme Śakti of Śiva, who never loses Her
 essential character of conscious reflection of Perfect Egoity
 (Svabhāvapratyavamarśa). Now that the meaning of the three kinds
 of Vāk has been fully explained, it may not be difficult to under-
 stand why some Trika writers seek to identify them with the primary
 manifestations of Icchā, Jñāna and Kriyā. On this point there seems
 to be a divergence of opinion amongst Trika writers as to which of
 these forms of Vāk is to be taken as Mātrikā. Rāmakaṇṭha, as pointed
 out above, is inclined to take Mātrikā as the Vaikhari Vāk. Abhinava,
 on the contrary, does not wish to come down to this gross stage of
 symbols to a lower plane of the devotee's concentrated thought.
 Mantra, according to Kshemarāja, does not therefore mean a simple
 combination of various letters in different order (232) but
 cast a pale shadow over her (Amṛīśyacchāyayāuktā). From all
 these discussions there emerges one important point which should be
 borne in mind, namely, that the Trika recognises Mātrikā ultimately
 as the Parā Śakti in an undisturbed condition (Akshubdhā), which
 always acts in conjunction with the Supreme Cogniser, Śiva. The
 name Mātrikā as the repository of distinctive cognitions is given
 to her only from the stand-point of Paśu, because he does not know
 her in her true character as an ultimate source (Yoni) of all
 Mantras and Vidyās. Hence, Kshemarāja and other Trika writers
 explain her etymologically from the word Mātri and the 'Taddhita'
 affix 'Ka' added in the sense of 'not known' (cf. Panini V.III.73) (233).
 The consideration of Mātrikā naturally leads us to another problem
 which is so closely connected with her that we can ill afford to
 pass it by. This is the problem of mantras, of whom Mātrikā is the
 'Great Source'. But for this we need not go into the infinite
 details of Mantra-practice, which are rather meaningless to one not
 initiated into their mysteries. (234) Our business here is only to under-
 stand the 'raison d' être' of the subject of Mantra-Śakti in so far
 as it is to be explained in harmony with the main principle of Trika,
 i.e. Vimarsā.

Meaning of Mantra in Trika: Citta.

The word Mantra, as can be easily seen, comes from the root Man and
 the affix tra; but Trika writers fancifully derive tra from the root

traī, 'to redeem'. Hence, Mantra literally means, according to them, ⁽²³⁵⁾ 'that which redeems a person who meditates on it'. But the Trika that on this interpretation of the Śakta-gene-sis there cannot and went far beyond this simple conception. The typical Trika view is does not exist any real difference between a mantra (it being the set forth in Kshemarāja's Vimarsīnī on the Śiva Sūtras. Commenting Citta or the mind-energy of the devotee in meditation) and the on the first sūtra of the second Unmesha, he explains Mantra as Supreme Principle of Divine Energy, as the whole question rests on a 'that by which the Supreme Truth (Paratattva) is thought of in basis of the ⁽²³⁵⁾ knowledge of unity. This Śakta basis of mantra terms of unity'. This again is explained on the strength of the sūtra as the devotee's own Citta or intelligence-stuff within. ⁽²³⁶⁾ That since in the Trika that Abhinava lays great stress on it and quotes this interpretation is a very sensible one is apparent from the fact the following significant couplet to substantiate his remark:- "One that it at once leads us from the popular meaning of letters and symbols to a loftier plane of the devotee's concentrated thought. but to Śakti only because they cannot conduce to the 'bhoga' or Mantra, according to Kshemarāja, does not therefore mean a simple ⁽²³⁷⁾ 'bhoga', as the former is inactive and the latter unconscious (Jada) combination of various letters in different order, but a kind of The subject of Mantra Śakti is so closely connected with its practical highly concentrated thought-activity focussed to a point, as it were, which is carried on by the devotee (Mantrī) with the help of such throw sufficient light on its inner significance. Nevertheless, a external symbols as Pranava, Prasāda, etc. If this significance of comparison of the typical Trika explanation of mantra-energy (Virya) Mantra is taken for granted, it becomes essentially connected with from the subjective stand-point of Citta or the mind-stuff charged, Vimarsā of the 'I-ness' in complete non-distinction from the entire as it were, with an electric current of a highly concentrated thought-universe of Thought and Experience. The inter-relation between activity with the similar interpretations of the modern American Mantra and Vimarsā, the very pith and essence of the Trika system, school of mental healing and New Thought recommending 'concentration has been explicitly elucidated by Kshemarāja in his commentary on upon a carefully selected word as a starting point ⁽²³⁷⁾ the third sūtra of the second Book of the Śiva Sūtras. There he meditation' may possibly help towards a rational interpretation of remarks that in Vimarsā lies the whole secret of Mantra and its this highly obscure subject. The Trika exposition of Mantra might mystic power. To strengthen this view of Vimarsā as the basic therefore, be regarded as an anticipation of the eternal truth of principle of Mantra, he quotes the following appropriate text from mystic exercises of all ages, which consists in liberating and an earlier Tāntric work called Tantrasadbhāva:- "O beloved, Mantras directing towards a conscious purpose 'the tremendous powers of are composed of letters or sounds which are imbued with Śakti. This 'comprehension lying below the threshold of ordinary consciousness' by Śakti you should know as Mātrikā. Mātrikā, again, is filled with means of repe ⁽²³⁸⁾ Mantras or certain rhythmic formulae. This Śiva's nature". In this quotation Kshemarāja attempts to present psychological explanation of the summoning up of mental forces pent before us the important categories of Varna, Mantra, Mātrikā, Parā Śakti, and last of all Śiva - making up the esoteric side of the practices is clearly set forth in the following words by A. K. White:- Trika system - in their true perspective. If this Śakta genesis of "The fundamental principle was in the exercise of a certain occult Mantras is lost sight of, the Trika affirms that the Mantras will be forces resident in the magus and strenuously exerted for the establish- as futile as the autumnal clouds which give forth thunders but seldom ment of such ⁽²³⁹⁾ correspondence between the planes of nature as would pour down rain. Quoting from Śrīkaṇṭha Saṃhitā, probably an earlier

effect his desired end. This exertion was termed the evocation, Āgamic work, Kshemarāja reminds us the important Trika conclusion, that on this interpretation of the Śākta-genesi there cannot and does not exist any real difference between a mantra (it being the Citta or the mind-energy of the devotee in meditation) and the Supreme Principle of Divine Energy, as the whole question rests on a basis of the true knowledge of unity. ⁽²⁴⁰⁾ This Śākta basis of mantra forms such an important part of the Śākta means (Upāya) of deliverance in the Trika that Abhinava lays great stress on it and quotes the following significant couplet to substantiate his remark:- "One should not apply the Mantra either to the Purusha or the Supreme Truth, but to Śakti only because they cannot conduce to the 'Bhoga' or 'Moksha', as the former is inactive and the latter unconscious (Jada)". ⁽²⁴¹⁾ The subject of Mantra Śakti is so closely connected with its practical application that a mere theoretical discussion is not adequate to throw sufficient light on its inner significance. Nevertheless, a comparison of the typical Trika explanation of mantra-energy (Vīrya) from the subjective stand-point of Citta or the mind-stuff charged, as it were, with an electric current of a highly concentrated thought-activity with the similar interpretations of the modern American school of mental healing and New Thought recommending 'concentration upon a carefully selected word as a starting point of efficacious meditation' may possibly help towards a rational interpretation of this highly obscure subject. The Trika exposition of Mantra might therefore, be regarded as an anticipation of the eternal truth of mystic exercises of all ages, which consists in liberating and directing towards a conscious purpose 'the tremendous powers of apprehension lying below the threshold of ordinary consciousness' by means of repeating Mantras or certain rythmic formulae. This psychological explanation of the summoning up of mental forces pent up in the subliminal region by means of mantra or similar occult practices is clearly set forth in the following words by A. E. White:- "The fundamental principle was in the exercise of a certain occult force resident in the magus and strenuously exerted for the establishment of such a correspondence between two planes of nature as would

effect his desired end. This exertion was termed the evocation, conjuration or calling up of the spirit, but that which in reality was raised was the energy of the inner man ; tremendously developed and exalted by combined will and aspiration, this energy germinated by sheer force of a new intellectual faculty of sensible psychological perception". (242)

Before concluding this topic of Mantra Śakti we should not overlook an important fact of historical interest, viz:- the influence of Bhartrihari's grammatical philosophy on the doctrines of the Kashmere school. Bhartrihari is supposed to have flourished somewhere in the latter part of the 6th century A.D. Apart from his well-known "Centuries of Morals, Renunciation and Love", he is known as the gifted author of the Vākyapadīya, a voluminous but wonderfully original treatise on the philosophy of grammar. In discussing how the Trika sought to establish Mātrikā's identity with the Supreme Śakti of Vimarsā we have seen that as the 'Mother of Mantras' (Mantramātā) She is first identified with the Supreme Logos or Parā Vāk. Then we see that it becomes easier for Trika to maintain that Mātrikā as Parā Vāk is the same with Vimarsā. Now, it is precisely at this point of Vimarsā's nature of Vāk or speech that we find the Trika writers all quoting from Bhartrihari's Vākyapadīya to prove that speech and thought are ultimately united because they are both interpenetrated by the existence of the same reality (Sattā). Abhinava, for example, refers to him with great reverence as 'Tatrabhavad Bhartrihari' in his commentary on the Pratyabhijñā Kārikā I.V.14, and quotes two or three verses from Vākyapadīya. Even before Abhinava, Utpala uses the word Pratyavamarśa, a typically Trika expression, in his Kārikā - "Citih Pratyavamarśātmā Parā Vāk Svarasoditā", etc., in much the same sense as is done by Bhartrihari. In fact, this Kārikā of Utpala seems to be an echo of the Vākyapadīya couplet:- "Vāgrūpatā ced utkrāmetāvabodhasya śāśvatīḥ
Na prakāśaḥ prakāśeta sā hi pratyavamarśinī"

Chapter II. Vira-Saiva School.

Preliminary.

Before dealing with the subject of *Sakti* as handled by the *Vira-Saivas* it is necessary to give in outline a sketch of the origin and the main tenets of this school by way of an introduction. This school of *Vira-Saivism*, which also goes by the name of "*Liṅgāyat*", is so called because its followers carry a '*liṅga*' or phallic emblem of *Śiva* on their bodies. Though one often feels tempted to explain the compound '*Vira-Saiva*' as a 'stalwart follower of *Śiva*', some of the *Saiva Āgamas* and *Siddhanta Śikhaṇṇi*, one of the most authoritative books of the school, declare that the term signifies a follower of *Śiva* 'who always delights in the supreme knowledge of the oneness of *Śiva* and *Jīva*'.⁽¹⁾ The origin of the school is still wrapped up in mystery. Most of the Oriental Scholars are inclined to believe that it probably arose somewhere about 1100 A.D. Basava, the minister of the Chalukuri King Vijaya of Kaiyasa, is generally regarded as the founder, or, at any rate, the chief leader of the *Liṅgāyata* revival which took place in the 12th century A.D. But a closer study of the *Saiva Āgamas* and the important texts of the *Vira-Saivas* seems to lead one to believe that the origin of the system probably dates from a much earlier period than 1100 A.D.

Vira-Saiva Documents in the Āgamas.

The general bulk of the 28 *Saiva Āgamas* contain much of *Vira-Saiva* doctrine and rituals. Most of them contain either special or mixed *pañcālas* in which may be found a detailed account of the characteristics of the *Vira-Saiva* spiritual discipline. The *Liṅgāyatas*, as a matter of fact, always appeal to the *Āgamas* as their highest authority for such specific rites and doctrines as holding the *Liṅga*, anointing the body with holy ashes, bearing the *Tripundra* mark, etc., and put forth the claim that the latter portions of the *Āgamas*, from the *Hārikā* to the *Vāṇī*, are all expositions of their doctrines. According to *Śiva Yoga Sūtra*, the author of *Siddhanta Śikhaṇṇi*, who seems to have flourished in the 13th century, the system of the *Āgamas* is

Śakti in Vīra-Śaiva School.

superior to all the other systems such as the Sāṅkhya, Yoga, Pāncā-
rātra, etc. In the Āgamas themselves the Āgamic system is, again,
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divided into four groups, viz: - Śaiva, Pāsupata, Sāma and Śākula. (242)

Before dealing with the subject of Śakti as handled by the Vīra-Śaivas it is necessary to give in outline a sketch of the origin and the main tenets of this school by way of an introduction. This school of Vīra-Śaivism, which also goes by the name of "Līṅgāyat", is so called because its followers carry a 'Līṅga' or Phallic emblem of Śiva on their bodies. Though one often feels tempted to explain the compound 'Vīra-Śaiva' as a 'Stalwart follower of Śiva', some of the Śaiva Āgamas and Siddhānta Śikhāmaṇi, one of the most authoritative books of the school, maintain that the term signifies a follower of Śiva 'who always delights in the Supreme knowledge of the one-ness of Śiva and Jīva'. (243) The origin of this school is still wrapped up in mystery. Most of the Oriental Scholars are inclined to believe that it probably arose somewhere about 1160 A.D. Basava, the minister of the Kalachuri king Bijjala of Kalyana, is generally regarded as the founder, or, at any rate, the chief leader of the Līṅgāyata revival which took place in the 12th century A.D. But a closer study of the Śaiva Āgamas and the important texts of the Vīra-Śaivas seems to lead one to believe that the origin of the system probably dates from a much earlier period than 1160 A.D.

of Vīra-Śaiva mysticism. The 10th Patala of this Āgama, called Mantrahila, gives an account of the Vīra-Śaivas as distinguished from Śaṁṁya.

Vīra-Śaiva documents in the Āgamas.

The general bulk of the 28 Śaiva Āgamas contain much of Vīra-Śaiva doctrines and rituals. Most of them contain either special or mixed Patalas in which may be found a detailed account of the characteristics of the Vīra-Śaiva spiritual discipline. The Līṅgāyatas, as a matter of fact, always appeal to the Āgamas as their highest authority for such specific rites and doctrines as holding the Līṅga, smearing the body with holy ashes, bearing the Tripuṅdra mark, etc., and put forth the claim that the latter portions of the Āgamas, from the Kāmika to the Vātula, are all expositions of their doctrines. (244) According to Śiva Yogī Renuka, the author of Siddhānta Śikhāmaṇi, who seems to have flourished in the 13th century, the system of the Āgamas is

- can also be traced to the Āgamas. Another outstanding feature superior to all the other systems such as the Sāṃkhya, Yoga, Pāñca-
of the Vira-⁽²⁴⁵⁾ method of soul-culture, namely, the doctrine and
rātra, etc. In the Āgamas themselves the Āgamic system is, again,
worship of Jaganmā Linga, i.e. the human form of a Guru considered
divided into four groups, viz:- Śaiva, Pāsupata, Soma and Lākula. ⁽²⁴⁶⁾
as Śiva in mobile character, as distinguished from his ordinary
Of these, the first, Śaiva, is again subdivided into four sections,
immobile form of a Linga made out of metal or stone - has also its
viz:- the Vāma or the left-handed, the Dakṣiṇa or the right-handed,
genesis in such Āgamic works as the Virāgama. The cumulative force
Mīśra or the mixed, and the Siddhānta or the pure conclusion. The
of these Āgamic documents of the Līngāyata cult seems to lead one
Vāma-Śaiva is the system which gives prominence to the principle of
to the conclusion that the school of the Vira-Śaivas probably
Śakti. The Dakṣiṇa is so called because it lays special stress
branched off as a natural offshoot from the same parent stem of the
on the Bhairava form of Śiva. The Mīśra gets its name from the
Āgamas which gave birth to the other Śaiva systems, and probably
special emphasis on the seven Śakti-forms called Mātri. Lastly,
dates from the time when they came to be promulgated for the first
the Siddhānta is so called because it is in perfect agreement with
time. But it is not likely that at ⁽²⁴⁷⁾ Āgamic period of high
the essential teachings of the Vedas. In the Kāmika Uttarārḍha
antiquity Vira-Śaivism existed as a full-blown system. Be this as
reference is made to the Vira-Śaiva Viraktas. Numerous references
it may, the highly ancient origin of this school seems to receive a
to the mystic performances of the Vira-Śaivas are to be found in
further confirmation from the Līngāyata tradition which gives a
the Yogajāgama. The Sūkṣhmāgama also has, in many places, referred
long list of Purāṇas or ancient teachers of Vira-Śaivism fitting
to this school. In the Suprabhedha, as well as the Svāyambhuva, a
up the gap of the intervening period between the five Mūlācāryas
full account of the origin of the five ancient teachers of Vira-
and Basava the leader of the revival. According to this tradition,
Śaivism can be found. The Virāgama, as its very name indicates, is
which follows the Suprabhedha account, the five original teachers
painted all over in Līngāyata colour. Makuta, Candrajñāna, Śānta,
viz:- Revana, Marula, Ekerama, Panditārādhya and Viśvarāḥ ⁽²⁴⁸⁾
Pārameśvara - all contain more or less Līngāyata doctrines. As
said to have sprung respectively from the mouths of the five forms
regards the Vātula, i.e. the Uttara portion, the work is nothing
of Śiva, viz:- Sadyojāta, Vāmadava, Aghora, Tatpuruṣa and Isaṇa,
but a systematic exposition of the characteristic features of Vira-
they were initiated into the mysteries of the Vira-Śaiva cult by
Śaiva mysticism. The 10th Pāṭala of this Āgama, called Mantrakīla,
Śiva himself. Tradition also assigns different places for the
gives an account of the Vira-Śaivas as distinguished from Sāmānya,
Līngas from which they were born. Revana sprang from the Soma
Mīśra and Śuddha Śaivas. The specific doctrine of Līngā, which
linga in Kollipāka, a village in the north of Brīhaddēva;
sharply differentiates this school from all others, can also be
from the Siddhānta - linga in Ujjain; Ekerama from Mallikarjuna-
located in the Āgamas. In the Suprabhedha there is a whole Pāṭala
linga; Panditārādhya from the Rāmānath-linga in Kēdārṇāth in the
devoted to the characteristics and significance of Līngā. Besides
Himalayas; and Viśvarādhya from Viśveśvara-linga in Benares. The
this Pāṭala, the Jñānapāda of this Āgama also contains much about this
names of the ⁽²⁴⁹⁾ four places from the north of the Himalayas to
Śaivic emblem. In the Kāmika, in Śivanujñā Pāṭala, we also come
the district of Mysore, where there were temples of well-known
across an explanation of Līngā from the point of view of Bindu and
⁽²⁵⁰⁾ and lingas of Śiva, go to show that at one time this
Nāda. Then again, concentration on the mantra called Pañcākṣharī
religious body had its followers spread over India, though in later
or five-lettered - 'Namaḥ Śivāya', regarded by the Līngāyatas as
times it came to be confined to the Kanarese and Telugu countries.
one of the most important and distinctive articles of their faith -
According to tradition recorded by Renuka in his masterly work

(251)

- can also be traced to the Āgamas. Another outstanding feature of the Vīra-Śaiva method of soul-culture, namely, the doctrine and worship of Jaṅgama Liṅga, i.e. the human form of a Guru considered as Śiva in mobile character, as distinguished from His ordinary immobile form of a Liṅga made out of metal or stone - has also its genesis in such Āgamic works as the Vīrāgama. The cumulative force of these Āgamic documents of the Liṅgāyata cult seems to lead one to the conclusion that the school of the Vīra-Śaivas probably branched off as a natural offshoot from the same parent stem of the Āgamas which gave birth to the other Śaiva systems, and probably dates from the time when they came to be promulgated for the first time. But it is not likely that at that Āgamic period of high antiquity Vīra-Śaivism existed as a full-blown system. Be this as it may, the highly ancient origin of this school seems to receive a further confirmation from the Liṅgāyata tradition which gives a long list of Purātanas or ancient teachers of Vīra-Śaivism filling up the gap of the intervening period between the five Mūlācāryas and Basava the leader of the revival. According to this tradition, which follows the Suprabheda account, the five original teachers viz:- Revana, Marula, Ekorāma, Panditārādhyā and Viśvārādhyā - are said to have sprung respectively from the mouths of the five forms of Śiva, viz:- Sadyojāta, Vāmadeva, Aghora, Tatpuruṣa and Īśāna. They were initiated into the mysteries of the Vīra-Śaiva cult by Śiva Himself. Tradition also assigns different places for the liṅgas from which they were born. Revana sprang from the Someśa liṅga in Kollipāka, a village in the north of Śrīśaila ; Marula from the Siddheśa - liṅga in Ujjain ; Ekorāma from Mallikārjuna-liṅga ; Panditārādhyā from the Rāmnāth-liṅga in Kedārnāth in the Himalayas ; and Viśvārādhyā from Viśveśvara-liṅga in Benares. (253)

The names of these different places from the north of the Himalayas to the district of Mysore, where there were temples of well-known consecrated liṅgas of Śiva, go to show that at one time this religious body had its followers spread over India, though in later times it came to be confined to the Kanarese and Telegu countries. According to tradition recorded by Renuka in his masterly work

Siddhānta Śikhāmaṇi, Revana, one of these Mūlācāryas, who was in reality Renuka, one of Śiva's personal attendants in His heavenly abode on the mount Kailāsa, was cursed by Śiva for transgressing His command. So he came down to an earthly existence in the form of Revana, went to the hermitage of the sage Agastya on the mountain Malaya, and taught him the Vīra-Śaiva lore. (254) Maritontadārya, the fourteenth century author of Kaivalyasāra and Tattvapradīpikā, a commentary on Siddhānta Śikhāmaṇi, bows to Bolabasavārya and Siddhāvīra as his teachers. Māyideva, the author of Anubhava Sūtra, gives a list of Vīra-Śaiva teachers in regular succession from Somanātha to his immediate Guru Saṅgameśvara. Thus it might be conjectured that probably Basava had several fore-runners in his religious teachings. (255) Whatever might be the date of the origin of this school, a careful study of some of its texts possibly belonging to the 13th or the earlier part of the 14th century discloses a fact of great historical interest, namely, a palpable trace of the influence of the Kashmere type of Śaivism. In the 20th chapter of Siddhānta Śikhāmaṇi we find a verse quoted from Parātrīmsikā, a Tantric work pre-eminently belonging to the Kashmere school. The typical Trika conception of Vimarśa, which is hardly to be met with in the Śaiva Āgamas, has been fully utilised in explaining the meaning and function of Śakti in relation to Śiva. (256) Thus in the 20th chapter of this work, while discussing the topic of Bhājanasthala, one of the hundred and one Sthalas of Vīra-Śaivism, the author, Śiva Yogī Renuka, affirms in clear terms that Bhājanasthala means Tirobhāva-Śakti or the Power of Obscuration considered as the place of resort of Vimarśa. (257) Just like the Trika, he explains this Vimarśa as Supreme Egoity, which like a pot contains within Herself the myriads of worlds yet to come out and gives birth to the phenomenal diversity of things in the world. When again from Renuka we pass on to Maritontadārya, who probably flourished early in the 14th century, we can very well see that the Trika, elaborated and systematised by Utpala, has gained a firmer hold on his mind. (258) More than once in his work Kaivalyasāra he quotes from the Śiva Sūtras of Vasu Gupta - not in their actual Sūtra form but in couplets containing a

kind of poetical elucidation of the Sūtras. There can be little doubt that by the name Śiva Sūtra Maritontadārya actually refers to the real sutras of Vasu Gupta, and not, as might be said, to any other Śaiva work of the same name, because from some of the verses he quotes we can very easily pick out the Sūtras. In the fourth Prakaraṇa of Kaivalyasāra, for example, the author in the course of explaining Paramātma-Sthala gives the following couplet:-

"Puryashtakasmāyogāt vicaran sarvamūrtishu!

Raṅgo'ntarātmā vijñeyo nṛityataḥ paramātmanah" ||

Now, a glance only is required to pick out from the above verse the Śiva Sūtras, viz:- "Raṅgo'ntarātmā" and "Nartaka ātmā". This undoubtedly goes to prove that Maritontadārya must have come across the Śiva Sūtras in some form or other. Then again in his commentary Tattvapradīpikā on Siddhānta Śikhāmani he actually quotes the following Kārikā from the Īśvarapratyabhiññā of Utpala, who flourished, as we know, early in the 10th century:-

"Cidātmaiva devo'ntaḥ sthitam icchāvasāt bahiḥ!

Yogīva nirupādānam arthajātam prakāśayet" || (259)

A careful consideration of these facts furnish additional proof in favour of Dr Barnett's theory that at the beginning of the 11th century the theological ideas of the Kashmere Śaivism of the North 'penetrated Southward into the Kanārese country and leavened the native Śaiva faith of the Vīra-Śaivas into a revolutionary ferment'. So much for the relation of Vīra-Śaivism to the Āgamas and the Kashmere Trika. Let us now see what connection it professes to have with Vedic literature.

Relation of Vīra-Śaivism to the Vedas and Upanishads.

Like most of the religious systems of India, which point out particular passages in the Vedas and Upanishads as giving sanction to their special practices the Vīra-Śaiva manuals frequently draw corroborative texts from the Vedas and such minor Upanishads as the Jābāla, Maitreya, Uttara Tāpāniya, Haṃsa, and a host of other later Upanishads. Sometimes they also refer to such earlier Upanishads as Mundaka,

Prasna, Katha, Brihadāranyaka, and others. ⁽²⁶¹⁾ But the Śvetāśvatara seems to be their most favourite text. The reason for this is obvious. For it is in the Śvetāśvatara that the theistic movement which was making a slow progress in all the earlier Upanishads attains its final shape by a process of identifying the Aupanishadic impersonal Brahman with the personal God Śiva. The position of this Upanishad, which is not so late in date as is often supposed, is thus a very peculiar one. It is the one important Upanishad from which almost all the theistic schools of Indian religion - no matter whether Vaishṇava or Śaiva - have freely drawn their inspiration. ⁽²⁶²⁾ Apart from these well-known Śruti texts, Vīra-Śaivas always refer to another kind of Śruti which they call Pārāta Śruti. What Pārāta Śruti means it is hard to determine. The only thing that can be guessed is that this term might refer to a comparatively little known Śākhā of the Vedas. ⁽²⁶³⁾ It must, however, be mentioned here that the Vedic texts which Liṅgāyatas quote in support of their peculiar rites such as the wearing of the 'liṅga' or the besmearing of the body with burnt dung (Bhasmoddhūlana) are sometimes unduly twisted and misinterpreted to fit in their specific Liṅgāyata meaning. ⁽²⁶⁴⁾ On the other hand, to affirm with Mr P. T. Srinivas Iyengar, the author of the work entitled " Outlines of Indian Philosophy", that the Vīra-Śaiva cult is "but a social reform movement with a veneer of philosophy put on later to gain an orthodox standing" will be to take up an extreme position which is equally unjustifiable. ⁽²⁶⁵⁾ In all fairness to the Vīra-Śaivas it should be admitted that when they draw passages from the minor Upanishads belonging to the Atharva Veda, which is generally admitted to contain much of Rudra-Śiva conceptions, specially in support of their theory of Prāṇa-linga, they do not distort the sense of Śruti. ⁽²⁶⁶⁾ As for the Vedic sanction of wearing an actual 'liṅga' made of stone or metal, it is beyond doubt that this custom is more of Āgamic origin than Vedic, inspite of the fact that the Vīra-Śaivas try their best to legitimise it by quoting two Śruti texts - one from the Rigveda, 7th chapter, and the other from Śrī-Rudra Upanishad. ⁽²⁶⁷⁾

Vīra-Śaivism - regarded by Saṅkara as an anti-Vedic school - why ?

Despite the fact that Vīra-Śaivism tries its best to show its compatibility with Vedic teachings - so much so that such Līṅgāyata writers as Renuka and others attempt, without success, to show that its teachings are in perfect agreement with Śruti - it is generally understood to be a non-Vedic system, and even opposed to the Vedas. In this respect it shares the same fate as the Pāñcarātra system. This view seems to have increased since the days of the great Vedantic exponent Saṅkara. His Bhāshya on some of the Vyāsa Sūtras beginning with "Patyur asāmañjasyāt" is taken by most scholars as directed against the Pāsūpata school, which is supposed to include, Vīra-Śaivism. (268) Vīra-Śaiva writers seem to have fought hard to remove this stigma on their system. Channa Vṛishabhendra Swāmī, the 15th century author of Vīra-Śaivasarvotkarshadīpikā, discusses this question at some length and endeavours to show by quoting from Appaya Dikshita's celebrated super-commentary Parimala that the Pāsūpata is divided into two distinct schools, viz: - Vaidika Pāsūpata and A-vaiddika Pāsūpata. (269) The Vedic school of Pāsūpata he identifies with the Līṅgāyata, and he maintains on the same authority that Saṅkara's polemic is really directed against the non-vedic Pāsūpata, identical with the Lākulisā, and not against the Vīra Śaiva. Śrīkara in his Vīra-Śaiva Bhāshya on Vyāsa Sūtras, which is a later exposition, maintains, as against this current belief, that the Vīra-Śaiva philosophical stand-point of Śaktiviśiṣṭādvaita was an ancient method of interpreting the Vedas adopted by several early teachers such as Renuka, Saṅkhakarna, Gokarna, Dāruka, etc. (270) But this kind of solution of the difficulty is not convincing. In any case, though there is much truth in the current belief that several characteristic features of the Vīra-Śaiva faith show traces of non-vedic origin, yet in the main outline of its philosophic principles and ideas it is not unlikely that it drew many ideas also from certain sections of the Yajus and Atharva, where references to Rudra-Śiva as a distinct personal

deity are by no means wanting. ⁽²⁷¹⁾ Notwithstanding the above explanation of Channa Vṛishabhendra, it seems more likely that Saṅkara's bhāshya was really directed against the Pāsupata doctrine, meaning also the Vīra-Saivas. Vācaspati Miśra in his commentary Bhāmātī explains the bhāshya as a refutation of the Māheśvaras. ⁽²⁷²⁾ Now, Māheśvara, though a generic name for all classes of Saivas, also specially signifies the Vīra-Saivas, who style themselves as such when they attain to the consciousness of their fellowship (Sāyujya) with Maheśvara. ⁽²⁷³⁾ Moreover, one of their 101 sthalas also goes by the actual name of Māheśvarasthala. That Saṅkara levelled his criticisms against the Vīra-Saivas is also patent from another consideration, viz: a distinct anti-Advaitic tendency (Advaita as understood in Saṅkara's school) in the doctrines of Vīra-Saivism. ⁽²⁷⁴⁾ The "Līṅgāṅgasāmarasya", or the highest goal to be attained by a Līṅgāyata, is not the realisation of a 'Nirviśeṣha' or perfectly unqualified non-dualistic consciousness of Brahman, the Universal Self, as in the Advaita of Saṅkara's school. On the contrary, it is explained as a state of consciousness of at-one-ment with Śiva in the sense of perfect fellowship (Sāyujya). This anti-nirviśeṣha tendency is again more palpably brought out in one of the sthalas which they actually style "Sarvādvaitanirasana-sthala" or the place of refutation of all advaita. The purport of this topic is that the Vīra-Saiva devotee should not, as in Saṅkara's system of Advaita, merge all consciousness of duality between the worshipper and the worshipped, but should be a Karmī, knowing Śiva as the Guiding Lord and his self as the servant obeying His commands. This stand-point of duality is specially emphasised by Vīra-Saivism from a natural dread that if it should tend towards Saṅkara's position of absolute non-duality the worship of Śiva's Līṅga-form would be an utter impossibility. ⁽²⁷⁵⁾ Thus it seems to us that it was possibly this anti-Advaitic spirit of the Vīra-Saivas that evoked a strong polemic criticism from Saṅkara. In discussing the relation of Vīra-Saivism with Vedic literature it is worth while to note also its close connection with some of the Purāṇas. The Vāyaviya Saṁhitā of the Śivapurāṇa, the

at Śaṅkara Samhitā and the Sūta Samhitā of the Skanda Purāna, the Līṅga Purāna, portions of the Bhaviṣhya Purāna giving an account of Allamaṅgala - all contain in clear language documents of the Vīra-Śaiva cult. But the Purānas, though they claim to be based on Śruti, are very difficult to handle properly. This is so because they cannot be regarded as belonging to any definite period in Indian chronology, and also because the subject-matters that they treat are of such a mixed character that they do not always discuss things strictly of Vedic origin. Thus Purānic documents do not carry us very far in determining the period of the origin of Vīra-Śaivism. But the evidence of Suta Samhitā, from which numerous quotations can be found in such Vīra-Śaiva treatises as the Kaivalyāsāra, the Siddhānta Śikhāmani, Anādi-Vīra-Śaivasārasaṅgraha, etc., is of special importance. (276) A manuscript of this Samhitā was discovered by Prof. Bendall in Nepal which dated, according to him, from the 6th century A.D. It remains a curious fact that the Vīra-Śaivas who are not thorough-going Advaitins often quote from Yogavāsishtha, a voluminous work which breathes an atmosphere of Advaita from beginning to end. (277)

Āgamic classification of Vīra-Śaivas.

Thus having examined the question of the Vedic source of the doctrines of the Vīra-Śaivas, let us see into how many different classes the Līṅgāyatās are divided in the Āgamas, and what position they exactly occupy in this general scheme of the various divisions of the Śaivas. The Āgamas generally divide the Śaivas into seven groups viz:- (1) Anādi-Śaiva, (2) Ādi-Śaiva, (3) Mahā-Śaiva, (4) Anu-Śaiva, (5) Avāntara-Śaiva, (6) Pravara-Śaiva, and (7) Antya-Śaiva. Then from the stand-point of external rites and practices (Ācāra) the Āgamas also divide Śaivas into four groups, viz:- (1) Sāmānya, (2) Mīśra, (3) Śuddha, and (4) Vīra. (278)

The Sāmānya Śaivas are under no stringent rules of Śiva worship. They can worship Śiva-Līṅga and smear themselves with holy ashes

if they act against the Will of Śiva. They should perceive the Liṅga at any time and any place they find convenient. The Mīśra Śaivas are those who worship Śiva along with other deities, such as Vishnu, Śakti, Ganapati etc. The Śuddha Śaivas are exclusively worshippers of Śiva. The Vīra Śaivas are those who follow the easiest method of Śiva worship, and also practise the easiest forms of spiritual rites. Then the Āgamas further subdivide the Vīra Śaivas into three classes according to the stage of the spiritual advancement of the devotees, viz: - (1) Sāmānya Vīra Śaivas, (2) Viśeṣha Vīra Śaivas, and (3) Nirābhāra Vīra Śaivas. (279)

The meaning of these three terms is clearly explained by Channa Vrishabhendra Swāmī in his work entitled the "Vīraśaivasarvotkarṣha-pradīpkā". According to him these three divisions represent the three orders of laity, celibate and ascetics, and also seem to have much to do with the distinction of caste. The Sāmānya Vīra Śaivas he explains as the initiated Kshatriya and Vaiśya worshippers of the Liṅga. The Viśeṣhas are the advanced and devoted Brahman worshippers of the Liṅga designated by the terms Bhakta, Māheśvara, and Ārādhyā. The Nirābhāra Vīra Śaivas are, according to him, Yatis or ascetics who have completely renounced the world and do not labour under the burden of any social or religious convention. This third group of Vīra Śaivas are also called Jaṅgamas or wandering Vīras; from them the priestly class is mostly drawn. (280)

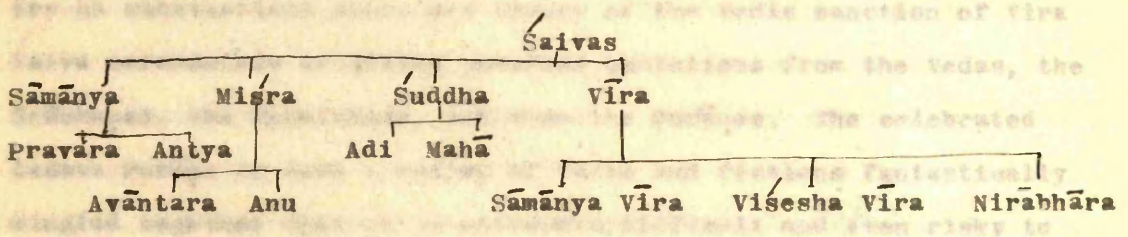
The best Āgamic account of this three-fold division of the Vīra Śaivas is to be found in the 7th Paṭala of the Sūkṣmāgama, which, as we have remarked before, is an out and out Vīra Śaiva manual according to a Śaiva opinion the seven-fold Āgamic classification in its tone. (281)

From this work we quote the following exposition of this division: - "O Daughter of the Mountain! those who wear the rosary and smear their bodies with holy ashes according to the method taught by the Guru, always utter the five-syllabled mantra without giving way to laziness, wear the Liṅga tied by the Guru with great caution and worship the Liṅga meditating on the essential identity of the Ishta-Liṅga, the Prāṇa-Liṅga and the Bhāva-Liṅga, (282) are the Sāmānya Vīra Śaivas. Those, again, who can offer to the Jaṅgama all that are dear to one's self, for instance, life, progeny, ornaments, wealth, etc., and take them back as a grace (Prasāda) from the Jaṅgama after having been accepted by him are called the Viśeṣha Vīra Śaivas. The Viśeṣhas should be ready to disown even their wives, brothers and daughters

if they act against the Will of Śiva. They should perceive the Liṅga by their minds, serve the Liṅga by their hands, and experience it by all the senses. They should think the Liṅga as their Lord and of themselves as His devoted consort, and should, therefore, immediately give up their lives if by chance the Liṅga tied round the neck is lost. Thus, O beloved! have I spoken of the characteristics of the Viśeṣhas. Now I shall speak about the characteristics of the Nirābhāras. So listen to me with all attention. The Karma of beings is two-fold - virtue and vice. A Nirābhāra is so called because he has shaken off the burden of either kind of Karma. Whether he is with matted hair, shaven-headed, with a single tuft of hair, or clad in a piece of cloth dyed in red-mineral, if he is free from desire, united with his Liṅga, living on alms, void of fear, with restrained speech and compassionate towards all creatures, he is called Nirābhāra. A Nirābhāra is he who worships the Liṅga with wild flowers, leaves, and fruits, is enlightened by the Supreme Knowledge of Śiva and has perfectly mastered all his senses".

classification (as set forth in the Āgamas) may be set forth in the Shadakshara Mantrī, the 18th century author of an excellent manual of the doctrines of the Vīra Śaivas entitled "Vīra Śaiva Dharmasīromani", slightly deviates from this account of the Sūkshma Āgama, and on the authority of another Āgama called the Pārameśvara divides the Śaivas into seven groups, substituting Yoga Śaiva, Jñāna Śaiva and Vīra Śaiva for Pravara, Antya and Avāntara. This shows that according to Vīra Śaiva opinion the seven-fold Āgamic classification is really indicative of progress in the spiritual path of Śaivism, and not of any caste distinction, which never finds a real place in the Liṅgāyata cult. The Pārameśvara Āgama thus explains the terms by Yoga Śaiva, Jñāna Śaiva and Vīra Śaiva: - "One should resort to the view of Yoga Śaiva, meditating on the essential identity of the entire world (both mobile and immobile) with Śiva. Then he should fix his thought on the identity of his self with the world. In this Yoga Śaiva point of view of Mine there is no place for external worship, ceremony, worship of the Jaṅgama and obeisance to others. One should retire to a lonely place, renouncing his wealth, etc., and being absolutely free from egotism and self-interest, should meditate on the Lord in his soul.

Though a large number of texts have in recent times been published from
 Established in this path, one should perceive the whole world pervaded
 by the Līṅga, and the latter pervaded by My Nature. This Great Knowledge
 of all knowledge (Jñānasya jñānam uttamam) consists, O my beloved
 Lady! in this perception of identity. In this path of Jñāna Śaiva, O
 my Darling! there is no (injunction of) meditation, strenuous mystic
 exercise, worship of Jaṅgamas or even Yogic practice. He who is
 stationed in this path, having passed through the successive previous
 phases, is doubtless Śiva Himself, even though he is alive. One
 stationed in the path of Vīra Śaiva has to practise abstract meditation
 on this knowledge (of identity), as neither Jñāna nor Yoga is possible
 by itself". Shadakshara Mantrī points out the chief merit of this
 classification of Pārameśvara Āgama by showing that these groups,
 representing different phases of the same faith, are like so many flights
 of steps of the same 'grand stair-case' all leading to the ultimate
 goal of the final realisation of the Vīra Śaiva. Thus the whole scheme
 of Śaiva classification(as set forth in the Āgamas)may be set forth
 in the following tabular form:-



Vīra Śaiva Literature:

Very few texts of this school seems to have been brought to light by
 European scholars. Nevertheless, judging from a large number of texts
 published in India and also many unpublished texts lying buried in
 South Indian manuscript libraries, it is not unfair to conclude that
 the Vīra Śaiva literature covers a fairly extensive ground. There are
 many texts in this literature which, if critically edited and translated,
 would in many ways open a new field of fruitful study and research.
 But the chief difficulty in this matter lies in the fact that most of
 the Vīra Śaiva texts are written in the Kanarese and Telugu languages.

Though a large number of texts have in recent times been published from Sholapur by the late Rao Saheb Malappa Vasappa Vārad, an enlightened member of the community, the dates of many of them cannot be ascertained with historical certainty. This is so because very few Liṅgāyata inscriptions dating before the 12th century are available. It cannot of course be maintained with absolute certainty that all the inscriptional evidences of South Indian chronology have been exhaustively discovered and thoroughly investigated so that no fresh material will be discovered in future throwing light on such problems. Another difficulty which stands as a great stumbling block to a student attempting to make a critical study of the philosophical and doctrinal side of the school consists in the fact that most of the accessible texts unfortunately deal with the practical or ritualistic side of the system. They hardly attempt to present a systematic account of the philosophical position of the school, in contradistinction to that of the other systems of Hindu faith. Thus such works as the Kaivalyasāra, the Anādivīrasaivamatasamgraha, Vīrasaivānvayacandrikā, and a host of similar treatises only explain the hundred and one sthalas of the system, and try to substantiate their pet theory of the Vedic sanction of Vīra Saiva ceremonials by giving numerous quotations from the Vedas, the Brāhmaṇas, the Upanishads, and even the Purāṇas. The celebrated Basava Purāṇa is such a medley of facts and fictions fantastically mingled together that it is extremely difficult and even risky to glean philosophical principles or historical facts from it. Then again such works as Vīrasaivasadācārasamgraha, Pādodakavicāra, Prabhuliṅgalīlā, Vīrasaivasadācārapradīpikā, and Liṅgadhāraṇacandrikā, are so full of ritualistic details and imaginary tales about Liṅgāyata heroes that they contain but little of the cardinal principles of the system. Thus of the numerous treatises on the Vīra Saiva system of faith the Siddhāntasīkhāmaṇi with Marīṭontadārya's commentary, the Sūkshmagama, Vīrasaivadharmasīromaṇi by Śhaḍakshara Mantri, Vivekacintāmaṇi by the celebrated Nijagūṇa Śivayogī, Kriyāsāra by Nīlakaṇṭha, and a few others are perhaps the only works which contain a partial exposition of the doctrinal aspect of this school. Some very useful statements about the main Liṅgāyata principles of Guru, Liṅga, Jaṅgama, Prasāda, Bhakti,

etc., can also be gathered from the Vacanas ascribed to Basava, a select number of which, rendered into English by Mr P. G. Halkatti, were published some years ago in the pages of the Indian Antiquary. If we consider these difficulties, it becomes at once clear why in the writings of almost all well-known authors who have tried to give an account of this school, as for example, Dr Bhandarkar, Mr E. P. Rice, Mr A. P. Brown, Dr Farquhar, a lack of first-hand acquaintance with a fair number of original texts and, therefore, an extreme paucity of materials utilised are clearly perceptible. With regard to the authoritative position of Nijaguna's Siddhāntasīkhāṇi, which is one of our main sources, a word or two is necessary. Mr Brown, writing in 1840 an article on the "Creed, Customs and Literature of the Jāṅamas" in the Madras Journal of Literature and Science, raised a doubt as to the authentic character of this masterly work, and made the following remarks:— "The Siddhāntasīkhāṇi, written in Sanskrit verse on the Ārādhyā system, contains a wild mythological tale tending to represent Revana Ārādhyā as a human appearance of one of the Pramathas or ministers of Śiva. But this book is not considered good authority and the legend is not current".⁽²⁸⁶⁾ Now, the validity of the statement that this work is written on the Ārādhyā system is not borne out by an actual investigation into the contents of the book. It is evident from a careful study of the contents of each chapter of this book that it is not written with any special purpose of expounding the Ārādhyā system as distinguished from general Vīra Śaivism. In no chapter can be found any specific mention of the Ārādhyas. Then again, as to the remark on its doubtful authority, it is evident from a study of the work that either Mr Brown had not himself read it or that he was misinformed by an adherent of the community who only heard of its existence. On the contrary, the high esteem in which this work is held by the general body of Līṅgāyata writers, from Marīṭontādārya down to the 18th century writer Shadakshara Mantrī, is evident from numerous quotations from it found in their writings. In discussing the individual merits of certain well-known Vīra Śaiva works two other treatises of Māyī Deva deserve to be specially mentioned, viz:— the Anubhava Sūtra and the Viśeshārthaprakāśikā. The first work is said to be based on the latter

portion of the Vātulāgama. It is perhaps the best work on the philosophical tenets of the school, and specially treats of Śakti as a fundamental principle. The second work is also a very valuable composition, as bringing out the real significance of Bhakti as Śakti and Prasāda in the Vīra Śaiva cult. This little treatise is written in six chapters, expounding the special doctrines of the school in the form of a dialogue between a Guru and his disciple. Each chapter consists of a number of beautiful verses in diverse metres expressing the remarkable spiritual earnestness of the author. Here, certainly, we find a work which would be well worth the trouble of a modern critical edition. Next to the works of Māyī Deva, Kriyāsāra, a work written in verse by Nīlakantha, a later writer who is supposed to have composed a Bhāshya on the Brahma Sūtras of Bādarāyana illustrating the 'Śakti-viśiṣṭādvaita' stand-point of this system, also deserves to be specially considered. This is rather voluminous work, and is written in 31 chapters, each chapter being styled Upadesa or instruction, meant to be imparted to one intending to be initiated into the mysteries of Vīra Śaiva principles. This book specially endeavours to present on logical grounds a clear exposition of the 'Conditional Advaitism' of the school regarding Śakti as the 'Principle of limitation', to distinguish it from the absolute Advaitism of Saṅkara's school, and is therefore called "Viśiṣṭādvaitasiddhānta-rahasya". This work is interesting and important also from another point of view, viz:- that it professes to epitomise the extensive range of Āgamic teachings, and is therefore also styled as "Nigamāgamasārasaṅgraha". Chapters 21, 22, and 24 of this treatise are specially important as they deal with such philosophical topics as the conception of Mahā-linga or the First Principle, the arguments for the Śakti-viśiṣṭādvaita position, and the exposition of the six sthalas or principles of Vīra Śaivism. (287)

Sakti in the Lingāyāta system.

We have seen that in the Trika school of Kashmir Sakti in Her ultimate character as the 'lowest nature' of ParāmaŚiva is designated by the special term Vīmarśa. We have also seen how this Vīmarśa is explained as "Reflection of Perfect Egoity". With regard to this problem the Lingāyāta school has undoubtedly much in common with the Trika. So great indeed was the influence of the Kashmir school of thought on Vīraśaivite systems that we find many of their ideas and even technical terms such as Vīmarśa, Parāmarśa etc are actually borrowed and incorporated into their exposition of the principle of Śakti. Like the Trika, Śivayogī Renuka in his Śiṣṇāṅga Śikṣāmaṇi starts with the idea of Śakti as possessing a 'cosmic nature' with Śiva. He, therefore, styles Her in the ultimate state by the specific term 'Dharmacārini' which means a lawfully-wedded wife who acts in perfect agreement with her husband's disposition. In this **Chapter IV.** She is inseparably joined with Śiva in Samavāya relation and is far above other subordinate Śaktis, such as the five Kālā Śaktis and Kuṅḍalinī. (238) It is with regard to this aspect of Her non-difference from Śiva that Nāyidova in his Anubhava Sūtra describes Her as 'a pure embodiment of Śiva's Grace' (Śivaprasādāmalavigraḥā) and also as a 'digit of Śiva's intuitive perception of Self' (Śivānubhūti-pratibhākālā). (239) Considered from this point of view of primacy Hari-
tontādārya affirms that She is to be understood as a 'perfect equilibrium of Jñāna and Kriyā' (Jñānakriyāśūbhārasāyātsikā). (240) **CPSBCEL III**

Thus far we find practically nothing about the nature of Śakti which stands out as a peculiar characteristic of Vīraśaivite thought. But soon the Lingāyāta thinker throws off his allegiance to the sister school and carves out a new path for himself. For the very next moment we find that he boldly affirms that this Supreme Śakti is nothing but the very self of Māyā (Māyāśvarūpā). (241) If we consider how māyā in the ultimate sense is never given a place by the side of the highest Reality, Brahman, in the strict school of Advaita, but is always viewed with suspicion as the 'Supreme Author' of all evils, we must admit this to be indeed a bold assertion, reflecting a good deal of original thinking. In justice to the Trika school it must, however, be admitted that she also regarded Māyā Śakti, which causes phenomenal

Śakti in the Liṅgāyata system.

We have seen that in the Trika school of Kashmere Śakti in Her ultimate character as the 'inmost nature' of ParamaŚiva is designated by the special term Vimarsā. We have also seen how this Vimarsā is explained as "Reflection of Perfect Egoity". With regard to this problem the Liṅgāyata school has undoubtedly much in common with the Trika. So great indeed was the influence of the Kashmere school of thought on Vīraśaivic system that we find many of their ideas and even technical terms such as Vimarsā, Paramarsā etc are actually borrowed and incorporated into their exposition of the principle of Śakti. Like the Trika, Śivayogī Renuka in his Siddhānta Śikhāmaṇi starts with the idea of Śakti as possessing a 'common nature' with Śiva. He, therefore, styles Her in the ultimate state by the specific term 'Dharmacārīṇī' which means a lawfully-wedded wife who acts in perfect agreement with her husband's disposition. In this supreme state She is inseparably joined with Śiva in Samavāya relation and is far above other subordinate Śaktis, such as the five Kalā Śaktis and Kuṇḍalīnī. ⁽²⁸⁸⁾ It is with regard to this aspect of Her non-difference from Śiva that Māyideva in his Anubhava Sūtra describes Her as 'a pure embodiment of Śiva's Grace' (Śivaprasādāmalavīgrahā) and also as a 'digit of Śiva's intuitive perception of Self' (Śivānubhūti-pratibhākālā). ⁽²⁸⁹⁾ Considered from this point of view of primacy Mari-
 ṭoṇṭadārya affirms that She is to be understood as a 'perfect equilibrium of Jñāna and Kriyā' (Jñānakriyāsāmarasyātmikā). ⁽²⁹⁰⁾

Thus far we find practically nothing about the nature of Śakti which stands out as a peculiar characteristic of Vīraśaivic thought. But soon the Liṅgāyata thinker throws off his allegiance to the sister school and carves out a new path for himself. For the very next moment we find that he boldly affirms that this Supreme Śakti is nothing but the very self of Māyā (Māyāsvarūpā). ⁽²⁹¹⁾ If we consider how Māyā in the ultimate sense is never given a place by the side of the Highest Reality, Brahman, in the strict school of Advaita, but is always viewed with suspicion as the 'Supreme Author' of all evils, we must admit this to be indeed a bold assertion, reflecting a good deal of original thinking. In justice to the Trika school it must, however, be admitted that she also regarded Māyā Śakti, which causes phenomenal

diversities, as a special mode of the Supreme Svātantrya Śakti. But the Lingāyatas, though they admitted this conclusion of the Trika, proceeded a step further and called this Śakti Mahā-Māyā or Śuddha-Māyā i.e. Pure Māyā, as She is not in the least contaminated by Tamas. Here the Vīraśaivas, it should be noted, do not adopt the Sāṃkhya conception of Guṇas, which in the later Advaita Vedānta form the constituent elements of Māyā, bringing forth illusory forms of perception. On the contrary, they follow the Āgamic line of thought, and draw a clear distinction between Māyā in the sense of Avidyā and Śuddha-Māyā or Mahā-Māyā. ⁽²⁹²⁾ The Sāṃkhya 'Prakṛiti' or primordial matter and the Advaitic Avidyā are at bottom the same principle, except for the distinction that Avidyā or Māyā is not independent principle but works under the guidance of a higher principle of consciousness, Īśvara. The Āgamas, on the other hand, maintain the existence of a Śuddha-Māyā in opposition to the Sāṃkhya Prakṛiti or Advaitic 'Triguṇātmikā Māyā' for the purpose of Śiva's assuming such pure forms as Īśāna, Tatpuruṣa, Sadyojāta, Aghora and Vāmadeva, through which He gratifies His worshippers. ⁽²⁹³⁾ The reason why the Āgamas pass on beyond the conception of Guṇas, the highest point which materiality can approach, to a higher principle, which they call Mahā-Māyā or Bindu, is because in this Śuddha-path of pure principles there can be no bondage of Karma, which proceeds from a confusion of Matter with Intelligence. ⁽²⁹⁴⁾ Hence, according to the Lingāyata, the Higher Māyā (Ūrdhva-Māyā) is determined by the pure limiting-adjunct (Śuddhopādhi) of Sattva alone without any admixture of Rajas and Tamas. She, therefore, does not produce any confusion of knowledge or illusion with respect to the substratum of Consciousness on which She stands (Svāsrāyāmohakāriṇī). But Avidyā or 'Lower Māyā', on the contrary, is joined with an impure adjunct of mixed Guṇas, and, therefore, leads to a confused knowledge of Her 'locus' (Adhiṣṭhāna Caitanya). Thus giving birth to illusory forms of perception, this 'Lower Māyā' acts as the 'individualising principle' and brings forth a plurality of Jīvas or individual souls. ⁽²⁹⁵⁾ The Supreme Māyā Śakti, again, expresses Herself in different degrees of consciousness, and becomes three-fold in the form of the three Guṇas. It is then that She gives rise to the three categories of Pati, Pāśa, Paśu, or Preraka, Bhojya and Bhoktā. ⁽²⁹⁶⁾ If the

question is asked : how can this Śakti, which remains without component parts in Śiva, give rise to a world of names and forms which is composed of parts (Sāvayava), the Lingāyata answers that it can be maintained exactly in the same manner as the Atomists assert the impartite 'atoms' (Paramāṇu) to produce 'binary compounds' (Dvyaṅka) and then the world which consists of parts. This apparently impossible task Māyā Śakti can easily accomplish, because She possesses the 'wonderful power of bringing to pass events which ordinarily can never happen' (Aghaṭana-ghaṭanapatīyastvam). The whole process of the evolution of Mahā-Māyā, who resides in Śiva as Vimarsā, into the world of multiplicity is beautifully explained by Marīṭontādārya in the following passage of his commentary on Siddhānta Śikhāmaṇi:- " Vimarsā, the natural Śakti of Brahman, remains eternally non-differentiated from Him (Samavetā) in a state of perfect equilibrium of Jñāna (Intelligence) and Kriyā (Activity). Hence, distinction and non-distinction does not always involve contradiction. In spite of His 'Nature of Illumination' (Prakāśarūpatva) Brahman were void of a potential power of 'Self-cognition' (Svarūpaparāmarśa), He would invariably become a non-intelligent and material thing just like a gem, a mirror or a piece of crystal. But according to the Śruti text " That Supreme Śakti of His is said to be of various characters such as Innate Knowledge, Will and Activity" -this Śakti assumes the different names of Cit (Consciousness), Ānanda (Bliss), Icchā (Will), Jñāna (Knowledge) and Kriyā (Activity). Of these, Cit and Ānanda being indivisible do not subject themselves to a process of 'objective differentiation'. So from these three aspects the Supreme Vimarsā Śakti partially renounces Her nature of unity and crystallizes Herself, as it were, into the multiple form of three Guṇas, somewhat in the same manner as clarified butter which solidifies in one portion while the other portion remains liquid (Ghritakāṭhinyanyāyena). As the Activity-portion of Vimarsā Śakti cannot completely dissociate itself from the Knowledge-portion and vice versa, Her Knowledge-portion (Jñānāṁśa) freed from the Highest Agenthood (i.e. of the Supreme Self - Uttamakartṛitāvinirmukta) assumes the form of Sattva Guṇa (Manifestability), and is then specifically styled Vidyā Śakti. In this Sattva-form She is called Vidyā because

Sattva is the principle of intelligence which imparts to the devotee the Supreme Knowledge of the fundamental unity of Jīva and Śiva. Then Her Kriyā-portion detaches itself from the aspect of a Supreme-Knower (i.e. of Complete I-ness) and becoming slightly mixed up with Sattva and Tamas takes the form of Rajas Śakti. When at last the close inter-connection between the two portions of Jñāna and Kriyā as the different aspects of the same Vimarsā is completely lost sight of, leading to an apprehension of their mutual negation (Anyonyābhāvabuddhi), She attains the form of Tamas Śakti. In this way Mahā-Māyā or Vimarsā Śakti by Her reflection stirs up within Her own Self as the three potentialities of Gunas, and through the agency of the latter causes the appearance of the three categories of the 'Enjoyer', the 'Enjoyed' and the 'Guiding Lord' in the pure Cit-self of ParamaŚiva. But this process of Her gradual manifestation into the 'manifold' of names and forms leaves no room for an anticipation of the Sāṃkhya theory of 'actual material transformation' (Parināmakṛitasāṃkāvakāśa) (297)

In this typically Vīrasāivic explanation of the evolution of Mahā-Māyā by Marīṭoṇṭadārya the most noticeable point is how cleverly he manages to steer clear of the positions of the two most influential schools of Indian Philosophy, viz, the Sāṃkhya and Advaita Vedanta. Following the Pratyabhijñā stand-point of Will-causality, which admits of no ultimate opposition between Matter and Consciousness - both being subsumed under the higher synthetic principle of Vimarsā - Marīṭoṇṭadārya does not lean to the side of Advaitic Avidyā Śakti and deduce the phenomenal world from Her inexplicable and illusory connection with Brahman, the Highest Reality. Neither does he tend to the other extreme of the Sāṃkhya principle of 'primordial matter' (Prakṛiti) composed of three distinct substances (Gunas) - an entirely independent entity which does not in any real sense enter into relation with the intelligent Reality, Puruṣa. Unlike the traditional Sāṃkhya view of three ultimate modes of matter, Marīṭoṇṭadārya offers an original explanation of the Gunas as 'derived realities', and traces their origin from a kind of 'apparent dissociation' (Viyoga) of the two portions of Jñāna and Kriyā from one another. Thus the three Gunas, according to his view the period of the Bharhut sculptures, i.e., 2nd century B.C. from this

he also concludes that Linga-worship is as old as the 2nd century B.C. can no longer be regarded as 'radical forms' of matter entirely different from Consciousness, but are really the same principle of the 'Reflection of All-completing I-ness' only in different degrees of manifestation. Thus deviating from Sāṅkhya and Nirviśeṣha Advaita, the Liṅgāyata not only gives to this Supreme Vimarsā Śakti characterised by Sat, Cit and Ānanda the name of Ūrdhva-Māyā but also calls Her by such names as Cidāmbara Śakti. (298) According to Siddhānta Śikhāmaṇi it is through this "Prime Energy" of Mahā-Māyā or Vimarsā or Cidāmbara Śakti that the Supreme Impersonal Śiva assumes the form of a personal Deity with a view to create the world of 'pure and impure paths' (Śuddha and Aśuddha Adhvās). As for pure creation (Śuddha Sarga) He first produces through Śakti the Archimagus Brahmā or Hiranyagarbha and orders him to create the impure worlds of mobile and immobile objects. Then on being importuned by Brahmā as to the proper method of creation He brought forth through His Śakti the "Pramathas" or a 'class of highly intelligent and powerful beings like unto Himself'. These Gaṇas or ministers of Śiva are supposed to be absolutely free from the impurities of 'Lower Māyā', as they are endowed with the Supreme Knowledge of Śiva's true Self. On these representatives of His Śiva bestowed the powers of creating and destroying the worlds. (299)

Leaving aside the question of pure and impure creation through Śakti, let us see how the Liṅgāyata writers employ the idea of Śakti in explaining the conception of the Liṅga which forms the very core of Vīraśaiva theology. What the Śrī-vigraha of Kṛiṣṇa or Nārāyaṇa is to the various schools of Vaiṣṇavism Śiva in the category of Liṅga is to the Liṅgāyata school. To a Vīraśaiva the Liṅga represents the Highest Reality capable of being realised through meditation, worship and devotion. So great importance is attached to this concept or symbol that a Vīraśaiva does not feel any hesitation in wearing on his body an actual material representation of this thought-symbol and calling himself a 'Liṅgayant'. The worship of God in a Liṅga-form is undoubtedly of a very ancient origin. Mr Gopinatha Rao, the author of "Elements of Hindu Iconography", refers to Liṅgam at Gudimallam in South India and examining its sculptural features asserts that it may belong to the period of the Bharhut sculptures, i.e., 2nd century B.C. From this (300)

he also concludes that Linga-worship is as old as the 2nd century B.C. The origin of the Linga-cult is hid in obscurity. "It has been sought" as Mr. Barth remarks, "at one time among the Dravidian races, at another time among the Western nations, and even among the Greeks"⁽³⁰⁾. He believes that the Hindus did not import this symbol from any foreign source but found it ^{out} by themselves in their search for symbols with figures. There are other scholars who would establish a connection of the Lingam with the Śisna-Deva in the Vedas. Be this as it may, it is not improbable that the idea of Linga-worship originally had much to do with the phallus or generative organ symbolising a 'universal Creative Power'. Beyond this meaning of creative power the Lingam has nothing absolutely to do with the phallus in its realistic sense in the Vīra Śaiva system. After a close examination of twenty or twentyfive important Lingāyata texts we have not been able to find out a single trace of a phallic sense of the Lingam. On the other hand, we believe that a careful study of Lingāyata literature will convince the reader that the Vīra Śaivas assigned the foremost rank in their system to a thoroughly purified concept of the Lingam, taking good care at the same time to remove all immoral implications. Mr. C.P. Brown, one of the most reliable writers on the Lingāyata cult, makes the following emphatic statements with regard to the misinterpretations of this valuable Vīra Śaivic symbol by European writers :- " This symbol (Lingam) is as separate from indecency in the Hindu mind as circumcision is in the Mahomedan mind. The Brahmins with their usual love of filth have connected a variety of obscenities with Linga-worship, but these are wholly unknown to the Jangamas who look upon this idol just as the Catholics do upon a reliquary with deep veneration -

"Hanging a golden stamp about their necks

Put on with holy prayers

-Macbeth, IV. 3.

..... some very obscene stories regarding the origin of the Lingam have been published by various European authors. These stories (with which I never met in Hindu authors) are perhaps Brahminical ; they have nothing to do with the Jangamas ; in their books there is no mention of the subject ; and I have not met with any Jangama acquainted with these

all evolve again'. The Siddhanta Sūtravāsi, for instance, thus explains

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fables". Much harm has thus been done to many of the Śaiva schools of thought by well-known European writers, in whose minds the idea of the Lingam is, somehow or other, so closely associated with the phallus that they cannot but see some hidden trace of 'phallic obscenity' even in the highest philosophical interpretation of Lingam by some of the masterly writers of this school. When, for example, Oriental scholars of the stamp of Mr. Barth and Mr. Hopkins write in a highly deprecatory manner about the creeds and customs of Vīra Śaivas as involving 'grossest superstitions' and 'Śiva-worship in its grossest form, the adoration of the Linga (Phallus)', we do not know indeed what to say. We quote below the actual words of these two well-known writers on Indian Religious Systems, so that the reader can judge for himself whether the Lingāyatas really merit this sort of reproach from authors who probably never cared to read any of their authoritative texts :- " In passing" says Mr. Barth, "from this system (i.e. the Pratyabhijñā of Kashmere), which we know only in its learned form, to the sects of the Lingāyits, which is known to us as a popular religion, we descend from the heights of the Timaeus down to the level of the grossest superstitions". Then Mr. Hopkins says: - "Thus what philosophy of the Jangamas professedly have is Vedantic, but in fact they are deistic (not pantheistic) disciples of Śiva's priest Basava, who taught Śiva-worship in its grossest form, the adoration of the Linga (Phallus); while his adherents, who are spread all over India under the name of Jangamas or Lingāyits, are idolatrous deists with but a tinge of Vedantic mysticism". (303)

Now, our point of contention is that whatever obscene and sexual significance the Lingam might originally have possessed in connection with the phallic cult, which is, more or less, to be found amongst all the peoples of the world at some period or other, the Lingāyatas accepted this symbol in an absolutely purified character because of its simplicity of form, and gave an entirely new meaning to it. Thus they gave up the true etymological sense of Lingam, which means a 'mark' or a 'sign' pointing out the 'male' or 'female' character of beings, and took it as derived from two roots "Li" to dissolve, and "Gam" to 'go out', affirming that it means the 'Ultimate Reality into whose self all the creatures of the world dissolve and out of whom they all evolve again'. The Siddhānta Śikhāmaṇi, for instance, thus explains

" the meaning of Lingam: " There is no other principle higher than Linga, because the world originates from it, persists in it, and finally merges into it". (304) It is the Supreme Brahman alone that becomes the Lingam or the Highest Illumination of Cit (Param Jyotiḥ) characterised by Ānanda (Bliss) and Sattā (Existence) for the purpose of worship and fulfilment of the pious actions of His devotees". The Sūkshma Āgama, a professedly Vīraśaivic work, thus explains the significance of the Lingam: -

"The Lingam is unconditioned and without any concrete form. It appears to shine like a column of light (Teja-stambhāyamānaṃ), throwing out an effulgence of a million Suns. It is beyond the reach of ordinary senses because it has no material shape. This Lingam of Supreme Illumination can be inwardly perceived only through meditation by a pure mind". (305) Further on in the 6th Paṭala this Āgama endeavours to explain the Lingam through such principles as the Nāda or Elemental Sound or Logos; Bindu or the Supreme Śakti and Kalā or rather Cit-Kalā, the 'digit of Śiva's active nature of Consciousness'. Evidently, the Lingam is here explained as a union of both the 'male' and the 'female' principles of the universe i.e. Prakāśa and Vimarśa, or Śiva and Śakti. Therefore, it comprises the factors of Nāda, Bindu and Kalā. Thus the Āgama says: -

"Śiva in the character of Nāda or Elemental Sound is really denoted by the term Lingam. Its basis (Tatpīṭhikā), the Supreme Śakti, is really the Bindu. Kalā establishes herself in the Linga only because there Śiva and Śakti become united. This Kalā, or the 'digit of Śiva's creative nature', is highly subtle and runs through all things at all times and places like the oil in the sesamum seed or the fragrance in the flower. She should be seen through the 'eyes of knowledge' by means of a gracious look from the Guru. Hence comprising the Nāda, Bindu and Kalā it is known as Lingam because all the extended worlds of names and forms merge in it at the time of Cosmic Dissolution and come out of it again at the beginning of a new creation. This Lingam is verily of the nature of both Śiva and Śakti (Śivaśaktyubhayātmakaṃ). So all those who desire higher spiritual enjoyment (Bhukti) or final emancipation should worship and meditate on it". (306)

From these two passages quoted above from two of the most authoritative texts of the Lingāyatās it can be easily seen how lofty

and edifying a conception the Lingam is in the Viraśaiva system. In none of these two works can be found a single sentence which conveys an obscene phallic sense, as some European writers would have us believe. A similar examination of other treatises also confirms the same fact. To assume the form of a Personal God capable of fulfilling the earnest desires of devotees and leading them to salvation naturally implies the conception of an active God possessed of all forms of Divine Power or Śakti, and not an Unconditioned Pure Being who remains perfectly inactive (Kutastha). Herein comes the theological necessity of maintaining a Śakti-principle. Now the conception of Lingam, as it is formed by a combination of Śiva and Śakti, fully meets the requirements of an earnest devotee of Śiva who is impelled by a spiritual yearning after the 'gracious personality' of a God who can listen to his prayers and help him out of the mire of earthly existence by infusing into him something of His own active nature. ⁽³⁰⁷⁾ This Śiva can do only in the Linga form by sending out His Kalā or the 'digit of active nature' (this Kalā being only one of the component factors of the Linga), who weaves herself into the very texture of human beings and rouses him to an act of 'conscious spiritual effort'. Thus, according to Viraśaivism, without the idea of Śakti the conception of Linga becomes impossible. Even in the Mahā-Linga, which is indefinable and unqualified (Aparicchedya), Śakti remains in the subtle form of Vimarsā. Following the Āgamic dictum :- "Kriyā Śakti or the active nature of Śiva, stands as the basis (Pīṭhikā as the 'yoni' or receptacle of Lingam, i.e. the Āgamic Ādhāra Śakti) of Jñāna Śakti, the very self of the Lord" - Śivayogī Renuka shows how the idea of Śakti is indispensably associated with the conception of Lingam on the ground that it is through the idea of Śakti alone that the world, which reveals a union of 'male' and 'female' powers in the sphere of life which continues by a process of reproduction, can be viewed as an outer expression of Lingam. "The Supreme Śakti," he says, "is the basis. Lingam is the veritable Śiva Himself. Because of this union of Śiva and Śakti the universe is called the Lingam of Siva". ⁽³⁰⁸⁾ Hence, ultimately Linga through the medium of the Śakti-idea points out the highest truth of Viraśaivism, viz, that character of idolatry (Śāhyapūja), but becomes an altogether internal

the world, as it consists of both Cit and Kriyā (as can be seen from the fact that all creatures are endowed with two kinds of organs - perceptive and operative) is essentially one with Śiva's nature composed of Cit (Prakāśa) and Kriyā (Vimarsa). It is interesting to note how through this idea of Śakti the Lingāyatas also bring the Jīva into closer relationship with Śiva in the category of Linga. Here too, the Lingāyatas strictly conform to Āgamic doctrines. For, according to their view, the Śaivī Kalā or the Supreme Kriyā Śakti of Śiva residing in the Lingam enters into the Jīva and operates in the form of Jīva-Kalā or Prāṇa-Śakti. Thus the Jīva and Śiva are in reality the same entity. It is only due to the 'outward modification' (Bahir-mukhā Vritti) of the 'Lower Māyā-Śakti' that the Jīva conceives himself as an individual being. He who knows this essential one-ness of Prāṇa and Linga is called a Prāṇa-Lingī, and the Yogic method of such meditation is technically called Prāṇa-Lingisthala, one of the 101 Sthalas of Vīraśaivism. (309) It is from this stand-point of Śakti that the Jīva is to meditate on his own self as the Śakti or the devoted spouse of the Lingam, who is the Lord, Pati, and turn away his thoughts from all other things. This form of meditation is technically known as Sarana or taking ultimate resort to the Lingam. (310) Here it must not be forgotten that this relationship between a husband and wife is at best an analogy and as such should not be pressed too far. This analogy, as employed by the Vīraśaivas, does not indicate any sexual union in its realistic sense, but only serves to point out the nature of 'ecstatic joy' which follows the actual realisation of 'true fellowship' with God. This tendency of explaining the higher spiritual happenings in terms of ordinary human experiences of life is not peculiar to Indian religious systems only, but is common to mystics of all ages, either Eastern or Western. Even as early as the time of the Brihadāranyaka Upanishad we find Yājñavalkya, one of the foremost seers of the Vedic age, likens this mystic union of human soul with God to the deep conjugal embrace which locks the couple in utter oblivion of self and things around. (311) Once this interpretation of the Lingam as 'Cidākāra' or 'Cidānandamaya' is accepted, its worship no longer retains an external character of idolatry (Bāhyapūja), but becomes an altogether 'internal

affair' of meditation (Manana) and trance (Samādhi). This 'Mānasa-pūja', which is more or less elaborately explained in all the extant Āgamas, is beautifully summarised in the following remarks of Śivayogi Renuka:- "This internal Lingam, of the form of Cit and pervaded by the ParamaŚiva, is to be worshipped by the flowers of (specific) mental attitude (Bhāvapushpa). Hence, this worship in the heart-lotus is known as the 'adoration of the Prāṇa-Linga'. In this worship Forbearance (Kṣamā) is the water of ablution (Abhishekasalila), Spiritual Discrimination (Viveka) is the cloth, Truthfulness the ornaments, Renunciation the flower-garland, Undiverted Attention the scent, Disinterestedness the rice-grains, Faith the incense, the Great Knowledge (revealing the truth of the universe) the lamp, Destruction of Prapañca (the extended world of names and forms), which has Avidyā as its root, the offering, Silence the tolling of bells, Offering up of earthly enjoyments the betel-offering, Avoidance of the error of earthly objects (Viśvabhṛānti) the act of circumambulation (Pradakṣiṇā), and the Intellectual Power of dissolving one's self into the Lingam is the Namaskāra or the act of bowing". Renuka emphatically affirms that those who worship Śiva in a material Lingam with external rites, giving up the true worship of the 'Internal Lingam of Light', are gross fools. (312) We fail to understand how in the face of such unmistakably clear assertions of Renukācārya as to the real significance of Linga and its adoration Mr. Barth could make such a misleading statement "that with the Lingāyatās we come to a level of the grossest superstitions". Even Basava, as Mr. Hopkins has observed, does not teach Śiva-worship in its grossest form, the adoration of the Lingam (Phallus). Let us see what Basava says about the meaning of Lingam in some of the Vacanas attributed to him . In one of them, dwelling on Aikyasthala, he says:- "I know not the earth, the sky or the ten quarters. I do not understand them. They say 'the whole universe is contained in the centre of the Linga', but like a hailstone I fell into the midst of the ocean; I am overwhelmed in the happiness of the touch of the Linga; and am saying only 'God', knowing nothing of duality". Now, Basava certainly can never mean an ordinary phallic emblem of stone or other metals by the term Linga when he speaks of

an 'overwhelming happiness in the touch of the Linga' and quotes in approval an ancient saying 'that the whole world is the centre of the Linga'. If one goes carefully through the Vacanas attributed to him it will be quite clear to him that Basava never meant to teach 'the grossest form of Śiva-worship, the adoration of the Linga (Phallus)! Let us also consider the following Vacanas where Basava speaks of the Linga :- "O when shall I gaze at the Linga in my palm with my eyes showering down limitless tears ? O when shall the sight of the Linga be my life ? O when shall union with the Linga be my life ? When shall I lose all connection with my bodily disorders, O Kundalasangama Deva, and say continuously, "Linga, Linga, Linga" ? They say that the dining plate is the right receptacle for the Linga. But the dining-plate is not the right receptacle for the Linga. For the Linga one's own mind is the right receptacle. If you know how to offer your own soul without indifference, with a pure heart, Kundalasangama Deva will remain in you. O consider if iron cannot remain ~~from~~ after contact with the Parusha (i.e. Sparsā-manī), then one should not have mean qualities after contact with the Linga; for the servants of our Kudalasangama Deva should possess no other qualities than His. You can see Linga in the mirror of a devotee's face; Destructive weeds have grown in uncultivated soil. They do not allow me to understand, nor do they allow me to awake. Root out these weeds of wickedness and protect me. O Father Linga, there I shall plough and cultivate". These Vacanas make it absolutely clear that Basava was no fool to address the ordinary material Lingam, much less a phallic image, as the Father Linga, or to say that the stone image of a Lingam can be seen in the mirror of a devotee's face.

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the Buddhist position of Śūnya, and says that as the adversary does not admit the real existence of such necessary causes (Sahakāri) as Space, Time, etc. and admits "Vāsanā" or "Clinging Desire" as Sakti, which, again, is not for any permanent Self but rather inherent (ahita) in a thing which is momentary, there cannot be any reason why from the knowledge of cause (eg. Fire) the effect (eg. Heat) should not always and at all places immediately proceed (of course, the effect is not always and at all

and also the Nyāyavādīs on them). In the chapter on Śakti in Mīmāṃsā and the other Orthodox Systems.

The Mīmāṃsā System of Philosophy brings in the idea of Śakti or an impelling agency or force in connection with the topic of Apūrva, which acts as intermediary principle between sacrificial performances and their results such as heaven, victory etc. On this Apūrva as a Śakti Dr. Gaṅgānāth Jhā remarks as follows:—"It does not appear quite reasonable that momentarily disappearing actions should bring about any such future effects, as the attainment of Heaven and the like. But the fact is that from certain Vedic passages we come to know of the enjoined and prohibited actions to bring about certain results; and in order to render reasonable the production of future effects by means of momentarily disappearing actions we assume certain intervening transcendental agencies in the shape of "Punya" (Virtues) and "Pāpa" (Vice). Thus then, the causing of the attainment of Heaven by sacrifices is not immediate but indirect through the unseen agency of virtue. This is what is called the 'unseen force' (Adṛiṣṭa) leading to a particular effect; and the cause of this unseen force is the primary action, fitted up with all its various subsidiaries preceding it and following it and not the primary action itself" (cf Preface to the Translation of the Śloka-Vārttika, Bibliotheca Indica edition). In discussing the Śūnya-doctrine of the Buddhists Kumārila admits the existence of Śakti as a category which determines from what cause what effect should be produced (cf "Pratikāryam vyavasthitā"). He attacks the Buddhist position of Śūnya, and says that as the adversary does not admit the real existence of such accessory causes (Sahakāri) as Space, Time, etc, and admits "Vāsanā" or "Clinging Desire" as Śakti, which, again, is not for any permanent Self but rather inheres (Āhita) in a thing which is momentary, there cannot be any reason why from the knowledge of cause (eg, Tantu) the effect (eg, Paṭa) should not always and at all places immediately proceed (cf Śloka-Vārttika, sloka 247-258

and also the Nyāyaratnākara on them). In the chapter on Arthāpatti Kumārila maintains the existence of Śakti in the matter of causality can be known only by "Arthāpatti or Apparent Inconsistency and not by any inferential process which involves a causal connection between the Middle term and the Sādhyā. This is so because the knowledge of such Śakti (Śakti-jñāna) does not depend on any perception of relation. In the case of any thing which is a term of relation the knowledge of that thing to which it is related is necessary for its knowledge. Śakti cannot be thus known in relation because she is not capable of being directly perceived (Pratyakshagrahāṇa of verses 46-49). The principle of Śakti is also introduced by Kumārila in connection with the question of the Universal and Particular as the object of the indication of Śabda (Sāmānya viśeṣha). He holds the view that Śabdās or words have the Śakti or capability of indicating the 'Class-notion' or Commonality. If this Śakti or capability of words, he argues, is in the individual (Vyakti) to bring about the idea of generality (Sāmānya), without admitting a separate entity (in the form of "Class"), of what sort would be the capability of denotation for such a person? (ie, Vācya-śakti)? Will this capability be cognisable (1) or non-cognisable and (2) will it be different in each Individual, or one (and the same for all)? If it becomes one and the same for all and cognisable (Grāhya), then, in other words, it must only be a class. If again this Śakti becomes non-cognisable (Agrāhya) then the Idea (of Singleness of class-conception) becomes devoid of any basis (and such false) because no object is accepted by mere existence (unless it is actually cognised in some form or other). Thus in the course of arguing that the Śakti or capability (perceptible) of a word to signify "Sāmānya" cannot belong to an Individual Kumārila arrives at the notion of the existence of Sāmānya or Jāti, that is, the Idea of Single Class-conception as the natural property of Individuals, which he also calls Śakti.

Thus establishing Sāmya or Class-notion, he argues, that its manifestation would depend on certain capabilities in the individuals composing it. It is, therefore, this Class "gotva" which when manifested by an Individual, becomes its Śakti. This Śakti or capability is not in all individuals, but in some only. That is why the Class "Gotva" is not perceived in the presence of any and every individual (eg, horses or elephants), but only in that of individual cows. No exception can be taken to this capability, which is natural, just as we cannot call in question the 'burning' capability of fire (but not of the Ākāśa). This Śakti or a 'Single Capability' as the controlling agent (of such relation as that between the Individuals and the Class) is established by Arthapatti Pramāna or Apparent Inconsistency. This Śakti or capability, according to Kumārila, cannot itself become the object of the Single notion of a Class for two reasons: (1) because it cannot be perceived directly by the senses and (2) also because according to Mīmāṃsaka, no idea can exist without a reality as its counterpart (of Ākṛitvāda-verses 12-29 and 41-42 Śloka-Vārttika). Thus we can see how the Mīmāṃsaka is almost forced to admit Śakti as a mere logical category like the Nyāya and the Vaiśeṣika in its special form of Apūrva to establish a causal connection between the sacrificial act and its future results. In this system Śakti is not the Supreme Śakti of Vimarsa raised to the higher metaphysical ground of the Ultimate Principle of all creation. This explains the great difference in the attachment of a higher value and importance to Śakti in the Kashmere and Lingāyata systems as we have shown before.

In the Advaita school Śaṅkara no doubt admits Śakti as a determinative category in the cause when he affirms in his Śārīraka Bhāṣya: - "Śaktis ca Kāraṇasya kāryaniyamārthā kalpya-manā nānyā nāpi asātī vā kāryaṃ niyacchet". Elsewhere in the same work he calls Avidyā or Māyā a "Bīja-Śakti" enveloping the Jīvas, who are totally ignorant of the true nature of the

(1) Mal. vij. I. 17-18 - 107. rajñān sarvakṛtī prabhuh
Sakale nishkale mastēn Saktir apy asya tadvidhā.

(2) Ibid. 19. 30 -
Ma sē Saktir jacobhatuh kathitā samavāini
Real Self. But thus far he goes and no further. Vidyāranya,

(3) Mal. vij. I. 18 -
Sivo
Tah avasthā avasthā grahitri rābhyanpikah.
the author of the well-known work Pañcadaśī, expressly
calls Māyā a Sakti, and devotes a long chapter at the end

(4) Ibid. 19. 30 -
the nature of Sakti from the Advaita standpoint of view.
But this system never recognises Sakti as a real principle

(5) Ibid. 19. 30 -
and non-different (in substance) from the Highest Brahman.
Thus Sakti practically loses her real metaphysical value
in the system.

(6) Ibid. 19. 30 -
The Sāṅkhya Pradhāna or Prakṛiti is no doubt essentially
a principle of Sakti from which all subtle and gross matter
proceed. But she is never regarded in this dualistic system
as the 'active nature' of the Intelligent Principle, Puruṣha,
and, therefore, does not enjoy the proper position that she
ought. This comparison with the treatment of Sakti in the

(7) Ibid. 19. 30 -
Six Orthodox Systems enables us to understand clearly how
Sakti as the Supreme Svātantrya-Power of Śiva in Trika was
a very important departure from these systems, and reflects
not a little originality of thought on the part of its
advocates. It is the Kashmere Trika that never lost the

(8) Ibid. 19. 30 -
Svetāśvatara hint at "Supreme Sakti belonging to God", and
restored her to her proper position in the sphere of higher
metaphysical speculation.

(9) Ibid. 19. 30 -
Vastutā ca iyaḥ akramā eva pāramesvarī Saktih sphurati, tatrāpi
ca svātantryā darpanaḥ karavāt kramāḥ api ādarsavati.
kramāḥ pi ca pūrvam pūrvam u. parāra svāpakatayā vihitam vrid
iva ghatāḍau uttarāḥ tu pūrvatra Saktiyātmanā sthitam vrikha
Iva svābhāve iti sarvaḥ sarvātmakāḥ.

(10) Mal. vij. II. 30 -
Sakti sāmānī parījneyau turyātīte varānane
of also for the idea that the concept of Sakti is simply employed
for denoting Śambhu Śi 12: -
Vācakatvena sarvāpi Śambho Saktis ca śūsyate.

List of textual references

- (1) Māl. Vij. I. 17-18: -
Tatresah sarvakṛit chāntah sarvajñah sarvakṛit prabhuh
Sakalo nishkalo nantah Saktir apy asya tadvidhā.
- (2) Ibid. III. 5: -
Yā sā Saktir jagaddhatuḥ kathitā samavāyinī
Icchūtvam tasya sā devi sisrikshoh pratipadyate.
- (3) Māl. Var. 979: -
Sivo vicrutacidrūpaḥ tisrah tatsaktayas tu yāh
Tāh svātantryavasopāttagrahitṛigrāhyarūpikāh.
- (4) ISV. Pr. V. V. 8: -
"Parāmarśalakṣaṇam tu svātantryam yadi bhavati tadā upapadyate
sarvaṃ. Parāmarśo hi cikirsharūpā Icchā, tasyā ca sarvaṃ
antarbhūtam nirmātavyam abhedarūpeṇa āste etc."
- (5) For the definition of Vimarsā cf K.K.V, page 2: -
"Svātmasātkṛitākḥilaprapañcaḥ paripūrnābhāvabhāvanāgarbhitah
athavā jagadutpattisthitilayahetubhūtākṛitrimāham iti
Parāmarśah Vimarsah."
- (6) cf also ISV. Pr. R. I. V. 14: -
Sā sphurattā mahāsattā deśakālāviśeshinī
Saishā sārātayā proktā hṛidayam parameshthinaḥ.
- (7) K.K.V, commentary under sloka 2: -
Sā jayati Saktir ādyā nijasukhamāyanitvanirūpamākārā
Bhāvicarācarabījaṃ svarūpanirmalavimalādarse.
.....yathā kascid rājā atisundarah svātmābhimukhasthitasvacch
-ādarsatale svātmāpratibimban sanyak prasamīkshya tatprati-
bimban aham iti jānāti, evam Paramesvaro pi svādhīnabhūtam
svātmaSaktim sanyag avalokya svasvarūpaṃ avagacchati.
- (8) M.M, sloka 14 and its commentary: -
Sa eva viśvam ikshitum sthātum kartum ca un mukho bhavan
Saktisvabhāvaḥ kathito hṛidayatrikoṇamadhumāsalollāsah.
- (9) Yāh uktasvabhāvaḥ Sivah sa eva Saktisvabhāvaḥ kathitah tasyaiva
kiñcid ucchūnatāyām yā avasthā tayā Saktisabdavyapadesyah
ityarthah etc.
- (10) cf P. T. Sl 24: -
Yathā nyagrodhabijasthah Saktirūpo mahādrumah.
Tathā hṛidayabijastham jagad etat carācaram.
- (11) cf V. Bh. Viv, Sl 53: -
Vastutaś ca iyaṃ akramā eva pāramesvarī Saktih sphurati, tatrāpi
ca svasvātantryāt darpananagaravat kramam api ādarsayati,
kramo pi ca pūrvam pūrvam uttaratra vyāpakatayā sthitam mṛid
iva ghatādaḥ uttarām tu pūrvatra Saktiyātmanā sthitam vṛiksha
iva svābije iti sarvaṃ sarvātmakam.
- (12) Māl. Vij. II. 29: -
Saktisambhu parijneyau turyātite varānane
cf also for the idea that the concept of Sakti is simply employed
for denoting Sambhu Sl 12: -
Vācakatvena sarvāpi Sambhoḥ Saktis ca śāsyate.

- (11) A.P.P. Sl 9: - Prakāśo'nanyato bhavaḥ svātantryollāsakevalah Paricchinātmikā Saktih Sambhor viśvatisāyinaḥ.
- (12) Tantrā. III.190: - Anuttarānandamayo devo bhoktaiva kathyate Icchādikam bhogyam eva tata evāsya Saktitā.
- (13) cf Tantrā. Viv. under Sl 106.
- (14) B.P. Sl,2: -
- (15) Īsv. Pr.V. I.V.16: - Tasmāt svātantryasūnyatābhāsanena svātantryayuktatābhāsanena ca yad idam ubhayam jneyam ātmarūpam eva Paramesvaro bhāsayati tad vimarsabalāt iti saiva pradhānam.
- (16) Ibid I.V.10: - Tac ca sadaiva prakāśasya pramātritvāt tadātmatayā ca vinā prakāśamānasya avastutvāt, kim tu aham iti ucite paramarśe yo'yam idamtāparamarśah saiva bāhyatā.
- (17) cf Bradley's Appearance and Reality, chapter 27, page 1351.
- (18) Īsv.Pr.V. I.V.13: - Cetayati ityatra yā citih citkriyā tasyā pratyavamarśah svātmacamatkāralakṣaṇaḥ ātmā svabhāvaḥ etc. cf also Sh. T. TTS. commentary on Sl 2.
- (19) Sh. T. T.S sloka 2, and its commentary: - Paramesvara eva hi syaīsvaryocchalattayā pūrṇāhantācamatkāratāratamyena Saktidasam adhisete iti atra AnandaSaktipradhānyam.
- (20) Īsv.Pr.V. I.V.13: - Tathā hi ghaṭena svātmani na camatkriyate svātmā na parāmriśyate na svātmani tena prakāśyate, na aparicchinatayā bhāsyate tato na tena cetyate iti ucyate etc.
- (21) cf note No 19.
- (22) cf the remark: - "Phalabhedāt āropitabhedah padārthātmā Saktih" quoted from Īsv.Pr.V. in the commentary on Vijnānabhairava sloka 19. Padārtha is translated as category in the sense of anything which is an object of knowledge, and implies not only a thing which is predicable of another but also a thing which is capable of having anything predicated of it.
- (23) Nal.Vij. III.5: - Yā sā Saktir jagadhatuḥ kathitā samavāyinī Icchātvaṃ tasya sā devi sisrikshoh pratipadyate.
- (24) cf Annambhaṭṭa's explanation of samavaya in Tarkasamgraha, Mr. Athalya's edition, page 61.
- (25) Sp. Kā. I.18: - Jñānajñeyasvarūpiṇyā Saktiā paramayā yutaḥ Padadvaye vibhur bhāti tadanyatra tu cinmayah.

cf also Mukundarama's commentary on it:-

Parameśvara eva sva-Māyāsaktimahimā vicitrakshetrajnabhāvena
prathamānā svāvyatirekinim parām Saktim padadvaye jāgratsvapnā-
khye ābhyantarakaranasukhādīnā bahishkarananilādīnā ca ābhāsyā
tattatdasāvyavahārān ubbhāvayati parām tu etad eva Sakteh
paratvam yat Sivaprakāśam atirodhāya ānantavaibhavana sphūraṇam,
(sushuptā-turyayos tu vibhakta-bhinnasamvedanivābhāvāt svātmani
samarasibhūtasaktir īśvara eva prakāśate.

(26) Sp. Viv. I. 1: -

Sā ca avyatiriktā (ie, Icchā, the nimitta of nimesha and
unmesha) Śamkarasya Saktih, tadavagame eva ca ātmaśvarya-
pratyabhijñālakṣaṇasiddher hetuḥ. sā ca 'didrikshayeva
sarvārthan' (3.1.) ityatra vakshyamānyāyena sāmsārikapuruṣa-
prasiddheccchāsādrīsyāt tadavagamopāyātayā Icchāsabdena
vyapadiśyate.

(27) cf P.S. sloka and also Yogarāja's commentary:-

Bharūpam paripūrṇam svātmani viśrāntito mahānandam
Icchāsamvitkaraṇair nirbharitam anantasaktiparipūrṇam.

Svasmin svabhāve akhandāhantācamatkārarase viśrāmāt mahān ānandam
Paranirvṛtiḥ yasya iti. Tata evam paramāhlādakasphurattāsāratvāt
prakāśyasphaṭikādeḥ jagāt vallakṣaṇyam uktam iti. Icchā-Jñāna-
Kriyā-saktisvabhāvam eva na punaḥ sāntaBrahmavādīnām iva
Saktivirahitam jadaikalpam.

(828) Sp. Viv, I. 1: -

Yathā hi puruṣasya icchāvasthāyām iśyamānāḥ padārthāḥ
svarūpāvyatirekenaiva avatishṭhate, tathā Bhagavataḥ Saktau
anantāvabhāsaviśeṣacitraṁ jagāt manāg apy anupajātavīśeṣhāt
svarūpāt avyatirekeṇa iva avatishṭhate.

(29) Ibid: -

Sā Parameśvarasya svarūpād abhinnā Saktir ekaiva tāttvikī
idam iti paramāśbedamātrajanmanā satī bahutvena
vyapadiṣṭā Saktīnām cakram iti. Saktisābdena ca bhāva-
vyaktīnām vyapadesē Parameśvarāt Saktimato bhedabhāva-prati-
pādanam eva prayojanam.

(30) V. Bh. Sl 18: -

Śakti-śaktimato yadvat abhedah sarvadā sthitaḥ
Atas taddharmadharmitvāt parā Śaktiḥ parātmanah.

(31) Ibid Sl 19: -

Na vahnēr dāhikā śaktir vyatiriktā vibhāvayate.
also sloka 21: -

Yathālokena dīpasya kirāṇair bhāskarasya ca
Jñāyate digvibhāgādi tadvāt Śaktyā Śivah priye.

(32) cf commentary on V. Bh. sloka 19.

(33) cf Kshemarāja's commentary on V. Bh. Sl 19: -

Śakanam Śaktiḥ sāmāthyam viśvanirmānādikāribhairavasvarūpam
eva. Tad iti tasya Saktimataḥ sambandhina saryajnatā-
sarvakartritā-sarvātmatādīnā dharmeṇa dharminī Śaktiḥ parasya
cidānandaikaghaṇasya ātmanah etc.

(34)

(35) Sh. I. T. S.

Tasya svābhinnā svatantrecchāsaktir eva udbhavishyato yishaya-
sya svāntarnilīnatvāt bijabhūtā Saktitattvatām yāti, Sakteḥ
Saktimaddharmatve 'pi nānyadarsanābhimatavat tasmāt vvatirekah
etc.

(36) Śaktiś ca Śaktimadrūpāt vyatiriktaṃ na vāñchati
Tādātmyam anayor nityam vahnidāhakayor iva.

(37) cf Sāṃkhya Kārikā No 27, and also Vācaspatimīśra's Tattva-
kaumūdī: - "Alocitam indriyena vastu idam iti sammugdham
idam evam naivam iti samyak kalpayati niyama darśayati
viśeshya-viśeshanābhāvena vivecayati iti yāvat.

(38) also "Tataḥ param punar vastu dharmair jātyādibhir' yayā
Buddhyavasīyate sā hi pratyakshatvena sammatā."

(38) Sp. Viv. IV. 16: -

Tad evam tattvadvyayam Śiva-Saktyākhyam yad abhinnaṃ api svarūpa-
-pratipādanānyathanupapattya vibhajya tattvavidbhīḥ prakāśyate.
Tathā ca Tattvagarmhastotre gurubhīḥ satatam aviluptopalabdhrī-
-tvalakṣhaṇasvadharmarūpāyāḥ Sakteḥ prādhānyapratipādanābhi-
-prāyena Sivatatvam eva astūyata: -

"Yasyān nirupadhijyotirūpāyāḥ Śivasanjanāyā
Vyapadesaḥ param tām tvām ambām nityam upāsmahe."

(39) Tantra. Śl 100: -

"Asthāsyad ekarūpeṇa vapushā cen Maheśvaraḥ
Māheśvaratvam samvittvam tad atyakshat ghatādivat."

(40) Tantra. Viv. on Śl 100: -

"Yadi nāma Maheśvaraḥ pratiniyatena kenacid rūpeṇa avatishtheta
tadāsyā ghatādinyāyena māheśvāryam samvidrūpatvam ca na
syāt, etad eva hi asya māheśvāryam samvidrūpatvam ca yat
tattadanīyatavācyavācakatmanā parisphured iti.....
kim tu sva eva svabhavo yah svāntantryam iti māheśvāryam iti
ca sarvatrodghoshyate, tat pratiniyate'sya svarūpe prakāśa-
-māne māheśvāryam samvidrūpatvam ca na syāt iti jādyam eva
āpatet. Jada eva hi ghatādih 'idam idānim atra bhūti' ity evam
ātmanīyatāvabhāse bhavet na paraḥ prakāśaḥ."

(41) This does not profess to be a chronologically worked-out
theory but is simply a psychological justification of the
'inner working of the mind' of Trika writers that led to the
concrete development of the Śakti-idea. The main reason seems
to be this that when Śakti, standing for the 'inner nature',
was scooped out of Śiva and placed side by side with Him as
the 'Mother of all diversities' there remained no other
alternative but to turn away from Śiva, who was thus rendered
hollow, and henceforth to regard Śakti as the sole principle
of all 'becoming'.

(42) Māl. Vij. I. 8.

(43) Ibid III. 2, also I. 25-35.

(44) Ibid 12, 13, 14, 15, 16, 17 Adhikāras.

(45) Ibid III. 25-29, 34-35, 52, also XVIII. 37-39.

(46) Ibid 9th and 11th Adhikāras.

(47) At the very outset of the Mālīnī we find that the sages Nārada
Agastya, Samvarta, Vasishtha and others come to Kumāra, the
destroyer of the demon Tāraka, and say that they have come to
him desirous of proper success in Yoga. cf Mālīnī I. 2-5, 10-14.

It is called sunya because it is devoid of all 'Alambanadharman',

(48) cf Ibid VII.1. The twenty-six postures are:-

- (1) Trisūlam, (2) Padmam, (3) Śaktih, (4) Cakram, (5) Vajram,
- (6) Dandam, (7) Danshtram, (8) Mahāpretā, (9) Mahāmudrā, (10) Khage-
svārī, (11) Mahodayā, (12) Karālā, (13) Khatvāngam, (14) Kapālam,
- (15) Halam, (16) Pāsam, (17) Ankuṣam, (18) Ghantā, (19) Trisikhānūdgārā,
- (20) Avahā, (21) Sthāpanī, (22) Rodhā, (23) Drāvyaḍā, (24) Nati,
- (25) Amritā, (26) Yogamudrā.

(49) Mal. Vij. VIII. 44, 176.

(50) Ibid II. IV. 209.

(51) Ibid XI. 45, 46.

(52) Ibid XVIII. 29, 32.

(53) Ibid II. 10, also XIX. 38.

"Yo yatrāṅge sthito varnah Kulasaktisamudbhavaḥ
Tam tatraiva samādāya śvarūpenaiva yogavid."

(54) V. Bh. :- "Śrīdevy uvāca Bhairava uvāca etc.
also Sl 63:- "Ity uktānanditā devī kante lagnā Śivasya tu."
The meaning of Bhairava specially applied to Siva is explained
in Sl 130. It is explained with special reference to two impor-
tant factors in the nature of Siva, viz, (1) Sarvāmāṣana- a kind
of 'inner discourse' of all objects and (2) Sarvavyāpakatva-
all-pervasiveness.

(55) Ibid Sl. 2-4, 14-21.

(56) Ibid Sl. 20:-

"Saktyavasthāpravishṭasya nirvibhāgena bhāvanā
Sūnyayā parayā Saktyā sūnyatām eti Bhairavi."
Kshemarāja explains 'mukham' as 'pravesopāyadvāram'.

(57) Ibid Slokas 39, 40, 43, 44, 45, 46, 58, 89, 108, 120, 122, 127, 134.

"Prānavādisamuccārāt plutante sūnyabhāvanāt
(3) Sūnyayā parayā Saktyā sūnyatām eti Bhairavi."

This sūnya is, again, conceived of as a "Great Sky" (Paravyoma)
or Mahākāśa) which is devoid of any particular shape (Anakriti).

(58) Ibid, Sl, 69.

also "Prishṭhasūnyam mūlasūnyam yugapad bhāvayet ca yah
Sarīranirapekshinyā Saktyā sūnyamanā bhavet."

That this Sūnya refers to a substratum of undetermined conscio-
ness (nirvikalpaka or nirāśraya Cit) can be seen from Sl, 45:-

"Prishṭhasūnyam mūlasūnyam hricchūnyam bhāvayet sthīram
Yugapad nirvikalpatvāt nirvikalpodayās tataḥ."

also "Vyomākāram svam ātmānam dhyāyet digbhir anāvṛitam
Nirāśrayā Citih Śaktih svarūpam darsayet tadā."

According to V. Bh. this void is attained by a process of merging the
manas which is at the root of all modifications as it continually
oscillates from one extreme (koṭi) of to the other of doubt (saṃśaya)
cf Sl, 60, 83, 108. This sunya, it is highly interesting to note, has
been carefully distinguished from that of the Mādhyamika (nihilistic)
Buddhists by such terms as Avedya, Agrāhya, Abhāvaga.

(cf Sl, 127) Kshemarāja explains this sunya as that alone where the
cognisable objects, (Vedyas) are not cognised- "Yad eva vedyasya
agrahanam tad eva sūnyatvam." What Kshemarāja wants to say on the
positive character of sūnya as against the Nihilist is that it is
consciousness beyond the region of discursive thought expressing
the relativity of Jñātā, Jneya and Jñāna.

It is called sūnya because it is devoid of all 'Alambanadharmas', all the relative Tattvas and Klesas. Quoting from Vimarsādīpikā, an earlier work, he identifies this void with Svātantrya meaning consciousness. As every negation implies some kind of determination and so refers to a positive reality at the back-ground this sūnya as consciousness lies at the root of all 'Alambanapratyayas'. Quoting from Candrajñāna, an earlier Āgamic work, he attempts to show that activities proceed from this void as Sakti. According to this work all the letters constituting speech-activity proceed from Sakti which, again, starts from Sūnya. These Varnas constitutes 'mantras' and from 'mantras' comes the whole scheme of creation.

Abhinava in his Tantrāloka takes this sūnya conception to mean Samvid (Pure Consciousness) when it separates itself from the entire world of cognisables and reflects on itself as 'I am beyond the world'. Then according to him Samvid appears in reality as nothing but a 'shining' pure and simple like the serene cloudless sky above. cf Tantrāloka, VI.9. Criticising the Mādhyamika view-point of sūnya as 'absolute negation' Jayaratha says: - "The Mādhyamikas hold the absolute negation of all existences. Consequently, they maintain that even Samvit or consciousness - as the datum of all cognitions - has no real self-determining character (niḥsvabhāva) and is, therefore unreal (mithyā, i.e. not real in the ultimate sense). This position is not tenable. If Samvid becomes mithyā and, as such, has no independent character there will be no existence of any kind at all. Even in the case of blue, etc. when they lose their own individual character because of unreality they still find a 'flocus' in the Samvid (though undifferentiated). But if this Samvid is said to be non-existent nothing can appear and no existence can be predicated of anything. Thus the entire structure of human knowledge will totally collapse. For further reference to sūnya cf Yogarāja on P.S. 51, 32. The main results of the discussion may be summarised in the following terms: -

- (1) Sūnya is Samvit or Cit-Sakti-not in actual operation as yet but in suspended animation- something like the Spanda of the Sp.Kā. It is thus an absolutely positive thing.
- (2) It is nothing but perfect Svātantrya running even through such negative forms of knowledge as 'Sky-flower', 'Son of a barren woman', etc.
- (3) This void is absolutely devoid of all mental modifications, undetermined by relational forms of thought-activity, and is, therefore, like cloudless sky above.

As regards the conception of sūnya as the "Great Akāśa" (the space-giving element) it is interesting to observe that this conception also plays a prominent part even in the thorough-going school of Advaita first expounded by Gaudapāda in the earlier part of the 8th century before Vasugupta promulgated the Śiva sūtras. Even earlier than Gaudapāda in some of the Upanishads we find that the Ātman is compared to Akāśa on account of its pervasiveness (vyāpakatva), invisibility (Adṛiṣyatva) and giving support (Sarvādhāra katva). Thus Gaudapāda in the Advaita prakaraṇa of his Māṇḍūkya Kārikā explains the illusory nature of the relation between Ātman and Jivātman by the example of Akāśa and its modifications in ghaṭakāśa patakāśa, etc. cf Kārikās 3-9, 11-12, Advaita prakaraṇa, and also Kārikā 1.91, Alātasānti prakaraṇa.

Thus it might be quite possible that the first conception of sūnya arose from the Upanishadic hint at the svarūpa of Brahman by a process of continual negation (nishedhamukhena) of phenomenal appearances in Him such as "Athāta adeṣo neti neti", "Asthūlam anānu ahrasvam", etc. Then this Neti-mārga (Path of negation) was taken up by the Advaita school of Gaudapāda and Saṅkara as a 'Convenient mode of establishing the mithyātya of the phenomenal world.' (cf Advaita prakaraṇa S126, also Alātasānti S183-84) Almost at the same time (might be earlier) the Nihilistic Buddhists took up this conception of 'negative description' and developed it in their own way. The Trika writers, possibly a little later than Gaudapāda, took up this idea of sūnya and instead of employ-

on Adv.Pr. 1.1.1.1 as 'something quite different from ordinary words which can be heard'. This Vak, says he, appears to be

employing it merely as an analogical example carried it a step further and connected it with Svātantrīya Sakti, the real nature of Śiva forming the central part of their doctrine.

(59) Tantra. I.17-18:-

"Na tad asti ha yan na śrīmālinīvijayottare
Devadevena nirdiṣṭam svasabdenātha līngataḥ.
Daśāṣṭādaśavyaśābhinnam yac chāsanam vibhoḥ
Tatsāram Trikaśāstram hi tatsāram Mālinīmatam."

(60) Ibid Jayaratha's commentary:-

"Malinyā vijayena sarvotkarshena uttarati sarvasrotobhyaḥ
plavate sarvabhūtatvāt sarvasāstrānam tac ca Siddha-
Nāmaka-Malinyākhyakhaṇḍatrayātmakatvāt tribhedān. Tatra
Kriyāpradhānam Siddhātāntram, Jñānapradhānam Nāmaka, tantram,
tadubhayamayam Mālinīmatam iti, tad eva mukhyam, yad āha
'tatsāram Malinīmatam iti.'

(61) Isv. Pr. K. I.V.13:-

"Citih pratyavamarsātma parā vāk svarasoditā
Svātantrīyam etan mukhyam tat aiśvaryaṁ Paramātmanah."

(62) Ibid, I.IV.1,2,8. also I.V.10. Utpala defines Vimarsa as
"Avabhāṣasya svabhāvam" in I.'V.11.

(63) Ibid, I.V.12,13,17.

(64) Pratyavamarsa is explained by Abhinava as a kind of 'internal discourse'. The idea that led to this meaning is that the Trika writers like many other writers of other systems of Indian Philosophy maintained the theory of 'an inseparable relation between thought and language'. Whenever there is thinking going on an 'internal speech' not yet materialised in concrete Varnas or Aksharas, they believed, is also going on in suppressed form within the mind. The best exponent of 'eternity of speech' was Bhartrihari, the famous author of Vākyaḍīya, a highly interesting and learned work on the philosophical aspect of Sanskrit Grammar. He maintained that no idea or thought (Pratyaya) is possible unless there is a sort of 'mental reconstruction or reconsideration' (Pratyavamarsa-inner discourse). This discourse is the essence of Sabda and must, therefore, be presupposed in every form of Jñāna or Pratyaya. According to him every sabda is an expression of "Existence" (Sattā). His position may be judged from the following Karikas:-

"Na so'sti pratyayo loka yah śabdānugamād rite
Anuviddham iva jñānam sarvam śabdena jānyate.
Vāgrūpatā ced utkrāmetāvabodhasya śāsvatī
Na prakāśah prakāśeta sā hi pratyavamarsinī."

Abhinava uses the term 'śabdāna' in a special sense. In commenting on Pratyabhijñā I.II.2, he further elucidates the meaning of this word as 'that which has the nature of Samjalpa or a kind of 'inner recognition of the essential identity of śabda (speech) with its corresponding object (artha) in such a unified form of close proximity (Abhisambandha) as this it is'. This inner recognition of identity unity meant by śabdāna does not form a part of the cognised object (vishayapakṣhe na vartate) but is rather connected with the "All-illuminating Intelligence" (Prakāśa). This śabdāna may assume various forms such as 'This is', 'That is', 'That is this', 'This will be', et cetera. Abhinava apprehended that these terms 'Vāk' and 'Śabda' might very easily mislead a person to think that they refer to ordinary words capable of being externally grasped by the auditory sense-organ. So he again explains it in commenting on Isv.Pr.K, I.VI.1 as 'something quite different from ordinary words which can be heard'. "This Vāk," says he, "appears to be

internally merged in consciousness(Samvidrūpāvesi)".
cf "Vakti arthan so'yam ity abhisambandhena".

(65) Saṃketa, according to Nyāya Philosophy, means the 'convention' made by will that such and such a meaning should be understood from such and such a word. It refers to Sakti or the signifying power of words defined as 'the relation of a word and an object that always serves to revive the memory of that word-object (whenever the word is spoken).' cf Tarkadīpikā-"Ditthā-dīnām iva ghaṭādīnām api saṃketa eva saktih." repelling one another

(66) Isv.Pr.V. I.V.13:-
"Ata eva sā svarasena cidrūpatayā svātmavisrāntivapushā udīta
(75) satatam anastamitā nityā aham ity eva....."

(67) K.K.V. Sl-1, and its commentary:-
"Vimarso nāma visvakāreṇa visvaparakāśena visvasambhāreṇa vā
(76) akṛittrimaḥam iti visvasphuraṇam, tasya antarlīnatvaṃ nāma
antarmukhatvaṃ." Also-"Vimarso nāma anavādhir ekā visphuraṇa-
saktih."

(68) Isv.Pr.V. I.V.10:-
(77) "Tasmāt sarvo'yaṃ bhāvarāśih cidātmani aham ity eva vapushā
satatāvabhāsvararūpaḥ aīsvaryarūpāt ca svātantryalakṣhaṇāt
svāmibhāvāt vititreṇa vapushā kramādīnā samvid enam vahish-
karoti pramātrībhedaprathanapūrvakam. Tatrāpi kvacid ābhāse
aikyam nitambīnīritye iva prekshakān, tāvati hi teshām ābhāse
aikyam sarīraprāṇabuddhisukhādyābhasāmsesū tu bhedasya
avigalanāt na sarvathā aikyam. Ata eva pratikṣhaṇam pramātri-
samyojanaviyojanavaicitryena Paramēśvaro sṛiṣṭisambhāradīnā
(78) visvam prapancayati."

(69) Ibid I.I.2:-
"Sa cāyam svatantraḥ. Svātantryam ca asya abhede bhedanam
bhedite ca antaranusamdhānena abhedanam- iti vahuprakāram
vakshyāmaḥ." cf also-"Etad eva Paramātmano mukhyaṃ svātantryam
aīsvaryam" etc. Ibid I.V.13.

(70) Ibid I.V.13. Ānanda, page, 73:-

(71) Ibid I.V.14:-
"Yat kila yena tulyakakṣhatayā bhāti tat tasya viśeṣhaṇam kṛtaka
iva Caitrasya. Na ca deśakālau tulyakakṣhaḥ bhavataḥ. Taylor
identayā tasya ca aḥantayā prakāśe tulyakakṣhatvānupapattē.
Evam deśakālāsparsāt bibhutvaṃ nityatvaṃ ca", etc.

(72) Ibid II. III.10:-
"Evam Vimarśabalād eva bhedābhedavyavasthā, tad eva hi
Paramēśvarasya samvedanātmanah Śivanāthasya Svātantryasakti-
vijrīmbhitam."

(73) Pantrā.Viv. V.8, also I.134-135.
cf Sp.Kā.no 14. Also Isv.Pr.V. I.IV.3,8.

(74) cf Śivopādhyāya's commentary on V.Bh. Sl 137:-
"Prakāśamanam na pṛithak prakāśāt
Sa ca prakāśo na pṛithag Vimarśāt |
Nānyo Vimarśo'ham iti svarūpāt
Aham Vimarśo'smi cidekarūpaḥ." ||

(81) cf also Isv. Pr.V. I.V.20:- "Tasmāt sarva eva Vimarśah prakāśāt
avicchinna eva."
Pantrā.Viv. Sl 65,66:-
"Svātantryam hi Vimarśa ity uccyate, sa cāsyā mukhyaḥ svabhāvaḥ,
na hi nirvimarśah prakāśah sambhavati upapadyate vā, etc."

75) According to Trika interpretation Kriyā Śakti is resolved into the ultimate form of Svātantrya or Vimarsā. The whole world is nothing but the 'expansion' or 'shining out' of Kriyā Śakti. cf Śiva Sūtra, III. 31: - "Svasaktipracayo'sya viśvam".
 (33) cf also Kshemarāja's Vimarsinī on it: - "Tathā asyāpi svasyāḥ Samyidātmanah Śakteḥ, pracayaḥ Kriyā-Saktisphuraṇarūpo vikāśo viśvam." The universe is a kind of perpetual stage on which numerous Śaktis are incessantly attracting and repelling one another. cf the expression - "Anantasakticakragarbhitā".

(76) cf Mal. Vij. III. 5-10,

(85) "Saikā pi satyanekatvaṃ yathā gacchati tac cṛīnu |

Evam etad iti jneyam nānyatheti suniścitam ||

(76) Jnāpayanti jagatyatra Jñāna Śaktir nigadyate |

Evam bhūtam idam vastu bhavatviti yadā punaḥ ||

(80) Jātā tadaiva tat tadvat kurvatyatra Kriyocyate |

Evam saishā dyirūpā pi punar bhedair, anekatām |

Arthopādhivaśāt yāti Cintāmanir ivesvari."

(77) cf Sp. Viv. I. 1: -

"Itham ekasyāḥ eva pārameśvaryaḥ Śakteḥ Icchā-Jñāna-Kriyāvya-padeśāḥ idantonmishan MāyāŚaktijanita eva, yataḥ Sadāśivam ekam muktvā Māyā Śaktiḥ sarvatra kritapadā, yad vaśāt ekasmin Śivatattve paramārthasati Sadāśivādītattvāntaravyapadesaḥ prakriyāsāstreshu."

(78) cf T. S. 1st Āhnika, page 6: -

"Svātantryaḥ ekaḥ Prakāśaḥ, svātantryād eva deśakālākāravaccheda-virahāt vyāpako nityaḥ sarvākāraṇanirākārasvabhāvaḥ, tasya ca Svātantryam Anandaśaktiḥ, taḥ camatkāra Icchāśaktiḥ, prakāśarūpatā Cicchaktiḥ, āmarśātmakatā, Jñānaśaktiḥ, sarvākārayogitvaṃ Kriyāśaktiḥ, ity evam mukhyābhiḥ Śaktibhiḥ yukto 'pi vastutaḥ Icchā-Jñāna-Kriyāśaktiyuktaḥ anavacchinnaḥ prakāśo nijānandaviśrāntaḥ Śivarūpaḥ sa etc."

(79) Tantra. 8th Āhnika, page, 73: -

(80) "Tatra Parameśvaraḥ pañcabhiḥ Śaktibhiḥ nirbharāḥ ity uktam, sa ca svātantryāt Śaktim tām tām mukhyatayā prakāśayan pañcadhā tiśṭhati. Citprādhānye Śivatattvaṃ, Ānandaprādhānye Śaktitattvaṃ, Icchāprādhānye Sadāśivatattvaṃ..... Jñānaśaktiprādhānye Śvaratattvaṃ, Kriyāprādhānye Vidyātattvaṃ."

(80) cf P. S. S :-

"Śiva-Śakti-Sadāśivata-'mīśvara-Vidyāmayiṃ ca Tattvadaśam Śaktīnam pañcanam bibhaktabhāvena bhāsayati."

(81) "Tathā hi sarvaprāmātrīnam antaḥ pūrṇāhantācamatkāramayaṃ sarvātattvottīrṇam mahāprakāśavapuḥ yat caitanyaṃ etad eva Śivatattam. Tasyaiva bhagavataḥ cidrūpasya Ānandarūpa 'viśvam bhavāmi' iti paramīśato viśvabhāvasvabhāvamayaḥ Saṃvid eva kiñcid ucchūnatā-rūpā sarvabhāvānām bijabhūmiḥ, -iyam Śaktiyavasthā."

(81) Ibid :- "Punar api atraiva viśvasamutpattibijabhūmau mahāśūnyāti-sūnyakhyayam, Mahesasya 'Aham idam' iti abhedena pūrṇāhātāmaya yaḥ camatkāro jñānaprādhānyāt kriyābhāgasya ahantāviśrāntaḥ, seyam Sadāśivadaśa. Tathā atraiva 'Aham idam' iti ahantāntantayoh samadhritatūlāpuṭanyāyena yaḥ svātmacamatkāraḥ, -saishā tasya Śvarāvasthā. Atrāpi idantāprādhānyena ahantāgunīkāreṇa yaḥ 'Aham Aham idam idam' ity evamrūpaḥ camatkāraḥ sadyojātabālasyeva sīrō'ngulīnirdesaḥ prakhyāḥ etad eva bodhasāratvāt bhagavataḥ Śuddhavidyātattvaṃ."

- (82) cf Isv. Pr. V. I. VIII. 99: -
 "Parāparāvasthāyām tu bhagavat-Sadāsivabhūbi idantāsāmānādhikaranyā
 -pannāhantāvimarśasvabhāve etc."
- (83) P. S. S
 "Atrāpi idantāprādhānyena ahantāguṇikārena yāḥ 'Aham aham idam
 idam' ity evamrūpaḥ camatkāraḥ etc."
- (84) Camatkṛiti may be expressed in terms of human experience as
 'deepening wonderment'. It is derivatively explained as 'self-
 enjoyment'. cf "Camato bhujjānasya karaṇam samrambhah 'Aham
 asau nīlāder bhoktā' iti camatkāraḥ."
- (85) K. K. V. sloka, 13: -
- (86) "Atra Śivasabdēna Jñānaśaktir abhidhīyate..... cidānandarūpiny-
 āḥ sarvatra jñānakriyābhyām eva nirmaṇaucityadarsanāt."
- (87) Puṇyānanda is supposed to have flourished later than Abhinava
 ie, after the 11th century A. D. because he is never quoted or
 referred to in any connection by earlier writers. He is not even
 mentioned by such later writers as Jayaratha, Yogarāja, Bhaṭṭa-
 Bhāskara and others. We find quotations from his writings in
 the Lalitāsahasranamābhāṣya by Bhāskararāya, the 18th century
 Mahārāshtra brāhmin. From this it seems probable that he flourished
 much later than Abhinava, possibly in the 17th or the early part
 of the 18th century.
- (88) Ibid. I. 2. 3: -
- (89) cf Mal. Vij. VIII. 66: -
 "Vāmā Jyeshthā ca Raudrī ca sarvāḥ kālānalaprabhāḥ
 Brahma-Vishṇu-Harāḥ pūrvam ye śaktāḥ pratipādītāḥ."
- (90) cf Tantra. Viv. IV. 201: -
 "Vāmā samsāravamanāt ityādyuktyā samsāravirbhāvikā Tirodhānaśaktir
 ityarthah." cf also "Yatas tāvati sā tasyāḥ Vāmākyā Śaktir
 aiśvari."
- (91) cf for the description of Bhuvanādhvā and the 14 kinds of Bhūta-
 grāma beginning with Sthāvara and ending in Brahmā Mal. Vij. V. 2-9.
- (92) cf Ibid. V. 32: -
 "Raudrī Jyeshthā ca tathā Śaktiśadāsivau
 Etāni sakale pañca bhuvanāni vidur budhāḥ."
- (93) also sloka, 63: - "Vāmā Jyeshthā ca Raudrī ca Kālī ceti tathāparā
 Kalavikaraṇī caiva Balavikaraṇī tathā."
 "Sarvasāstrārthegarbhīnyā ity evapriyāyānāya
 Aghoraḥ bodhayasāsa svecchayā paramaśvaraḥ."
- (94) cf Svacchanda Tantra, II. 68-70: -
- (95) "Asya daleshu devatānyāsam āha: -
 "Vāmam pūrvadale nyasya Jyeshtham yahnidalāśritam
 Raudrim dakshinapātre tu kālīm nairritagocare.
 Kalavikaraṇīm Devīm vinyaset varuṇe dale
 Balavikaraṇīm Devīm vāyavyadalam āśritam.
 Balapramathanīm Devīm uttare viniyojayet
 Sarvabhūtadamanīm ca aiśānyām viniyojayet
 Madhye Manomanīm Devīm karnikāyam nivesayet."
- (96) Svacchanda Tantra, II. 68-70: -
 "A-vargam tu Mahasāni P-varge tu Karmika,
 C-varge tu Mahasāni P-varge tu Karmika,
 Kārayāni P-varge tu Vārāni tu P-vargikā
 Aindrī caiva Y-vargasthā Cāmuṅgā tu S-vargikā,
 Etāḥ sapta Mahāmātrīḥ saptaślokaśvavasthītāḥ."
- also Ishkuraṇa's commentary: - "Mātrīḥ..... itī sapta Bhairavyāḥ
 maricirupāḥ."

(92) cf S.S. I. 7: - "Yonivargah Kalāsarīram."
Ibid II. 7: - "Mātrikācakrasambodhah."

(93) cf Tantra. Sl, 58, 56: -

"Prabhoḥ Śivasya yā Śaktir Vamā Jyeshthā ca Raudrikā
Sā tadanyatamāv ātmaprāṇau yatnavidhayināu.
Vamā samsarinām īśā prabhuśaktir vidhāyini
Jyeshthā ca suprabuddhānām bhubhūtsūnām ca Raudrikā."

(10) also Jayaratha's Viveka on the above: -

"Vamā samsāravamanāt Jyeshthā Sivamayī yatah
Drāvayitrī rujām Raudrī rōddhrī cā khilakarmanām."

(94) Ibid, IV. 83: -

"Sa Rudrasaktisamāvishtah, svasvarūpaṃ prāptum icchoḥ Jyeshthākhyā-
Śaktirūpayā sadguruṃ prati niyate."

(95) S.S. Var. I. 3: -

"Yonayah Śaktayo jñeyāḥ catasrah saryakāraṇam
Ambā Jyeshthābhidhā-Raudrī Vamā ca Sivamūrtayah.
Tāsām vargah samūhah syāt tac charīram Kalāsh ca
A-kārādi'Kshā'-kārāntā Kalās tāḥ sabdakāraṇam."

(96) Ibid, I. 2, 3: -

"Aham mamedam iti yaj jñanam bhedaprathātmakam /
Sabdānubedhato jātam Māyiyamalamūlakam //
Tad bandhanam samākhyātam avidyāvrittilakṣhaṇam /
Etāḥ sabdanurūpeṇa pratyayodbhāsikā pasoh //
Tenāsau bhogyatām yāti tāsām svabibhavam yataḥ
Tasya luptam tad utthenā jñānābhāsenā sarvadā."

(97) Ibid, II. 7: -

"Svābhāsā Mātrikā jñeyā Kriyāśaktiḥ prabhoḥ parā
Tasyāḥ Kalāsāmūho yah tac cakram iti kīrtitam.
Mantrādisaktijātasya mūlam ekam tataḥ smṛitā
Mātrikaiva Kriyā Śaktiḥ Śivasyettham Vijrimbhate."

(98) Mal. Vij. III. 14: -

"Mahesī Brahmanī caiva Kaumārī Vaishnavī tathā
Aindrī Yāmyā ca Cāmundā Yogisī ceti te mataḥ."

(99) Ibid, III. 13: -

"Sarvasāstrārthagarbhinī ity evaṃvidhayānāyā
Aghoraṃ bodhayamāsa svecchayā paramesvaraḥ."

(100) Ibid, VIII. 93-98: -

(101) V. Bh. sloka, 1, 2: -

"Śrutam mayā Deva sarvaṃ Yāmalādishu bhāsitam
Adyāpi na nivṛitto me saṃsayah paramesvara."

also "Devadeva Rudrayāmalatantrasya saram adyāvadhāritam."

(102) Svachchanda, Ist Pātala: -

"A-varge tu Mahālakṣmī K-varge Kamalodbhava
C-varge tu Mahesānī T-varge tu Kumārikā.
Nārāyanī T-varge tu Vārāhī tu P-vargikā
Aindrī caiva Y-vargasthā Cāmundā tu S-vargikā.
Etāḥ sapta Mahāmātrīḥ saptalokavyavasthitāḥ;"

also Kshemarāja's commentary: - "Mātrīḥ iti sapta Bhairavyāḥ
marīcirūpāḥ."

"Anantasyāpi bhedasya Śiva-Śakter mahātmanah
Kāryabhedāt mahādevi traividhyaṃ samudāhṛitam.
Vishayeshveva saṃlīnān adho'dhaḥ pātayanti anūn
Rudrapūn yāḥ samālingya ghorataryo 'parā smṛitāḥ.
Mīśrakarmaphalāsaktim pūrvavat janayanti yāḥ
Muktimārganirodhinyās tāḥ syur ghorāḥ Parāparā.
Pūrvavaj jantujātasya Śivadhāmaphalapradaḥ
Parāḥ prakathitās tajjñair aghorāḥ Śivasaktayaḥ."

(104) Ibid, VIII. 72-74: -

"Tato madhye parāṃ Śaktim dakṣiṇottarayor dvayam
Parāparāṃ svarūpeṇa raktavarṇāṃ mahābalāṃ.
Icchārūpadharam dhyātvā kinēd ugrāṃ na bhīṣhaṇāṃ
Aparāṃ vamaśṛiṅge tu bhīṣhaṇāṃ kṛiṣṇapīṅgalāṃ.
Icchārūpadharam devīm pranatārtivinaśanam
Parāṃ cā pyayanīm devīm candrakotyaayutaprabhāṃ."

(105) For the interconnection between Jñāna and Kriyā and between
Icchā and Kriyā -cf Abhinava's remarks: -"Isv.Pr.V. I. I. 2: -
"Jñānapallabasyabhāvaiva hi Kriyā iti vakshyate. Also Ibid,
I. I. 1: -"Icchāsaktiś ca uttarottaram ucchūnasvabhāvatayā
Kriyāsaktiparyantibhavati iti darsayishyāmaḥ."

(106) It must of course be admitted that both Utpala and Abhinava
traced these three Saktis of Icchā, Jñāna, and Kriyā from the
most authoritative work "Sivadrishṭi" by Somānanda, the preceptor
of Utpala, cf "Tad icchā tāvatī tāvaj jñānaṃ tāvat Kriyā hi sā
..... evam na jātucit tasya viyogas tritayātmanā."
For Utpala's view cf Isv.Pr. K. I. I. 4-5, I. I. 7-10, I. VI. 7-11,
I. VIII. 9-11.

(107) Isv.Pr. V. I. V. 1: -

"Tato māyāpramātur vicchinnānām avabhāsanam tat paramārthapramāṭari
Suddhacinnmaye antaḥsthitavatām tena saha aikātmīyam anujjhatām
eva ghaṭate. Tena anujjhitasamvidabhedasya bhāvasya kalpita-
pramātrapekshayā bhedena prakāsanam bhagavato Jñānaśaktir ity uktam
bhavati."

(108) Ibid, I. III. 7: -

"Samvit tāvat prakāśate iti tāvat na kecid apahnavate. Sā tu
Samvit yadi svātmamātravīśrāntā arthasya sa katham prakāśaḥ?
Sa arthadharmā eva tathā syāt; tatas ca arthaprakāśaḥ tāvatyeva
paryavasitāḥ-galito grāhyagrāhakabhāvaḥ. Ato'rthaprakāśarūpam
Samvidam icchātā balād eva artho'pi tadrūpāntargata eva
aṅgikartavyaḥ; sa ca arthaprakāśo yadi anyas ca anyas ca;
tat na smaraṇam upapannam- iti yāḥ ata eva eka asau-iti ekatvāt
sarvo vedyarāsiḥ tena kroḍikṛitāḥ-ity etat anicchatā api
aṅgikartavyam. Evam api satatam eva unmagnaena nimagnena vā
visvātmanā prakāśeta, tathā svabhāvāt. Na caivaṃ, atah svarūpā-
ntarbrūditam artharāsim aparam api bhinnakāram ātmani parigrihya
kancid eva artham svarūpat unmagnam ābhāsayati iti āpatitam.
Saishā Jñānaśaktiḥ."

(109) Ibid, I. I. 5: -

"Ahaṃ jānāmi māyā jñātam jñāsyate ca ity evam prakāśahamparamārśa
-parinīshṭhitam eva idam jñānam nāma."

(110) Ibid, I. III. 7: -

"Etāsām ca Jñānādisaktīnām asamkhyaprakāro vaicitryavikalpaḥ,
-iti tatsāmarthyam svātantryam, aparādhīnaṃ pūrṇam mahad
aiśvaryaṃ etc." Also I. VI. 11.

(111) This 'antah samrambhaḥ' or 'creative cogitation' embedded in cognition may be explained as a 'Creative Thought-force continually in operation, which is giving shape not only to the body but largely to the world in which we live.'
 Cf Edward Carpenter's "Art of Creation", ch. II, pages, 24-25.

(112) Isv.Pr.V. I.1.5: -

(121) "Tatra jñāmi iti-antahsamrambhayogo'pi bhāti, yena suklāder gunāt atyantajāḍāt jñāmi-iti vapuḥ citsvabhāvatām abhyeti; sa ca samrambhaḥ vimarsaḥ Kriyāsaktir ucyate. Yad uktam asmatparameshthi SrīSomānandapādāih- "Ghaṭādigrahakāle'pi ghaṭam jānāti sā Kriyā". Tena antariyākriyāsaktiḥ jñānavad eva svataḥsidhā svaprakāśā, saiva tu svasaktiā prāṇapuryashtakakrameṇa śārīram api sañcara-mānā spandanarūpā sati vyāpāravāhārātmikā vāyāpade'pi pramāṇasya pratyakshāder viśayah. Sā ca paraśarīrādisāhityena avagatā svam svabhāvam jñānatmakam gamayati, na ca jñānam idam etc."

(113) Sp.Viv. IV.13: -

(123) "Yataḥ parameśvarasya paramārthataḥ ekatve'pi atyadbhūtasvaiśvarya-viryena viśuddhacinnātrārūpatayā viśvātmakatvena ca antarbahī-rūpaṃ dvaiyidhyam yad avasthitam, tatra viśvātmakasya bāhyasya rūpasya jñeyakāryabhāvena labdhāsvarūpatvāt ekāpi tac chaktiḥ Jñāna-Kriyārūpatayā dvitvena upacaryate."

(114) Ibid, I.11: -

(124) "Vastutaḥ ekaiva īśvarasya svabhāvapratyavamarśarūpā Śaktiḥ; sā samvedanarūpatvāt Jñānasabdena ucyate, tāvanmātrasamrambharūpatvāt Kriyāsabdena ca udghoṣhyate."

(115) Isv.Pr.V, I.VIII.1: -

(125) "Yadā pi ca Prakāśavimarsātmakam cidekaghaṇam ekam eva samvidrūpaṃ tathāpi..... ayam bibhāgāḥ, tena jñānatmakakriyāvishayam svāntantryam yady api Kriyāsaktirūpaṃ tathāpi Tatra Jñānam nama svayam bheditābhāsabhedopāśrayānīyantrānāsankucitam 'Aham' iti samvedanam."

That there is a kind of 'inner responsive activity' in cognition is also admitted by some of the Western Psychologists. "All consciousness is motor," says William James, "and no sooner does the new emotion or desire come within the border of consciousness than it sets the springs of action in motion which inevitably flow down to creation and the outer world."

(116) Sp.Viv. IV.18: -

(126) "Sā Śivasya svasvabhāvasya eva parameśvarasya 'Kriyātmikā' tat-svarūpapratyavamarśalakṣaṇavyāpāraśarīrā 'Śaktiḥ' avyabhicāri dharmasūmarthatarūpaḥ 'īyam' pratipāditaprasararūpā Śaktiḥ yaiva ādvayacinnātrasvabhāvapratyavamarśini Parā Śaktiḥ Parameśvarasya saiva īyam ittham-prasṛitya avabhāsate, tattvato nāsti asyāḥ tato bhedaḥ ity arthaḥ."

(117) Isv.Pr.V, II.1.2: -

(127) "Yā tu Prabhoh sambandhinī tadavyatirikṭā Kriyāsaktiḥ sāsvatī Kālana aspriṣṭā tasyāḥ sakramatvam asti iti sambhāvanā pi nāsti, yathā Prabhoh sakramatvam asambhāvyam tathā tāsya api." Also- "Laukikyāḥ kriyāyāḥ sakramatvam Kālasaktiḥśeṣhāt ghaṭate upapadyate."

(118) Ibid, II. IV.20: -

(128) "Tasmat vāstavam cidekatvam abhyupagamy āpi tasya kartritvalakṣaṇabhinnarūpasamāvesātmikā kriyā nopapadyate, paramarśalakṣaṇam tu svāntantryam yadi bhavati tadā upapadyate sarvam. Paramarśo hi cikīrsharūpā icchā, tasyām ca sarvam nirmātavyam abhedakalpena antarbhūtam āste, -ity uktam etc."

(119) This is one of the most valuable conclusions of the Kashmere school. It is at this point that we can draw a clear line of demarcation between the Kashmere and the Nirviśeṣha type of Advaita philosophy. Utpala constantly reminds us of this in his book. cf Isv.Pr.K. I.III.7, I.V.1,7,10, I.VI.7, I.VIII.7.

(120) cf ante No, 118.

(121) Ibid, I. V. 16: -

"Sarvā śaktiḥ Karṣṭritvaśaktir aiśvaryaṭmā samākṣhipati, sā ca Vimarsarūpā iti yuktaṃ asyaḥ eva prādhānyam."

(122) cf Pānini Sūtra I. IV. 54: - "Svatantraḥ Kartā". Abhinava explains Karṣṭritva as the 'power of integrating and disintegrating the different samvedanas (perceptions) according to the sweet will of the doer.' cf Isv.Pr.V, I. IV. 3: - "Yasya.... hi asmā darśane tu bhinnakalā api etad eva vedanādhikam veditritvam-vedaneshu samyojanaviyojanayoḥ yatharūpi karaṇam svatantryam, Karṣṭritvam ca etad eva ucyate etc."

(123) Ibid, karika, II. IV. 21: -

"Ittham tathā ghaṭapaṭādyābhāśajagadātmanā Tishthāsor evam icchāiva hetutā karṣṭritā kriyā."

(124) Ibid, I. II. 9: -

"Iha parisandarūpam tāvat gacchati, calati, patati-ityādi yat pratibhāśagocarah, tatra gṛihadesagata Devadattasvarūpam-ity etāvat upalabhyate, na tu tatsvarūpātiriktaṃ kāncid anyam kriyam pratīmah. Devadatto dinam tishthati"-ityatra tu ityādi bhāti, "Dugdham pariṇamate" ityātra madhuravasturūpam amlavasturūpam dravarūpam kaṭhinarūpam-ityādi. Evam taddeśatayā tatkalatayā ca bhāva eva bhāti..... evam pratyakshena na drīsyate kvacit kriyā, etc."

(125) Ibid, I. V. 14: -

"Madiyam sphuranam spandanam avishta iti, prakāśasvarūpam hi manāḡ api nātiricyate, atiricyate iva iti acalam eva ābhāśayukta-meva ca bhāti loke'pi vividhavaicitryayoge'pi svarūpād acalan jano gambhirah spandavan iti ucyate."

In this connection it is interesting to note also Rāmakāṇṭha's definition: - "Spandasabdas ca , ayam svasvabhāvaparāmarsamātrasya nityasya śūnyatāvvyatirecanakāranabhūtasya tāvanmātrasamrāmbhātmanah dharmasya kincid ucchalanāt spanda iti." cf Sp. Viv, I. 8.

(126) Isv.Pr. V, I. V. 8: -

"Tad asti sambhavaḥ-yat samvid eva abhyupagatasvātantryā aprati-ghātalakṣhanāt icchaviśeṣhavaśāt samvido'nadhikātmatayā anapāyāt antahsthitam eva sat bhāvajātam idam ity evam prāṇabuddhidehadeḥ vitirnakīyanmātrasamvidrūpāt bhāhyatvena ābhāśayati iti, etc."

(127) Ibid, II. I. 8: -

"Nanu evam satye pramātari bhagavati hastyeva kriyā ityāvatam-Kalakramābhāvāt, kramāśrayena ca tasya avasthānāt? Ityāśakya āha- iha tattvataḥ Parameśvarasya apratihatasvātantryarūpā avicchinna-svātmavimarsamayī ananyonmukhatarūpā icchāiva Kriyā, iti upa-samharishyate adhikārānte. Evam icchāiva hetutā, karṣṭritā, kriyā iti, Caitramaitrader api 'Pacāmi' iti yaiva antaricchā saivā Kriyā, tathā ca adhisrayanādivahutaraspandanasambandhe'pi 'Pacāmi' iti nāsyā vicchidyate; yat tu pacāmi iti icchārūpam tad eva tathā spandanātmatayā bhāti; tatra tu na kascit kramo tattvataḥ. Evam Isvarasyā pi "Iśe", "Bhāse", "Sphurāmi", "Pratyava-mrīśāmi" ity evamrūpam yat icchātmakam Vimarsanam "Aham" ity etāvanmātram na tatra kascit kramah, etad eva ucyate-pramātri-prameyavaicitryakrama ullasatu- amunā vākyena, tad atrāpi na kascit kramah, yadā tu icchārūpam "Pacāmi" iti spandanātmatam kayaparyantatam gatam kramārūshitam ābhāti tadā bhagavad icchā pramātriprameyabhedaparyavasitā tatkrāmopasliṣṭā bhāti- darpana-talam iva vitataprabahannadiprabāhakramasamāśliṣṭam, etc."

(128) Ibid, :-
"Atra ca kevalam darpanasya tathā icchā sati nāsti, Paramesvarasya tu sā asti iti ubhayathā asya Kriyāsaktiḥ kramarūpakriyānirmāṇa-sāmarthyam kramarūpakriyāparāyogas ca iti. Evam desakrame'pi vācyam, tatra tu asya Cicchaktiḥ ucyate anyaiḥ, iha tu Kriyāsaktir eva svikṛitā, iti pindārthah."

(129) Ibid, II. II. 6: -

"Kāraṇānām kartrādisaktyādhāraṇām dravyānām ca yo' anyo'nyam samanāyo drīsyate, yathā mātrimeyamānānām mithah, so'ntarīna-pramāṇmakakriyāviśeshaparāmarsaikanimittakah, na hi pramāparā-marsam antarvartinam vihāya vastunah sākshād anvayo'tra samvedyate, ananyatra bhavarūpatānimittatā atra viśayārthah, Kāraṇasaktinām api yah svāśrayaiḥ sambandhah so'pi kriyāparāmarsanimittakah, Dravyānām ca Saktinām ca Kriyāya sākam sākshāt sambandhah, iti iyam Kriyāiva Bhagavatī etāvad vijrīmbhītam sambandham āvir-bhāvayati. Asmād idam dūre, pūrvam, param ity evam bahir bhīnatayā parāmrisyamānayoḥ bhāvayor antar abhedapūrvakam bhedāvamarsamadhyam abhedāvisrāntam yat rūpam āmrisyate tat "Dig" ity ucyate, . . . sarvathā ca ayam sākshepah, yatra padārthābhāsasya ātmāvisrāntya santōsham apushyataḥ ābhāsāntaraparāmarsāvisrāntisākāṅkshatayā svarūpaniṣṭhā tatra sambandharūpataiva Kriyāsaktivijrīmbhāmāyī, . . . etc."

(130) Ibid, II. III. 2: -

"Anumānāḥ tu pratītiḥ ābhāsāntarāt kāryarūpāt svabhāvabhūtāt vā ābhāsāntare pratipattiḥ, vastvantarasya ca tena sākam kāryakāraṇabhāvānīyamah sāmādhikāraṇānīyamah ca Īsvara-Niyatisaktyupajīyāna eva avadhārye bhāvati na anyathā, tena yāvati Niyatir jñātā tāvati dese kāle vā anumānam pramānam."

(131) Ibid, II. III. 2: -

"Āgamas tu nāmāntarāḥ Śabdanarūpaḥ draḍḍhiyastamavimarsātma Citśvabhāvasya Īsvarasya antarāṅga eva vyāpārah pratyakshāder api jīvitakalpaḥ, etc."

(132) Ibid, III. III. 5-6: -

"Viśvavaicitracitram hi tatra Paramesvare Prakāśaikātmani sati bhavati yathā citram bhittau. Yadi hi nilapītādikam prīthag eva paramrisyate tadā svātmāvisrānteshu teshu tathā vā anyonya-vishaye jadāndhavadhirakalpāni jñānāni svavishayamātranishṭhāni vikalpas ca tadanusāreṇa bhavantaḥ tathāiva- iti 'citram idam' iti kathankāram pratipattiḥ. Ekatra tu nimnonnatādirahite bhittitale rekḥāvibhaktānimnonnatādivibhāgajushi 'gambhīranābhir unnatastanīyam' iti citravabhāso yuktah, tad-vat ekaparakāśabhitti-lagnatvena vaicitryātmakabhedopapattiḥ, iti bhāvabhedagrahaṇa-prakāśabhitter anapāyinīm svaprakāśatām āha."

(133) Ibid, I. VI. 2: -

"Āta eva yathāvishtasamullekhāvabhāsanāt JñānaKriye sphute evas siddhe sarvasya jīvataḥ."

"Yad idam yathāvishtasya bhirasattvāt ananubhūtasya'pi samyag ullekhanam, avabhāsanam ca vikalpasya prasāngāt darsitam asmād eva hetoḥ idam api siddham bhavati -yah kaścit kiṭo vā Brahmā vā jīvanakriyāviśiṣṭah tasya avabhāsanarūpā Jñānasaktiḥ ullekhanarūpā ca Kriyāsaktiḥ naisargikī. ity eva aīsvaryam sphutam pratyabhiñjeyam jānāti karoti ca-iti Jñāna-Kriyāsvātantryālakṣaṇam. sarvasya jīvasya vastutaḥ ekesvararūpatām sūcayati iti."

(134) Ibid, I. VIII. 10-11: - "Na ca asau Prakāśalakṣaṇah svātmā nilādyupa-rāgas ca paramarsasūnya eva āste- sphaṭikamaṇer iva api tu sadaiva vimrisyamānarūpaḥ. . . . Sa eva hi abambhāvātmā Vimarsa, Devasya kridādimāyasya, sūdde paramārthikyau Jñānakriye, Prakāśarūpatā Jñānam, tatraiva svātantryātmā Vimarsah Kriyā, Vimarsas ca antah-kritaparakāśah iti Vimarsa eva parāparāvasthāyam jñānakriye, etc."

(135) Ibid, IV. VI. 7; I. VIII. 7. where Māyā is explained as 'Vicchedanāva-bhāsanarūpā Saktih', and Idantā as 'Vicchināvabhāsanam'. By "Idantā" it seems that the Trika writers meant a 'section of the total reality' Śiva measured by the intellect of the 'limited cogniser' as meya or Vedyā devoid of the power of Self-cogitation or svātmavimarsā. The special sense of this term will be clear from the following quotations:-

- (145) (1) Isv. Pr. V, II. IV. 19: -"Evaṃ jadasya idam iti parinishthitasvabhāvataḥ sarvataḥ paricchinnarūpatvena prameyapadapatitasya, etc."
 (2) III. I. 3: -"Ahaṃ iti ca grāhake idam iti ca grāhye, etc."
 (3) III. I. 4: -"Idambhāvopapannānāṃ vedyabhūmim upeyushāṃ."
 (4) III. I. 8: -"Sarvaṃ ca evaidam sūnyādi vastutaḥ cinmātrasāram eva māyayaiva tāvad acidrūpatayā bhāsitam."
 (5) III. II. 12: -"Yato 'mitam' idantāpannadehādīsūnyāntaprameyabhāga-nimagnatvāt prameyam."
 (6) I. I. 5; II. 5V. 1: -"Atha idantayā prithagbhāvāvabhāsanena, etc."

(136) cf M.M. Verse 17 with commentary.

(137) Mal. Vij, I. 25-26: -"Sā caikā vyāpinirūpā nishkalā jagato nidhiḥ Anadyantā Śivesāni vyayahinā ca kathyate."

(138) Ibid, I. 27-33: -"Asūta sā kalātattvam yad yogād abhavat pumān Jātakartritvasamarthyo Vidyā-Rāgau tato'srijat. Kalādikshitparyantam etat saṃsāramandalam Samudrādijagat kritsnaṃ parivārtayati chaya."

(139) V. Bh, Verses 8-9: -

"Yat kiñcit sakalam rūpaṃ bhairavasya prakīrtitam
 Tad asāratayā Devī vijñevam sakrajālavat.
 māyāsvapnopamam caiva gandharvanagarābhramam."

140) Ibid, Verse, 95: -"Māyā vimohanī nāma kalāyāḥ kalanaṃ sthitam Ityādīdharmam Tattvānāṃ kalayan na prithag bhavet."

(141) S. S. Var, under I. 20: "Aviveko māyāsaushuptam".

"Jñānajñeyasvarūpāyāḥ Śakter anudayo yadā
 Cidrūpasyāvivekaḥ syāt asāv evāvimarsataḥ.
 Saiva māyāvritijālaposhakatvāt prakīrtitā
 Arthasmṛitī svātmasamsthe Cidrūpe sā sushuptatā."

The mind-energy of Jīva evolves the worlds of Grāhya and Grāhaka. cf Śaṅkara's Bhāshya on the Māndukya Kārikā, Verse 4: -"Jāgratprajñā anekasādhanā bahirvishayā eva avabhāsamānā manaḥspandanamātrā sati, etc." It is also

Gauḍapāda's stand-point that the world of duality, viz, Grāhya and Grāhaka, is an outcome of the spandana of Citta - a product of Māyā. cf Kārikā, IV. 72.

(442) cf Śaṅkara's Bhāshya on Vyāsa Sūtra I. 2V. 3: -"Tadadhīnatvāt tadarthavat"

"Avidyātmikā bījasaktir Avyaktasabdānirdeśvā Paramesvarāśrayā Māyamayī mahāsuptiḥ, yasyām svarūpapratibodharahitāḥ serate saṃsārino jiyāḥ." The exact propriety of this illustration of "mahāsupti" Anāṅdagiri brings out by showing the three following characteristics common to both Sushupti and Māyā: -

- (1) Agrahayatva- non-perceptibility of the real Self.
- (2) Viparyāśavatva- distorted perception of the same.
- (3) Anantajivanirbhāsa hetutva-- causing the appearance of an infinite plurality of individual souls.

- (143) S.S.Var, on III.8: -"Ittham nityasya ca drashtuḥ kim āvaranam
ucyate- kalādinam tattvānam aviveko māya."
- (144) S.S.V, III.3: -"Kiñcītkartritvādirūpa kalādikshityantānam tattvānam
kañcukapuryashatāsthūladehatvena avasthitānam yo'yam avivekah
prithaktvābhimatānam eva aprithagātmatvena pratipattih, sā māya
"Tattvākhyatimayah" prapanchah."
- (145) S.S.6: -"mohāvaranāt siddhiḥ".
Ibid 7: -"Mohajayāt anantābhogāt Sahajavidyodayah."
Sahajavidyā bhāskara explains as "Svaprakāśātmikā vidyā sahajā", and
Siddhi as "Siddhiḥ syāt ātmanah sarvajñatyakartritvalakshana".
moha he explains as 'vahuśākhā' eg, Kāma, Krodha, Lobha, Marsha, Bhaya,
Trāsa and even Praharsha.
- (146) Sp.Vritti, II, 27: -"Tatraiva svasvabhāvavyomni nivrittādihikārah
pratiyante, sūntarūpāḥ, māyākālushyarahitāḥ, etc."
- (147) Ibid, III.40: -"Glānih kila śarīrasya vināsinī, sā ca glānih Ajñanāt
utpadyate, tad ajñanam, etc."
- (148) Sp.Ka. III.48: -"Se'yam Kriyātmikā Śaktih Śivasya Paśuvartinī
Bandhayitri svamārgasthā jñātā siddhyupapādikā."
cf also Vritti: -"Sā ca iyam Kriyāsvabhāvā bhagavatī paśuvartinī
Śaktih..... salva bandhakarānam ajñātā, jñātā sā ca punaḥ parāpara-
siddhīpradā bhavati pūṣām."
- (149) Isv.Pr.8, I.1.3: -"kimtu mohavasād asmin drishte'pyanupalakshite
Śaktyāvishkarāṇeneyam Pratyabhijñā pradarsyate."
- (150) Ibid, I.V.18: -"Māyāśaktyā vibhoḥ saiva bhinnasamvedyagocarā
kathitā Jñānasamkalpādhyavasāyādīnāmabhiḥ."
- (151) Ibid, I.VI.4-5: -"Cit-tattvam māyayā hitvā bhinna evābhāti yah
Dehe buddhāv atha prāṇe kalpīte nabhasiva vā."
Pramātritvenāham iti Vimarśo'nyavyapohanāt
Vikalpā eva sa parapratiyogyavābhāsajah."
cf also Abhinava's commentary on Inem. Cit-tattvam māyayā hitvā
is explained by him as "Prakāśamātrārūpam sat api apahastanātaya
aprahānikṛitya"-this practically means 'Āvaraṇa'. The second
portion of the above sloka (no 4) with first part of sloka, 5
refers to 'Vikshepa'.
- (152) Ibid, I.V.21: -"Kevalam bhinnasamvedyadesakālānurodhataḥ
Jñānasmitiyavasāyādi sakramam pratibhāsate."
- (153) also I.VII.1: -
"Yā caishā pratibhā tattatpadārthakramarūshitā
Akramānantaeidrūpāḥ pramātā sa mahesvarah."
- (154) Ibid, I.VIII.1: -"Ullekhasya sukhādes' ca prakāśo bahirātmanā
Icchāto Bharturadhyaksharūpo' kshādibhuvam yathā."
- (155) Ibid, I.VI.7: -"Tad evam vyavahāre'pi Prabhur dehādīm āvisan
bhāntam evāntarārthāugham Icchayā bhāsayed bahih."
- (156) Ibid, I.VIII.7: -"Cinmayatve'vabhāsānam antar eva sthita sadā
Māyayā bhāsamānānam bāhyatvāt bahir apy asau."
- (157) Ibid, I.VIII.8: -"Vikalpe yo'yam ullekhaḥ so'pi bāhyah prithakprathah
Pramātraikatmyam āntaryam tato bhēdo hi bāhyatā."
cf Abhinava's remarks on the same-"Kāntācauradiḥ arthah so'pi
bāhyah, na kevalam bahir avalokyamānah..... tato yat bhinnam
tat bāhyam eva itī yuktā ullekhasyāpi arthakriyā."

(157) Ibid, III. I. 8: - "Bhede tvekarase bhāte 'hantayātmanīkshite - 'Ajñāna
 Sūnye buddhau sarīre vā Māyāsaktir vijrimbhate."
 also III. II. 2-3: -

(158) Sp. Viv, IV. 10: "Svāṅgakalpesu bhāveshu pramātā kathyate Patih
 Māyāto bhedishu kleśakarmādikalushaḥ Paśuh."
 (159) Mal. Vij. I. 23: - "Malaikayuktah tatkarmayuktah pralayakevalah
 malam ajñānam icchanti samsāraṅkurakāraṇam."

(160) One point of difficulty in connecting Mala with māyā so far as
 Malini is concerned lies in the fact that mala is mentioned separate-
 ly from māyā in the list of Heya objects - "Malah karma ca Māyā ca
 māyiyam akhilam jagat." karma later on, is said to have its origin
 from māyā. But whence Mala arises is not explicitly mentioned.

(159) Isv. Pr. K, III. II. 4-5: -
 (160) "Svātantryahānir bodhasya svātantryasyāpy abodhata
 Dvidhānavam malam idam svasvarūpāpahānitaḥ.
 bhinnavedyāprathātraiva Māyākhyam jannabhogadam
 Kartaryabodhe kārman tu Māyāsaktyaiva tattṛayam."

For the terms kleśa, karma, Vipāka and Āsaya, cf Patanjali's
 Yoga Sūtras, Sādhana-pāda, 5-9, 13, and also Vyāsabhāṣya on them.

(160) Sp. Viv, III. 1: - "Yataḥ tāsu avasthāsu anubhavitur evambidhāḥ
 pratyayāḥ prādurbhavanti, tat yathā- manushyo 'ham, Brāhmaṇo 'ham,
 Devadatto 'ham, yuvāhaḥ, briddho 'ham, kriso 'ham, sthūlo 'ham, -ity ādayo
 dehālambanāḥ, sukrito 'ham, dukkhito 'ham, -ity ādayo buddhyālambanāḥ;
 kshudhito 'ham, trishito 'ham, -ity ādayo prāṇālambanāḥ. Sūnyatāpramātri-
 pratyayas ca 'nāham kiñcid avedisham' -iti pratyavamarsapratyeyah
 sushuptādyavasthātāḥ pratibuddhasya sūnyālambanāḥ prādurbhavati.
 Tā ete dehādayaḥ sarva eva anityāḥ, tadālambanās ca ahampratyayo 'pi
 anityā eva." cf also Vṛitti on kārikā, I. 4.

(161) Ibid, I. 4: -"
 (162) Ibid, II. 2: - "Paramesvara eva svamāyavasāt nānakshetrajharūpatayā
 avabhāsamānaḥ svām eva avyatiriktām Parām Saktim jñāna-
 jneyabhāvena avabhāsayan jāgarasvapnadasavyavahāram
 udbhāvayati; etad eva ca asyāḥ Saktesh pāramyam-vat
 syasya vaibhavasvarūpasya prakāsamānatām atirodadhati
 jñānajneyamayānantarūpatayā sphurati."

also Ibid, IV. 13: - "Māyāsaktijānitena hi vikalpatimireṇa tiraskṛita-
 sanyag-jñānadriśā ekam eva nirvibhāgacinnmātrasvarūpam
 ātmātattvam pramātrībhedenā prameyabhedenā ca nānārūpam
 paśyante didrikshitadriśyamānadriśhtādyavasthāvibhāgam
 bhavanāḥ parikalpya didrikshitānām āpi teshām jīvasvā-
 bhavād abhedam vastusanmātram eva parāmarṣtūm aśaktahetoc

(163) Ibid, III. 3: - "Tatra māyāsaktivaibhavavismāritatāttvikasvabhāvatayā
 vastusanvedanāvasare svarūpāparāmarṣatvapukulitasamarthyo
 'yam jīvaḥ avacchināhamkāraspadatayā sirappānyādimac-
 charīratvena yat parāmriśati tad asya sriśtyādimayatvāt
 bhūtātmatkam ity uktam. Evam samvedyamānatā-
 larshapabhavasamsārgāvasthāyām jīvaḥ samvedyavastvavya-
 tīrekāt sarvamayo viśvarūpaḥ sthito 'pi śan tathāvastu-
 sapvedanatattvaparāmarṣanunmeshāt sarvam idam ātma-
 vyatiriktakāranāntaralabdhātmakatvena ātmanah paraspāta-
 tas ca prithakīvena vyavacchindan, ātmānam ca dehādya-
 nityabhāvāhambhāvena adhyavasyan jannādibandhabhāḥ
 samsārī jiva ity vyapadiśyate."

(170) The quotation is from Gauḍapāda's māṇḍukya kārikā, II. 13.

The idea of tracing Māyā up to the final Svātantrya-conception of
 Sakti-the main thesis of Abhinava- will be clear from the following:-

(164) The word A-jñāna is once used in the Śiva Sūtras in I.2: -"Ajñānam bandhah". This reading of the sūtra after the 1st sūtra not, however, universally accepted by the Trika writers. The word Ajñāna occurs in Kallata's Vṛitti on III.40.

(165) Sp. Viv, IV.10: -"Ajñānam nāma janmāpariṇāma-vivṛiddhi-kṣhaya-vināśāt-makavikāravirahitanityanirvikārasvasvabhāvapratyabhijñānāt janmādivikāradhikarane kalevarāday ātmābhīmānah; yasmims ca sati aprabuddho'jñah tadvikārān janmādin ātmani āropayan glānyā viluṅṭhyate."

(166) Ibid, II.2; -IV.16: -"Māyāsaktir eva kevalā Prabhōr visvarupaiśvarya-prathāspadabhūtā vijṛimbhate."

(167) Ibid, I.2: -"Vṛittir evaṃ boddhavyā- samsārīṇām tanmayāvabhāsita-jātyā-dyābhīmāna māyīyāvasthā, tasyām api tāsyā svāsvabhāvāsyā tattvato nirodho nāsti iti."

(168) The conception of Māyā as the Vibhūti or Aiśvarya (wealth) of Śiva requires a closer examination. The best explanation from Trika point of view is given by Abhinava in his Tantrāloka, I.5. Three elements, according to him, go to make up this idea which are:-

(1) Svātantryasakti or power of Self-determination-Śiva stage.

(2) Kramasamsisṛikṣhā or the desire of creating world-diversities (Viśvavaicitrya) in the order of succession- this is the Sakti stage.

(3) Kramātmata or manifesting himself in the form of temporal succession - this is the Nara stage.

Quite different from this is the idea of Aiśvarya conceived by the strict Advaita school. Sarvajña muni, for example, explains it as 'those acquired aspects of Brahman in relation to the created world which are often described in Śruti texts.' Some of them are as follows:-

(1) Vasitva, -eg, "Sarvasya vaśī etc. (Brh. IV. IV.22.)

(2) Antaryāmitva or the aspect of the inner-controller, eg, Brh, III.VII.3; II.V.15, etc.

(3) Īsitritva or lordship of the world.

(4) Niyantṛitva.

(5) Sarvāśrayatva or the condition of being the upholder of all.

(6) Sarvatmatva or the aspect of being the indwelling spirit of all created things.

According to Trika Aiśvarya or Vibhūti which proceeds from Māyā is perfectly natural (svābhāvīkī) to Śiva whereas in the other school it is unreal and something 'ex abrupto' with regard to Brahman as it proceeds from Māyā which is unreal and adventitious.

(168) This point that Māyā rests on the samvit of "All-filling complete I-ness" is expressed by Rāmakaṇṭha in his Vivṛiti on kārikā, IV.16: -

"Māyāsaktih Parasyāḥ samvidāḥ sarvaparipūrakaparipūrṇāhamkāralakṣhaṇe syabhāve eva viśrāntatvāt pratyastamitā sati paramānandanirbhara-Śivarūpaṃ tirodhātum na alam.....etc."

(169) The point of similarity between Rāmakaṇṭha and Sarvajñātma muni is that Śivasamvit or Brahma, as the case might be, is both the (1) Āśraya on which Māyā depends for existence and the (2) Viśhaya or the object which is affected by her activities.

(170) Tantra, IX.148-150: -"Māyā ca nāma Devasya Śaktir avyatiṛekini bhedāvabhāsasvātantryaṃ tathāhi sā tayā kritāḥ."

The idea of tracing Māyā up to the final Svātantrya-conception of Sakti-the main thesis of Abhinava- will be clear from the following:-

- (170) (1) Isv.Pr.V, II. III.9: -"Tathāpi tu yā viśeṣharūpatā bhāti tasyāḥ paramesvarasvāntṛyaṃ eva nimittaṃ yat, tat Māyāsaktiḥ iti ucyate.
- (2) Ibid, II. III.17: -"Tasmāt Paramesvarasya idam tat param svāntṛyaṃ yat saishā bhagavato Māyāsaktir ucyate.
- (3) Ibid, II. IV.20.
- (4) Ibid, I. IV18: -"Tatra ca Cit-tattvasyaiva svāntṛyaṃ māyāsaktiḥ."
- (174) (5) Ibid, I. VI.5: -"Tad apahastane tu Paramesvarasya svātmapracchādanaccharūpabheda bhedaparakāśanam bhrāntirūpaṃ prati svāntṛyaṃ Māyāsaktiḥ hetuḥ.....etc."
- (6) Ibid, I. VIII.7: -"Yadā tu Māyāsaktiā vicchedanāvabhāsanasvāntṛyarūpayā ,etc."
- (175) Ibid, I. V.14: -" Sāram iti yat atucchaṃ rūpaṃ tat iyaṃ eva Vimarsāsaktiḥ grāhyagrāhakanāṃ yat prakāśātmakam rūpaṃ tasyāpi aprakāśavāllakṣaṇyūkshepiḥ iyaṃ eva iti, Śrīsāraśāstre'pi nirūpitam."
- (172) Abhinava dwells often on this "Durghaṭakāritva" conception of Māyā and, therefore, ultimately of the Svāntṛya power of the Lord. The following quotations taken together make his position perfectly clear: -
- (1) Isv.Pr.V, I. I.1: -"Atidurghaṭakāritvalakṣaṇaivaryavijṛimbhā-bhāvitādbhūtabhāvah, etc."
- (2) Ibid, II. III.17: -"Iha Paramesvarasya idam eva param svāntṛyaṃ yat prācyapasūdasāviśeṣhasambhāvyamānāti-dushkaravastusampādanam, etc."
- (177) Isv.Pr.V, I. I.1: -"Atidurghaṭakāritvalakṣaṇaivaryavijṛimbhā-bhāvitādbhūtabhāvah, etc."
- (3) Ibid, II. IV.20; III. I.8.

With regard to the conception of Durghaṭatva of Māyā in the Trika a comparison with the similar idea in the later Vedānta of the strict Advaita school is not only interesting but helpful towards its proper understanding. Taking Sarvajñātmanuni who flourished in 900 A.D., - a little earlier than Abhinava - as a representative of Advaita Vedānta we find that he lays down a general proposition that there is nothing that cannot be had out of śhrama or Error (cf Bhramād alabhyam na ca kiñcid asti. "Sankshepasārīraka, III.115.) Then he goes on to say that Avidyā or Māyā is of the nature of Bhrānti and so she gives us all kinds of impossible combination of happenings (Ghaṭana) as we often perceive in dreams. As illustrations of such combinations he mentions the following strange dream experiences: - (1) Feeling as if eating the sky (cf "Kham api khādati"); (2) Feeling as if the sky sundered into pieces (cf "Kham api khaṇḍitam ikshate."); and (3) seeing with ones own eyes his head cut off and placed on the palm of his hands (cf "Nijaśiro nayanena karārpitam."). Hence, according to the strict Advaita, Avidyā or māyā is an "A-logical" principle having "Sarvānupapatti" ie, a sort of meeting-ground of all contradictions (from the point of view of relative reasoning). This is her adornment (Bhūṣhaṇa) because of which she is what she is. Otherwise, she would lose her distinctive 'erroneous' character (Bhrāntitva). This position is clearly explained in the following couplet of Ishtasiddhi, a work on Advaita Vedānta by Suresvara, a famous disciple of Śaṅkara, who flourished about 800 A.D.: -

Durghaṭatvam Avidyāyāḥ bhūṣhaṇam na tu dūṣhaṇam
Kāthañcid ghaṭamānatve 'vidyātvaṃ durghaṭam bhavet."

(173) Isv.Pr.V, I.VI.3: - ".....Tasya ca pramātauḥ antah sarvārthābhāṣāḥ, cinmātrasa'iro'pi..... darpaṇanagaranyāyena āste. Tadvikalpadasāyām citsvabhāvo'sau ghatah cittvād eva viśvasarīrah pūrṇah, na tena kecit vyavahārāh, tat māyavyāpāram ullāsayan pūrṇam api khaṇdayati bhāvam, tena aghaṭasvātmanah patādes ca apohanam kriyate nishedhanarūpam, tad eva vyapohanam asritya tasya ghaṭasya niścayanam ucyate 'ghata eva' iti- evārthasya sambhāvyamānāparavastunishedharūpatvāt.....etc."

(174) Ibid, I.V.18: - "Tatra ca Cittattvasya eva Svātantryam māyāsaktih, tayā bhinnam yat samvedyam pramātuḥ ca anyo'nyatas ca, māyāsaktiyā bhinnena pramātauḥ anyo'nyate vedyāt ca, etc."

(175) Ibid, II.III.17: - "Itas' ca kim atidushkaram bhavishyati, -yat prakāśātmani akhaṇditatādrūpe eva prakāśamāne prakāśananishedhābhāṣāḥ prakāśamānah. Tasmāt Paramesvarasya idam tat param Svātantryam yat tathābhāṣanam paśurūpatābhāsanam nāma grāhakāmsasamutthāpanam, tadvāreṇa ca grāhyollāsanam api. Saishā bhagavato māyāsaktir ucyate."

(176) This is known in Indian Philosophical Literature as "Khyātipāñcaka", viz, (1) Atmakhyāti, (2) Asatkhyāti, (3) Anyathākhyāti, (4) Akhyāti, and (5) Anirvacanīyakhyāti. Atmakhyāti or the theory of illusory apprehension is held by the Buddhists, Anyathāknyāti by the Nyāya, Vaiśeshika and Yoga, Akhyāti by the Mīmāṃsā and Sāṃkhya, and Anirvacanīyakhyāti by the Advaita Vedānta. For best explanation of these theories of Dr. S.N. Das Gupta's excellent work "A history of Indian Philosophy" vol II pages 386, 486 and 384,

(177) Isv.Pr.V, II.III.13: - "Tato yāvata pūrṇena rūpeṇa prakhyātavyam Vimarsaparyantaṁ tāvat na prakhyāti, - ity apūrṇakhyātirūpā akhyātir eva bhrāntitattvam. Tadvasena asadviparītānirvācyādikhyātayo'pi ucyantam."

(178) Ibid,
"Nanu satyarūpyajñānam api apūrṇakhyātiḥ? Tatas tarhi kim? Idam aṅtaṁ sarvam bhrāntiḥ, - ity āgacchet. Diṣṭiyā drishtiḥ unmimīlishāti āyushmataḥ, māyāpadam hi sarvam bhrāntiḥ; tatra tu svapne svapna iva gande sphota iva āpareyam bhrāntir ucyate, anuvritttyucitasya api Vimarsasya asthairyāt."

(179) Ibid, II.IV.20; II.IV.3.

(180) The word "Anirvacanīya" is difficult to be properly rendered in English. "Nirvacana" means to 'explain a thing conclusively by pointing out its cause of origin,' (Nirṇayena vacanam). In the strict Advaita school it is understood as something indeterminable either as existent or non-existent. Citsukhācārya, one of the greatest advocates of this school, puts its meaning thus: - "Pratyekam sadaṣattvābhyam vicārapadavim na yat. Gāhate tad anirvācyam ahur Vedāntavādinah. cf Citsukhī, 1st chapter, pages 78-79, Nirṇayasāgara edition. In Citsukhī, which was composed a little later than 1190 A.D. after Śrīharṣa's celebrated work "Khaṇḍanakhaṇḍakhāḍya" (when the Trika school had already spread itself over the soil of Kashmere) we find that the Trika view of māyā as the jñānasakti of Paramesvara is raised and discarded after much discussion. These discussions of Citsukhī on the meaning of Anirvacanīya and the ultimate nature of māyā as against all the other schools of thought which possibly included the Trika (though not in actual name) leaves no doubt as to the real point of difference between the two schools of Advaita.

cf Citsukhī: - "Kāpi 'na-sad asit no sadāsīt' iti upakramya 'tama asīt' 'Māyam tu prakṛitiṁ vidyāt', 'Indro māyābhīḥ pururūpam iyate' ityādyāgamasaḥ tatra pramānam. Ta Tamas śabdena sāṃsārikapurushānam pralayakālinājñānabhāvasyaiva ucyanāntvāt, māyāśabdena ca Paramesvarajñānasakter eva tatsvarūpabhūṭayāḥ saṃkīrtanāt, na ca param Paramesvarajñānasaktir māyā. "Bhūyas cānte viśvamāyanivṛtitiḥ", "Māyam etaṁ taranti te",ityādinā jñānanivartye māyāśabdaprayogāt."

- (181) Mal. Vij, I.27; -"Asūta sā kalātattvam yad yogād abhavat pumān
jātakartritvasāmarthyo Vidyārāgau tato'srijat."
- (182) Ibid, I.28: - " Vidyā vivecayatyasya karmatatkāryakāraṇe."
- (183) Tantra, IX. 192-193: -"Buddhiṃ paśyati sā Vidyā buddhidarpaṇacārīnaḥ
Sukhādīn pratyayān mohapravṛtṭībhṛitīn kāryakāraṇe
karmajālaṃ ca tatrasthaṃ vivinakti nijātmanah."
- (184) Ibid, IX. 194: -"Buddhis tu guṇasamkīrnā vivekena katham sukhaṃ
Dukhaṃ mohātmakam vāpi vishayaṃ darśayed api."
- (185) cf Ibid, IX. 195 and also Jayaratha's commentary: -"Satyaṃ, sukhādyātma-
kam vishayaṃ buddhir darpaṇavad eva darśayet; kiṃ tu guṇasamkīrna-
tvān na vivekena iti abhidaddhmaḥ. na ca darśanamātram eva
vishayasamvedanaṃ yena bhaved api vivekaḥ; tasya hi adhyavasāyo
jīvitam.nā ceyam pūrvadṛiṣṭāt dukhāder asya vivekaṃ
kartuṃ śaknuyāt jādyād eva anusandhātum asakyatvāt."
- (186) Ibid, IX. 196-197; -"Nanu cobhayataḥ subhrādarsādeśīyadhīgatāt
Pumprakāśāt bhāti bhāvāḥ maivam tatpratibimbanam.
Jaḍam eva hi mukhyo'tha pumprakāśo'sya bhāsanam
Bahisthasyaiva tasyās tu buddhen kiṃ kalpanā kṛitā."
cf also Jayaratha's comments on these .
- (187) Isv. Pr. V, III. I.9: -"Atra cāṃse tulye kiñcittve kasmād idam eva kiñcit,
-ityatrārthe 'bhishvaṅgarūpaḥ pramātari dehādau prameye ca guṇa-
ropanamayaiva Rāgo vyāpriyate."
- (188) Ibid, : -"Na ca tat buddhigatam avairāgyam eva, taddhi sthūlam
vṛiddhasya pramadāyām na bhaved api rāgas tu bhavaty eva.
Buddhidharmashtake'pi ca dṛiṣṭo'bhishvaṅgaḥ."
cf also Jayaratha's comments on Tantra, IX. 201.
- (189) Tantra. Viv, IX. 199-200: -"kalāvidyayor hi kiñcittvam apūrṇatvamātrābhi-
dhāyi, -ity uktam; idam punas tathātve'pi prātinīyatāvastu-
paryavasāyi, -ity avāśyam atrāsya kenacid apareṇa nimittena
bhavitavyam, yadvaśāt tatraiva anor āsaṅgo bhavet."
- (190) For the definition of Niyati cf Mal. Vij, I. 29.
(1) "Niyatir yojayatyenaṃ svake karmani pudgalam."
(2) also Tantra, IX. 202: -"Niyatir yojanam dhatte viśiṣṭe kāryamaṇḍale."
(3) Isv. Pr. V, III. I.9: -"Atraiva kasmād abhishvaṅga, - ity ayamārtho
Niyatyā niyamate."
(4) cf Jayaratha on Tantra, IX. 202: -"Niyatir hi asmād eva kāraṇāt
na idam eva kāryam bhaved iti niyamam ādadhyāt ity uktam."
- (191) cf Tantra, Viv, IX. 202: -"Nanu tām arthakriyām arthayamāno janaḥ kiñcid
upādatte, kiñcie ca jahāti, -iti nāsti vimatiḥ; kutaḥ
punar ayam niyamo-yat pakārthī vahnim eva āditsati na
loṣṭam, svargārthī ca jyotishtomaṃ eva na syenam-iti
tad avāśyam atra kenacin nimittena bhāvyaṃ, tac ca kim
ity āsamkyāha Niyatir iti.
For the end to be achieved by Jyotishtoma and syena cf Mīmāṃsā dictum
-"Svargakāmo Jyotishtomena yajeta, śatrubadhakāmo syenena yajeta."
- (192) Isv. Pr. V, II. III. 8: -"Tathāpi sa eva ābhāso yāvadbahirābhāsair avinā-
bhūto bhagavatya Niyatisaktyā niyamitah."
- (193) P. S. S : -"Tad yathā-Rudrapramātrinām niratisāyāni savajnatvādi-
guṇaganayuktāni, taiḥ kilā sarvam idam ekasmin kṣaṇe
yugapad jñāyate, sampādyate ca . Kshetrajñānām punar
etāny eva kāraṇāni Parameśvaraniyatīśaktiniyantritāni
santi, ghaṭapatādīpadārthamātrajñānakaraṇasāmarthyā-
nyeva, na taiḥ sarvam jñāyate, nāpi kriyate. Tatrāpi
yoginām atisāyaḥ kāraṇānām , -yat Niyatisaktisamullā-
ghanāt dūravayavahitaviprakṛiṣṭam api paricchidyate."

- (194) Isv.Pr.V, III.1.9: -" Tathā hi Kālah kramam āsūtrayan pramātari vijrimbhamāṇaḥ tadanusāreṇa prameye'pi prasarati, yo'ham kriśo'bhavaṃ sa sthūlo varte bhaviṣyāmi sthūlataṛaḥ, -ity evam ātmānam deharūpaṃ kramavantam iya parāmriśams tatsahacārini prameye'pi bhūtādi-rūpaṃ kramam prakāśayati."
- (195) It must not, however, be understood that because the mālinī explains the evolution of these principles in the order of cause and effect they follow in the ultimate sense this order of temporal succession. The reason for this is that they are all inter-dependent. cf Tantra, IX.209 with Jayaratha's comments.
- (196) cf Svacchanda, II.63: -"Tasmāt Kalā samutpannā Vidyā Rāgas tathaiva ca kālo Niyatitattvaṃ ca Pūṃstattvaṃ Prakṛitistathā."
- (197) Tantra, IX.203: -"Vidyā Rāgo'tha Niyatiḥ kālāś caitac catusṭayam kalākāryam bhoktribhāve tiṣṭhad bhoktritvāpūritam."
cf also Jayaratha's comments thereon.
- (198) Ibid, IX.213-214: -"Evam Kalākhyatattvasya Kiñcitkarṣitvalakṣhaṇe Viśeshabhāge karṣitvaṃ carcitam bhoktripūrvakam." Viśeṣaṇatayā yo'tra kiñcidbhāgas tadoṭthitam Vedyamātram sphuṭam bhinnam Pradhānam sūyate Kalā."
- (199) Kañcuka means a 'tight-fitting robe' which obstructs the free movement of the body. Hence, by a figure of speech these principles are so called because they obstruct the free movement of the soul towards its final goal. Sometimes māyā is also added to these five tattvas and then are they are called "Shaṭkañcuka". Sometimes, again, they are enumerated as three in number leaving out Kāla and Niyati and are called "Trikañcuka" (ie, three-fold). The earliest use of this word is to be found in a sūtra of Vasugupta, viz, "Bhūtakañcukī vimukta bhūyaḥ Patisamaḥ paraḥ." (cf S.S. III.42.). This term is also to be found in some of the Āgamas which are certainly older than the Śiva Sūtras.
- (200) Sp. Ka, III.45-48,
- (201) Isv.Pr.V, III.1.9: -"Ete ca pramātrilagnatayaiva bhānti, - iti tasyaiva Śaktirūpaḥ pratipramātribhinnā eva, kadācit tu naṭa-mallaprekṣhādan Iśvarecchayā ekibhaveyur api. Na hi eṣhām Iśvarecchātiriktaṃ nijam kim api jīvitam asti, -ity asakṛit uktaṃ vakshyate ca."
- (202) S.S.Var, on II.7: -"Svābhāsā Mātrikā jñeyā Kriyāśaktiḥ Prabhoḥ parā Tasyāḥ kalāsamūho etc."
- (203) V.Bh.Viv, on sloka, 56? -
"Paramesvaraḥ cidānandaghaṇaḥ svatantrabhāṭṭārakaḥ Unmanākhyayā Svasvātantryaśaktyā Sūnyādikshityantam anāntam vācyavācakarūpaṃ svabhittau svānadhikam api adhikam iva yugapad āvabhāsayati, etc."
- (204) Ibid, on sloka, 53: -"Evam vācyarūpā Pāramesvarī Kalākhyā Śaktiḥ uttarottaravaiśiṣṭyena bhuvanātmatam griṇhāti. Tatra vācakam grāhakabhāgāvasthitam para-sūkṣma-sthūlabhedena varṇa-mantra-padātmaḥ tridhā, vācyam api grāhyabhāgaviniviṣṭam Kalā-Tattva-Bhuvanātmaḥ tathaiva."
- (205) cf Manjunātha's Shaṭtrimsattattvadarpaṇam - "Vidyādi jñāpitaisvaryaḥ cidghano muktaḥ Paramaśiva eva. Asyaiva sarvakarṣitva-sarvajñatva-Pūrṇatva-Nityatva-Vyāpakatvaśaktayo'saṅkucitā api saṅkoca-grahaṇena Kalā-Vidyā-Rāga-Kāla-Niyatirūpatayā bhavanti."

- (206) cf Svacchanda, II.42-43, and also Kshemarāja's comments thereon: -
 "Sarirotpatṭeh kāraṇam Nāyādikshityantam Tattvāni ekatrimśatam
 praṇavena Śrīmanniṣkhalatulyavyāptikena sūddhadehotpattiyartham
 nyaset (nyasyet?) . Praṇavanyāsāt ca etāni prāgdaśāto 'nyādrimṣy
 eva. Tathā hi - Akhyātirūpā māyā bhedapragalbhā vimohinī asya,
 kalā pūjādhyānādikiñcitkaṭṭritvonmīlikā, Vidyā tattvikaviveka-
 prada , Rāgo bhaktyabhishvaṅgapradāh, Kālāh upadesādivishaya-
 kalanapradah, Niyatīh bhagavadārādhānādau niyāmakaḥ."

This process of purification of the Tattvas is called in Trika by the technical term "Tattvasūddhi". It is accomplished by mentally placing (nyāsa) these Tattvas in different parts of the 'heart-lotus' (Hridayapundarīka) by uttering the Pranava as the result of which a new purified body is supposed to arise. Somewhat similar is the Yoga process of "Bhūtasūddhi" or better "Bhūta "Bhūtajaya" which consists in the act of concentration on the essential character of the five Bhūtas. cf Patanjali's Yoga Sūtras , III.44-45.

- (207) From the passages quoted in Abhinava's commentary and from Kshemarāja's Sivasūtravimarsinī it seems likely that there must have existed in the 10th or 11th century and immense amount of literature on Mantra-sāstra such as Tantrasadbhāva, Śrīkaṇṭhasaṃhitā, Vadyātantra Siddhasantāna and a host of other Tantric works which have not as yet been discovered.

- (208) In this connection it may be said that Mr. P.T. Srinivas Iyengar's remarks in his "Outlines of Indian Philosophy" page 172 that Mātrikā the mother of the universe, loses her importance in this school (i.e. Pratyabhijñā) is not an accurate one as will be evident from a perusal of this section.

- (209) Sāttvata Saṃhitā, for example, does not mention the name Mātrikā but seems to point to her by the term Parā Vāk in chapter 2
 Upāsanavidhi: - " Tatārkaṃ cābjam ālamhya Parā Vāk bhramarī sthitā
 Yā sarvamantrajanānī Saktiḥ sātātmano Vibhoh.
 Vadanti varṇajam nādam Sabdabrahmeti yat smṛitam
 Akārapurvo 'hāntās ca dhārasantānarūpadhrik." (sl67-68)

cf also Ibid, V.101: -

" Dhruvā sāmartyam Śaktir vai spandatām eti ca svayam
 Sūte 'gnikaṇavan mantram yatra mantri kṛitaspadaḥ."

cf also XXV.148-149.

- (210) cf Śrīprasna Saṃhitā, II. LI.3-4;29; LII.31,36-48: -
 " Tadgatā Śaktir ādyā sā coditā ca sadā bhavet
 Anastamitabhārūpā vedyavedakavarjitā.

Jivānām dehabaddhānām tattat sanmārgadarśikā
 Mātrikā jāyate se'yam Vishnuśaktyupavṛimhitā.
 Ekaiva bhinnavarnā yā Devi 'shodasārūpiṇī
 Mantrānām janānī śakshāt tava mantramayī tanuh."

- (211) cf chapters, XI, XXII, XXIII, called Mātrikāprakāśa, Mantraprabhāvavarnānam and so forth.

- (212) cf Mahānirvāṇa Tantra, IX.87-89 and 118.

- (213) cf Kāmika Āgama, Mantroddhāra Patalah: -

"Mantro dvirupo vijñeyo vācyavācakabhedataḥ
 Vāgrupo vācakaḥ proktaḥ sa Nādo jāyate parāt.
 vācyas tvarthātmakaḥ smṛitaḥ.

Nādo mantra iti proktaḥ sa Nādo jāyate parāt
 Sa Nādaḥ kathyate viprah paryāyāḥ Sivanāmabhiḥ.
 Sthūla-sūkshma-parag ceti trividhaḥ paripathyate
 Sabdabodhānubhūtātma saryaprāpihṛidi sthitaḥ.
 Pañcāsad Rudrabhedena pañcāsac chaktibhedataḥ
 Saṃsthitā Mātrikā jñeya sādhakais tattvadarśibhiḥ.
 Mātrikā sarvamantrānām mukhyabhūtā bhaved iha
 Anayā sādhyate sarvam tasmād etat nyaset jāpet."

(214) cf ~~Kamika Agama~~ - Pauskara Āgama, VIII, 19-20; 22-23.

"Sarvajñā mātṛikā jñeyā jagato matrivat sthitā
Yathābhūtā ca sā Devi Śivasaktiprabhedataḥ."

(215) S.S.Var, I.3: - "Yonayah Saktayo jñeyās catasrah saryakāraṇaḥ

Ambā-Jyeshthāvidhā Raudrī Vāmā ca Śivamūrtayah.

Tāsāṃ vargaḥ saṃdhaḥ syāt tac chārīram kalāsu ca
A-kārādikṣhā-kārāntā kalās tāḥ śabdakāraṇaḥ."

(216) cf Mallata Vritti on Sp. Ka, 45, 47, 48.

"Śabdārāsir a-kārādikṣhā-kārāntah, tatsamudbhūtasya kādivargāma-
kasya brāhmyādisaktisamūhasya, bhogyatām gataḥ puruṣo, brāhmyā-
dīnāḥ kalābhīḥ kakārādyakṣharaiḥ viluptavibhavaḥ svasvabhāvāt
prācyāvitaḥ pāsur ucyate."

(217) Sp. Viv, IV.18: - "Eshā hi Parameśvarasvarūpaprakāśapratyavamarśamātra-

rūpā paraiya Saktiḥ vāgrūpatayā prasritā.....Tad eva iyaṃ
Parameśvarī Parā Śaktiḥ svabhāvapratyavamarśakriyādīnā sāmketika-
śabdaparyantena niravadhinā svamahimnā prasritāpi, etc."

(218) Ibid: - "Evam asau Vaikharirūpatām āpannāpi mātṛikāvargavarṇanapadavāky-

ārthabhedena aparyanatanam prasaram grihṇāti.

Seyam eva Vaikharirūpatām āpannāpi puruṣhaprāpārispandadhī-

nābhivaktikatvāt sthūlā kriyāsaktiḥ, -ity api kvacid ukta,

tatpūrvā ca Madhyamā Vāk lechāsaktiḥ, tatpūrvā ca Pasyanti

Jñānasaktiḥ-iti."

(219) Vāk ²²⁸ thus personified as a female principle of speech in early Vedic

times and then she came to be conceived of as a creative power or
Sakti. In the Brāhmanas Vāk, the goddess of speech, became the wife
of Prajāpati, the Lord of procreation in union with whom she created
all things. Sometimes she is placed absolutely at the beginning of
all things. cf Brih. U, IV.1.2; I.IV.3. cf also Garbe's on Vāk,
"Philosophy of Ancient India", page, 53.

(220) Sp. Viv, IV.18: - "Yo'pi vākyarūpaḥ prasaro'syāḥ, sa nityānityabhedena
dvidividhaḥ, - tatra mantrātmakaḥ śāstrātmakaś ca nityaḥ, laukikavyava-
hāravishāyalaukikavākyātmakas tu anityaḥ."

(221) Rg, V, CLXIV, 45 of the 1st Maṇḍala: -

"Catvāri Vāk parimitā padāni

Iāni vidur Brāhmaṇā ye manishinaḥ.

Guhā trini nihitā neṅgayanti

Turiyam vāco manushyā vadanti."

also: -

"Ayaṃ sa śiṅkte yena gaur abhivṛitā

Mimāti māyā dhvaṃsanāvadhīritā.

Sā cittibhir ni cakāra martyaṃ

Vidyudbhavanti prati vavrimauhata."

(222) It is almost impossible to convey the logical import of the terms
Vācyā and Vācaka in English. Vācyā literally means 'that which is
capable of being spoken of' and Vācaka 'that which speaks of'.
These are the two clear-cut divisions into which the whole universe
of reality comprising thought and things are often analysed in
Indian Philosophy. Vācyā is rendered by Mr. J.C. Chatterjee in his
"Kashmere Saivism" as 'predicable' in terms of discursive thought
and speech.

(223) cf such Śruti texts as: -

(1) "Prāṇo hyevaitān sarvān sambrīṅkte."

(2) "Ta etasyaiva sarve abhavan iti."

(224) cf "Tad asyedam vācā tantyā nāmabhir dāmabhiḥ sarvam sitam."

"Sarvam hīdam nāmani."

"Vācārambhanam vikāro nāmadheyam."

(225) cf Tantrā, Viv, III.206: -"Parasyāḥ Vācaḥ punar anyānapekṣam paratvam, ity asyāḥ paratarām rūpam."

cf Anantasakti's definition under the 7th Sūtra of Vātulanātha: -

"Vācatusṭayodayavirāmaprathāsu sarvaḥ prathate" - "Nirāvarana-niravakāśodayaniruttaranistarāṅgaparāma-nabhasi ucchalatkiñcī-calanātmakaprathamaspandavikāśasvabhavā varnaracanām mayūrāṅda-rasanyāyena advayamahāsāmarasyatayā antardhārayantī pareti prathitā."

(226) This simile of the liquid in a peacock's egg is an Āgamic one. Then from the Āgamas we find it borrowed by such schools as the Trika, the Lingāyata and others. cf Paushkara Āgama: -

"Mayūrāṅdaraso yadvat nirviśeshārthadhārikā Paśyantī Vāg iyam jñeyā tṛtīyā Sivasāsane." (Vindupāṭalaḥ)

(227) Isv.Pr.V, I.V.15: -"Pūrnatvāt Parā, vakti visvam apalapati pratyavamarśena iti ca Vāk, ata eva sā svarasena cidrūpatayā, etc. Pratyavamarśas ca antarabhilāpātmakasabdanasvabhāvah..... ity-ā ity ādipratyavamarśāntarabhittibhūtatvāt, etc."

(228) Tantrā.Viv, III.236: -"Saiva hi Pārameśvarī svasvātantryāt bahīrupatām ullilāsaiyishur vācyavācakakramānudayāt vibhāgasya sphuṭatvāt cijjyotisha eva prādhānyāt drasṭṛrūpatayā paśyantīśabdavyapadesya."

(229) cf Paushkara Āgama, IIInd Paṭala, 20: -

"Prānavṛittimatikrāntā vāg iyam Madhyamāhvayā."

(230) cf Anantasakti's Vṛitti on Vātulanātha sūtra, 7: -

"Saiva ca saṅkalpavikalpanivahanisāyātmbuddhibhūmiḥ svīkritavatī varnapuñjam śimbikāphalanyāyena antardhārayantī madhyamā ity abhīhitā."

(231) Tantrā.Viv, III.226: -"Tato'pi sthānakaraṇaprayatnabalāt tattadvarṇa-kramopagrahād vibhāgasya sphuṭatvāt drīsyasyaiva prādhānyāt vikhare śarīre bhavāt Vākhariśabdābhidheyā."

evolution

The gradual development of Vāk through all these stages is thus explained by Bhāskaraṛāya in his commentary on the Lalitāsahasra-nāma() by the illustration of the growth of a plant from its seed: -"The Parā form is mere sound(Sabdabrahman) the potentiality of growth in the seed; Paśyantī is the seed beginning to sprout; the Madhyamā is when the first two small leaves appear, but are not yet separated; the Vākhari is when these two small leaves are separated but joined at the root."

(232) Tantrā, III.118: -"Ekāmarśasvabhāvavate śabdarāśiḥ sa Bhairavaḥ Amṛisyacchāyayā yogāt saiva Śaktiś ca Mātrikā." cf also Jayaratha's Viveka on this.

(233) cf Pānini, V.III.73: "Ajñāte (Kaḥ)."

cf also Tantrā, Viv, III.232: -"Sarveshām eva mantrānām vidyānām ca yasaḥsvīdhiyam yoniḥ samākhyatā sarvamantreshu sarvadā||" -ityādīnirūpitena svena rūpena ajñatā mātā ity arthaḥ."

cf also Kshemarāja's Vimarsīnī under S.S. I.4: -"Ādikshāntarūpā ajñatā mātā Mātrikā visvajananī."

- (234) Fuller discussions of the meaning, descriptions and applications of Mantras can be found in such Tāntric works as the Śāradātilaka and others. In the Kshmere school the best source for such information is the Parātrimsīkā Tantra with Abhinava's commentary. A very able exposition of Mātrikā Śakti from modern point of view is to be found in Sir J. Woodroffe's book-"Śakti and Śakta" and also his other essays.
- (235) cf the well-known Āgamic dictum:-"Mananam sarvaveditvam trāṇaṃ saṃsārasāgarāt. Mananatrāṇadharmitvān Mantra ity abhidhiyate." (Suprabheda Āgama, Mantroddhārapāṭalāḥ)
- (236) S.S.V. under "Cittam Mantrah":-"Cetyate vimriṣyate anena param tattvam iti cittam pūrṇasphurattā satattvaprasāda-praṇavādivimarsa-rūpaṃ samvedanam; tad eva mantryate antar abhedena vimriṣyate Paramesvārasvarūpaṃ anena, itikritvā Mantrah, etc."
- () ".....Atha ca mantradevatāvimarsāparatvena prāptatatsāmarasyaṃ āradhakacittam eva Mantrah, na tu vicitravarnasamghattanamātrakam."
- (237) Ibid, II.3:-"Vidyāsarīrasattā Mantrarahasyam".-"Vidyā parādvaya-prathā, sarīraṃ svarūpaṃ, yasya sa Vidyāsarīro' bhagavān śabdārāsiḥ; tasya yā sattā, āśeshaviśvābhedaṃyapūrṇāhamvimarsanātmā sphurattā sā mantrānāṃ rahasyaṃ upanishat."
- (238) "Sarve varnātmakā mantrās te ca Śaktyātmakāḥ priye Śaktis tu Mātrikā jñeyā sā ca jñeyā Sivātmikā."
- (239) "Mantrānāṃ jīvaḥhūtā tu yā smṛitā Śaktir avyayā Tayā hinā varāroḥe nishphalāḥ śāradabhavat."
- (240) "Śrīkaṇṭha saṃhitāyāṃ tu-"Prithan mantrah prithan mantrī nā siddhyati kādācana. Jñānamūlam idam sarvam anyathā naiva siddhyati." -ity uktam"
- (241) cf P.T. page,151:-"Anyatrāpi-
Na Puṃsi na Pare Tattve Śaktau mantram nivesayet
Jaḍatvāt nishkriyatvācca na te bhogāpavargadh."
- (242) cf A.E.White quoted in Evelyn Underhill's "Mysticism", page,189.
- (243) This is the meaning given to the term "Vīra Śaiva" by Dr. J.N. Farquhar in his book entitled "Outlines of the Religious Literature of India", page,261. Mr.E.P.Rice also gives the same meaning in his book "A History of Kanarese Literature" published in the "Heritage of India" series- chapter IV, page 49. This but we do not know from what source they derive this interpretation. To take the current meaning of Vīra as 'stalwart' or 'heroic' would, it seems, be inadequate just as in the case of the same word in the Śiva Sūtra of Vasugupta, viz, "Tritayabhoktā Vīreṣaḥ." For our meaning cf Sid.Śikh, V.15-17, pages,57-58, sholapur edition, and also Vātula Āgama, X.30-32.
- (244) cf Sid.Śikh, V,13-14. For the Vedic sanction of the specific Liṅgāyata rites cf Ibid, VI.36-38,40; VII.43, and Rudrākshasthala, verse,23.
- (245) Ibid, V.4-7:-"Vedaikadesāvarttibhyaḥ Sāṃkhyādibhyo mahāmune Sarvavedānusāritvāt Śaivam tantram viśiṣhyate."
- (246) Ibid, V.9. cf also S.Ag, Kriyāpāda, Praśnavidhipāṭalāḥ:-
"Śaivam Pāśupatam Somam Lākulaṃ ca caturvidham
Teshu Śaivam param saumyam Raudraṃ Pāśupatādikaṃ.
Śaivam puṇas' caturbhedaṃ Vāma-Dakṣiṇam eva ca
Mīraṅcaiva tu Siddhāntam teshu Siddhāntam uttamam
Ashtāvimsatibhedena Siddhāntam sṛinu tattvataḥ."
(verses,28-29)

(247) cf Sid.Sikh, V.11-12: - "Saktipradhānam Vāmākhyam Dakṣiṇam Bhairavātmakam Saptamātriparam mīśram Siddhāntam Vedasammitam.

Vedadharmābhīdhāyitvāt Siddhāntākhyah Śivāgamah
Vedabāhyavīrodhitvāt Vedasammata ucyaṭe."

(248) For the Āgamic documents of Vīraśaivism compare the excellent article of Mr.V.V.Ramanan-"Vīra Śaivism, a Phase of the Āgamanta" in the Siddhanta Deepikā, VolXI, nos 2ff.

The Suprabheda account of the origin of the five Ācāryas has been separately published by Raoshaheby Malappa Vasappa Vārad from Sholapur. cf also Yogaja Āgama-

"Tripadārtham catuṣpādam mahātantram jagadguruḥ
Sūtrenaikena saṁkshipya prāha vistarataḥ punaḥ.
Pindādijñānasūpyāntam ekottarasatasthalam
Vibhaktam drisyate yatra tat Siddhāntam udāhṛitam."

(249) On Līngā cf S.Āg, Jñānapāda, Śivasrīṣṭīvidhipāṭalaḥ, 27-34; 55-60. The Kriyāpāda, 33rd Pāṭala of the same Āgama is called the "Līngalakṣhaṇavidhipāṭalaḥ" and discusses the subject in detail. cf also Y.Āg quoted in Kaivalyasāra, page 11:-

"Samsūtāt vāt samasteshu vastuṣhvapi tu santatam
Sūcanāt Paramesāsya Sūtram Līngam itīritam."

(250) cf K.Āg, Śivanujñā Pāṭala, 199, 203-205:-

"Sarvasaktiyutam Nādam tejorūpaṁ ca nishkalam
Iti dhyātvā tathā Līnge Saktaye ca namo namaḥ.

Śivalīngam tridhā proktaṁ vyaktaṁ avyaktakam tathā
Brahmā-Vishnuḥ ca Rudraś ca vyaktarūpam udāhṛitam ॥

Sadāsīva-mahesau tu vyaktāvyaktaṁ udāhṛitam
Vindu-Nādaḥ Sakti-Śivau avyaktenā prakīrtitaḥ."

(251) cf Maritontada's commentary on Sid.Sikh, VIII.17-18.

also K.Āg, Mantrōddhāra Pāṭala:-

"Tirodhānam N-kāram syāt M-kāram ca Malaṁ bhavet
S-kāram Śivarūpaṅcaetc."

(252) The doctrine of Jaṅgama is one of the most distinctive features of Vīra Śaivism. The following explanatory remarks of Rev. G. Würth is worth considering: - "The Līngāyata priests are called Jaṅgama, an appellation of which the meaning is not certain. It is most probable, however, that they were thus called in consequence of a still existing rule which enjoins them to be constantly on the move, poorly dressed, begging their food and wandering from place to place. (cf Bombay branch of J.R.A.S, 1864-1866.) Sid.Sikh, XI, 2-3 explains the term as 'those Śiva-yogins who know Śiva as the illuminator of the universe by means of His Cit and Kriyā Saktis and nothing apart from the universe (svasvarūpatayā)."

(253) Vasava Purāṇa, LVII gives an account of the ancient Vīra Śaiva saints:-

- (1) Vīra Saṅkaradāśa, (2) Baṅkideva, (3) Telegu Jomeśa, (4) Hendada mara, (5) Kolashānta, (6) Kakkeiya, (7) Chandēiya, and
- (8) Ekāntarameiya. cf Translation of this Purāṇa by Rev. G. Würth.

According to the chapter relating to the Vīra Śaiva saints in the Channa Basava Purāṇa the Vīra Śaiva Purāṭanas are:-

- (1) Ahappageyaru (in Tamil Iyarppagai Nayanar)
- (2) Chirutone yandaru (in Tamil Sirutonda Nayanar.)
- (3) Kaligananataru (Tamil Gananatha)
- (4) Murkhanainaru (Tamil Murkha), (6) Marabhaktaru (Maiya-marangudi)
- (5) Perumaleyar (Tamil Idangudi) (7) Chendakesigalu (Chandesvara)
- (8) Siriyala Sitti or Chirutonda Bhaktaru. cf Siddhanta Dipika, volXI, 40

SUMMARY.

A List of the Technical Terms

Rigveda:- Sakti or rather Sacti, as she is then termed, formed the nucleus in the

principal gods of the Vedic Pantheon. The idea of Rigvedic Sacti is "nature-function" or "operative power" of the gods. The

earliest association in the Rigveda of gods with their respective

Sactis of feminine gender is explained in the cases of Agni, Indra, and Tvashhtar. The Suktas alluding to the

terms Sakti and Sacti are fully discussed. The different Sactis of the var

one Sacti of Indra-Indrani. Pischel's view on Sacti as the real name of Indra's Sakti-consort is considered. Sacti's association

with Indra's Sakti-consort is highly suggestive of this idea of the wifely Sakti or "might" of Indra. Her functions

in the Rigveda are:- (1) Stimulating the high-spirit of Indra's devoted

heart of Indra; and (2) Inspiring courage and fearlessness in the heart of Indra; and (3) Assisting him in his deeds of valour and

charity.

rising pre-eminence of the female conception of Sakti with

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SUMMARY.

Rigveda: - Sakti or rather Śacī, as she is then termed, formed the nucleus in the conception of the personalities of almost all the principal gods of the Vedic Pantheon. The idea of Rigvedic Śacī is "nature-function" or "operative power" of the gods. The earliest association in the Rigveda of gods with their respective Śacīs or nature-functions in the feminine gender is explained in the cases of Agni, Indra, and Tvashtar. The Suktas alluding to the terms Sakti and Śacī are fully discussed. The different Śacīs of the various gods are subsequently unified under the conception of one Śacī of Indra-Indrānī. Pischel's view on Śacī as the real name of Indra's Sakti-consort is considered. Śacī's association with Indra in later Hindu Iconography is highly suggestive of this idea of the wifely Sakti or "Might" of Indra. Her functions in the Rigveda are: - (1) Stimulating the high-spirit of Indra's devotees in battle; (2) Inspiring courage and fearlessness in the heart of Indra; and (3) Assisting him in his deeds of valour and charity.

Rising predominance of the female² conception of Sakti with Gnās: - The term Gnās in the Rigveda meaning "Divine Consorts" of Gods, lit: women (Greek $\gammaυνή$) refers to the female goddesses - Hotrā, Varūtrī, Dhīṣaṇā, Bharatī, etc. Sayana is not quite sure of the meaning of this term. The true Vedic significance of Gnā is a 'Group' of Divine Females' who promote fertility and wealth. Thus with the Gnās the idea of Sakti becomes much more explicit than it was with that of the Śacīs. In the introduction of the corresponding female divinities of the Gnā type we find the beginning of the post-Vedic Śaiva and Vaiṣṇava tendency of seizing upon the 'active-nature' of the Supreme Godhead and placing it as Sakti by the side of the male counterpart for the purpose of creation. The 'wifely relation' of Gnās is brought out by two facts: (1) by the significant epithet "Sajoshā" (Close-knit) and (2) by their constant association with Tvashtar, the god of 'creative agency' in the womb. In this connection the corroborative

this fact are also discussed.

explanations of Prof. Macdonell and Mr. K. F. Johansson are quoted. Gnā, in the plural, is mentioned also in the Atharva Veda with the Goddess "Sunritā". Nevertheless, under Brāhmanas:- Gnās as the 'Wives of gods' have an established place in such fertility-cults as the "Patnī-sanyāj", the "Aśvamedha" etc. Several Brāhmana passages are quoted and discussed to prove this. But in the Brāhmanas the term Gnā is, however, taken in a narrower sense to mean the Gāyatrī and such other Vedic metres which are subsequently brought under the single head of Vāk. The reason for this specialised sense probably lies in the fact of the growing importance of Mantras exercising mystic powers over gods and nature. Relevant passages of the Śatapatha, the Tāndya, the Taittirīya etc, are discussed. The fundamental idea underlying the conception of Vedic metres was also Śakti or rather Vīrya or Barshma as it was then termed. This is fully explained with special reference to the relevant Brāhmana passages. Vāk in the Brāhmanas is the mother of the 'thousand-fold progeny of Vedic metres'. The connection of this idea with the later Trika notion of Mātrikā Śakti as the Great Mantra-mother is also suggested. The well-known Vāk-Sūkta of the Rīgveda is cited and fully discussed to show that Vāk there was fundamentally Śakti in the sense of a "Divine Creative Power". Prof. Weber's view on the Sūkta is also considered. Soon after in the Brāhmanas Vāk-Śakti is placed by the side of the male Prajāpati as the latter's wife in union with whom she creates. Henceforth she usurps the functions of all the Gnā goddesses and emerges as the sole principal of energy and creation. This is shown by a discussion of the typical Brāhmana passages. The development of the conception of Vāk-Śakti in the Brāhmanas is, therefore, from the idea of a simple goddess of the Gnā type to the more definite conception of the "Supreme Wifely Śakti" of Prajāpati. The idea of Vāk Śakti signifying a complete synthetic entity of "Creative Speech-energy" is explained with regard to her intimate connection with Manas or the mental factor involved in articulated speech. Several Brāhmana passages illustrative of this fact are also discussed.

Sarasvatī, originally a goddess of this Gnā type, was a river-goddess in the Rigveda. But her connection with Prayer and Yajña is however suggested in the hymns. Nevertheless, under the influence of the Yajña-cult of the Brāhmanas, where the idea of a certain mystic power of mantras or prayers is becoming more predominant, she came to be unified like other Gnā goddesses under the most enlarged conception of Vāk-Śakti and actually identified with the latter. Dr. Muir's and Prof. Macdonell's suggestive explanations of this transition in the conception of Sarasvatī to the "Goddess of the wisdom of speech" are considered here. Several other Brāhmaṇa passages describing the healing function of Sarasvatī in collaboration with the Aśvins indicating this transition are cited and discussed. Possibly Sarasvatī is connected with "Saras" or a lake and therefore may be compared to the Greek Muses (probably 'Montia'). Perhaps Vāk is equal to Saramā; if so, we have in Saramā-legend in Rigveda already an early form of the idea of Vāk as emissary and Śakti of Brahma (cf. Carpentier's *Suparna-Sage*, pp. 92f, 157, 159ff, 313f). The attribution of a motherly character to Sarasvatī in the Rigveda indicates one of the earliest attempts on the part of the Rshis to conceive Divine Power as a motherly Śakti implying the ideas of protection and generation. The bearing of this idea on the post-Vedic mother-goddesses such as Kālī, Durgā, Pārvatī, Lakshmī etc which are all Śakti-consorts of either of Śiva or Viṣṇu, is also discussed.

Upanishads: - Vāk-Śakti as the wife of Prajāpati does not very frequently occur in the Upanishads as in the Brāhmanas. Nevertheless, she continues in the same character in some passages of the earlier portions of the Chāndogya and the Bṛihadāraṇyaka. These passages are cited. She is however, subordinated to the highest conception of the Upanishadic Prāṇa-Śakti. The word Śakti is not directly mentioned in the principal Upanishads except the *Svetāśvatara*. Quotations of texts from the principal Upanishads on Śakti by Trika, Vaishṇava, and Lingāyata writers are discussed to show the extent of the influence of the Upanishadic speculations regarding Śakti on the later Śaiva and Vaishṇava systems.

In the Upanishads the Brāhmaṇa idea of Śakti signifying generative power in its natural sense of "Copulation", the usual form of creation, tends to assume the philosophical form of "Īkshāna-Śakti" or a fiat of volition on the part of the creative Brahman. Connection of this Īkshāna or "Creative Desire" with the Vimarsā Śakti of the Kashmere school on the same ground is explained. Several suggestive texts of the principal Upanishads are cited and discussed to show that the seers of the Upanishads grasped the idea of Śakti or "Divine Power" in the sense of the active nature of Puruṣa, Akshara or some such male creative principle from which all phenomena manifested by nāma and rūpa proceed. In the theistic Śvetāśvatara this idea of Śakti as the active nature of the creative Brahman becomes fully developed in the most enlarged conception of the "Supreme Creative Śakti belonging to God Himself and hidden in its own qualities". Here Śakti becomes, as in later Śaiva and Vaiṣṇava schools, the Divine Power of Īśvara, the Personal God. The special features of this Śvetāśvatara conception of Śakti preparing the way to her subsequent development as the Vimarsā Śakti of the Kashmere Trika are also explained. Thus to put in a nutshell the different stages in the development of Śakti throughout Vedic literature we can say that in the hymns of the R̥gveda Śakti was termed Śacī and conveyed the idea of nature-functions of gods in the female gender; then in the Brāhmaṇa period she took the form of Vāk-Śakti and became the divine consort of the male god Prajāpati the Father of creatures; and then finally in the Upanishads, especially the theistic Śvetāśvatara, she became the full-bodied principle of creative energy as the Divine Power belonging to Īśvara Himself.

Trika school of Kashmere: - elaborate explanation of the

The definition of Śakti: - In the section we have dealt with the various definitions of Śakti formulated by the prominent writers of the school in chronological order. Taking together all these definitions we have attempted to show how the addition of such important factors as Prakāśa, Vimarsā, Svātantrya, Ānanda etc. coming one after another tended to convey a more definite and

comprehensive idea of Śakti. term Kriyā is employed in Trika to

Relation of Śakti to Parama Śiva:- This section deals elaborately with the question of the relation of 'essential identity' of Śakti to the Śaktimān, Śiva - technically called Samavāya. Here we have tried to show how the Supreme Śakti manifests the world of multiplicity by exercising the power of Māyā or 'Self-differentiation' through the 'reflection of Objectivity'. The main arguments of the Trika writers for maintaining that only such an idea of Śakti as a substantial category, not essentially different from Śiva but having the power to bring about the existence of manifold phenomena, is necessary for the two most outstanding characteristics of Śiva viz, (1) Self-determinative consciousness of Perfect Egoity, (2) and Supreme Lordship.

Śakti and her manifestations:- At the outset of this section we have tried to point out the value of the growing importance of the Trika conception of Śakti as a 'positively substantial category'. This is explained by a brief review of the contents of the Mālinī-Vijaya and the Vijnāna-Bhairava. Then we have fully discussed the value and significance of the most important idea of Vimarsā or "Self-determinative power (Svātantrya) in connection with the problem of Śakti with special reference to the explanatory passages from the writings of Utpala, Abhinava Gupta, etc. We have also pointed out here that this Vimarsā idea represents the very pith and essence of the doctrines of Trika and is an absolutely original conception which can hardly be found in the Six Orthodox Systems of Indian Philosophy. After these preliminary remarks we have fully discussed the meaning and importance of the different sets of Śakti-manifestations and have shown their interconnection in a tabulated form. This section concludes with an elaborate explanation of the significance of the three primary Śakti-manifestations of Icchā, Jñāna and Kriyā. In this connection we have tried to show how, according to Trika, the categories of Causality, Agenthood, Activity, Space, Dik, etc, are brought about by the synthetic activity of Kriyā-Śakti or Vimarsā. The meaning of the important Trika term "Spanda" is also discussed in the course of explaining

the special in which the term Kriyā is employed in Trika to denote Kriyā-Sakti.

Mayā Sakti:- In this section we have tried to trace the development of the doctrine of Māyā, quite different from Advaita Māyā, from the earlier Tantra, Malinī down to the 11th century writer Abhinava. Māyā, as we have shown here, means the real "Power of Svātantrya" which causes the diversities of genus, species and other minor differences. She has, therefore, unlike Advaita Māyā, a real connection with the Ultimate Principle, Śiva. Her functions are:-(1) Limitation of the Supreme Vimarśa of Pure Ahampratyavamarśa, resulting in the modifications of Jñāna, Saṅkalpa, Adhyavasāya, etc; (2) the identification of the Pure Ego (Samāropa) with such unreal things as the body, intellect, Prāṇa, Śūnya, etc: -giving rise to the Māyā-pramātā; (3) and finally the causing of an appearance of externality of objects for Arthakriyā or practical purpose. The special doctrine of "Apūrṇatā-khyāti" or the theory of 'incomplete perception' is also explained. The section concludes with a polemical argument of Abhinava against the Advaita view of Anirvacanīya Māyā.

Māyā and her evolutes:- Here the evolution of the 24 principles out of Māyā, especially the five sheaths of Kālā, Vidyā, Rāga etc are explained and shown in a tabulated form. Then the special value and significance of the Trika doctrine of the primacy of Kālā-Sakti or "Limited Agent-activity" is fully explained. Attention of the reader is also drawn to the fact that an acceptance of this view means a fundamental departure from the traditional Sāṃkhya view of Prakṛiti as a primordial principle of 'psycho-physical' evolution. The meaning and significance of Vidyā, Rāga, Niyati, and Kālā are fully explained and discussed. In this connection the attention of the reader is drawn to the important fact that Rāga, according to the Trika, is not a property of Buddhi, as in the Sāṃkhya, but a distinct category by itself. The reasons for this view are cited and discussed. The meaning and significance of Kālā-Sakti as the first evolute of Māyā is fully discussed and the conception of this Sakti is analysed in two factors, viz, (1) Kartritva and (2) Kīncittva. The divergence of opinions of

Trika writers on the question of the ultimate origin of these sheaths from one or other of the Śaktis-Icchā, Kriyā and Unmanā, is also noticed. The section concludes with an explanation how these sheaths are completely transformed in to gracious Śaktis when the Supreme Truth of the Śiva-nature of Jīva through the latter's identity with Parā-Śakti is realised.

Mātrikā-Śakti or the "Mantra-mother": - This section starts with a preliminary survey of the subordinate position of Mātrikā in the schools of Pāncarātra, the Śaiva Āgamas, the Tantras and the Bengal Vaishnavism. Mātrikā is here shown to be really identical with Parā-Vāk Śakti. In this connection the Vedic origin of Vāk-doctrine and the Upanishadic theory of Prāṇa-Śakti suggesting a similar line of thought which possibly prepared the way for this Trika idea are also discussed. The main point of special interest here lies in the identification of Mātrikā with Vimarsā through the former's identity with Parā-Vāk. The true meaning in Trika of Mantra as Citta or 'mental energy' of Vimarsā which has an important bearing on Mātrikā, because she is the 'mother of all mantras', is elaborately discussed. We have pointed out the value of this conception of Mantra with special reference to Mātrikā. The section concludes with a discussion of the influence of Bhartrihari's Vākyapadiya doctrine of Vāk involving "Pratyavamarśa" on the Trika school after the 6th century A.D.

Śakti in the Liṅgāyata school: Introduction: - We need not summarise the contents of this section as the main headings of the topics discussed herein are already given in the table of contents. We should only like to draw the attention of the reader to our discussion of the influence of Trika on the Liṅgāyata school and the texts cited by the writers of the Vīra-Śaiva faith.

Chapter IV: - The most important point to be noticed here is the identification of Śakti with Māyā and the necessary distinction of Māyā as "Mahā-Māyā" or "Ūrdhva-Māyā" from the "Asuddha-Māyā" or the "Lower Māyā" i.e., Avidyā. In this matter the Liṅgāyatas, we have pointed out followed the Āgamic line of thought. Marīṭontādārya's explanation of the process of evolution of the three Guṇas out of

Māyā-Sakti also deserves special attention. His explanation of the Guṇas, it should be observed, is quite different from the usual Sāṃkhya interpretation. We have discussed at length the true significance of Liṅga from the Liṅgāyata stand-point of Śakti comprising the factors of Nāda, Bindu and Kalā with special reference to the corroborative texts from Siddhānta-Sikhāmaṇi, the Sūkshma Āgama, etc. The views of Mr. Hopkins and Mr. Barth on Liṅga conveying a 'phallic sense' is repudiated, as not countenanced by any authoritative Liṅgāyata text. In this connection the Vacanas of Basava are also cited and discussed to show that they do not reveal any trace of 'phallic sense'. All the textual references to what has been written in the body of the thesis are given at the end.

Considering the fact that very little has up till now been written on the comparatively ~~little~~^{un} known systems of the Kashmere Trika and the South Indian Liṅgāyata the present writer of the thesis ventures to say that in the following pages he has made the first attempt to present a connected account (with independent critical remarks) of the problem of "Divine Power" (Śakti) from the early Vedic times to the 17th century Śaiva writers.

Evolution of the idea of Śakti in Vedic Literature.

Before dealing with the idea of Śakti or Divine Power and its gradual development throughout the extensive field of Vedic literature which roughly covers a period of at least a thousand years and a half, it is necessary to say a word or two about the general nature of this earliest branch of Ancient Indian Literature. Apart from the four Saṃhitās, the Vedas include a number of Brāhmanas or ritualistic explanations of Hymns. Then there are the Āraṇyakas or "Forest Treatises" and a fairly large number of Upanishads or books of metaphysical and mystical speculation. Besides these, the Śrauta and the Grihya Sūtras incanting and describing Vedic ritual practices are also regarded as forming an integral portion of the Vedas. Then come such works as are called Prātiśākhya or treatises on Vedic grammar, Śikṣas or manuals on Vedic Phonetics, Kalpasūtras, Anukramaṇi or Indices and numerous other treatises of similar nature. It is need-

Chapter I.

less to mention that anyone acquainted with the History of Ancient Sanskrit Literature will fully realise the vastness of output of this period of the intellectual activities of the Hindus: It is, therefore, no exaggeration to maintain that a thoroughly historical and critical study of this whole body of Vedic literature would demand nothing short of the laborious attention and utmost patience of a lifelong study. So we should like to point out that nothing of this kind is to be expected from this dissertation. The peculiar nature of the Vedas also renders our task of tracing an evolution of the idea of Divine Śakti much more difficult. The Vedas, comprising the Brāhmanas, the Upanishads and such other works, are neither the compositions of a single author nor do they belong to a definite period of Indian Chronology. The Saṃhitās are the 'aggregate assemblage' as H. H. Wilson describes them, 'is a single collection of the hymns or laudatory verses and liturgic formulae' composed by various Rshis or seers of truth at different times. There are many indications in the Saṃhitās of the fact that the hymns were often composed by the heads of families, or of schools adhering to a common form of worship.

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Then there is another peculiar difficulty which is bound to present itself to every student of the Vedas, viz, the extremely disconnected and highly nebulous character of the ideas which they enshrine. The Samhitās, the Brāhmanas and even the Upanishads- all seem to point to a stage of human thought when people seemed to think and talk in a language of metaphors and imageries. Solid facts of the physical order of nature and fictions or the impressions they left on the receptive imagination of men seem to have blended so completely that the Vedic Rshi could say that Indra with his thunder-bolt pierced the cloud-demon Vritra and poured forth rain. Sometimes it becomes almost impossible to fine out what natural phenomenon is at the back-ground of the Rshi's utterance in a particular hymn. Like the Samhitās, the Brāhmanas also lack fundamental unity of subject-matter. They are, as Sylvain Lévi rightly points out, 'a common treasure-house of aphorisms, anecdotes and legends circulated amongst the sacerdotal clans'. They were composed at a time when the priestly authors no longer possessed that freshness of imagination which characterised the seers of the Samhitās. Priestcraft, with its complicated machinery of sacrifices comprising innumerable ritualistic details, was fully established. The main interest of these sacerdotal priests, far from being an intellectual pursuit of truth for its own sake, centered round the sacrificial altar which for them represented the 'Nābhih' or centre of the earth. In them the Vedic Mantras are invariably explained with reference to some particular sacrificial rite, regardless of the context they may have in the Samhitās themselves. The hypostatizing tendency is, again, at its highest in the Brāhmanas. Even the Ishtakā or sacrificial brick is not immune from deification as a goddess pervading the whole universe. Thus perfectly intoxicated with their favourite theme of Yajña, the authors of the Brāhmanas explain the Samhitā hymns by a method of fanciful identification of one thing with another where, in many cases, there might possibly be no connection at all.

In many instances silly arguments are advanced as the grounds of such identifications. Again the same thing is identified with three or four different things without sufficient reason - a procedure which not infrequently leads a student to the dangerous pitfall of hasty and half-warranted conclusion. Let us take an example of this process of false identification. Prajāpati or the Lord of Procreation, who is the father of both gods and demons, is an important personage in almost all the Brāhmanas. Now with regard to even such an important deity as Prajāpati the Brāhmanas lead us to a great confusion. He is sometimes explained as the nature or origin of all things and identified with Yajna. Sometimes he is identified with Samvatsara or a complete year and is called seventeen-fold (Saptadaśa), as comprising the twelve months and five seasons. At other times he is identified with Purusha, Mṛityu, Nāmarūpa, Manas and various other things. No very reasonable arguments are suggested for all these identifications. Thus a reader is left to confront a veritable puzzle as to what Prajāpati really signifies in the Brāhmanas.

Now, when from the stifling atmosphere of these dreary ritualistic details and directions we come to the time of the Upanishads, we no doubt breathe in a purer atmosphere of definite speculative thinking and bold attempts at generalisations from the facts of empirical observations. The Upanishads, representing the fountain-head of the different currents of Indian Philosophical Speculations, undoubtedly belong, as H. H. Wilson affirms, " to an entirely different state of Hindu mind from that from which the text of the Vedas sprang". No doubt in the Upanishads the intoxicating enthusiasm of the Rshis over the Yajna-cult was considerably sobered down. But even then they could not, as can be seen from the earlier portions of such Upanishads as the Brihadāranyaka, Chāndogya etc, entirely free themselves from the trammels of ritualistic speculation. Like the Saṃhitās and the Brāhmanas, the earliest and the genuine Upanishads are not composed by a single author.

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They do not even belong to a particular period. Besides, they seem to be a meeting-point as it were, of such entirely different currents of thought as Monism, Dualism or Pantheism. Hence it is difficult to give any such modern term with 'ism' to the Upanishadic thought. That the Upanishads do not represent the dogmatic creeds of any particular school is apparent from the fact that in later times the rival schools of Vaishnavism and Saivism tried to trace their origin from the same Upanishadic teachings and often drew quite conflicting conclusions from the same texts. Thus the Upanishads may truly be likened to a melting-pot where the different creeds of post-Vedic schools are all indistinguishably mixed up in a liquified state and are already in the process of making. Reviewing this common shadowy character of the speculations of the Vaidik literature from the Samhitās down to the Upanishads, we can unhesitatingly say all of them more or less indicate a state of primitive thought in a condition of extreme plasticity. In a word, their thought neither took a determinate shape nor moved in a definite direction. It possessed the fluid character of molten gold, as it were, which was subsequently placed by the originators of different systems of thought in definite moulds and turned out into different shapes. In spite of these initial difficulties in dealing with the Vaidik literature it is not altogether impossible to trace an outline of the different stages of the evolution of the idea of Śakti from the simple conception of 'agencies of divine powers' manifested in the physical operation of Nature to the complex and abstract notion of 'One Divine Creative Power' operating in the production and government of the universe. This is possible because the Rigveda, the important Brāhmanas and the Upanishads contain at any rate almost all the germs of later theological and philosophical speculations. Although the idea of one Supreme Śakti as a distinct and full-bodied theological principle evolving the

(254) Sid. Sikh, III. 86-87: -

"Madadvaitaparam śāstram Vedavedāntasammatam
Sthāpayishyasi' bhūloke sarveshām hitakāram."

"Mama pratāpam atulaṃ madbhaktānām viśeshataḥ
Prakāśaya mahābhāge Vedamārgānusārataḥ."

This work relates that this Śaiva system was first revealed by the Lord Śiva to His son Kārttikeya (Shaḍānana) and Pārvatī, His divine spouse. Then Kārttikeya taught this precious body of Śaivic truths to Renuka, the most favourite Gaṇa (attendant). Then from Renuka this Vidyā was promulgated to Agastya for the benefit of the world.

(255) Who this Māyideva is it is difficult to ascertain. In Basava Purāna, however, one Māyideva is mentioned amongst several early Vīraśaiva poets as Moggeya Māyideva. His work "Anubhava Sūtra" has been published from Sholapur by Sridattaprasāda in the series called the "Vīra Śaivaliṅgibrāhmaṇagrānthamālā". In this work he mentions his "Guruparamparā" in the following order: -

(1) Somanātha --- (2) Upamanyu --- (3) Bhīmanātha --- (4) Kāleśvara ---

(5) Boppanātha --- (6) Somesvaralīṅga --- (7) Nānakarājaprabhu ---

(8) Saṅgameśvaraprabhu --- (9) Māyideva.

(256) Sid. Sikh, in introduction to XX.7 quotes the following from Parātrimsikā Tantra: -

"Yathā nyagrodhabījasthaḥ Śaktirūpe mahādrumaḥ
Tathā hridayabījasthaḥ jagad etac carācaram."

(257) For Vimarsā in Sid. Sikh. cf. XX.1-5,6; Bhājanasthala, verses 1-4.

"Vimarsākhyā Parā Śaktir viśvavaicitryakāriṇī
Yasmin pratisthītā Brahma tad idam visvabhājanam.

Yathā candre sthīrā jyotsnā viśvavastuprakāśinī
Tathā Śaktir Vimarsātmā prakāre brahmaṇi sthītā."

(258) There are traces in his commentary on the Sid. Sikh. of the influence of Abhinavagupta whose Īśvarapratyabhijñāvimarsīnī he quotes from as "Śivādvaitasāstra". cf. commentary on XV.2: -

"Sphuṭataśābhāsamānānilasukhādīpramātranveshanadvārā pāramārthika-
pramātrilābhāḥ ihopadīsyate iti Śivādvaitasāstroktā, etc."

cf. also on XII.5: - "Pramānānām pramātribhittilagnatvenaiva prameya-
prakāśakatvaniyamāt."

cf. Marīṇṭada's commentary on Sid. Sikh, XVI.1: -

"Svasaktipracayo'sya viśvam iti Śivasūtrasthiteḥ, etc."

Apart from these Marīṇṭada also quotes from Vijnānabhairava and Rudrayāmala- tantra works mostly used in the Kashmiri school. These instances show that at any rate the 14th century Liṅgāyata writers were fully acquainted with the Trika literature up to the time of Abhinavagupta.

(259) Marīṇṭada's commentary on Sid. Sikh, V.39.

(260) Dr. Barnett has expressed this view in his article "Śaiva Siddhānta" contributed in the Siddhānta Dipikā, Vol XI, page 62 ff.

cf. also his article "Notes on the Śaiva Siddhāntam" published in "Le Museon".

- (261) Numerous quotations from the Vedas and Upanishads can be found in such Vira Saiva manuals as the Kaivalyasāra, Anādi-Vīrasaiva-matasamgraha, etc. Kaivalyasāra also quotes such minor Upanishads as Atharvasāra, Nārāyaṇī, Kaivalya, Brahma and others.
- (262) This is the view held by Orientalists like Dr. Barnett and Dr. Bhandarkar. cf Dr. Barnett's "Hindu Gods and Heroes", ch. II, page 66 and also his article in the Siddhānta Dipikā referred to above. See also Dr. Bhandarkar's "Vaishnavism, Saivism and other Minor Sects", Part II, page 110, section - "Śvetāsvatara and Atharva Upanishads."
- (263) K.S. pages, 16, 84, 96. Sholapur edition.
- (264) cf the remarks of Mr. P. T. Srinivas Iyengar in his "Outlines of Indian Philosophy", page 164, footnote: - "The Lingāyatas quote 'Amritasya devadhārāno bhūyasam' (Taitt. U. I. 4. 1.) 'O! God may I possess wisdom' and interpret it to mean 'may I wear the God'. The Saivas besmear their bodies with burnt dung and support the practice by quoting, 'Bhūtyai na pramaditavyam' (Ib. I. II. 1) 'Do not neglect greatness' and twisting its meaning into 'Do not forget to besmear thyself with burnt dung'.
- (265) cf "Outlines of Indian Philosophy", page 164. We consider this way of dealing with the whole system of Vīrasaivism by a single sweeping remark as doing little justice to it. On this assumption of Mr. Iyengar how are we to explain away the numerous Āgamic texts which all endeavour to explain the underlying principles of Vira Saivism?
- (266) K.S. page 43 where Maritontada quotes from the Atharvasāra Upanishad and also from the Bṛihādāraṇyaka Upanishad.
- (267) cf "Prāneshvāntar mānaso liṅgam āhur yasmin krodo yā ca trishṇā kshamā ca, etc."
- (267) The text quoted from the Ṛig Veda is: -
 "Pavitram te vitatam Brahmanaspate prabhur gātrāṇi paryeshi viśvataḥ. Ataptatanur na tadāno aśnute śritāsa id vahantastat samāsata." The Śrīrudra Upanishad text is: -
 "Yā te Rudra śivā tanur aghorā papakāśinī
 Tayā nas tanuvā śantamayā girīśantābhicakāśinī."
- (268) cf Vyāsa Sūtras II. 11. 37-41. Bhāmatī, Ratnaprabhā, Nyāyanirnaya - all take this adhikāraṇa as a refutation of the māheśvara Saivas whom they divide into four groups - (1) Saiva, (2) Pāsupata, (3) kāruṇika, and (4) Kapālika.
- (269) cf Vīrasaivasarvotkarsahādīpikā by Channa Vṛishabhendra swāmī: -
 "Pāsupatasya Vaidikāvaidikabhedena dvaividhyāt nishedhāvacaṇānām Avaidikapāsupataparātvena, vidhivacaṇānām Vaidikapāsupata-Vīrasaivaparātvena vyavasthāyā eva Appayādīkshitaiḥ Kalpataru-vyākhyāne Parimale "Patyur asāmañjasyāt" ity adhikāraṇe Pāsupatabhedam uktvā tatra Lakuleshu Pāsupatasya agrāhyatvam abhyadhāyi - tasmād Vīrasaivadharmānām tāntrikatvam nishedhya tāvat chedakam na bhavati." (Mysore edition, 1883.)
- (270) cf the following extract quoted by Mr. P. T. Srinivasa Iyengar in his "Outlines of Indian Philosophy", page 163: - "Brahman is never Nirvishesha (devoid of attributes). He is always bodied (Mūrta) as well as unbodied.... He is said to be One (only) before creation. The old teachers of the Vedas, Renuka, Dāruka, Śaṅkha-karna, Gokarna, Revanasiddha, marulārādhyā etc have taught that the advaita texts of Brahma (ie, of the Vedas) refer to the stage before creation, as, then, the world manifested or unmanifested does not exist..... The declaration that all knowledge flows from the knowledge of One, as in the illustration of earth (Ch. U. VI. 1. 4) is due to the identity of cause and effect etc."

(271) cf Bhandarkar's "Vaishnavism, Saivism and other minor sects", Part II, section II, page 104 ff.

(272) cf Vācaspati Miśra's Bhāmatī on Vyāsa Sūtra, II.II.37: -

"Māheśvarās catvārah - Saivāh, Pāśupatāh, kārūpikasiddhāntinah, Kāpālikās ceti. Catvāro 'pyamī māheśvarapranītasiddhāntā-nuyāyitayā Māheśvarāh."

(273) Sid.Śikh, X.1-20.

(274) The anti-Advaitic tendency in Vīraśaivism is also apparent from the account of Basava's arguments against a Vedantic adversary by means of a straw-man whom he makes alive and teaches all the śāstras and finally defeats his opponent. cf Rev. G. Würth's translation in the Bombay branch of the J.R.A.S 1864-66, page 87, article 19. This story, stripped off all exaggerations and supernatural embellishments, seems to record the historical event of a real logical contest of Basava with a Vedantic opponent in the court of Bijjala.

(275) Sid.Śikh, Sarvādvaitanirasanasthala, X.3-4,6,7: -

"Prerakam Saṅkaram buddhvā preryam ātmānam eva ca Bhedāt tam pūjayen nityam na cādvaitaparo bhavet. Patih sākshān mahādevaḥ pasur esha tadāśrayaḥ Anayoh svāmibhṛityatvam abhede katham ishyate. Bhedasya karmaheturvāt vyavahārah pravartate Liṅgapūjādikarmastho na cādvaitam samācaret. Pūjādiyyavahārah syāt bhedāśrayatayā sadā Liṅgapūjāparas tasmāt nādvaite nirato bhavet."

(276) K.S, pages 46,64,71,88,104 and 108.

Suta Samhitā (Poona edition) VIII.31 gives the following injunction in favour of Bhasma, Tripundra, Liṅga -- clearly Vīraśaiva practices: -

"Śivāgamoktāśramanishṭhamānavah Tripundraliṅgaḥ tu sādaiḥ dhārayet Taduktatantrena lalātamadhye Mahādareṇaiḥ sitena bhasmanā"

(276) But the Sanatkumāra Samhitā, Saṅkara Samhitā and the Yāyaviya Samhitā are the three most favoured Samhitās of the Vīraśaivas.

(277) Quotations from the Yoga-vāsishṭha may be found in the Kaivalyasāra.

(278) cf V.Āg, X.8-16; 24-32: -

"Śaivam caturvidham jñeyam samāsāt śṛīnu Śaṅmukha Samānyam miśrakam caiva Śuddham Viram yathākramam."

(278) cf also Sksh.Āg, VII.6-15: -

"Śaivāh saptavidhā jñeyās teshāh bhedaḥ śṛīnu kramāt Anādi-Śaivah prathamam Ādi-Śaivas tataḥ param. Mahā-Śaivas tato jñeyas tvanu-Śaivas tataḥ param Avāntaras tato jñeyas teshāh lakshanaḥ ucyate. Antya-Śaivas tato jñeyas teshāh lakshanaḥ ucyate."

(278) also "Ācārabhedāt Śaivasya prabhedah kathyate 'dhunā Samānya-Śaivam prathamam Miśra-Śaivam tataḥ param. Śuddha-Śaivam tato jñeyam Vīraśaivam tataḥ param."

(279) cf V.Āg, Xth Patalah. cf also Pāramesvara Āgama, 12-14.

(280) cf V.S.S.P, page 20, articles 95 ff :-

"Kshatriya-Vaiśyādayo līnginaḥ Sāmānya-Vīraśaivaḥ Bhakṭa-
Māheśvarārādhyābhīdhabrahmapā līngadhāriṇo Viśeṣha-Vīra-
śaivaḥ līngāṅgi-brāhmaṇā-yatino Nirābhāra itī nirṇīyate."

cf also S.R, 118: - "Jaṅgamas tu Nirābhāro bhārābhāravivarjitāḥ."

(281) cf Sksh.Āg, VII.34-38; 51-53; 56, 58, 61, 75-82.

(282) Ishta-Līnga corresponds to the material body or stone-līnga,
Prāṇa-līnga to the vital principle or the subtile body and
Bhāva-līnga to the Spirit.

(283) cf V.S.Dh.S, I.5-16.

also the PāramesvaraĀgama extracts published in the journal-
"Vīraśaiva-mata-prakāśikā", March and January numbers.

(284) cf Basava's vacanas translated by Mr V.P.G.Halkatti in the
Indian Antiquary, vol LX, 1922.
cf also V.S.Dh.S, II.9.

(285) cf The following extract from the Pāramesvara Āgama quoted
"Vīraśaiva-mata-prakāśikā :-

"Carācarātmakam sarvaṃ jagad eṣat Śivātmakam
Bhāyayan ātmātādātmyam Yoga-Saivamate vaseṭ.
Na bahyapūjā nācāro nāiva Jaṅgamapūjanam
Na pratyutthānam anyasya Yoga-Saivamate mama.
Vivikṭam deśam āsṛitya parityajya dhanādīkam
Nirmamo nirahamkūro dhyāyitātmanam Iśvaram.
Jagallīngamayam paśyet Līngam madrūpam ikṣhayet
Madātmanam param dhyāyet Yoga-Saivamate sthitaḥ.
Tadetaḥ Jñāna-Saivākhyam jñānasya jñānam uttamam
Jagat. tadātmakam jñānam mahājñānam itīśvari.
Na dhyānam nāpi vāyāso nārcā Jaṅgamalīnginām
Na yogadhāraṇam jñānam saivasthasva Mama priye.
Yo Jñāna-Saivamatago ya uktakramanishṭhitaḥ
Sa jīvanneva Viśvesi Śivo 'ham nātra saṃśayaḥ."

(286) cf Madras Journal of Science and Literature, Series I, vol XI,
1840, page 152.

(287) cf Bangalore edition of Kriyāsāra printed in Telegu character
Upodghātaprakaraṇam, slokas 49-51, 54 etc: -

"Adhyatattvamahālingalakṣhaṇam tvekaviṃśake
Saktivaśiṣṭyam uditam dvāviṃśe sapramānakam
Caturviṃśe śatśthaloktir atha dikṣhāviśeṣataḥ."

(288) cf Sid.Śikh, part II, I.8: -

"Yam āhuḥ sarvalokānām prakṛitiṃ śāstraparagāḥ
Tām dharmacāriṇīm sambhoḥ pranamāmi Parām Śivām."

cf also Maritontada's comments on Ibid, I.10: -

"Śivāt samutpannanivṛitti-pratiṣṭhā-vidyā-śānti-
śāntyatītakalāparakundalinīśaktyapekshayā uttaram sreshṭham
mātarām śivakarīm namāmi ity arthaḥ."

(289) cf Anubhava Sūtra, I.5: -

"Samah Śivāyai Sivavallabhāyai Sivanubhūtipratibhākālayāi
Sivaprasādāmalavigrāhāyai Sivapradāyai bhavatādrumāyai."

(290) cf Maritontada's comments on Sid.Śikh, I.I.1: - "...Yam Paraśiva-samavetasaktim sarvalokānam prakṛitiṃ mūlakāraṇābhūtajānā-kriyāsamarasyātmikāṃ āhuḥ etc."

(291) Ibid, I.I.9: - "Yayā māheśvarah Sambhuḥ nāmarūpādisanyutaḥ Tasyai Māyāsvarūpāyai namaḥ Paramasaktaye."

cf also Maritontada's comments: - "Māyāṃ tuiti śruteḥ pratisphuraṇagatyā jagadupādānakāraṇābhūtasattvarajastamo-guṇātmamāyākhyamūlaprakṛityai paramasaktiyai ,etc."

(297) Ibid, I.V.39 (Pīṇḍasthalanirūpaṇa) with Maritontada's comments: -

(292) cf Ibid, I.I.2, also Maritontada's comments on I.V.46. cf also comments on II.XVIII.9; II.XX.1; II.XX.2 (Bhāṇḍasthala) and II.XX.5.

(293) cf Matāṅga parameśvarāgama, 4th Pāṭala (India Office Manuscript, Egging's catalogue):-

"Tasmād devāvatārākhyah samayāt Paramātmanah Nisargenaiva Saktinām vyāpāro 'tīva pushkalāḥ.

.....
Tanur yasyopacāreṇa pañcamantramayī Sīvā
Īsanamūrdhā Pūṃvaktro hy Aghorahṛidayah Prabhuh.
Ucyate Vāmaguhyoktyā Sadyomūrtis tathā pṛithak.

cf also P.Āg, I.Patīpatalah:-

.....
"Īsanapurushāghoravāmajātātmikāḥ kramāt
Etaḥ Sadāsivāvasthā bhogasyānanapañcakāḥ.
Pañcamūrtimayī sūbhṛā nityā sakalaniscalā
Mūrtiḥ sādāsivī jneyā sarvakāryapravartikā.
Īsanasekhari sā ca Pūṃvaktṛāghorahṛitsthalā
Vāmaguhyā ca Sadyāṅgī Hāriṇī janantī tathā."
etc etc etc.

cf P.Āg, VIII.25-28; VII. 1 :- "Māyopari viśuddhādhvā etc"

cf also the excellent article "Tattva and Beyond" in J.M. Nallasvami Pillai's "Studies in Śaiva-Siddhānta", page 39: -

(295) "All that constitutes , this Puruṣa-tattva, it will be noticed, proceed from Aśuddha-Māyā, and Aśuddha-Māyā itself is constituted as the 31st tattva. Mūlaprakṛiti issues from the 30th Kalā. The next five , the highest tattvas, constitute a different body, highly spiritual, for the highest order of souls, called Vijñānakalā, and they proceed from Śuddha-Māyā."

(296) cf also Śivajñāna Siddhiyar, Book III, A. III.57-59 and Nallasvami's foot-note on 59. (Nallasvami Pillai's edition)

(294) cf P.Āg, II. (Vindu Pāṭala) 38-41, 50-51: -

(294) Sid.Śikh, I.VI.25-27 (Pīṇḍasthalanirūpaṇa) page 22ff.
(295) Ibid
(296) Ibid
(297) cf P.Āg, I.Patīpatalah:-
"Yathā Māyā tathā caitat, Śuddhavartma na bandhakam
Naisha bandho viśuddhādhvā bhoktur icchānusārataḥ.
Kiñca Karmānvayābhāvāt Śuddhādhvā no nibandhakah
Yatra Karmānvayābhāvah śuddhavartmani ca dvijaḥ.
Bhogo'trecchānusāritvāt karmanecchānusārataḥ
Nābhuktaṃ kshlyate karma kalpakotiśatair api." etc:-

(295) cf Sid.Śikh, I.VI.44-45 (Pīṇḍasthalanirūpaṇa): -

(298) Sid.Śikh, I.VI.44-45 (Pīṇḍasthalanirūpaṇa) page 22ff.
"Upādhiḥ punar ākhyātaḥ śuddhāśuddhavibhedataḥ
Śuddhopādhiparā Māyā svāśrayā-mohakāriṇī.
Aśuddhopādhir apyevam Avidyāśrayamohini
Avidyāsaktibhedena jīva bahuvīdhāḥ smṛitāḥ."
cf also Maritontada's comments on them.

(296) Sid. Sikh, I:V.38-41:-

"Guṇatrayavibhedena paratattve cidātmani.
Bhoktrivṃ caiva bhojyatvaṃ prerakatvaṃ ca kalpitaṃ.
Guṇatrayātmikā Śaktir Brahmanishṭhā sanātani
Tadyaishamyāt samutpannā tasmin vastuṭrayabhidhā.
Kincitsattvarajorūpaṃ bhoktrisāṅgakam ucyate
Atyantatāmasopādhir bhojyaṃ ity abhidhiyate."

(297) Ibid, I.V.39 (Piṇḍasthalanirūpaṇam) with Maritontada's comments:-

".....Sāmarasyābhedalakṣaṇatādātmyasambandhena vartamānā
nato bhedābhedayor virodhaḥ saryatrikaḥ sanātani nityā
Śaktiḥ iti sā parasya Śaktir vividhaiva śrūyate
svābhāviki jñānalakriyā ca iti gruteḥ cidānandecchā jñāna-
kriyādināmarūpiṇī cakārasya anukārāṅgprakāśakatvāt tatka
cidānandayor akhaṇḍatvena vikshobhāvāt Iechādīśaktinām
savishayatvena vikshobhasambhavāt bhedābhedasphuranamayī
..... evamrūpiṇī Vimarsasaktir avibhāgaparāmarsadaśayām
svastnavibhāgaparāmarsadaśayām guṇatrayātmikā bhavati katham
iti ced ucyate tadvimarsasakter aṃsamātre gṛhitakāthinyā-
nyāyena kriyāśasya jñātritāvīyogāt jñānāśasya kartritā-
vīyogāt uttamakartritāvinirmukta jñānāśāt sattvagūṇātmikā
vidyāśaktir utpannā bhavati tādrisajñātritāvinirmuktakriyā-
śāt kincitsattvatamomīsrarajogūṇasaktir āvirbhavati jñāni
iti vyavahāre jñānasya kriyābhinnatvāt karomi ity atra kartri-
tāyā api sphuradrūpatvāt jñānakriyayor vastuta aikye'pi
vibhāgaparāmarsamahimā jñānam kriyā na bhavati kriyā jñānam
na bhavati ity anyonyābhāvabuddher eva tamogūṇasaktir ity evam
guṇatrayātmikā sati virodhāc ca. Atra Sakteḥ Śivā-
bhinnatvena niravayavatvāt katham sāmsaprapaṅcopādānakāraṇat-
vaṃ sambhavati iti na āśaṅkaniyam yathā paramānūnām niravā-
yavatve'pi tatkāryarūpadvyanukadeḥ sāvyavatāprāptyā visvo-
pādānatā āṅgikriyate tathā tatsvātantryaparikalpitāyā Māyā-
śakteḥ sāvyavatvasambhavāt visvopādānatvaṃ sambhavati iti
sakter aghaṭanaghaṭanapatīyastvāt. etc etc."

(298) cf Maritontada's commentary on Ibid, II.XVIII.11 (Ātmasthalanirū-
paṇam):- ".... iti Parāsaropapurāṇavacanāc ca sarvaṃ viśvam
andarāsanyāyena ātmasamaveta-Citkriyā-sāmarasyalakṣaṇa-
Cidāmbarasaktau tādātmyena asti etc"

(299) Ibid, I. II.14-30.

(300) cf "Elements of Hindu Iconography", Vol I. Part II, page, 8 (Intro-
duction).

(301) cf "Religions of India" by M.M. Barth, pages 207, 261.

(302) "Madras Journal of Science and Literature", series I, Vol XI,
1840, page 145.

(303) cf "The Religions of India" by Hopkins, page 482.

(304) Sid. Sikh, I. VI.25-27 (Līṅgadhārapasthalanirūpaṇam), page 92ff.

(305) Sksh. Āg, I.39-40.

(306) Ibid, VI.3-9.

(307) cf Trilocana Śivācārya's commentary on Siddhāntasārāvali:-

"Śivaprasādaṃ vinā kevalātmajñānena muktir na bhavati etc."

(308) Sid. Sikh, I. XI.8 (Jaṅgamamāhātmyasthala):-

"Pīthikā Paramā Śaktir Līṅgaṃ sākshāt Parāḥ Śivāḥ
Śiva-Śaktisamāyogaṃ viśvam līṅgaṃ tad ucyate."

(309) cf Ibid, Part II. XII.3, 12: -

"Līngam cidātmakam Brahma tac chaktih prāparūpiṇī
Tadrūpa-Līngavijñānī Prāpalingīti kathyate."
Sattā prānamayī Saktih sadrūpam prāpalingakam
Tatsāmarāsyavijñānāt Prāpalingīti kathyate."

(310) Ibid, Part II. XIII.5 (Saranasthalanirūpanam): -

"Satīva ramate yas tu Śive Saktim vibhāvayan
Tadanyavimukhaḥ so'yaṁ sarananāmavān."

(311) cf Brh. U: - "Yathā striyā samparishvakte na bhāyam kiñcana veda
nāntaram evam evāyam puruṣhaḥ prājñenātmanā samparī -
shvakte na bhāyam kiñcana veda nāntaram."

(312) cf Sid. Śikh, Part II. XII.1-8 (Prāpalingārcanasthalam): -

"Antargataṁ cidākāram Līngam Śivamayaṁ param
Pūjyate bhāvapushpair yat prāpalingārcanam hi tat.
Antaḥ-pavanasamspriṣṭe susūkṣhmāmbaraśobhite
mūrdhanyacandravigalatsudhāśekatiśītale.
Baddhendriyanavadvāre bodhadīpe hṛidālaye
Padmapīṭhe samāsīnam Cillīngam Śivavigrahaṁ.
Bhāvayitvā sadākālam pūjayed bhāvavastubhiḥ.
Kṣamābhishekasalilam Viveko vastram ucyate
Satyam ābharaṇam proktaṁ Vairāgyam pushpamālikā.
Gandhaḥ Samādhisampattir akṣhatā Nirahaṁkṛtiḥ
Śraddhā dhūpo mahājñānam jagadbhāsi pradīpikā.
Bhrāntimūlaprapaṅcasya Nivedyam tannivedanam
Maunam ghaṅṭāparispandas tāmbulam Vishayārpaṇam.
Vishayabhrāntirāhityam tatpradakṣhiṇakalpanā
Buddhes tadātmikā Śaktir namaskārikriyā matā.
Evaṁvidhair bhāvapushpair upacārair adūṣhitaiḥ
Pratyunmukhamanā bhutvā pūjayellingam āntaram."

(313) Ibid, Part II. XII.9: -

"Antaḥsthitam Param Līngam Jyotīrūpam Śivātmakam
Vihāya bāhyalingastha vimudha iti kīrtitah."

(314) cf Mr. Halkatti's translations of Basavās vacanas in the "Indian
Antiquary", Vol LI, 1922.