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Dedicated to
The Sacred Memory of
Late Gurudeva Sri Jayasimhasuriji

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INTRODUCTION

THE purpose and scope of an introduction in these days have become much wider. Many a time it is not merely an introduction to the work which is being published but is also an introduction to the subject treated therein. That is not all. A history of the subject treated is expected to be given, and in giving the history the writer of an introduction is also expected to solve knotty historical as well as antiquarian problems relating to the subject. Thus an introduction is many a time more in the nature of an independent treatise than confined strictly to its original purpose of introducing the reader to the work.

It is natural, when a subject treated is abstruse or is such that about whose utility diverse conflicting opinions are held or about which doubt is raised whether it can have a place at all amongst the scientific subjects, that more is expected of the writer of an introduction. However, unless the writer can assume that the class of readers for whom the introduction is meant is sufficiently educated and cultured in the lores of the day his task becomes difficult. He may be unnecessarily occupied with the elementarily phases of the subject and may not be able to do full justice to the comparatively advanced and important phases thereof.

The writer has also to bear in mind that the class generally interested in the present subject in this country is comprised largely of members who, though very educated and cultured according to the ancient modes of instruction prevailing in India, are yet comparatively ignorant of the English language and many a time do not have even tolerable acquaintance with the modern thoughts and culture.

While writing therefore, this part of the introduction dealing with the general aspect of the subject, the writer has kept in view before him the well educated reader who is well conversant with the Eastern as well as the Western thoughts; but while writing the remaining parts he has kept in view the other class also.

The work here published is a Jain Tantra entitled "Śri Bhairava Padmàvatīkalpa." The subject treated therein is Mantrika worship of goddess Śri Padmàvati, who is a deity attendant on Śri Parṣvanàtha the 23rd of the 24 Tirthankaras worshipped by the Jains.

This brings us to the subject of 'Mantra' or magic which is common to all early religions. We shall quote here what Sir John Woodroffe says on the subject of magic and magical symbolism in his work "Shakti and Shakta."

MAGIC AND MAGICAL SYMBOLISM

"It has been practised, though condemned, in Christian Europe. . . . It has been well observed that there are two significant facts about occultism namely its catholicity (it is to be found in all lands and ages) and its amazing power of recuperation after it has been supposed to have been disproved as mere superstition."

* * *

Magic was dismissed by practically all educated men as something too evidently foolish and nonsensical to deserve attention or inquiry. In recent years the position has been reversed in the West, and complaint is again made of the revival of witchcraft and occultism today. The reason of this is that modern scientific investigation has established the objectivity of leading phenomena of occultism. For instance, about a century or so ago it was still believed that a person could inflict physical injury on another by means other than physical. And this is what is to be found in that portion of the Tantra Shastras which deal with the Shatkarma. Witches confessed to having committed this crime and were punished therefor. At a later date, the witchcraft trials were held to be evidence of the superstition both of the accused and accusers. Yet psychology now allows the principle that Thought is itself a Force, and that by Thought alone, properly directed, without any known physical means the thought of another, and hence his whole condition, can be affected. By physical means I mean direct physical means, for occultism may, and does avail, itself of physical means to stimulate and intensify the force and direction of thought. This is the meaning of the magic rituals which have been so much ridiculed. Why is black the colour of Marana Karma? Because that colour incites and maintains and emphasizes the will to kill. So Hypnotism (Vashikaranam) as an instance of the exercise of the Power of Thought makes use of gestures, rotatory instruments and so forth."

"The Magician having a firm faith in his (or her) power (for faith in occultism as in religion is essential) surrounds himself with every incentive to concentrated, prolonged and (in malevolent magic), malevolent thought. A figure or other object such

as part of the clothing, hair, nails and so forth of the victim represents the person to be attacked by magic. This serves as the 'immediate object' on which the magical thought is expended. The Magician is helped by this and similar aids to a state of fixed and malignant attention which is rendered intense by action taken on the substituted object. It is not of course the injuries done to this object which are the direct cause of injury to the person attacked, but the thought of the magician of which these injuries are a materialisation. There is thus present the circumstance which a modern psychologist would demand for success in a telepathic experiment.

* * *

In all cases the general principle is the same, namely the setting in motion and direction of powerful thought by appropriate means."–Shakti & Shakta: Chapter III, 2nd Edition, pp. 55–57.

Those who give a psychological explanation of this phenomenon "would hold that the magical symbolisms are without inherent force but work according to race and individual characteristics on the mind which does the rest. Others believe that there is an inherent power in symbolism itself, that the "symbol," is not merely such but an actual expression of, an instrument by which, certain occult laws are brought into play. In other words the power of "symbolism" derives not merely from the effect which it may have on particular minds likely to be affected by it but from itself as a law external to human thought. Some again (and Indian magicians amongst others) believe in the presence and aid of discarnate personalities (such as the unclean Pishachas) given in the carrying out of occult operations."

* * *

"There has been, and is, a change of attitude due to an increase of psychological knowledge and scientific investigation into objective facts. Certain reconciliations have been suggested, bringing together the ancient beliefs, which sometimes exist in crude and ignorant forms. These reconciliations may be regarded as insufficiently borne out by the evidence. On the other hand, a proposed reconciliation may be accepted as one that on the whole seems to meet the claims made by the occultist on one side and the scientific psychologist on the other. But in the present state of knowledge it is no longer possible to reject both claims as evidently absurd. Men of approved scientific position have, notwithstanding the ridicule and scientific bigotry to which they have been exposed, considered the facts to be worthy of their investigation. And on the psychological side successive and continuous discoveries are being made which corroborate ancient beliefs in substance, though they are not always in consonance with the mode in which those beliefs were expressed. We must face the fact that (with religion) occultism is in some form or another a widely diffused belief of humanity. All however will be agreed in holding that malevolent Magic

is a great Sin. In leaving the subject of magic I may here add that modern psychology and its data afford remarkable corroboration of some other Indian beliefs such as that Thought is a Force, and that its operation is in a field of Consciousness which is wider than that of which the mind is ordinarily aware."–Shakti & Shakta: Chapter III, 2nd Edition, pp. 57 to 59.

THOUGHT FORCE

That Psychology nowadays considers that 'Thought' itself is 'Force'–a form of energy and that as stated above various physical results follow through concentrated attention and specially when it assumes emotive form, we shall substantiate by extracts from various works. In his work entitled "Thoughts are things", William Walker Atkinson, while generally showing that Thought is a form of energy quotes Prof. Ochorowicz:

"Every living being is a dynamic focus. A dynamic focus tends ever to propagate the motion that is proper to it. Propagated motion becomes transformed according to the medium it traverses. Motion tends always to propagate itself. Therefore when we see work of any kind–mechanical, electrical, nervic, or psychic–disappear without visible effect, then, of two things, one happens, either a transmission or a transformation. Where does the first end, and where does the second begin? In an identical medium there is only transmission. In a different medium there is transformation. You send an electric current through a thick wire. You have the current, but you do not perceive any other force. But cut that thick wire and connect the ends by means of a fine wire; the fine wire will grow hot; there will be a transformation of a part of the current into *heat*. Take a pretty strong current and interpose a wire still more resistant, or a very thin carbon rod. The carbon will emit *light*. A part of the current then is transformed into heat and *light*. This light acts in every direction around about, first visibly as light, then invisibly as heat and as electric current. Hold a magnet near it. If the magnet is weak and movable, in the form of a magnetic needle, the beam of light will cause it to deviate; if it is strong and immovable, it will in turn cause the beam of light to deviate. And all this from a distance, without contact, without special conductors. A process that is at once chemical, physical and psychical, goes on in a brain. A complex action of this kind is propagated through the gray matter, as waves are propagated in water. . . . Regarded on its physiological side, an idea is only a vibration, a vibration that is propagated, yet which does not pass out of a medium in which it can exist as such. It is propagated as far as other like vibrations allow. It is propagated more widely if it assumes the character which

subjectively we call emotive. But it cannot go beyond without being transformed. Nevertheless, like force in general, it cannot remain in isolation, it escapes in disguise." Prof. Ochorowicz says further "Thought stays at home, as the chemical action of a battery remains in the battery; it is represented by its dynamic correlate, called in the case of the battery, a current, and in the case of the brain—I know not what; but whatever its name may be, it is *the dynamic correlate of thought.* I have chosen the term 'dynamic correlate.' There is something more than that; the universe is neither dead nor void. A force that is transmitted meets other forces, and if it is transformed only little by little, it usually limits itself to modifying another force at its own cost, though without suffering perceptibly thereby. This is the case particularly with forces that are persistent, concentrated, well seconded by their medium; it is the case with the physiological equilibrium, nervic force, psychic force, ideas, emotions, tendencies. These modify environing forces without themselves disappearing; they are but imperceptibly transformed, and if the next man is of a nature exceptionally well adapted to them, they gain in inductive action."–Thoughts are Things pp. 22 to 25.

What Prof. Ochorowicz calls dynamic correlate of thought has not been yet scientifically named and is known by various names such as 'thought force', 'dynamic thought', and 'mind power'. These terms, however, cover the static as well as dynamic phases of the thought-currents. The better terms would be 'thought–vibrations', 'thought–waves', 'mental currents', etc. "The matter of names, however, is not important, the vital fact being that every person is constantly sending forth mental currents of different degrees of power, character and quality, which often travel to great distances, and which coming in contact with the minds of persons in whom is manifested a degree of harmony with the character of the thought, there tends to induce or reproduce the original thought, emotion, feeling, desire or other mental state." Thoughts are Things pp.–29–30.

Prof. Ochorowicz says "It (thought) is propagated more widely if it assumes the character which subjectively we call emotive." There are, however, "certain fixed persistent abstract ideas which form mental images as clearly defined as the strongest feeling, desire, or emotion—for instance, the result of the concentrated thought of an inventor, scientist, or artist, which produces a mental image of a remarkable

degree of depth and clearness, from which emanate thought waves of unusual power and vitality." Thoughts are Things–p. 33.

We may refer the reader who may be anxious to pursue the subject further to another work by the same writer entitled "Thought Force in Business and Everyday Life", which will convince him how the dynamic force acting in all matters relating to the Practical Mental Science is really 'Thought' and how it developes into personal magnetism or psychic influence giving distinct personality to each. Again the whole subject has been treated by what is termed the new Psychology and has been set forth succinctly by the same writer in his work "The New Psychology." This work is principally relied on and utilised while treating the subject in the following pages, and the writer acknowledges his indebtedness to the learned author thereof.

NEW THOUGHT–NEW PSYCHOLOGY

A new set of psychologists began working along the lines of a utilitarian psychology—a psychology that could be used in every day life, a psychology that was workable. They unconsciously worked along the lines of what is now called the pragmatic school of thought —"the school that holds that the truth and value of a science, philosophy, or idea, consists of its value when applied and set to work." An important feature of the new psychology has been the raising of certain little–understood phases of mental activity from the region of the occult and mystical, and the placing of them among the recognised and at least partially understood phenomena of psychology." But what was formerly regarded as a part of "abnormal psychology" especially that wonderful field of mental activity outside the range of consciousness, generally known as the "sub–conscious", "subjective", or "subliminal" fields, is now freely accorded a place in the normal psychology. Not only that, but "these fields are now regarded as containing within them at least nine–tenths of our mental activities." "The New Psychology has succeeded in showing that, so far as its investigations have extended, there is no super–natural—that every-

thing is natural—that what has been considered super–natural is merely natural phenomena the nature of which has not been understood—that natural law and order is ever in evidence in these newly understood phases of the mind." It has considered how these may be turned to account in the everyday lives of the people both in the regions of developing desirable qualities and in the restraining and inhibiting of the undesirable ones. The best authorities on the subject are Lewes, Von Hartmann, Hamilton, Taine, Maudsley, Kay, Carpenter, Halleck, Prof. Gates, Jastrow, Schofield and Sir Oliver Lodge. Leibnitz, we may state here, was the discoverer of the unconscious activities of the mind. The famous philosopher Schopenhauer also was in this respect a fore–runner of the psycho-analyst Freud. Prof. William James has criticised the Sex theory and medical materialism of the Freudian School and deprecated attempts at re–interpretation of religious experiences of mystics and others on the assumption of universal applicability of the Sex–theory. The New Psychology though recognizing the sub–conscious phase of the mind does not accept the sex–theory nor the medical materialism as any explanation of mysticism or occultism. Although the New Psychology does not hold the activities of sub–conscious plane of mind as supernatural, "it admits the existence of a superconscious region or plane of mind which has activities which may be considered supernormal and unusual. To some favoured ones of the present race there come flashes from this wonderful region of mind, and we call them genius, inspiration, intuition, etc."

IMAGINATION

"The New Psychology regards the faculty of Imagination in its creative aspect with a degree of consideration foreign to the older view." It considers it a positive faculty and urges its scientific control and development. How that can be done is a matter of details.

In combination with Desire and Will, Imagination developes desirable faculties of mind and builds up character. It is thus, much useful for self–development and unfoldment of the latent powers of

mind. This happens under the two well known laws viz, The Law of Materialization and the Law of Attraction. Under the operation of the first law, thought tends to materialize itself into objective reality; and under the operation of the second, it tends to draw to itself the particular materials conducive to its materialization and expression. The outward manifestation also, that is attainment of any object thought of, takes place under the operation of the same two laws.

It will be noted, therefore, that the Visualisation, that is to say seeing vividly in imagination, is the first step towards attainment. The entire creative and inventive work of man is simply the result of the materialization of his imaginings. But imagination should be distinguished from its negative form "Fancy" i. e. "Day dreaming." Fancy is involuntary imagination and is without purpose or use. It is a mild form of mental intoxication tending to weaken the Will. Positive imagination is to a purpose and results in action. In its positive phase, Imagination supplies the mould, pattern, or die for the materialization of our ideals.

Imagination means the power of the mind to form images. It is a power more or less constantly exercised by every individual. If the imagination is strong and rich, we have the poet, the musician, the painter, the sculptor, the writer, or the orator—all those who create new forms. Good poetry produces a clear and distinct image in the mind of the reader, not a vague, misty, undefined thought. The poet must therefore have a living imagination to produce vivid images in the mind of the reader. Emerson expresses this fact very lucidly thus:

"The moment our discourse rises above the ground-line of familiar facts, and is inflamed with passion or exalted by thought, it clothes itself in images. A man conversing in earnest, if he watch his intellectual processes, will find that a material image, more or less luminous, arises in his mind, contemporaneous with every thought which furnishes the vestment of the thought. Hence, good writing and brilliant discourse are perpetual allegories. This imagery is spontaneous. It is the blending of experience with the present action of the mind. It is proper creation. It is the working of the original cause through the instruments he has already made. The poet, the

orator, bred in woods, whose senses have been nourished by the fair and appeasing changes of a country life, shall not lose their lesson altogether in the roar of cities or the broil of politics. At the call of a noble sentiment, again the woods wave, the pines murmur, the river rolls and shines, and the cattle low upon the mountains as he saw and heard them in his infancy. And with these forms, the spells of persuasion, the keys of power, are put in the orator's hands."

"And Indian Fakir can cause spectators to see lions, tigers, elephants, etc., emerge from a tent and furiously attack each other. By long practice of concentration the fakir attains such a degree of perfection in the exercise of the image-making power of the imagination that, through the operation of another law—telepathy, or the transmission of an image from the mental sphere of one person to that of others—the spectators around are made to see as an external reality, the imaginative creation of the fakir." "Ars Vivendi" by Arthur Lowell pp. 106–7, 6th Edition.

These are the instances of the concentrated imagination. When, however, a man loses control over his imagination, this very concentrated imagination produces insanity; and to the affected person, images become clearly visible as the sight of flesh and blood through creative power of the imagination. "The explanation of Magic, sorcery, Witchcraft, second sight, Apparitions and Ghosts is to be found in the Imagination." Just as a morbid idea will eventually bring about a morbid state of body, so a healthy idea will bring about a healthy state of body, and this is the principle on which cures are effected of such diseases as insanity, paralysis, ague, etc. "In fact the force of the healthy imagination is even more powerful in healing, strengthening, and ennobling man than the diseased imagination is in weakening debasing and enthralling him in the bonds of pain, misery and disease." What is required is imagination concentrated and the Will firmly fixed. We may here quote Arthur Lowell from his work "Imagination and Its Wonders" on the Magical Image at pp. 120–1, 1st Edition.

"The Magical Image has played its part amongst all sorts and conditions of men and

women, in every age, in every country. In the most barbaric African village its properties are as well known as in the most ancient civilizations. An image of a person was made of wax, wood, clay or anything else that was suitable to the purpose and pins, nails and daggers were struck all over it with intention of communicating the wound to the victim at a distance, and torturing and killing him according to the intensity of the hatred."

In Indian Magic also many a time such images and objects are employed in Màraṇa Karma.

It is generally supposed that witchcraft originated in the middle ages of Europe. It is quite true that during the middle ages these practices were more openly prevalent but they were carried on in secret here and there among all nations. In a Papal Bull issued by John XXII in 1317, he complains that his own courtiers were proficient in the Black Art. They had mirrors, rings, circles, and magic images by means of which they could see what was transpiring at a distance, and could wound and kill."

DESIRE

"The strongest desire–the most rigid Will will fail to accomplish any thing for the person who has not formed a clear mental picture or the idea of exactly what he does want."

One must, therefore, pick out the sense that he really wants to accomplish or to acquire and then proceed to build up the strongest kind of desire for those things. In this way he sets into operation the law of thought–materialization and incidentally the law of attraction; and preliminary operations whereby the ideal becomes real are started in motion. Very often you may not be able to form complete mental image at the start, but then try to see the first stage or the first detail as clearly as possible. Then gradually fill in further details till the picture is complete. Then long for it, crave it, hunger and thirst for it. Desire is the fire which produces the steam of action. No matter how a man may be otherwise well qualified with powers of perception, reason, judgment, application or even will—unless he also possesses strong desire for accomplishment the other faculties will never be brought into action. Desire is the great inciter of mental and physical activities and arouser of the Will.

"Desire is at the bottom of all feelings." People have got into the habit of speaking

and thinking of desire as an unworthy, low, animal, selfish quality and speak of high desires, aspirations, ambitions, zeal, ardour, love etc.

These are nothing but desire.

Preceding every action there must be desire either conscious or unconscious. Even those people who make a virtue of Renunciation of Desire, and who claim to have "conquered desire absolutely" are acting in response to a more subtle form of Desire."

It is really carrying out the desire not to desire certain things. "Lack of desire" to do a certain thing simply means a desire to pursue an opposite course of conduct and action. Desire is manifest in every action and refraining from action, so long as one has capacity for action. There are good desires as well as bad, and one must learn to distinguish between them. The clearer the mental image of the object of the desire the greater will be the degree of the desire manifested–all other things being equal." One may feel hungry in a degree; but when he sees some particular object of taste, the hunger becomes far more intense. The threefold method, Auto–Suggestion, Visualisation and Acting–out–the Part, will develope desire. The objects of development of desire are that (1) Will may be called into play and that (2) Desire Force may be set into activity and thus begin in its 'drawing', attracting 'work.' 'Many people want things but they do not want them hard enough.' No mere wishing or sighing for a thing will do. The desire must be intense, eager, longing, craving, hungry, ravenous, such that will result in mightier effort and achievement. The ardent, keen desire will clear away the undergrowth of the path of success. It will attract to you the people and things, circumstances and environments, etc., needed for its satisfaction. Desire is the soul of the law of attraction. pp. 228–9 chapter VII, "Secret of Mental Magic" by William Walker Atkinson.

It is generally thought that Will is the great motive power of the mind. This is not correct, unless it is assumed that Will is the active phase of desire. Desire is the motive power that imparts energy to the action. The Will is more as a guiding, directing

force which applies the energy of the desire. Will is cold and steely —desire is glowing with heat and fire.

All the same, desire requires to be directly controlled and submitted to the judgment of reason and control of the Will.

All mental states have their preceding causes and reason. "All desires emerge from sub-conscious region either in the sense of being reproduction of some emotion, or feeling previously experienced and brought into the field of consciousness as a memory, or else in the sense of being a response of the stored up impressions brought into activity in response to the appearance of some outside thing which awakens the latent forces. "In both the cases, Desire emerges from the sub-conscious mind and is a phenomenon of that region of the mind." The Desire is connected on one side with the feeling and emotional phase of mentation and on the other with the phase of volition or Will. "A desire must always have as its basis some antecedent feeling or emotion, and at the same time some antecedent experience, either racial or individual." One never desires a thing unless he has some subconscious experience of feeling; and moreover this expression presupposes some antecedent knowledge of the thing desired. Here we may state what Indian Philosophy says on the point. According to it the sequence is expressed in three words: जानाति, इच्छति, यतते–One knows, desires and strives for (an object). 'Desires grow by the amount of attention and interest bestowed upon them; and wither and decay in proportion that the attention and interest are withheld from them." Compare the following from Manu-Smriti II Adhyāya:

"न जातु कामः कामानामुपभोगेन शाम्यति ।
हविषा कृष्णवर्त्मेव भूय एवाभिवर्धते ॥"

Desire is never calmed by the enjoyment of the objects of desire; it only grows stronger like fire (fed) by oblations.

TRIPLE KEY OF SUCCESS

The triple key of Attainment is (1) Desire a thing most in-

tensely, (2) Earnestly and Confidently expect it, and (3) Will persistently in the direction of action to bring it about.

CONFIDENT EXPECTATION

We have fully considered the first element of success viz. Insistent desire. We shall now take up the next in order viz. Confident Expectation It is a combination of the mental states known as Faith, Hope and Enthusiasm, each of which possesses the power of arousing and maintaining energy, and all inciting to action. Faith unsupported by reason and judgment degenerates into blind credulity and irrational belief, yet supported by reason and judgment it is a most positive mental quality and incites the individual to activities otherwise impossible. Unless a man believes in a thing, he cannot manifest hope and enthusiasm with regard to it and without this trio, very little can be accomplished in life. What is essential is faith and confidence in oneself and in one's activities. Such a man may recognise that others are more intelligent and more qualified than himself, yet he feels deep within himself that there is something in him that is bound to bring success, something that is sure to pull him through somehow or other. Such a man sometimes thinks that it is something outside of himself which in some way works through him. He may call it 'destiny,' 'luck' or 'my star' but the principle is always the same. It is always a faith in himself. The feeling can be well expressed by the words 'I can and I will.' 'Unfaith in one's self has a deadening, depressing, negative influence and acts like a wet blanket in the direction of smothering the fire or desire.'

There is something contagious about Faith and Unfaith. The world believes in one who believes in himself; and equally so, lacks faith in one who lacks faith in himself. Hope is the connecting link between faith and enthusiasm and repersents the essence of confident expectation. When based upon reason and judgment it is a positive mental quality the expression whereof is known as optimism. It is based upon faith and belief and it possesses animating principle of enthusiasm.

It not only believes a thing but acts upon the belief. It inspires as well as urges on. Tanner says: 'To believe firmly is almost tantamount in the end to accomplishment.' Maudsley says: 'Aspirations are often prophecies, the harbingers of what a man shall be in a condition to perform.' "Simple attention is a powerful psychological force, and when it is blended with hopeful expectancy, it becomes almost irresistible. Attention is the essence of will and hope is one of the most positive emotions; so in expectant–attention we have a combination of both the motive and the emotive mental forces." "Enthusiasm is seen to be but desire fanned by the breezes of faith and hope until it attains the fierce heat of fervor and zeal. It arises from the rousing of the emotive phase of the mind and the blending thereof to the imaginative faculties and the will. In enthusiasm the subconscious is linked with the conscious; emotion is joined to imagination and will. Enthusiasm balanced by reason and judgment, manifests as intense earnestness. This earnestness is an important factor in all successful undertakings and enterprises. It is contagious. It manifests as personal magnetism. All of us emit a sphere, aura, or halo, impregnated with the very essence of ourselves; sensitives know it, so do dogs and other pets. Confident Expectation is based on Faith; and Hope is the connecting link between the insistent desire and persistent will, all of which combine to contribute to attainment.

WILL

It is difficult to conceive of the Will acting without desire, consciously or subconsciously exerted. Will may be considered in its three–fold aspects. First aspect of Will is Desire; second, Choice; and the third, Volition or action. In its first phase some distinguish Will from Desire; others hold that it blends with Desire so closely that it is difficult to distinguish. The second phase is according to many the principle function of the Will. It is the act of determining, deciding, making choice, etc. The average person is governed almost altogether by feelings of emotions in making choices of this kind. Only a few who have done some degree of mental control are able to subject

these conflicting desires to the bright light of the reason and to determine accordingly. In its third phase the latent power of Desire is released in accordance with the decision made. There is a point of hesitation before desire springs into will–action–the point of indecision which occupies but a small fraction of a second; in fact, particularly among the lower members of the race, the action is almost automatic and without rational consideration. Some desires never pass into the stage of action, but are held back either by the power of conflicting desires, or else from want of energy in the desire itself. The new Psychology does not content itself with a mere discourse upon the nature and action of the will; it proceeds to inform one how the will may be trained and applied to the best advantage.

Prof. William James advises the practice of doing things disagreeable to oneself, things which one does not want to do—as a means of strengthening the will. It increases the resisting power of the Will and serves one well in time of need.

Prof. Halleck also says: "Nothing schools the Will, and renders it ready for effort in this complex world better than accustoming it to face disagreeable things. A Will schooled in this way is always ready to respond, no matter how great the emergency. While another would be still crying over spilt milk, the possessor of such a Will has already begun to milk another cow." It is by doing that we learn to do; by overcoming that we learn to overcome. The essence of Will is action. Persistency, doggedness, and stamina are the qualities of Will. Emerson said "I know no such unquestionable badge and ensign of a sovereign mind as that of tenacity of purpose, which, through all changes of companions or parties or fortunes, changes never, bates no jot of heart or hope, but wearies out opposition and arrives at its port."

"In the persistent Will we have the manifestation of Will in action, and also in the form of the steadying, and holding in place of the whole mental force. One of the characteristics of the Positive Will is its quality of presistence—that quality which manifests in steadfastness, firmness, and constancy in carrying out and pursuing the

design, business, or course commenced or undertaken; perseverance in the face of obstacles and discouragements; steadfastness and determination in the face of opposition or hindrance. Stability; decision; perseverence; fixedness of purpose; tenacity—these are the terms applied to the persistent Will. Persistency combines the qualities of continuity and firmness–steadfastness and "stick–to–it–iveness!"

Another writer says: "He who is silent is forgotten; he who does not advance falls back; he who stops is overwhelmed, distanced, crushed; he who ceases to become greater, becomes smaller; he who leaves off gives up; the stationary is the beginning of the end—it precedes death; to live is to achieve, to Will without ceasing."

MENTATIVE ENERGY AND MAGIC

The reason why we are dealing with Imagination, Desire and Will at some length is that they form the Substratum of Magic, White as well as Black. Desire–Force and Will Power are but Phases of the same force–Mentative Energy. They are really its two poles. The Will Power being the motive and the Desire Force being the emotive pole. Arthur Lovell in his book entitled "Imagination and its Wonders", says that the pith and marrow of Magic Power is Imagination and Will employed in the right way in case of White Magic and Imagination and Will employed for evil in case of Black Art or Sorcery. Certain Laws of nature such as the Sympathy and Antipathy of particular objects to each other are observed and made use of and certain methods more or less efficacious for exciting the Imagination and strengthening the Will are employed. We would refer the readers who are interested in the details of the working of Magic on an object near as well as distant, to the work "The Secret of Mental Magic" by William Walker Atkinson. All the same, we would give in substance what is stated on the subject in the said work. Mentative Influence consists in the Induction of Mental State in other persons. This Induction operates along two lines. (1) The line af Mental Suggestion which requires a physical agent; and (2) the line of Mentative Currents,

which produce their effect directly on the mind of the person without the operation of the physical senses, or the physical agents necessary to reach such senses. Mental Suggestion, Persuasion, Charming, Fascination, etc., are instances of the first kind, as they create impression through a physical agent viz, the five senses and principally those of seeing and hearing. Personal Magnetism or Psychic Influence and Telementation i.e. influence at a distance are instances of the second kind, as the impressions here created are not through any physical agent or senses. In case of Hypnotism and Mesmerism both Mental Suggestions as well as Mentative Currents act and induce particular Mental States in persons towards whom the force is directed.

Now we shall show the practical working of Telementation. The Mentator–Magician usually concentrates upon the person or thing that he wishes to affect, and then, by the use of his will, he sends to that person or thing a current or currents of Desire Force or Will Power, or both. The degree of effect depends largely upon the degree of concentration of the Magician and the degree of concentration depends upon the Will. The usual plan is to use the concentrated Will to form a clear Mental image of a person or thing to be affected, and then proceed as if he was actually present. The clearer the image, the greater the degree of concentrated Will employed; and conequently the greater the degree of the projecting power of the current. If the person against whom the force is directed believes in and fears such adverse influence he renders himself negative and thereby he is put in a receptive state; and is easily influenced. If however he asserts his individuality and assumes the fearless attitude, he may defy all such attempts to influence him adversely. The underlying principle of witchcraft and Voodoo practices is the same. The wax images and pith–balls etc. used by them are only the agencies for concentration of the Will. The material objects employed absorb the magnetism of the practitioner, whether good or bad, and do affect persons coming in their contact–and the efficacy of "charms," sacred relics etc, depends upon

this fact; but the greatest effect is produced by the suggestions of fear to the minds of the persons sought to be affected. The key of Telementation is Mental Visualisation. "Visualisation is to Telementation what the pattern is to the maker of objects; what the plans of the Architect are to the builders; what the "mould" or "matrix" is to the casters of forms. It is skeleton around which the Materialisation." of Thought Forms occurs. "As is the Mental Matrix so is the mental form and as is the mental form, so is the physical materialisation." "The Visualised mental Image is the Matrix or Mould into which the Mentative Energy is poured, and from which it takes form; and the form of the Mentative Energy, so created, is what we have called the Mental Image; and around this Mental Image, the deposit of Materialisation forms and thus does Ideal become the Real." The Mentative Energy is of Desire and Will. Then you must hold the Mental Image constantly before you regarding it as something real and not mere imagination which will proceed to surround itself with the material necessary to give it material objectivity or Materialisation.

The working principles of the New Psychology, excluding as far as possible all technical and theoretical discussion have been summarised above without going into the ultimate nature of Mind or Soul.

The keynote of the discussion is that ideas, thoughts, feelings, emotions, desires, imagination and other mental states properly–positively developed controlled and directed by Will and Ego bring about marvellous results and that it is the real mechanism of Successful occult operations also.

TELEPATHY AND CLAIRVOYANCE

That the principle of Telementation which underlies the working of magical processes is not a wild speculation but a scientifically proved fact will be seen from the following discussion about Telepathy and Clairvoyance.

We may state that 'Telepathy' means thought–transference or communication of impressions of any kind from one mind to another

either conscious or subconsicous, independently of the normally recognized senses. Clairvoyance means (i) the vision of normally invisible, hidden objects near at hand, (ii) the knowledge of events happening at distance beyond the range of normal senses, and (iii) vision into the past or future. The last is sometimes called prophetic vision or prophecy.

Telepathy itself was unknown as a demonstrable fact before 1882. Rudolf Tischner in his work Telepathy and Clairvoyance says–

"some years ago, telepathy and clairvoyance were fully recognized facts. Philosophers like Hegel, Schelling, Schopenhauer, T. H. Fichte, Von Hartmann, and a number of prominent medical men spoke of them as accepted facts." P. 6.

Our readers will be interested to learn about the conclusions drawn by Rudolf Tischner and his psychic theory explaining Telepathy and Clairvoyance in his said work.

We give the same below.

RUDOLF TISCHNER ON TELEPATHY AND CLAIRVOYANCE

Tischner has given experiments* carried on by him jointly with Dr. W. Von Wasielewski in 1912–1913 dealing with telepathy and clairvoyance, and also his theory explaining the same which is a psychical theory. He criticises the physical theory and the views of othe writers. He says further that part from instances of sub–conscious memory, the mediums give us information really gained supernormally connected with their sub–conscious minds in some way but not belonging primarily to the life of their individual minds, and which they cannot have gained through their senses.

"It gives us the impression that the sub–conscious mind–to make use of a spatial image–is not so clearly separated from its surroundiugs, but represents a mental field which is connected with the 'non–individual' or super–individual mind. If we descend from our surface consciousness we gradually reach sub–conscious mental regions which cease to belong to a single individual–as when we follow a watercourse into the interior of a mountain we reach regions where we lose sight of the single

*A large number of instances of spontaneous telepathy are collected in the work 'Phantasms of the Living' 2 vols. by Gurney, Myers and Podmore.

stream but where water pervades the ground all around us. These very deep layers of the sub-conscious mind would thus share in a non-individual or super-individual mind and so have a knowledge of things which are quite unattainable and incomprehensible to the individual mind. The difficulty of raising this knowledge to the surface consciousness would account for the scarcity of these phenomena."

E. Von Hartmann, when speaking about telepathy, in much the same way refers to the 'telephonic connection with the Absolute,' and he thinks of individuals as in direct mental connexion with the Absolute. ××× Again we meet E. Becher with his views on the "super-individual mind."

"A well-known neurologist, Kohnstamm (Journal f. Psochol.und Neurol., 1918, Beiheft), has lately tried to prove that in the deepest hypnosis a stratum is reached which is beyond the individuality and the personality. His subjects maintain that in the deepest hypnosis they can dive down to strata of their subconscious mind which are impersonal. The utterances of this deepest layer are of general applicability and no longer have to do with the person in question and his characteristics; it might just as well apply to anyone else, as this subconscious mind always thinks objectively; Kohnstamm maintains that he has reached the universal, pure, super-individual, absolute-subject."

Rudolf Tischner in conclusion says:—

"I do not pretend to explain occult phenomena by the psychic theory alone; of course genuine physical manifestations require the co-operation of some sort of energy to produce them.

The facts of telepathy and clairvoyance shed new light on the old philosophical problem of how we are to conceive the inter-relation of body and mind. This field of research has a enormous influence on all departments of philosophy. "It extends," says the author, "further, to the philosophy of religion and to ethics; to both of these the question of how "spirit communes with spirit" is of no little significance."

The author also mentions:

"our attempt to explain telepathy and clairvoyance by a psychical theory and to

assume the existence of a super-individual mind have nothing to do with spiritualism. It is often supposed that persons who accept the facts of occultism, such as telepathy and clairvoyance, are to be identified with spiritualists. But it is essential to draw distinctions here. The fact that we have been led to experience telepathy and clairvoyan e and to assume the existence of a purely mental factor to explain them, which has made the existence of a super-individual mind probable, does not prove anything about the fate of the individual soul. My investigations on telepathy and clairvoyance give me no information on the subject. The question whether the individual mind continues to exist or dissolves in to the mass of the super-individual mind like a drop in the ocean, is a question which is not yet solved; the propositions of spiritualism seem to me still unproven."

W. W. Atkinson and Edward E. Beals in "Subconscious Power" offer apt remarks about the two phases of the so called "subconscious" (originally termed "unconscious"): the 'sub-conscious' and the "superconscious." They say:

"The former contains only that which is placed there by here dity, by suggestion of others, by the conscious experiences of the individual or by the imperfect reflection of the superconscious faculties before the latter have unfolded their message to the conscious mentality. The higher regions-the Suyerconscious-on the contrary contain much which man has never before experienced consciously or sub-consciously." P. 158

"From the region of the Superconscious comes that which is not contrary to reason, but which is beyond ordinary reason. This is the source of illumination, enlightenment, genius, inspiration. This is the region from which the true poet obtains his inspiration, the exceptional writer his gift, the real seer his vision, the veritable prophet his knowledge. Many have received messages of this kind from the region of the Superconscious, and have thought that they heard the voice of God, of angels, of spirits-but the voice came from within. In this region are to be found the sources of Intuition. Some of the superconscious faculties are higher than others, but each has its own part to play. Many a man has received inspiration from within, and has given a message which has astonished the world. Many poets, painters, writers, sculptors, have acted upon the inspiration received from their superconsciousness. Certain great poems, certain great writings, certain great pictures, certain great statues, have about them an indefinable something which appeals to us and make us feel their wonderful strength-that mysterious quality absent from the productions of ordinary mental effort." PP. 159-160.

"In addition to the offices and powers of the Superconscious which we have mentioned, there is another and a most important

function of that phase of the mentality which may be called " the protective power." p. 167

"Some of the ancients called it " the kindly genius"; others termed it "the guardian angel"; still others have thought of it as "my spirit friend". p. 167. It is really the the superconscious self.

Dr. Francis Aveling, professor of phychology in the University of London, in his book, 'Psychology, The Changing Outlook' observes: "Another highly significant discovery, the full consequence of which for systematic psychology can hardly yet be estimated, is that of the Unconscious as a dynamic reservoir of psychical energy. Perhaps it is scarcely a too far-fetched use of analogy to compare this with the discovery of radio-activity in physics." p. 143

It is however not possible to draw a hard and fast line btween the two phases of the subconscious.

"These activities frequently blend so into each other that it is most difficult to determine whether they belong to the higher or to the lower. There is, in fact, an indefinite intermediate area in which the higher and lower blend, mingle, and from combinations." P. 156. "Subconscious Power."

We shall conclude this discussion by quoting the views of Prof. William James in his famous work 'The Varieties of Religious Experience' 5th edition in lecture XX entitled "Conclusions." The author puts forward his hypothesis explaining the experiences of the mystics:-

" The *subconscious self* is nowadays a well-accredited psychological entity; and I believe that in it we have exactly the mediating term required. Apart from all religious considerations, there is actually and literally more life in our total soul then we are at any time aware of. The exploration of the transmarginal field has hardly yet been seriously undertaken, but what Mr. Myers said in 1892 in his essay on the Subliminal Consciousness* is as true as when it was first

*Proceedings of the Society for Psychical Research, Vol. Vii P. 305. For a full statement of Myer's views see his posthumaus work "Human Personality and its survival of bodily death."

written: 'Each of us is in reality an abiding psychical entity far more extensive than he knows—an individuality which can never express itself completely through and corporeal manifestation. The Self manifests through the organism; but there is always some part of the Self unmanifested; and always, as it seems, some power of organic expression in abeyance or reserve'. Much of the content of this larger background against which our conscious being stands out in relief is insignificant. Imperfect memories, silly jingles, inhibitive timidities, 'dissolutive' phenomena of various sorts, as Myers calls them, enter into it for a large part. But in it many of the performances of genius seem also to have their origin; and in our study of conversion, of mystical experiences, and of prayer, we have seen how striking a part invasions from this region play in the religious life.

Let me then propose, as an hypothesis, that whatever it may be on its *farther* side, the 'more' with which in religious experience we feel ourselves connected is on its *hither* side the subconscious continuation of our conscious life."

CONTEMPLATION COLOURS AND EMOTIONS

While dealing with the subject of contemplation of the deity presiding over a particular Mantra, in the present work as also other works of the same or similar nature, the reader will find it stated that the colour of the deity as all its apparels and ornaments should be contemplated as white, golden, red, blue or black according to the temperament or power ascribed to the deity or the nature of the object sought to be achieved by the worshipper. It is also laid down that the worshipper himself should put on garments of identical colour and should have a seat and a rosary also of the same colour.

What is the object underlying all these injunctions? It is, we should think, to give the Mental Energy of the worshipper in contemplation, the proper direction by exciting the imagination so that the appropriate mental state or emotion is induced and its colour reflected in the mental energy to bring about the desired object. The colours

laid down for contemplation there, the reader will find, vary from pure white to entire black as the object to be achieved is either positively good or extremely wicked. The intermediate colours represent the intermediate states of mind or emotions necessary for the achievement of particular objects. The subject is treated in details in a work entitled "The Human Aura" by Swami Panchadasi. We shall cull thereout a few passages throwing light on the subject or adapt therefrom as set forth below:

HUMAN AURA AND ITS SIGNIFICANCE

The human aura may be described as a fine, ethereal radiation or emanation surrounding each and every living human being. * * * It assumes an oval shape–a great egg–shaped nebula surrounding the body on all sides for a distance of two or three feet.

"It is also called 'psychic atmosphere' or 'magnetic atmosphere' 'of a person. In the sense of psychic awareness generally called 'feeling,' it is apparent to a large number of persons.' As a matter of fact, * * * the aura really extends very much further than even the best clairvoyant vision can perceive it, and its psychic influence is perceptible at quite a distance in many cases." P. 8.

In this respect it may be compared to a flame on the physical plane. The aura is a combination of colours reflecting the mental (particularly the emotional) states of the person to whom the aura belongs.

SCIENTIFIC RECOGNITION OF HUMAN AURA

"Leading authorities in England, France, and still more recently in Germany, have reported the discovery (!) of a nebulous, hazy, radioactive energy or substance around the body of human beings. In short, they now claim that every human being is radio–active, and that the auric radiation may be registered and perceived by means of a screen composed of certain fluorescent material, interposed between the eye of the observer, and the person observed". P. 13. It is termed by them the 'human atmosphere.' They have however failed to discover colour therein and apparently know nothing of the relation between auric colours and mental and emotional states.

COMPOSITION OF AURA

"The fundamental substance of which the human aura is composed is * * * best known under the Sanskrit term, *Prana*, but which may be thought of as Vital Essence, Life Power. etc. " PP. 15–16.

PRANA–AURA

The vibratory movement of the prana–aura is like the heated air arising from a hot stove or lamp or from the heated ground. Human magnetism used in magnetic healing is the same as prana–aura. This prana–aura is colourless like a diamond or clear water in an average person but it is of a faint pink tinge and warm in a person of strong vitality. It is therefore known as "Vital Force" or "Nerve Force" and its vibrations as 'vitality vibrations'.

METHODS OF DEVELOPING AURA

Having regard to the fact that the aura of an individual is an important part of his personality and affects and influences other persons coming in his contact, it is necessary that he should exert to develop his aura for acquiring desirable qualities and eradicating undesirable ones. The development of aura is thus an important factor in self–development and character–building. It can be achieved in two ways (1) by holding in the mind clear pictures of ideas and feelings desired and thus directly modifying the aura and (2) by contemplating mental images of the colours corresponding to the ideas and feelings desired. The latter method

"consists simply in forming as clear a mental image as possible of the color or colors desired and then projecting the vibrations into the aura by the simple effort of the Will." PP. 76–77

The mental imaging of colours may be materially aided by concentration upon physical material of the right colour. By concentrating the attention and vision upon bright red ruby or bright green emerald one may be able to form a clear mental image of the respective colour. The attention instinctively takes up an impression of the colour, and consequently vibrations, from one's surroundings; the latter therefore should be of the desired tint.

We shall now describe the various states of mind or emotions connected with the various colours—hues, * tints and shades shown in the aura of a person.

KEY TO THE ASTRAL COLORS

Red. Red represents the physical phase of mentality.

* * *

Blue. Blue represents the religious or spiritual phase of mentality.

* * *

Yellow. Yellow represents the intellectual phase of mentality.
White. White stands for * * Pure spirit.

* * *

Black. Black stands for the negative pole of Being–the very negation of Pure Spirit and opposing it in every way." PP. 27–28.

COLOURS AND EMOTIONS

The Red Group–The clear bright red shade indicates health, life–force, vigour, virility etc., and also strong pure natural emotions like friendship, love of companionship, love of sports, etc. When there are selfish or low motives behind, the shade grows darker and duller; it is muddy red shade. Red very near to crimson is the colour of Love. In its high phase it manifests as a beautiful rose tint. In case of coarse sensuality it manifests muddy crimson. In case of righteous anger it manifests vivid scarlet flashes, and uncontrolled rage deep dull red. The colour of avarice is a combination of dull dark red and dirty green.

The Yellow Group. Here also we find as many varieties of yellow indicating different kinds and grades of intellect. Orange represents pride of intellect, love of mastery and intellectual ambition. Pride–love of power has more of the red hue, but pure intellectual mastery less of it. Pure intellectual attainment and love of the same manifests a beautiful golden yellow. "Teachers of great spirituallity have this 'nimbus' of golden yellow, with a border of

* Varied proportions in blending of primary colors produce 'hues'. Adding white to the hues, we obtain 'tints', while mixing black produces 'shades.'

beautiful blue tint, strongly in evidence." p. 34. This golden shade of yellow is comparatively rare; a sickly lemon colour is the indication of intellectual power in the great run of persons.

The Blue Group. A rich clear violet tint represents the highest form of spirituality, while the grosser phases of spirituality are indicated by darker and duller hues and shades until dark indigo verging on bluish black is reached. High morality is indicated by beautiful shades of blue. Purple denotes a love of form and ceremony and solemn grandeur in religion.

The Green Group–A restful green indicates love of nature and outdoor life, repose, quiet, etc.; a clear beautiful lighter green indicates sympathy, charity and altruistic emotion; another shade of green intellectual tolerance; a duller shade of green indicates tact and diplomacy; and a still duller shade insincerity, shiftiness, untruth, etc.; an ugly slate coloured green indicates low tricky deceit; and an ugly muddy green indicates jealousy, envious malice, etc.

The Brown Group: It represents desire for gain and accumulation—ranging from the clear brown of industrious accumulation to the murky dull brown of miserliness, greed and avarice.

The Gray Group: "Gray represents fear, depression, lack of courage, negativity, etc."

Black:It stands for "hatred, malice, revenge, and "devilishness" generally. It shades the brighter colors into their lower aspects." It stands for hate, gloom, grief, depression, pessimism, etc.

White: "White is the astral colour of Pure Spirit, as we have seen, and its presence raises the degree of the other colours, and renders them clearer. In fact, the perception of the highest degree of Being known to the most advanced occultist is manifested to the highest adepts and masters in the form of "The great White Light," which transcends any light ever witnessed by the sight of man on either physical or astral plane for it belongs to a plane higher than either, and is absolute, rather than a relative white. The presence of white among the astral colors of the human aura, betokens a high degree of

spiritual attainment and unfoldment, and when seen permeating the entire aura it is one of the Signs of the Master—the token of Adeptship." p. 38.

The effect of colour on the moral and mental welfare of people is being recognized in western countries in as much as brighter colours are provided in schools, hospitals and other public buildings. It is said of a judge, in an American journal that he insisted upon his court-room being painted in light cheerful tints instead of old gloomy shades. He said that brightness led to right thinking and darkness to crooked thinking. He further said: " White, cream, light yellow and orange are the colors which are the sanest. I might add light green, for that is the predominant color in Nature; black brown and deep red are incentives to crime–a man in anger sees red." This knowledge about colours is being utilized in therapeutics or mental healing also.

We may note here that deep concentrated thought or a strong desire or feeling sets up strong vibrations in the person's aura and produces thought-forms of varying shapes but of the colour of his aura. This thought-form is practically "a bit of the detached aura of a person charged with a degree of his prana, and energized with a degree of his life energy. So, in a limited sense, it really is a projected portion of his personality." p. 54.

Just as an individual has his peculiar aura, so also places of abode or congregations have also their collective aura. The persistence of though-forms gives various public and private places their characteristic atmosphere.

ĀTMARAKṢĀ AND PROTECTIVE AURA

Readers acquainted with Tantras will remember that as a part of the worship prescribed in Tantras and as the first and most important part thereof various forms of Àtmarakṣà are prescribed to be effected through recitation of Mantras. The object seems to be to protect the worshipper from adverse psychic influences i. e. by excluding the undesirable psychic influences while allowing an inlet for such as are desired by the worshipper.

We give below from the above mentioned book 'The Human Aura' the portion relating to 'The Protective Aura' the underlying principle of which is the same as of Ātmarakṣā in the Tantras.

The Great Auric Circle of Protection * * * is a shelter to the soul, mind and body, against outside psychic influences, directed, consciously or unconsciously against the individual.

"This Auric Circle is formed by making the mental image, accompanied by the demand of will, of the aura being surrounded by a great band of *pure clear white light.*"

"It is a perfect and absolute protection, and the knowledge of its protective power should be sufficient to drive fear from the heart of all who have dreaded psychic influence, "malicious animal magnetism" (so-called), or anything else of the kind, by whatever name known. It is also a protection against psychic vampirism, or draining of magnetic strength."

"The Auric Circle, however, will admit any outside impressions that you really desire to come to you, while shutting out the others."

"The White Light is the radiation of Spirit, which is higher than ordinary mind, emotion or body and is Master of All. And its power, even though we can but imperfectly represent it even mentally, is such that before its energy and in its presence in the aura, all lower vibrations are neutralized and disintegrated." pp. 83–85.

The above remarks about human aura and its connection with various emotional states as also about protective aura are endorsed by William Walker Atkinson in his book entitled' Mental Magic.'

MANTRA–HOW IT ACTS

VIEWS OF WESTERN WRITERS

We have dealt with Thought–Force which is at the bottom of all mental processes as is now considered by modern thinkers. The Mantras, however, are not mere thoughts. They are made of sounds, which generally have meaning as words of a language usually have;

but they some times are only symbolic *apparently* having no meaning as in case of Mantrabījas but signifying something only by convention. A question naturally arises whether it is merely the Thought Force that brings about the result in a Mantra or whether the words and syllables comprising it also have, apart from the Thought Force, any effect and contribute towards the desired result. If the words or syllables of a Mantra had no particular effect, any words or syllables–or for the matter of that Thought Force alone–should be able to bring about the desired result. Before discussing the matter further we would state what some of the Western writers think about it and also what Tantra Shastra has to say in the matter.

Arthur Lowell in his book "Imagination and its Wonders" says as follows about Spells, Runes, and Mantras:

"Spells, Runes, Incantations, Conjurations, Charms, and Mantras are based upon the latent potency of sound when violently set in motion by the living Will and vivid Imagination. There being no hard and fast line between the various forces of Nature, one mode of motion is convertible into another mode. Under certain conditions, a form can be "heard" and a sound can be "seen"; for sound, like everything else in Nature, is a mode of motion of the subtle ether. Cosmic Ether itself is primarily divided into five modes of vibration by the action of the Great Breath. The mode with which the sound is connected is the Ākas'a, which is said by the ancient Sanskrit authors to be the first differentiation of Primordial Matter.

"The influence of sound must therefore be exceedingly powerful in bringing about magical results, for it is directly connected with the most subtle of the five kinds of Cosmic Ether. 'Almost all charms,' said an old writer, are impotent without words, because words are the speech of the writer and the *image of the thing signified or spoken of*. Therefore, whatever wonderful effect is intended, let the same be performed with the addition of words significative of the will or desire of the operator; for words are a kind of occult vehicle of the image conceived or begotten, and sent out of the body by the soul, therefore all the forcible power of the spirit ought to be breathed out with vehemency and an arduous and intent desire." p. 115

The author, however, says:

"The real efficacy of Living Word is not in the actual sound or its pronunciation, but in the Imagination and Will of the individual who invokes. I do not want it to be meant that I attribute no potency at all to the words as combination of sounds,

such, for instance, as the sound 'Om.' Giving due allowance for the effect of the sound in itself, every thinker must come to the conclusion that in the Divine Power asleep within man lies the real force. Otherwise, how can identical results be produced by uttering different names." p. 119.

* * *

"When the imagination is not vivid and the will is not powerful, then no amount of invocation of the Ineffable Name will produce the desired effect. " p. 120

TANTRIK VIEW

We shall now cite what Tantra Shāstra has to say in the matter:

"Now, to–day many people, through ignorance of Shāstric principles, think that Mantra is the name of the words by which one expresses what one has to say to the supreme Divinity. It therefore follows that I may submit my prayer to Him in whatever language I choose. What, then, is the necessity of my using the ever–ancient words of the Shāstra? In reply to this we would at the very start point out that the definition which has been given to Mantra by those who hold this view is contrary to Shāstric principles, and consequently incorrect. In defining Mantra, Shāstra says: "That is called Mantra,[1] from Manana or meditation of which arises the Universal special knowledge (that is, special knowledge embracing the whole universe) or realization of the Monistic truth that the substance of the Brahmānda[2] is not different from that of the Brahman. Man of Mantra comes from Manana which leads to Trāna, or liberation from the bondage of Sangsāra[3] (tra of Mantra comes from trāna), and which calls forth (āmantrana) Dharma, Artha, Kāma, and produces Moksha.[4]

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1. Derived from the combination of man and tra.

2. Universe or "egg of Brahma".

3. The Sangsāra is the coming and going, the cycle of birth, action, death and rebirth; the world in which all live who have not by knowledge of the self (ātma-jnāna) and the extinction of the will to separate life attained liberation or moksha.

4. Literally, Svarūpa, of the Devatā. Svarūpa literally means "having its own form", as opposed to the existence or appearance of the same thing in another form.

"It is sheer ignorance to suppose that Mantra is mere language. Bījamantras, in particular, cannot possibly be language, for they convey no meaning according to the human use of language. They are the Devatā Herself,[5] who is the highest spiritual object for us. They are neither language, nor words, nor letters,[6] nor anything which you and I read or write but the Devatā who is eternally possessed of Siddhi, and is the Dhvani,[7] which makes all letters sound, and exists in all that we may say or hear." Principles of Tantra Part II by Arthur Avalon.

TANTRIK THEORY

Sir John Woodroffe, writing under the pseudonym Arthur Avalon, giving the Tantrik theory as to how Mantra acts, says in his 'Studies in Mantra Shāstra,' part IV, page 17 as follows:

"Artha is either subtle (Sūkhsma) or gross (Sthūla). The latter is the outer physical object which speech denotes and the former is the Vritti (modification) of the mind which corresponds to the gross Artha: for as an object is perceived the mind forms itself into a Vritti which is the exact mental counterpart of the object perceived. The mind has thus two aspects: in one of which it is the perceiver (Grāhaka) and in the other the perceived (Grāhya) in the shape of the mental impression. That aspect of the mind which cognises is called Shabda or Nāma (name) and that aspect in which it is its own object or cognised is called Artha or Rūpa (Form), Shabda being associated with all mental operations. In the evolution of the universe the undifferentiated Shabda divides itself into subtle Shabda and subtle Artha which then evolve into gross Shabda and gross Artha. For the cosmic Mind projects its subtle Artha on to the sensual plane which is then a physical gross Artha named in spoken speech. Thus the subtle shabda associated with cognition is called Mātrikā and the subtle Artha is the mental impression; whilst the gross Shabda are the uttered letters (Varna) denoting the gross outer physical object (Sthūla artha)".

He says further in part III of the same work at page 8:

"Mantra is thus a pure thought-form; a pure Vritti or modification of the Antahkarana which is Devatā."

5. Literally, Svarūpa, of the Devatā. Svarūpa literally means "having its own form", as opposed to the existence or appearance of the same thing in another form.
6. Varna or Akshara.
7. Unlettered sound.

"Through Mantra the mind is divinely transformed. Contemplating, filled by, and identified with, Divinity in Mantra form, which is a Sthūla (gross) aspect of Devī, it passes into Her subtle (Sūkshma) Light form (Jyotirmayī Devī) which is the Consciousness beyond the world of Mayik–forms."

"So the mind which thinks of the Divinity which it worships (Ishtadevatā) is at length, through continued devotion, transformed into the likeness of that Devatā. By allowing the Devatā thus to occupy the mind for long it becomes as pure as the Devatā. This is a fundamental principle of Tantrik Sādhanā or religious practice". The serpent Power p. 88.

He says in section IV entitled "Mantra" in 'The Serpent Power' at p. 83 (Third Revised Edition):

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

* * *

By Mantra in the initiation called Vedhadīkshā there is such a transference of power from the Guru to the disciple that the latter swoons under the impulse of it; by Mantra the Home fire may and, according to ideal conditions, should be lighted, by Mantra man is saved, and so forth. Mantra, in short, is a power (Shakti), power in the form of Sound.

Mantra is the manifested Shabdabrahman."

According to Tantrashāstra, Sound (Shabda) is Dhwanyātmaka and Varnātmaka. First is caused by striking two things together and is meaningless; the second is Anāhata i. e. produced in the Heart Lotus. It is composed of letters, words and sentences and has a meaning. It is said to be eternal–not as audible sounds, but as that

which finds auditory expression in audible sounds. The Tantrikas follow Mīmāmsā doctrine of Shabda.

"In all cases it is the creative thought which ensouls the uttered sound in the form of Mantra.

Mantra and Devatā are one and the same. A Mantra—Devatā is Shabda and Artha, the former being the name, and the latter the Devatā whose name it is. By practice (Japa) with the Mantra the presence of the Devatā is invoked. Japa or repetition of Mantra is compared to the action of a man shaking a sleeper to wake him up. The two lips are Shiva and Shakti. Their movement is the coition (Maithuna) of the two. Shabda which issues therefrom is in the nature of Seed or Bindu. The Devatā thus produced is, as it were, the "son" of the Sādhaka. It is not the Supreme Devatā (for it is actionless) who appears, but in all cases an emanation produced by the Sādhaka for his benefit only. In the case of worshippers of Shiva a Boy-shiva (Bāla Shiva) appears, who is then made strong by the nurture which the Sādhaka gives to his creation. The occultist will understand all such symbolism to mean that the Devatā is a form of the consciousness of the Sādhaka which the latter arouses and strengthens, and gains good thereby. It is his consciousness which becomes the boy – Shiva, and when strengthened the full grown Divine power itself. All Mantras are in the body as forms of consciousness (Vijnāna-rūpa). When the Mantra is fully practised it enlivens the Samskāra, and the Artha appears to the mind."

The essence of all this is—concentrate and vitalise thought and will power. But for such a purpose a method is necessary–namely, language and determined varieties of practice according to the end sought. These, Mantravidyā (which explains what Mantra is) also enjoins.

We give below some further extracts relating to Mantra from Sir John Woodroffe's another work 'Shakti and Shakta':

"Telepathy is the transference of thought from a distance without the use of the ordinary sense organs. So in initiation the thought of a true Guru may pass to his disciple all his powers." "What, however, is not understood in the West is the particular Thought Science which is Mantra Vidyā, or its basis. Much of the 'New Thought' lacks this philosopical basis which is supplied by Mantra Vidyā, resting itself on the Vedāntik doctrine." p. 237. "Mantra is thus a Shakti (Mantra Shakti) which lends itself impartially to any use. Mantra Vidyā is thus that form of Sādhanā by which union is had with the Mother Shakti in the Mantra form (Mantramayī) in Her Sthūla and Sūkshma aspects respectively. The Sādhaka passes from the first to the second (which is Light–Jyoti). This Sādhanā works through the letters, as other

forms of Sādhanā work through from in the shape of the Yantra,* Ghata or Pratimā."

"A Mantra is not the same thing as prayer† or self–dedication (Ātma–nivedana). Prayer is conveyed in what words the Sādhaka chooses. Any set of words or letters is not a Mantra. Only that Mantra in which the Devatā has revealed His or Her particular aspects can reveal that aspect, and is therefore the Mantra of that one of His or Her particular aspects. The relations of the letters (Varna), whether vowel or consonants, Nāda and Bindu, in a Mantra indicate the appearance of Devatā in different forms. Certain Vibhūti or aspects of the Devatā are inherent in certain Varna but perfect Shakti does not appear in any but a whole Mantra."

Mantras are manifestations of Kulakundalinī.

When, therefore, a Mantra is realised: when there is what is called in the Shāstra Mantra–Chaitanya, what happens is the union of the consciousness of the Sādhaka with that Consciousness which manifests in the form of the Mantra. It is this union which makes the Mantra "work". "It is the union of Sound and idea through a knowledge of the Mantra and its meaning. The recitation of a Mantra without such knowledge is practically fruitless; except that devotion though ignorant is not wholly void of fruit.

WRITER'S VIEW

According to Sir John Woodroffe Indian magicians amongst others believe in the presence and aid of discarnate personalities (such as the unclean pishachas) given in the carrying out of occult operations. This is true, but it is not always the unclean pishachas who aid in the carrying out of occult operations. Every Mantra is presided over, sacred to, or identified with a particular deity. It is that deity generally and sometimes a member of his or her retinue acting under his or her order who carries out the occult operations. Whenever a Mantrasiddha, who has been definitely promised aid by the deity of a particular Mantra, on the completion of the prescribed

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* यन्त्रं मन्त्रमयं प्रोक्तं मन्त्रात्मा देवतैव हि
देहात्मनोर्यथा भेदो यन्त्रदेवतयोस्तथा ॥ —कौलावलीतन्त्रम् ॥

† Some prayers however are called Mantras, as for instance the famous Gāyatrī Mantra. This is because great importance is attached to the particular words comprised in it. The words in the exact form and order are believed to possess particular merit and efficacy. These are not therefore simply prayers but also Mantras.

Puraścarana i. e. primary worship, desires to accomplish a particular thing and invokes the deity through the recital of his or her Mantra, the deity appears immediately and is seen by the Mantrasiddha and his desire is accomplished. Both the words of the particular Mantra and the Thought Force of the Mantrasiddha jointly perform the invocation* of the Deity and its consequent appearance. The achievement of the object desired by the Siddha–adept is by the Deity. So far as the first stage is concerned the words of the Mantra are the body of the deity and have the Deity as the soul. This soul remains only an image until vivified by the Thought Force of the Siddha bringing about the connection with the Deity. It is like an electrical installation connecting any place with the electric plant at the power–house and the Thought Force of the Siddha is the switch which turns on or off the current producing light. It cannot be, however, said that the words of the Mantra or for the matter of that, Thought Force of the Siddha directly brings about the material result.*

The Jains also believe in the existence of Vidyājṛmbhakas (विद्याजृंभक) and Mantrajṛmbhakas (मंत्रजृंभक) who aid men through Mantras and Vidyās. See Bhagavatī Sūtra VIII Śataka 14th. Uddes'a, p. 654—Āga-

*Cf. "By practice with the Mantra the Devatā is invoked. This means that the mind itself is Devatā when unified with Devatā. This is attained through repetition of the Mantra (Japa)."

*Syādvāda–Ratnākara Paricceda IV sūtra 7 pp. 632 ff:—

"येहि सत्यसंकल्पास्त एव मन्त्रान्कर्तुं शक्नुवन्ति । ××× निरतिशयप्रभावसमन्वितैर्हि तैरमुष्मान्मन्त्रादस्येदं फलं भवत्वित्यनुसन्धाय यदा यया कयाचिद्भाषया प्रयुज्यन्ते मन्त्रास्तदा तेषां तत्प्रभावादेव तथाविधार्थक्रियाकरणसामर्थ्यं सम्भाव्यते । दृश्यते हि साम्प्रतमपि महाप्रभावमन्त्रवादिन आज्ञाप्रदानाग्निर्विषीकरणादिकम् । स चेत्थम्भूतः प्रभावो नेतरपुरुषाणां समस्ति । तेन न सर्वेषां मन्त्रकर्तृत्वम् । न च वाच्यं शब्दशक्तित एव निर्विषीकरणादिफलनिष्पत्तिर्न पुनः पुरुषशक्तेरिति । मुखामण्डलादीनां नैष्फल्येनाकरणप्रसङ्गात् । पुरुषाणां विध्यभिसन्धिविशेषानपेक्षित्वप्रसङ्गाच्च । पुरुषशक्तितः फलनिष्पत्तौ तु नायं दोषः । तेन हि यथा समयः कृतस्तत्र तथा समयानुपालनात्फलं निष्पद्यते । यां वा देवतामधिश्रित्य मन्त्रः प्रणीतः सैव तत्समभिव्याहारसामर्थ्यात्समयमनुपालयन्तमनुगृह्णाति । राजादिवत् । ××× किंच समयाभिज्ञेनोच्चारितमेकैकमप्यक्षरं विषापहारादि कार्यं कुर्वदुपलभ्यते नेतरैः ॥"

modaya Samiti edition. It is not, however, shown whether this group of deities acts independently or under the orders of a superior deity. According to a Jain tradition contained in S'rī Haribhadrasūri's commentary on Śri Ávas'yaka Sūtra the said deities gave Prajnapti and other secret Mahāvidyās to Nārada and Paṭavidyā to the famous Āchārya S'ri Vajraswāmi. One must presume that at their instance the Mantra deity helps the person favoured by them.

The question naturally arises then, what is the importance of the Thought–Force and the intrinsic force of the sounds or syllables comprising the Mantra. To answer this question, one has to bear in mind the fact that Mantravāda is principally Ādhidaivika–vāda i. e. subject dealing with deities although ultimately it may merge into Ādhyātmika–Vāda i. e. subject dealing with soul. In Ādhidaivika–vāda, Devatā is the central figure through whose grace the Sādhaka obtains everything desired by him. The Mantravāda however goes further and says that even Mokṣa is obtained through Mantra. But here it really merges into Ádhyātmika–vāda. A man whose soul–force is fully developed, a true Adhyātmavādi–a Yogi does not require the aid of any deity for performance of any occult operation. He is able to do so through his own power of meditation or what is usually called the soul–force. His thought–force is really his soul–force. In case of such persons, it can be said that without the aid of any particular Mantra, and without the aid of any deity whatsoever, through his own Soul Force, he can achieve anything he desires. * In terms of NewPsychology he will be considered a person functioning on the highest plane.

As regards the Sādhakas who have not risen so high, aid of deity is necessary and the occult operations of such Sādhakas are carried out with such aid.

Seeing how the Thought Force–Soul force ultimately is able to

*Some attain these powers through worship (Upāsanā) of Patron Deity (Ishta–devatā). A higher state of development dispenses with all outer agents. See footnote 3, p. 97, The Serpent Power.

achieve everything, its importance is always to be kept in view. The Thought–Force of an ordinary Sādhaka combined with the sound–force of the Mantra *attracts* the deity of the Mantra towards him and makes him carry out his desires. Beyond requisitioning the presence and the aid of the deity of the Mantra, the thought–force of such a Sādhaka is not potent enough to achieve much. When his thought force is not working in unison with the sound—force of Mantra, it becomes powerless even to invoke the deity of the Mantra. The writer had the opportunity of consulting some persons versed in occult operations who informed him that if they forgot even one word or substituted through inadvertance another word in the original Mantra, the operation would fail or would have only nominal effect. It is suggested that the nominal effect noted to take place was really the result of the Māntrika's thought force. His Thought Force, however, not being assisted by the Sound–force of the Mantra (through the omission or substitution of a word of the Mantra) failed to invoke the presence of the Mantra deity and the operation therefore failed.

The usual plan in Mantravāda is to rouse the latent and dormant powers of the Sādhaka. He has to perform Sādhanā with the Mantra given to him by his preceptor and when that is done his powers are roused to a certain extent. To favour sometimes pupils incapable of performing sādhanā a preceptor prescribes a ***Paṭhasiddha*** Mantra (a Mantra whose inherent force is realized immediately on reading it) where no Sādhanā needs be performed. In this case it is the sound–force alone which invokes the presence of the Mantra deity. There are such cases noted in Jain scriptures. See the following verse in Vis'eṣāvas'yaka Bhāṣya of s'rī Jinabhadragani and its commentary given there:—

विज्जाहर रायगिहे उप्पयपडणं च हीणदोसेण ।
कहणोसरणागमणं पयाणुसारिस्स दाणं च ॥८६४॥ पृ. ४११

It is narrated there that a Vidyādhara flying through the aid of a Vidyā came down and was unable to fly up straight again, he

having forgotten a syllable of the particular Mantra or Vidyā.* That shows the importance attached to the sound-force in Mantravāda. It cannot be said that the Vidyādhara using Vidyās daily must not have developed his Thought–Force but the Vidyā–deity would not act merely through his thought–force unaided by the sound force of the particular Vidyā.

We have stated above that when invoked the Mantra–deity appears before the Mantrasiddha and carries out the desired occult operation. This is so in most of the occult operations. There are some minor objects, such as cures of diseases etc., achieved through certain Mantras; and the writer has been informed that in such cases a deity does not appear before the operator, but carries out the desired objects unseen. It may be so or it may be the Thought force of the operator working with the Sound–force of the Mantra that effects the cure by its operation on the subconscious mind of the patient as is considered to be the case by modern psychologists in all faith–cures. It is difficult to give more detailed information on the subject, where the general tendency is to conceal and to keep to oneself what one knows, where people would not even acknowledge or admit their having acquaintance with Mantra. This is so because in many places people look down upon the Māntrikas owing to the evil practices of some of their class. This class is gradually becoming extinct and the tradition therefore is not handed down unbroken. It is hoped however that when the main features of occult operations performed through Mantras as here set forth become well known others would publish their experiences.

KUNDALINĪ SHAKTI

YOGA

According to Śivasamhitā there are four kinds of Yoga: Man-

* Cf. मंत्रो हीनः स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तमर्थमाह ।
स वाग्वज्रो यजमानं हिनस्ति यथेंद्रशत्रुः स्वरतोऽपराधात् ॥

trayoga, Hathayoga, Layayoga and Rājyoga.* Yoga through the rousing of Kundalinī Shakti is Laya yoga. It means the piercing by the kundalinī shakti of the six bodily centres or chakras (also called Padmas–lotuses).

Yoga means that process by which the human spirit (Jīvātmā) is brought into near and constant communion with, or is merged in, the Divine Spirit (Paramātmā) according as the nature of the human spirit is held to be separate from (Dvaita, Vis'iṣṭādvaita) or one with (Advaita) the Divine spirit. As Shaktas are Advaitavādins, according to them, identity of the two (Jīvatmā and Paramātmā) is realised by the Yogi.

According to the Jains, it is the process by which the Self–the human spirit realises its own real pure nature (svabhāva).‡ Although the Jains believe in multiplicity of souls–all intrinsically pure and equally powerful as far as Yoga of each soul individually is concerned, they might be considered to be practically Advaitavādins. As each individual soul in its ultimate nature (Siddha–Muktasvarūpa) is of the nature of the Perfect soul (Paramātma svarūpa) and nothing less, in their case the soul realizing and the soul realized are one and the same.× The latter is called Paramātmā because it is the highest and purest aspect (Paramasvarūpa) of the Jīvatmā.

In short, in their case the Jīvatmā is joined to its own Paramātma–svarūpa that is to say, it realizes its own pure nature devoid of all karmas.

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* मन्त्रयोगो हठश्चैव लययोगस्तृतीयकः ।
चतुर्थो राजयोगः स्यात्स द्विधाभाव वर्जितः ॥ शिवसंहिता, पटल ५ श्लो. १४

‡ चतुर्वर्गेऽग्रणीर्मोक्षो योगस्तस्य च कारणम् । ज्ञानश्रद्धानचारित्ररूपं रत्नत्रयं च सः ॥ योगप्रकाशः १,१५
अध्यात्मं भावना ध्यानं समता वृत्तिसंक्षयः ।
मोक्षेण योजनाद्योग एष श्रेष्ठो यथोत्तरम् ॥ योगबिंदु श्लो. ३१

× परमात्मसमापत्तिर्जीवात्मनि हि युज्यते ।
अभेदेन तथा ध्यानादन्तरङ्गस्वशक्तितः ॥ द्वात्रिंशद् द्वात्रिंशिका, योगावतार द्वा. श्लो. १६

KUNDALINĪ SHABDA BRAHMAN

The relevance of this discussion will be seen from the fact that all Mantras are supposed to be manifestations of Kula Kundalinī which is a name for the Shabda Brahman or Saguna–brahman in individual bodies.* Kundalinī believed to be in the Mūlādhāra Chakra (or basal bodily centre) is "the cause of sweet, indistinct, and murmuring Dhvani, which is compared to the humming of a black bee. Thence Shabda originates and being first Parā gradually manifests upwards as Pashyantī, Madhyamā, and Vaikharī, (the spoken speech). The substance of all Mantras, being manifestation of Kundalinī, is consciousness (chit) manifesting as letters and words. The letters of the alphabet are called Akṣara because they are the diagrammatic representation–Yantra of the Akṣara or Imperishable Brahman. This is realized, however, when the Sādhaka's shakti generated by Sādhanā is united with Mantra Shakti. The different aspects of Devatās as presiding deities of Mantras are the manifestation of the gross (sthūla) form of Kundalinī, × who is however extremely subtle. "Mantra and Devatā are thus one and particular forms of Brahman as Shiva–Shakti."

NĀDA–BINDU–KALĀ

सच्चिदानंदविभवात् सकलात् परमेश्वरात् ।
आसीच्छक्तिस्ततो नादो नादाद् बिन्दुसमुद्भवः ॥
—शारदातिलकम्, प्रथमः पटलः, श्लो. ७ पृष्ठ ९

From the Sakala Parameshvara who is produced from Saccidānanda issued Shakti; from Shakti came Nāda; and from Nāda issued Bindu, the latter being perfected out of Ardhachandra issuing out of Nāda becoming slightly operative towards "speakable" (Vāchya). The Bindu

* चैतन्यं सर्वभूतानां शब्दब्रह्मेति मे मतिः ॥१३॥
तत्प्राप्य कुण्डलीरूपं प्राणिनां देहमध्यगम् ।
वर्णात्मनाऽऽविर्भवति गद्यपद्यादिभेदतः ॥१४॥ —शारदातिलकम्, प्रथमः पटलः पृ. १२

× Śri Bappahhatti Sūri is the first Jain Ācharya to mention Kundalinī. See Appendix 12 V. 1

becomes threefold as the Kāmakalā, * or creative will. This triangle of Divine Desire Kāmakalā is personified as the Great Devī Ṭripura-sundarī.

SIX CHAKRAS

"Out of the six bodily chakras five lower ones are situated within the spine in the cord–a compound of grey and white brain matter. Mūlādhāra is the lowest in *filum termanale* in a position midway in the perineum between the root of the genitals and the anus. Proceeding upwards controlling genitals is the Svādhishthāna, controlling the navel region–abdomen Manipūra, controlling the heart Anāhata and controlling the throat–larynx Viśuddha. Between the eyebrows is Ājnā the sixth Chakra. Above them all in the cerebrum is Sahasrāra a thousand–petalled lotus, the highest centre of manifestation of Consciousness in the body.

These six Chakras or lotuses have respectively four, six, ten, twelve, sixteen and two petals which are configurations made by the position of Yoga–Nādis at any particular centre. These Nādis are not those known to the Vaidyas of medical shāstras but subtle channels (Vivara) along which the Pranik currents flow. The letters of the Sanskrit alphabet numbering 50 (excluding second La) are in the petals of the six Chakras which also together number 50. ह (Ha) and क्ष (Kṣa) are in the two petals of Ājnā Chakra, the Sixteen स्वरs (vowels) in the sixteen petals of Viśuddha, the 12 consonants क (Ka) to ठ (Ṭha) in the twelve petals of Anāhata, the 10 consonants ड (Ḍa) to फ (Fa) in the ten petals of Manipūra, the six consonants ब (Ba) to ल (La) in the six petals of Svādhisthāna, and the remaining four consonants व (Va) to स (Sa) in the four petals of Mūlādhāra. "The six Chakras have their correspondences in physical body in the following nerve plexuses commencing from the lowest the Mūlādhāra:—The Sacrococcygeal plexus, the Sacral plexus, the Solar plexus (which forms the great junction of the right and left sympathetic chains Idā and Pingalā) with the cerebro–spinal axis. Connected with this is the Lumbar plexus. Then follows the Cardiac plexus (Anāhata) Laryngeal plexus and lastly the Ājnā or cerebellum identified by some with the pineal Gland, the centre of the third or spiritual eye) with its two lobes and above this the Manas Chakra or sensorium with its six lobes, the Soma chakra or middle Cerebrum and lastly the Sahasrāra or upper Cerebrum. To some extent these localizations are yet tentative. The six Chakras themselves are vital centres of consciousness really within the spinal column in the white and grey matter there." Shakti and Shakta p. 410

* नादबिन्दुकलाभ्यासाऽऽत्योतिरुत्पद्यते पुनः ।
तत्प्राप्तौ च मनुष्याणां जायते परमं पदम् ॥ श्री चिन्तामणिकल्पः ॥

We do not propose to enter into a detailed description of these six Chakras here. We would refer the readers interested therein to the scholarly work "The Serpent Power" by Arthur Avalon. Dr. Rele's 'The Mysterious Kundalinī and C. W. Leadbeater's ' The Chakras ' may also be referred to. Dr Rale's identification of Kundalinī, however, with 'Right Vagus Nerve' cannot be approved of.

Some books mention Lalanā Manas and Soma Chakras and others many more. But the chief ones are the said six Chakras. Sixteen Ādharas are also mentioned as suitable points for concentration. In the spine the central Nādi is termed Sushumnā Nādi. On each side, respectively called Idā and Pingalā, are the left and right sympathetic cords. Crossing the central column from one side to the other they make with the Sushumnā a threefold knot called Trivenī* which is the spot in the Medulla where the sympathetic cords join together and whence they take their origin.

SHATCHAKRA–VEDHA

Sir John Woodroffe in his work 'Shakti and Shakta' has aptly described how Kundalinī pierces the six centres–Chakras. We would therefore quote the relevant portion abridging the same.

"Shakti when manifestisg divides itself into two polar aspects — Static and dynamic—which implies that you cannot have it in a dynamic form without at the same time having it in a static form, much like the poles of a magnet. In any given sphere of activity of force you must have according to the cosmic principle a static back–ground Shakti *at rest* or 'coiled' as the Tantras say. In the living body there is, therefore, the same polarisation. * * * Shakti is never exhausted, that is, emptied into any of its forms. In the body Kundalī is the static centre and round this centre the whole of the bodily forces move. The body may, therefore, be compared to a magnet with two poles. The Mūlādhāra, in so far as it is the seat of Kundalī Shakti, a comparitively gross form of Chit (being Chit–Shakti and Māya–Shakti) is the static pole in relation to the rest of the body which is dynamic".

* This knot is called Rudragranthi. There are other two: Brahmagranthi in the Mūlāḍhāra Chakra and Viṣnugranthi in the Anāhata Chakra. The force of Māyā Shakti is greater at this knots.

"By Prānāyāma and other Yogik processes this static Shakti–Kundalinī becomes dynamic.* When completely dynamic, that is, when Kundalī unites with Shiva in the Sahasrāra the polarisation of the body gives way. The two poles are united in one and there is the state of consciousness cālled Samādhi (Ecstasy). This unity of two poles is in relation to consciousness only. The body actually exists continuing its organic life; but man's consciousness of his body and all other objects is withdrawn because the mind has ceased to function as far as his consciousness is concerned. Then the question arises how is the body sustained. The Tantriks say it is sustained by Amṛta–the nectar which flows from the union of Kundalinī shakti with Shiva in the Sahasrāra. This nectar is an ejection of power generated by their union." Sir John Woodroffe cites the opinion of his friend Professor Pramathanātha Mukhopādhyāya: "the potential Kundalī Shakti becomes kinetic shakti; and yet since shakti–even as given in the Mūla centre is an infinitude, it is not depleted; the potential store always remaining unexhausted. In this case the dynamic equivalent is a partial conversion of one mode of energy into another. If, however, the coiled power at the Müla became absolutely uncoiled there would result the dissolution of the three bodies gross, subtle and causal, and consequently Videha–Mukti, because the static background in relation to a particular form of existence would, according to this hypothesis, have wholly given way."

"As the Shakti ascends the body becomes cold. It is not due to the depletion of the static power at the Mūlādhāra but to the concentration or convergence of the dynamic power–the Prāna which is ordinarily diffused over the whole body. In Yoga it is converged along the axis (Merudanda), the static equivalent of Kundalinī–shakti enduring in both cases. Some part of the already available dynamic Prāna is made to act at the base of the axis in a suitable manner by which means the basal centre or Mūlādhāra becomes, as it were, over saturated and re–acts on the whole diffused dynamic power (or Prāna) of the body by withdrawing it from the tissues and converging it along the line of the axis. In this way the diffused dynamic equivalent becomes the converged dynamic equivalent along the axis. What, according to this view, ascends, is not the whole Shakti but an eject like condensed lightning, which at length reaches the Parama–Shivasthāna. There the individual consciousness is merged into the supreme consciousness, the limited consciousness transcending directly intuits the Reality. When Kundalī Shakti *sleeps* in the Mūlādhāra, man is *awake* to the world. When she *awakes* and unites with the supreme static Consciousness he is *asleep* to the world and is one with the Light of all things."

*Kundaliñi is roused by Tapas i. e, Prānāyāma and Mantra. 'Hūm Hamsah' is the actual Mantra used for the purpose. Generally speaking Panchadashi Mantra is regarded as the most appropriate. 'Hamsah' is the Ajapa Gāyatrī Mantra.

"The main principle appears to be that when 'wakened' Kundalī Shakti either Herself or in Her eject ceases to be a static power sustaining the word consciousness, and when once set in movement is drawn to that other static centre in the thousand-petalled Lotus (Sahasrāra) which is Herself in union with the Shiva consciousness or the consciousness of ecstasy beyond the world of forms."

It may be noted here that Gāyatrī Sādhanā is in the highest Chakra viz. Ājnā only and that followers of Samayāchāra do not worship in any of the Chakras below Anāhata.

SAMĀDHI

Practitioners of this Yoga claim that it is higher than any other and that the Samādhi (ecstasy) attained thereby is more perfect. The Samādhi of Laya-Yoga however is said to be Savikalpa samādhi. and that of Rāja-Yoga Nirvikalpa samādhi.

"In Mantrayoga worship and devotion predominate. In the Samādhi of Mantrayoga the state of 'Mahābhāva' is attained marked by immobility and speechlessness." In Hathayoga, contemplation is on the Light:

भ्रुवोर्मध्ये मन ऊर्ध्वं यत्तेजः प्रणवात्मकम् ।
ध्यायेज्ज्वालावलीयुक्तं तेजोध्यानं तदेवहि ॥Gheranda Samhitā, VIUpades'a v. 17

In Hathayoga the Samādhi called 'Mahābodha' is attained; respiration ceases and the yogi is without sign of animation. In Layayoga the Samādhi called 'Mahālaya' is attained; there is no outer consciousness but the yogi is immersed in the Ocean of Bliss. In Rājayoga 'Nirvikalpa Samādhi' is attained; there is Nirvikalpa Chit-Svarūpa-bhāva and ultimately Liberation. There are four states of detachment (Vairāgya) from the world corresponding to the four yogas. Mantra, Hatha, Laya and Rāja; they are Mridu (Weak or intermittent) Madhyama, (Middling), Adhimātra (of high degree) and Para (Highest).

MUKTI

Not only the Mantrayogi but also the Hathayogi avails himself of this kundalīyoga for Liberation. Then remains the Rājayoga or Jnānayoga which yoga is termed Dhyānayoga.

There are thus two main lines of yoga, namely Dhyāna or Bhāvanāyoga and kundalī yoga. The Jains favour Rājayoga–Bhāvanā-yoga*. In Dhyāna yoga Samādhi is attained through detachment from the world and meditation leading to cessation of all the mental activities or the uprising of pure Consciousness unhindered by the limitations of the mind. This meditation is sometimes aided by auxiliary processes of Mantra or Hatha yoga (other than the rousing of Kundalî shakti). The degree to which this unveiling of consciousness is effected depends upon the meditative powers (Jnāna Shakti) of the Sādhaka, and the extent of his detachment from the world. In it there is no rousing and union of kundalî shakti with the accompanying bliss and acquisition of special powers (Siddhi). In both Yogas bodily consciousness is lost but there being no union of the central bodily power with the supreme consciousness the Dhyānayogi does not possess the particular kind of enjoyment (Bhukti). There is a difference between the Bhukti of the Divyayogi and the Vīrasādhaka, the latter has only a reflection of the bliss on the physical plane—a welling up of the true Bliss through the deadening coverings and trammels of matter. The so called Mukti of the Vīra–sādhaka is only figurative. It is the Divya–yogi who has both Bhukti and Mukti.

TANTRAS

WESTERN WRITER'S IGNORANCE.

There has been much mis–understanding created by Western writers about Tantra. To them it was a jumble of black magic and erotic mysticism cemented together by a ritual which is meaningless mummery. Sir John Woodroffe says:

"A large number of these writers who talk in this strain have never had a Tantra in their hands and such Orientalists as have read some portions of these

* प्राणायामक्रमप्रौढिरत्र रूढयैव दर्शिता ।
क्षपकस्य यतः श्रेण्यारोहे भावो हि कारणम् ॥५९॥ गुणस्थानक्रमारोहः

scriptures have not generally understood them, otherwise they would not have found them to be so " meaningless ". They may be bad or they may be good but they have a meaning. Men are not such fools as to believe in what is meaningless. To them perhaps it had no meaning. For otherwise they would not define Mantra as "mystical words "; Mudra as " mystical gestures " and Yantra as "mystical diagrams".

It does not imply knowledge. Those who speak of 'mummery', 'gibberish', and 'superstition' betray both their incapacity and ignorance.

NECESSITY FOR PRACTICAL METHOD IN RELIGION

Religion is a practical activity; just as the body requires exercise training and gymnastic, so does the mind. This may be of a merely intellectual or spiritual kind. The means employed are called Sādhanā which comes from the root " Sādh " to exert. Sādhanā is that which leads to Siddhi.' Some practical ritualistic Method is necessary for realisation if religion is not to be barren of result. Tantra Shāstra gives that practical method. The mere statement of religious truths is not sufficient. What is necessary is a practical method of realisation. Further ordinary people cannot apprehend nor can they derive satisfaction from mere metaphysical concepts. For them ritualistic methods of self realisation are useful. These people are impressed if one can appeal to the personal principle. Be it Devī or Deva, Shiva or Vishnu, or Buddha or Jina, or for the matter of that any other deity. Further these people require guidance of a preceptor. It is not enough for them to meditate and to uplift their mind in homage to the supreme deity. They need a definite representation of their object of worship as is detailed in the Dhyāna of the Devatās or in their image or Yantra. A ritualistic and pictorial religion can hold their attention.

RITUAL AND ITS UTILITY

" Ritual is an art, the art of religion. Art is the outward material expression of ideas intellectually held and emotionally felt. Ritual art is concerned with the expression of those ideas and feeling which are specifically called religious. It is a mode by which religious truth is presented, and made intelligible in material forms and symbols to the mind. It appeals to all natures passionately sensible of that

Beauty in which, to some, God most manifests Himself. But it is more than this. For it is the means by which the mind is transformed and purified. In particular according to Indian principles it is the instrument whereby the consciousness of the worshipper (Sādhaka) is shaped in actual fact into forms of experience which embody the truths which Scripture teaches."

It is true that in course of time all these tendencies become accentuated and superstition, mechanical devotion, lifeless formalism and other abuses result. Buddhism in its origin has been a reaction against excessive and barren ritualism yet it could not rest with a mere statement of truths and the eight-fold path. Something practical was needed. The Mahāyāna was produced. Nāgārjuna in the second century A. D. is said to have promulgated ideas to be found in the Tantras. Theistic notions as also Yoga came to be adopted in the Buddhist systems. The worship of the Shaktis spread. The Buddhist Mantrayāna and Vajrayāna found acceptance. Thus Tantrik Buddhism became fully developed.

ATTITUDE OF ENGLISH-EDUCATED INDIANS

Tantra Shāstra governs the household and temple ritual of every Hindu. Sir John Woodroffe asks how is it that such a Shāstra has fallen into complete neglect and disrepute amongst the larger body of the English-educated community. And he answers:— " In the first place the English-educated people of this country were formerly almost exclusively, and later to a considerable extent, under the entire sway of their English educators. In fact they were in a sense their creation. They were, and some of them still are, the Mānasaputra of the English. For them what was English and Western was the mode. Hindu religion, philosophy and art were only, it was supposed, for the so-called "uneducated" women and peasants and for native Pandits who, though learned in their futile way, had not received the illuminating advantages of a western training. " " Their mind has been so dominated and moulded to a Western manner of thinking (philosophical, religious, artistic, social and political) that they have scarcely any greater capacity to appreciate their own cultural inheri-

ance than their teachers, be that capacity in any particular case more or less. Some of them care nothing for their Shāstra. Others do not understand it. × × × The Indian who has lost his Indian soul must regain it if he would retain that independence in his thought and in the ordering of his life which is the mark of a man, that is of one who seeks Svārājyasiddhi.

"Again the cause of this ignorance is the fact that the Tantra Shāstra is a Sādhana Shāstra, the greater part of which becomes intelligible only by Sādhanā."

IMPARTIAL CRITICISM OF TANTRAS

An impartial criticism of Tantras may be summed up in the few words that together with what has value, it contains some practices which are not approved and which have led to abuse (for these see post).

TANTRAS THEIR CONTENTS AND CHARACTERISTICS

We have mentioned in the beginning that "Śrī Bhairava Padmāvatī Kalpa", the work here published, is a Tantra. We would, therefore, consider the characteristics and contents of Tantras. We do not propose to enter into a learned discussion about the etymology of the word 'Tantra'. Readers interested in such discussion will find it in the beginning of chapter II of 'Shakti and Shakta' by Sir John Woodroffe. According to the said chapter Tantra means a particular kind of religious scripture. Kāmika Āgama there quoted gives the following definition:–

तनोति विपुलानर्थान् तत्त्वमन्त्रसमन्वितान्।
त्राणं च कुरुते यस्मात् तन्त्रमित्यभिधीयते ॥

"It is called Tantra because it promulgates great knowledge concerning Tattva and Mantra and because it saves."

CONTENTS

"The Tantra deals with all matters of common belief and interest from the doctrine of the origin of the world to the laws which govern kings and societies which they have been divinely appointed to rule, medicine and science generally. The Tantra is not

only the basis of popular Hindu practice, on which account it is known as the Sādhanā–Śāstra, but is the repository of esoteric belief and practices, particularly those relating to Yoga and mantra–tattva. Indeed, as regards the last which is one of the most peculiar, and at the same time, most profound aspects of Hindu teaching, the Tantra is to such an extent the acknowledged repository of this spiritual science that its other name is the mantra–shāstra. Its claims to such a name could not have been made good were there not some ground for its assertion that it is a yoga–shāstra for the Kāli age. As to which Tantras, however, are authoritative there appear to be differences of opinion, such differences being due either to a mistaken Sectarianism, or possibly to real divergences as regards doctrinal thought and historical descent.

"Thus the Tantras are concerned not only with worship, spiritual doctrines and popular Hindu practices Religious, Māntrik or Yaugik, but also Science, Law, Medicine and a variety of other subjects. Indian Chemistry and Medicine in particular are largely indebted to the Tantras."

"In short, it is considered an error to regard the Tantra as the petty śāstra of any religious sect only, and a still greater mistake to limit its operation to that which is but one only of its particular methods or divisions of worshippers."
Principles of Tantra, Introduction, P. XXIX.

These Tantras are otherwise known as Āgamas. It is a common misconception that Tantra is the name of the Scripture of the Shāktas or worshippers of Shakti. This is not so. There are Tantras of other sects also. Tantras of Shaivas, Vaishnavas, Sauras and Gānapatyas.

Sir John Woodroffe says that even the Jains and Bauddhas have their own Tantras (See Shakti and Shakta p. 78). Similarly in Shakti–Sangama–Tantra, Kālī–Khanda, 8th Patala (See p. 92 vv. 12 to 14) Jains also are classed among the Tāntrikas.

SCHOOLS AND DIVISIONS

There are various divisions and sub–divisions of these Āgamas such as Vaidic and Non–Vaidic. Then again the Āgamas are divided according as the Ishtadevatā worshipped is: Shakti, Shiva, Vishnu,

Sūrya or Ganapati. The large extent of Tantra literature can be seen from the fact that " the Sammohana Tantra (Chapter VI) mentions 64 Tantras, 327 Upatantras as also Yāmalas, Dāmaras, Samhitās and other Scriptures of the Shākta class; 32 Tantras, 125 Upatantras, as also Yāmalas, Dāmaras, Purānas and other Scriptures of the Shaiva class; 75 Tantras, 205 Upatantras, as also Yāmalas, Dāmaras, Samhitās of the Vaishnava class; numerous tantras and other scriptures of the Gānapatya and Saura classes, and a number of Purānas, Upapurānas and other variously named Scriptures of the Bauddha class. It then (chapter VII) mentions over 500 Tantras and nearly the same amount of Upatantras, of some 22 Āgamas, Chināgamas (see chapter IV post) Bauddhāgama, Jaina, Pāshupata, Kāpālika, Pancharātra, Bhairava and others. There is thus a vast mass of Tantras in the Āgamas belonging to differing schools of doctrine and practice. " The characteristices of Āgama are summed up as follows:

सृष्टिश्च प्रलयश्चैव देवतानां तथार्चनम् ।
साधनं चैव सर्वेषां पुरश्चरणमेवच ॥
षट्कर्मसाधनं चैव ध्यानयोगश्चतुर्विधः ।
सप्तभिर्लक्षणै युक्तमागमं तद्विदुर्बुधाः ॥ —वाराहीतंत्रे आगमलक्षणम्

COMMON CHARACTERISTICS

In all these, however, it will be found on an examination that there are the same general ideas, characteristics and practices. There is emphasis on devotion (Bhakti), provision for all castes and both sexes. "Instances of common practices are for example Mantra, Bīja, Yantra, Mudrā, Nyāsa, Bhūtashuddhi, Kundalīyoga construction and consecretion of temples and images (Kriyā) religious and social observations (Charyā) such as Āhnika, Varnāshramadharma, Utsava; and practical magic (māyāyoga)." "To my mind, one of the most distinctive marks of the Tāntrik system is its profound application of psychology to worship, and the manner in which it not only teaches through symbols, but actualy *creates*, through its ritual methods, the states of mind which are set forth as the end of its teachings." P. XVI Introduction to Shri Chakra Sambhāra.

Where there is Mantra, Yantra, Nyāsa, Dīksha, Guru, and the like there is Tantra Shāstra. In fact one of the names of the latter is Mantra Shāstra. With these similarities there are certain variations of doctrine and practice between the different schools."

There is only one important matter in which there is difference worth noting i. e. division of the practices of the worshippers into Dakshināchāra and Vāmāchara. The secret Sādhanā of some of the latter has acquired such notoriety that to some 'Tantra' connotes this particular worship and its abuses and nothing else. One cannot, however, identify Tantra with the particular practices of a section of worshippers only.

SIX AMNĀYAS AND FOUR SAMPRADĀYAS

Tantras mention six Amnāyas which are in order of their origin revealed by the six faces of Shiva looking East (Pūrvāmnāya), South (Dakshināmnāya), West (Paschimāmnāya), North (Uttarāmnāya) the Upper (Ūrdhvāmnāya) and the Lower and concealed (Adhāmnāya) According to the Devyāgama (1) The Eastern face revealed Shrī Bhuvaneshvarī, Tripurā, Lalitā, Padmā, Shūlinī, Sarasvatī, Tvaritā, Nityā, Vajraprastārinī, Annapūrnā, Mahālakshmī, Lakshmī, Vāgvādinī with all their rites and Mantras. (2) The Southern face revealed Prasādasadāshiva, Dakshināmūrti, Batuka, Manjughosha, Bhairava, Mritasanjīvanīvidyā and Mrityunjaya with all their rites and Mantras. (3) The Western face revealed Vāsudeva, Vishnu, Rāmchandra, Ganesha, Agni, Sūrya, Vidhu (Chandra), Dikpālas, Hanumān and others their rites and Mantras. (4) The Northern face revealed Devīs Dakshinākālikā, Mahākālī, Guhyakālī, Smashānakālikā, Bhadrakālī, Ekajatā ugratārā, Tārinī, Kātyāyanī, Chhinnamastā, Nīlasarasvatī, Durgā, Jayadurgā, Navadurgā, Vashuli, Dhūmavatī, Vishalākshī, Gaurī, Bagalāmukhī, Pratyangirā, Mātangī Mahishamardinī, their rites and Mantras. (5) The upper face revealed Tripurasundarī, Tripureshī, Bhairavī, Tripurabhairavī, Smashānabhairavī, Bhuvaneshībhairavī, Shatkutabhairavī, Annapūrnābhairavī, Panchamī, Shodashī, Mālinī, Balābalā with

their rites and Mantras. (6) The lower face revealed Devatāsthāna, Āsana, Yantra, Mālā, Naivedya, Balidāna, Sādhanā, Purashcharana and Mantrasiddhi. It is called Īshānāmnāya.

According to Niruttara Tantra the Pūrvāmnāya and Dakshināmnāya rites are for Pashu sādhakas. The Pashchimāmnāya is for Pashu and Vīra, the Uttrarāmnāya is for Vīra and Divya and the Ūrddhvāmnāya is for Divya. There are four Sampradāyas amongst the Shāktas viz. Kerala, Kāshmira Gauda and Vilāsa. In each of these there are Paddhatis such as Shuddha, Gupta and Ugra. There is variance of Devatās and rituals. The connection between these Sampradāyas and Āmnāyas is shown in the following verse.

ऊर्ध्वाम्नायः केरलः स्यात् काश्मीरः पश्चिमो भवेत् ॥ ६७ ॥
विलासाख्यो वैष्णवाख्यो दक्षिणाम्नाय एव च ।
पूर्वे चैतन्य आख्यातस्तूत्तरे गौड एव च ॥ ६८ ॥

—शक्तिसंगमतन्त्रे कालीखण्डे चतुर्थः पटलः पृ. ४६

THREE KRĀNTAS

There are again three Krāntas–geographical divisions of India viz, Vishnu Krānta, Ratha Krānta and As'va Krānta being respectively the North–Eastern, North–Western and Southern divisions of India each of which has a separate set of 64 Tantras.

THREE MATAS

There are three main Matas viz, Kādi, Hādi and Kahādi. The first has Kālī as the Devatā, the second Tripurasundarī and the third Tārā i. e. Nīlasarasvatī, Gauda Sampradāya considers Kādi the highest Mata, whilst Kāshmira and Kerala worship Tripurā and Tārā. Out of 56 Deshas 18 follow Gauda extending from Nepala to Kalinga and 19 follow Kerala extending from Vindhyāchala to the Southern sea and the remaining Deshas Kāshmira Sampradāya.

SEVEN TĀNTRIK ĀCHĀRAS

According to Kulārnava Tantra there are seven Āchāras viz, Veda, Vaishnava, Shaiva, Dakshina, Vāma, Siddhānta and Kaula. The first four are considered Pashvāchāra. In the fifth and the sixth, a gra-

dual approach is made to the seventh considered the highest. The main divisions of Āchāra however are Vedāchāra, Dakshināchāra and Vāmāchāra. Vedāchāra is not Vaidikāchāra. The latter is outside the sevenfold Tāntrik division of Āchāra. Tāntrik Vedāchāra is Tāntrik Upāsanā with Vaidik rites and Mantras with Agni as Devatā. Vedāchāra is the lowest and Kaulāchāra as stated above the highest. According to Vishvasāra Tantra in Vedāchāra the Sādhaka should not worship the Deva at night and should be celibate except in the period following the courses of the wife, and should not eat meat and fish on the Parva days. Vaishnavāchāra is much stricter. Complete celibacy and Ahimsā (non-killing) are to be observed. It is marked by worship of Vishnu Tapascharyā and contemplation of the Supreme. Shaivāchāra is Vedāchāra with the difference that Ahimsā is to be observed and meditation is on Shiva. Dakshināchāra is so called because of Rishi Dakshināmūrti who is said to have practised it. This is preparatory for the Vīra and Divya Bhāvas. Meditation is on the supreme Ishvarī after taking Vijayā (Bhāng). Japa of Mantra is done at night. Siddhi is attained by using a rosary of human bone (Mahāshangkha) at certain places including a Shaktipītha. Dakshināchāra does not mean "right hand worship" but is the Āchara favourable for the worship of Dakshīnā Kālikā who is a Devī of the Uttara Āmnāya. Approach is here made to Vīra rituals. The Sādhaka here starts on Nivrittimārga, worships not merely an aspect of Deva but Deva-whole i.e. Ādyāshakti in whom are united the three Shaktis of Brahman viz, Icchā, Kriyā and Jnāna. Vāmāchāra also does not mean "Left-hand worship". It is so called because it is adverse to the popular Pravrittimārga or because Vāmā (woman) enters into the Āchāra. What is commenced here is completed in Siddhāntāchāra and Kaulāchāra. Kaulas are aptly described in the following verse.

अन्तः शाक्ता बहिः शैवाः सभायां वैष्णवा मताः।
नामरूपधराः कौला विचरन्ति महीतले॥

"At heart a Shākta, outwardly a Shaiva, in gatherings a Vaishnava-in thus many a guise the Kaulas wander on earth."

AUTIQUITY OF TANTRAS

On the antiquity of the Tantra literature, Sir John Woodroffe, in his introduction to Principles of Tantra, says as follows:–

"Whatever be the date of the first appearance of specifically Tantric doctrines, which, owing to the progressive nature of its developments, may never be ascertained, it will be probably found, upon a profounder inquiry into the subject than has been hitherto made, that the antiquity of the Tantra has been much underestimed. This however, does not mean that all the current Tantras, or all their contents, are of great antiquity. Comparatively modern Tantras may, however, be based on older versions now lost.

"The following remarks of Professor Hayman Wilson have a bearing on this point, both on the general question of the antiquity of the Hindu śāstras and that of the Tantra, if, as is commonly done, the date of the latter is to be fixed with reference to the alleged date of the Paurānic period, which, according to general European views precedes them. 'It is', therefore, 'as idle as it is irrational to dispute the antiquity or authenticity of the great portion of the contents of the Purānas in the face of abundant positive and circumstantial evidence of the prevalence of the doctrines which they teach, the currency of the legends which they narrate, and the integrity of the institutions which they describe at least three centuries before the Christian Era. But the origin and development of these doctrines, traditions and institutions were not the work of a day, and the testimony which establishes their existence three centuries before Christianity carries it back to a much more remote antiquity–to an antiquity that is probably not surpassed by any of the prevailing fictions, institutions, or beliefs of the ancient world".

Sir John Woodroffe has also given expression to a generally accepted view according to which "the Āgamas did not come into being earlier than a date later than the first and chief Upanishads and perhaps at the close of what is generally called the Aupnishadik age."

The Purānas are replete with Tāntrik rituals and Sādhanā. Agni Purāna contains worship of several Tāntrik deities and shows that the Tāntrik worship had made considerable progress and was developed to an extent. Shiva Purāna V Samhitā, L Adhyāya V. 28–29 actually names the ten Mahāvidyās as emanating from Durgā. The general opinion therefore above cited gives a correct indication of the age of Tantras.

VALUE OF TANTRA

Speaking about the intrinsic value of Tantra Shāstra Sir John

Woodroffe at page 41 of "Shakti and Shakta" 2nd edition, says:

"Thus it (Tantra Shāstra) is the storehouse of Indian occultism. This occult side of the Tantras is of scientific importance, the more particularly having regard to the present revived interest in occultist study in the West. "New thought" as it is called and kindred movements are a form of Mantravidyā. Vashīkaranam is hypnotism, fascination. There is "Spiritualism" and "Powers" in the Tantras and so forth. For myself, however, the philosophical and religious aspect of the Scripture is more important still. The Main question for the generality of men is not Power (Siddhi). Indeed the study of occultism and its practice has its dangers; and the pursuit of these powers is considered an obstacle to the attainment of that true Siddhi which is the end of every Shāstra."

Sir John Woodroffe says further that although worship of Shakti is in some of its essential features very ancient, it is yet, in its essentials, and in its developed form as known to-day, harmonious with some of the teachings of modern philosophy and science. It may be noted here that a large number of publications particularly in America and England on 'New Thought', 'Will Power', 'Vitalism', 'Creative Thought', 'Right Thought', 'Self Unfoldment', 'Secret of Achievement', 'Mental Therapeutics' and the like, embody principles which are essentially those of some forms of Shakti Sādhanā both higher and lower. There are also books of disguised magic as how to control others (Vashikarana) by making them buy what they do not want, how to secure 'affection' and so forth which are in certain respects on the same level as Shābara Tantra a lower class of book on Mantras, Shabara meaning Chāndāla the lowest of men.

MAIN OBJECTIONS AGAINST TANTRAS

There are two main objections on which it is said that the Tantras are unVaidic. The first objection is 'Panchatattva' worship or worship with meat, wine, fish, grain and woman. The second is that they contain magic. Taking up the second objection first Sir John Woodroffe says:–

"Magic is not peculiar to the Tantras. It is to be found in plenty in the Atharvaveda. In fact the definition of Abhichāra is 'the Karma described in the Tantras and Atharvaveda'.

"It has been the subject of debate whether the Tāntrik Panchatattva ritual with wine and so forth is a product of Buddhism, and whether it is opposed to Vaidik Dharma. Some have supposed that these rites originally came from yellow Asia, penetrated into India where they received its impress, and again made their way to the north to encounter earlier original forms. I have elsewhere put forward some facts which suggest that these rites may be a continuance, though in another form, of ancient Vaidik usage in which Soma, Meat, Fish and Purodasha formed a part. Though there are some Maithuna rites in the Vedas it is possible that the Shākta ritual in this respect has its origin in Chīnāchāra. Possibly the whole ritual comes therefrom."

We would here refer to 17th Patala (chapter) of Rudrayāmala where Atharvaveda is very much praised so much so that it is stated that Sāmaveda arose from Atharvaveda; Yajurveda from Samaveda and Ṛgveda from Yajurveda the very opposite of the order in which Vedas are usually taken to have originated. It is stated that all Vidyās and all deities live in Atharvaveda. It is also stated that the principle underlying Atharvaveda transcends all Bhāvās i.e. Pashu, Vīra and Divya. Kundalī is stated to be the supreme deity of Atharvaveda. It is said to be:–

सर्वदेवमयी देवि सर्वमन्त्रस्वरूपिणी ॥११॥
सर्वमन्त्रात्मिका विद्या वेदविद्याप्रकाशिनी ॥१२॥

It also contains the account of Vas'iṣtha's visit to Mahāchīna and his worshipping according to Chīnachāra. Similar account is to be found in the first Patala of Brahmayāmala. For the same purpose may be perused the quotation from Shakti Sangama Tantra contained in the Principles of Tantra by Sir John woodroffe. There it is stated "Go to Mahāchina (Tibet) and the country of Bauddhas and always follow Atharvaveda. "

बौद्धदेशेऽथर्ववेदे महाचीने सदा व्रज ॥

PANCHATATTVA.

We shall now deal with the Panchatattva. " It is not uncommonly thought that Vāmāchāra is that Āchāra into which Vāmā or woman enters." This is only partially true that is to say true of the Sādhakas who worship with Shakti according to Vāmāchāra rites;

but amongst that class also there are Brahmachārīs. They are Aghoras and Pāshupatas (though they do take wine and eat meat). Some Vāmāchārīs never cease to be chaste (Brahmachārī), such as Oghada Sadhus, worshippers of Batuka Bhairava, Kanthādhāri and followers of the Nāthas, such as Gorakshanātha, Sītanātha and Matsyendranātha. In Nīlakrama there is no Maithuna. Others comprised in the Vāmāchāra class are Kāpālikas, Kālamukhas, Bhāndikeras, Digambaras, Kaulas, and followers of Chīnāchāra. There are different practices in some sects. Amongst the Kālamukhas the Kālavīras are said to be worshipping Kumarīs upto the age of 9 and Kāmamohanas worshipping with adult Shaktis. Some advanced members of Vāmāchārī class refrain from wine and meat also. They may be Brahmakaulas. Further according to the account given in Mahānirvāna Tantra of the Bhāiravīchakra and Tattvachakra " the Panchatattvas are either real (Pratyaksha, "Idealising" —statements to the contrary are, when not due to ignorance, false), substitutional (Anukalapa) and esoteric (Divyatattva). As regards the second, even a vegetarian would not object to " meat " which is in fact ginger, nor the abstainner to " wine " which is cocoanut water in a bellmetal vessel. As for the Esoteric Tattvas they are not material articles or practices, but the symbols for Yogic processes ". It must be said, however, that in some cases there are more unrestrained practices and the accounts given in the Bhairavī and Tattva Chakras may be compared with them.

It would appear that this kind of worship is restricted to one section of the Vāmāchārīs, namely Vīra class where also it is further restricted to the Svabhāvavīras and Mantrasiddhavīras, the other Vīras as well as the Pashu and Divya classes are prohibited from practising the particular kind of worship. There are still further restrictions that a Sādhaka should perform this sort of worship with his own wife (Svakīyāshakti) and it is only when a Sādhaka has no wife or she is incompetent (Anadhikārinī) that he may take some other Shakti but it is for the purpose of ritual worship only, and that also only during actual worship. Sir John Woodroffe says that the particular

ritual practice is generally of historical interest only. Such practice, to-day is under the influence of the time being transformed. The only thing which can be said about this practice, says Sir John woodroffe, is that it is not a modern invention but seems to be a continuation of ancient Vaidik usage. The argument advanced by the Tantrikas in favour of Panchatattva Sādhakas is:– " It is irrational to accept one portion of Shāstra as valuable and reject another as worthless. The principle underlying the Sādhana is thus enunciated.

यैरेव पतनं द्रव्यैः सिद्धिस्तैरेव चोदिता ।
श्रीकौलदर्शने चैव भैरवेण महात्मना ॥ —कुलार्णवे पंचमोल्लासे श्लो० ४८

The Great Bhairava has ordained in the Kaula doctrine that Siddhi (spiritual advancement) must be achieved by means of those very things which are the causes of man's downfall.

The Tantras themselves contain injunctions against unrestrained indulgence in flesh, wine and woman.

Kulārnava Tantra says:–

मद्यपानेन मनुजो यदि सिद्धिं लभेत वै ।
मद्यपानरताः सर्वे सिद्धिं गच्छन्तु पामराः ॥
मांसभक्षणमात्रेण यदि पुण्यमतिर्भवेत् ।
लोके मांसाशिनः सर्वे पुण्यभाजो भवन्तिवह ॥
स्त्रीसम्भोगेन देवेशि यदि मोक्षं व्रजन्ति वै ।
सर्वेऽपि जन्तवो लोके मुक्ताः स्युः स्त्रीनिषेवणात् ॥

If a man can obtain Liberation by drinking, all given to drinking would attain Liberation. If one can be meritorious merely by eating meat, all meat–eaters would be meritorious. If they attain salvation by sexual enjoyment with women, all the creatures would be emancipated by sexual intercourse with women.

Sir John Woodroffe says that the usage of wine, meat and so forth is itself very old.

"If the subject be studied it will, I think, be found that in this matter those worshippers are the continuators of very ancient practices which had their counterparts in the earlier Vaidikāchāra, but were subsequently abandoned, possibly under the influence of Jainism and Buddhism. In Vaidikāchāra Soma used to be taken instead

of wine. "Meat" was offered in Māngsāshtaka Shrāddha; fish in the Ashtakashrāddha and Pretashrāddha and Maithuna as a recognised rite will be found in the Vāmadevya Vrata and Mahāvrata of universally recognised Vaidik texts. Possibly however this element of Maithuna may be foreign and imported by Chināchāra" Shakti and Shakta (Ch. V).

JAINA AND BAUDDHA INFLUENCE

Sir John Woodroffe says ('Shakti and Shakta' p. 60) "that the present day general prohibition against the use of wine, and the generally prevalent avoidance, or limitation of an animal diet, are due to the influence of Jainism and Buddhism which arose after, and in opposition to Vaidik usage. Their influence is most marked of course in Vaishnavism but has not been without effect elsewhere."

NO PANCHATATTVA WORSHIP IN JAIN TANTRA

It is clear, therefore, that it is due to Jain influence that indulgence in flesh, wine etc, is generally controlled. Accordingly there cannot be and there is not anything in Jain Tantra to favour directly or indirectly any element of Panchatattva worship. Jain Māntrikas have always emphasized on the absolute necessity of Brahmacharya-celibacy in all the Sādhanās. All thoughts of sex are considered the greatest impediments to attainment of success in Mantras by the Jains. Fasting is also recommended for attaining success in the various Anusthānas. Where complete fast is not possible restriction is placed on even the ordinary vegetarian food which Jains always take and meals are recommended to be cut down to single meal per day during such practices with recommendation to exclude sweets, spices, milk and ghee etc. also if possible. This is with a view to control passions and shut out worldly thoughts and bring about pure contemplation by the action of the soul freed to an extent from the bodily bonds. For this very reason worship is recommended to be performed in lonely places, gardens, banks of rivers, temples, or holy places of pilgrimage. It is due to this that ordinary Jains do not like to be classed amongst Tāntrikas whom they consider practitioners of rites with wine and women. The general features of Tāntrik worship will, however, be

noted to exist amongst the Jains by the careful reader of the Tantra here published.

MANTRA AND VAIDIK LITERATURE

The learned editor of Sādhanmālā, Dr. Benoytosh Bhattāchāryya though considering magic to be mere superstition says: "If materials were available it could be traceable right upto the beginning of creation, and superstition exists now in more or less aggravated form in almost all civilised countries."

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"India is, therefore, not exception and three principal religions of ancient India, Buddhism, Jainism and Hinduism alike shared belief in magic. In India, the course of the development of magical conception can be traced through a continuous literature without a break for over three thousand years, and the different phases of development find expression in the Ṛgveda, the Brāhmanas, Atharvaveda, Kalpasūtras, Dharmasūtras, Purānas, the Tantras and the Pancarātras."

This will convince the reader of the connection of Mantras with the ancient Vaidik literature. "Even Kautilya the famous author of Arthashāstra and the famous Minister of the Emperor Chandragupta recommends to the King to seek the help of magicians to avoid calamities to the State."

TANTRAS AND VEDAS

Hinduism reveals as it were a double framework. on the one hand there are the four Vedas with their Samhitās, Brāhmanas, and Upanishads and on the other what has been called the "Fifth Veda" that is Nigama, Āgama and kindred shāstras and certain especially 'Tāntrik' Upanishads attached to the Saubhagya Kānda of the Atharvaveda such as Advāitabhāva, Kaula, Kālikā Upanishads. "There are Vaidik and Tāntrik Kalpa Sūtras and Sūktas such as the Tāntrika Devī and Matsya Sūktas. As a counter-part of the Brahmasūtras we have the Shakti Sūtras of Agastya. There is both Vaidik and Tāntrik ritual such as Vaidik ten Sangskāras and the Tāntrik Sangskāras, such

as Abhisheka; Vaidik and Tāntrik initiation (Upanayana and Dīkshā); Vaidik and Tāntrik Gāyatrī; the Vaidik Om, the so-called "Tāntrik " Bijas such as Hring; Vaidik Guru and Deshika Guru and so forth. This dualism may be found carried into other matters as well such as medicine, law, writing. So whilst the Vaidik Āyurveda employed vegetable drugs, the " Tāntrikas " used metallic substances. " This indicates that there must have been two sources of religion one of which (possibly in some respects the older) incorporated parts of, and in time largely superseded, the other." Some of the Avaidika cults must have in course of time adopted certain Vaidik rites such as Homa; the Vaidikas in their turn taking up some of the Avaidika practices. It is not possible to sketch here the development of Tantras through all the stages and compare all the salient features thereof with those of the Vedas. For details we would refer the readers to Appendix II to "Shakti and Shakta." It is shown in the said appendix what was the counterpart of the Tāntrik details and rituals in the Vedas. In the Yajnas, Vaidik people principally worshipped the female deity named Sarasvatī who is the same as Vāk or Vāgdevi and who became a lioness and went over to the Devtās on their undertaking that offerings should be made to her before they were made to Agni. For the purpose of attaining eternal bliss they worshipped Rātridevī. Rātri is substantially the same as, but in form different from Vāgdevī; but they are sometimes worshipped as one and the same. Rātri Sūkta describes her as black. It calls Rātridevī by the name of Durgā. Brihad-devatā (II. 79) mentions that Aditi, Vāk, Sarasvatī and Durgā are one and the same. Taking these ideas with that of Sāma-Vidhāna Brahmana we have almost the complete form of Devī who is called at the present day by the name of Kālī. Another devī whose worship is very popular at the present day is Durgā, who has a lion for her carrier. We have mantioned how Durgā is identified with Vāk and how Vāk is identified with lion and this explains how Durgā has a lion to carry her. Shiva Purāna cited above says from Durgā emanated the Tāntrik ten Mahāvidyās. The worship of Rātri is to be performed at night

and the worship of Kālī must also therefore be a night performance. The principal male devatā of Tantras is Mahādeva who is admittedly a Vaidik God. Then again the serpent twining round devas or devīs is foreshadowed by Sarparājnī, the Serpent Queen, who is the same as Vāk. It will be interesting to the Jain readers here to compare the fact that Lord Pārs'vanātha has the king of serpents twining round his body and spreading his hood over him and Devī Padmāvatī who is the Lord's attendant deity and the serpent-queen raising upon her hood the Lord in contemplation in the flood due to heavy rains, as also the fact that there are certain Mantras set forth in the present work relating to S'rīPadmāvatī for acquiring learning which means that her worship is as Vāk. The mysterious Kundalinī is also supposed to confer knowledge (Jnāna) to the yogi worshipper. Kundalinī is the *serpentine force* in the body which when roused passes through the six Chakras or the centres in the spinal cord and goes upto the lotus with a thousand petals namely Sahasrāra and the highest bliss is obtained. Practically every Tāntrik school has adopted this Kundalī Yoga for realisation. There is thus identification of Śri Padmāvatī with Sarparājnī, Vāgdevī and Kundalinī.

There is identification of Śrī Padmāvatī with various Tāntrik Deities also. Sir John Woodroffe states at P. 93 'Shakti and Shakta': "It is said that the Hangsatārā Mahāvidyā is the Sovereign Lady of Yoga whom Jainas call Padmāvatī, Shaktas Shakti, Bauddhas Tārā, Chīna Sādhakas Mahogrā, and Kaulas Chakreshvarī. The Kādis call her Kālī, the Hādis Shrīsundarī and the Kādi-Hādis Hangsā."

TĀNTRIK SĀDHANĀ *

AIM AND MEANS

We have given a general indication of the nature and character of Tantras. We shall now describe only the most important features

* अन्यान्यशास्त्रेषु विनोदमात्रम् । न तेषु किञ्चिद्भुवि दृष्टमस्ति ॥
चिकित्सितज्योतिषतन्त्रवादाः । पदे पदे प्रत्ययमावहन्ति ॥

of the Sādhanā–the particular worship prescribed by them. The aim is the realisation of the pure nature of Ātmā whose light is veiled by the body. The means employed are many such as worship (Pūjā) exterior or mental,daily,occasional or special, Shāstric learning, austerities (Tapas), Japa or recitation of Mantra, hymns (Stava), sacrifice (Homa),§ Prānāyāma, Kundalīyoga, meditation and so forth. Of all these Japa of Dīksha–mantra is the most powerful, because in it the Sādhanā-shakti of the Sādhaka works in conjunction with Mantra Shakti which has the force of fire; in other modes of Upāsanā Sādhaka's Sādhanā-shakti alone works. The Sādhanā necessarily varies with the character of the object desired. Thus the Sādhanā of the ordinary householder differs from the higher Sādhanā of the ascetics which consists of Dama or external control over the ten senses, Shama or internal control over the mind (Buddhi, Ahamkāra, Manas), discrimination between the transitory and the eternal and renunciation of both this world and the heaven (Svarga); and both are different from that prescribed for the practitioners of malevolent magic (Abhichāra). * It again varies with different Sādhakas according to their grades. The Sādhakas are divided into three classes viz, Divya, Vīra and Pashu according as the quality of Sattva, Rajas or Tamas predominates in their temperaments.

§ Homa is an ancient Vaidik rite incorporated with other in the General Tāntrik ritual.

* That Kāmya Karma (Rite to achieve a particular object whether good or bad) is not approved and that in it careful performance of various Nyāsas and Ātmarakṣā is necessary appears from the following verses:

सम्यक कृत्वा न्यासजातमात्मरक्षां विधाय च ।
काम्यं कर्म प्रकर्तव्यमन्यथाभिभवो भवेत् ॥
शुभं वाऽशुभं वाऽपि काम्यं कर्म करोति यः ।
तस्यारित्वं व्रजेन्मन्त्रो न तस्मात्तत्परो भवेत् ॥
काम्यकर्मप्रसक्तानां तावन्मात्रं भवेत्फलम् ॥
निष्कामं भजतां देवमखिलाभीष्टसिद्धयः ॥ —मन्त्रमहोदधौ, २५ तरंगे

श्लो० ७२–७६

GURU AND DĪKṢĀ

Until a Sādhaka is Siddha he has to practise under the direction of a Guru or spiritual teacher. "It is the Guru who initiates and helps, and the relationship between him and the disciple (Shishya) continues until the attainment of spiritual Siddhi.× It is only from him that Sādhanā and Yoga are learnt and not (as it is commonly said) from a thousand Shāstras. Shatkarma Dīpikā says:–

पुस्तके लिखिता विद्या येन सुन्दरि जप्यते ।
सिद्धिर्न जायते तस्य कल्पकोटिशतैरपि ॥

There is no difference between Guru, Mantra and Deva. "Guru is the root (Mūla) of initiation (Dīkshā). Dīkshā is the root of Mantra. Mantra is the root of Devatā, and Devatā is the root of Siddhi." Initiation (Dīkshā) is the giving of Mantra by the Guru. The latter first establishes the vital power (Prāna Shakti) of the Parama Guru in Sahasrāra, (the thousand–petalled lotus) in his own body. Then "as one lamp is lit at the flame of another, so the divine Shakti consisting of Mantra is communicated from the Guru's body to that of the Shishya." Without initiation, Japa Pūjā etc. are useless. * The Tāntrik initiation is for all castes and both sexes. The suitability of a Mantra is ascertained from the Kula–chakra described in Tantras. Initiation by a woman is considered efficacious and that by a mother is eightfold so. Besides the preliminary initiation there are a number of other initiations or consecrations (Abhisheka) marking the stages of advance of the Sādhaka called Pūrnadīkshābhisheka and Mahāpūrnadīkshābhisheka also called Virajā–Grahanābhisheka until Jīvana Mukti is attained as a Paramahamsa.

COMMON ELEMENTS OF SĀDHANĀ

We should state here that the main elements of Sādhanā are

× उपासनाशतेनापि यां विना नैव सिद्धति ।
तां दीक्षामाश्रयेद्यत्नात् श्रीगुरोर्मन्त्रसिद्धये ॥ कुलार्णवे, १८ उल्लासे, श्लो० ८८

* अदीक्षिता ये कुर्वन्ति जपपूजादिका क्रियाः ।
न भवन्ति प्रियं तेषां शिलायामुप्तबीजवत् ॥ रुद्रयामले, ३पटले, श्लो० १३

common to all the schools and divisions of Tāntrikas: such as Pūjā* (inner and outer), Pratimā (idol) or other emblems, Upachāra, obligatory daily-worship, Homa or sacrifice, Vrata (vows), Tapas (Austerities), Mudrā, Mandala, Yantra, Mantra, Japa, Hymns, Purashcharana, Nyāsa, Bhūtashuddhi, Dhyāna and so forth. We must take this opportunity to contradict Sir John Woodroffe, as far as Jains are concerned, when he says that Vāmāchāra ritual is a common ritual and is or was followed by members of all sampradāyas including Jains (see p. 274 Shakti and Shakta). There never was nor is Vāmāchāra ritual amongst the Jains, as Jains have always considered Brahmacharya or celibacy absolutely necessary in all Mantrasādhanās, and as they are strict vegetarians–Ahimsā being their most sacred and inviolable principle. We have already made this quite clear in the foregoing portion of this Introduction dealing with Panchatattva.

PSYCHOLOGICAL PRINCIPLES OF TĀNTRIK SĀDHANĀ

We would now give a summary of psychological principles on which Tāntrik Sādhanā is based from the chapter entitled 'Shākta Sādhanā' in Sir John Woodroffe's famous work 'Shakti and Shakta' to enable the reader to appreciate the great complexity and variety of Tāntrik ritual in its proper light. It is well known that mind and body react mutually upon one another. The Sādhanā must therefore be both physical as well as mental. It is admitted now on all hands that not only physical health but mental as well as moral well-being much depends upon the nourishment exercise and the general fitness of the body. It is on moral ground that meat and strong drink are prohibited, as they encourage animal passions. The reader would

* Pūjā has several synonyms such as Ijyā, Archā, Archanā, Vandanā, Bhajanā, Namasyā, Saparyya etc. emphasizing different aspects of the same. It is again Niṣkāma or Kāmya. When it is latter, it is preceded by 'Samkalpa' i. e. a stateent of the resolve to worship and the object with which it is done. Thus the attention and the will of the Sādhaka is focussed on the result to be achieved by the particular worship undertaken by him.

naturally question why then such things are permitted in the secret worship of the Tāntrikas. He would find the answer in the foregoing portion hereof dealing with Panchatattva. Tāntrik Hatha Yoga lays down methods for bodily cleanliness, recommends moderation in food, sexual continence and physical exercise. Periodical fasts are enjoined and during certain worship 'Havishyānnam' (consisting of fruit, vegetable and rice) is prescribed. There are injunctions, though less strict, even for a householder. There are also rules for regulating his sexual life. The aim of preliminary Sādhanā is to secure purity of body and mind by restraining the natural appetites, controlling the senses and all excessive selfishness which transgresses the bounds of Dharma.

The mind is never for a moment unoccupied. The worldly objects continually seek to influence it.

"The object therefore of Sādhanā is firstly to take the attention away from undesirable objects and then to place a desirable object in their stead. For the mind must feed on something. The object is the Ishtadevatā. When a Sādhaka fully, sincerely and deeply contemplates and worships his Ishtadevatā his mind is formed into a Vritti in the form of the Devata. As the latter is all Purity, the mind which contemplates it, is during, and to the depth of, such contemplation pure. By prolonged and repeated worship the mind becomes naturally pure and of itself tends to reject all impure notions. * * * Things are not impure. It is the impure mind which makes them so. He learns to see that everything and act are manifestations of the Divine. He who realises Consciousness in all objects no longer has desire therefor. In this way a good Bhāva, as it is called, is attained which ripens into Devatābhāva. This is the principle on which all Sādhanā as well as what is called specifically Mantrayoga, is based."

The next principle to be noted is that the objects used to fix in the mind the thought of the Devatā are images, pictures, emblems or Yantras. All these are not meant merely for instruction or for visualising the Devatā in the mind, but for actual worship as soon as they are duly consecrated by Prānapratiṣthā ceremony. To the superficial persons invocation (Āvāhana) of deity and its dismissal (Visarjana) appear absurd. "That which in fact moves is the mind of the Sādhaka in which, if pure, Spirit manifests Itself." * * * When the Sādhaka's mind fully realises its presence in the Image, the latter as the manifestation

of that Spirit is a fitting object of worship." Yantra worship as herein after explained is meant for advanced sādhakas.

Not only is the object of worship subtle or gross but so also is the ritual with which it is worshipped. "* * * In ordinary worship there is the offer of flowers, light, incense and the like Upachāra. In the subtle inner or mental worship (Antar Pujā) these are but symbols." There is the offering of 'flowers of feeling' for instance in Antar Pūjā.

"Much ignorant talk takes place as to the supposed worship of the Formless. Worship implies an object of worship and every object has some form. But that form and the ritual vary to meet the needs of differing capacities and temperaments: commencing with the more or less anthropomorphic image (or Doll; Puttalī, as those who dislike such worship call it) with its material service reproducing the ways of daily life, passing through pictures, emblems, yantras, and mental worship to adoration of the Point of Light (Jyotirbindu) in which at length, consciousness being merged, all worship ceases." Meditation also is, therefore, gross (sthūla) or subtle (sūkṣma).

Another principle to be noted is the part which the body is made to take in the Tāntrik ritual. Over and above the bodily movement necessary to carry out the ritual all physical action is so prescribed as to aid and emphasise the mental operation. In addition certain suggestive manual gestures (Mudrās) are prescribed. All this is based on the wellknown natural tendency to adopt appropriate movements of the body and gestures of the hands when one speaks with conviction and intensity of feeling.

Like Mudrā Nyāsa also is peculiar to the Tantras. In employing the Nyāsa "the object of the Sādhaka is to identify himself with the Devatā he contemplates and thus to attain Devatābhāva for which it is, in its many forms, a most powerful means."* Regarding the body of the Devatā as composed of Bīja Mantras he not merely imagines that his own body is so composed but he actually places (Nyāsa means placing), these Bījas with the tips of his fingers on the various parts of his own

* The Gandharva Tantra says, "Bhūtashuddhi (i.e., Purification of the elements constituting in their Mahābhūta form the gross body) Rishyādinyāsa, Pithashaktinyāsa, Karanyāsa, Anganyāsa, Mātrikānyāsa, and Vidyānyāsa, O Maheshvari! by means of these Nyāsas a Sādhaka becomes himself full of Devatā". These Nyāsas are said to be for the attainment of some particular object.

body. The Abhīshta Devatā is thus in imagination (expressed by outward acts) placed in each of the parts and members of the Sādhakā's body and then with the motion of his arms, he, by Vyāpaka Nyāsa, as it were, spreads the presence of the Devatā all over his body. He thus feels himself permeated in every part by the presence of Devatā and identified with the Divine self in that its form."

Mudrā accompanies some of the ritual acts. Mudrā may be said to be a kind of manual shorthand to express the thought of the worshipper.

Another point to be noted is that the strengthening of the mental Vritti in Tāntrik Sādhanā is by accompanying physical action as also by repetition of words and ideas. Japa of Mantra is an instance. Such repetition has the effect of fixing the idea in the mind. "If the same essential thought can be presented in varied forms the effect is more powerful and at the same time less calculated to tire." "That man is a poor psychologist who does not know the effect of repetition when done with faith and devotion. The inner kingdom yields to nothing but the strong will of the Sādhaka, for it is that will in its purest and fullest strength. The mind of the Sādhaka being thus purified by insistent effort, becomes a fit medium for the manifestation of a Divine Consciousness (Devatābhāva)."

"Much superficial criticism is levelled at this or other ritual, its variety, complexity, its lengthy character and so forth. If it is performed mechanically and without attention doubtless it is mere waste of time. But if it is done with will attention faith and devotion it must necessarily achieve the result intended. The reiteration of the same idea under varying forms brings home with emphasis to the consciousness of the Sādhaka the doctrine, his Scripture teaches him viz, that in his essence he is spirit. The object of this and all the other ritual is to make that statement real experience for the Sādhaka."

"Even when in devotion, complete understanding and feeling are not attained the intention to gain both will achieve success by quickening the worshipper's interest and strengthening the forces of the will."

The Tantra Shāstra is full of symbolism of all kinds–form, colour, language, number, action; and Tāntrik Sādhanā utilises all these to present the essential principle in full variety.

NĪLA SÂDHANÂ-SHAVA SÂDHANÂ.

We may here mention a peculiar Sādhanā of very limited application being practised by only some Vīra Sādhakas in the cremation ground. It is called Nīla Sādhanā or Black Sādhanā. There are terrifying things in these rituals and therefore only the fearless practise

them. The Vīra trains himself to be indifferent and above all fear. A leading rite is that called Shava Sādhanā which is done with the means of a human corpse. The corpse is laid with its face to the ground. The Sādhaka sits on the back of the body of the dead man on which he draws a Yantra and then worships. If the rite is successful it is said that the head of the corpse turns round and asks the Sādhaka what is the boon he craves, be it liberation or some material benefit. It is said that the Devī speaks through the mouth of the corpse which is thus the material medium by which She manifests Her presence.

YANTRA PŪJĀ

"A marked feature of the Tantra Shāstras is the use of Yantra in worship." It takes the place of idol or emblem when the Sādhaka is sufficiently advanced to worship with the Yantra. Yantra in worship means that by which mind is fixed upon its object of worship i. e. Devatā. It is a diagram drawn or painted on Bhūrja leaf, paper or other substances, engraved on metal, cut on crystal or stone. There are extraordinary Yantras* mentioned as drawn on leopard's and donkey's skin, human bones and so forth. The Yantras have different shapes and designs according to the Devatā to be worshipped therein. They also vary according to the object of worship. The devatās are not depicted in the metal or stone Yantras, though in Yantras drawn or painted on Bhūrja leaf or paper, they do appear with their appropriate Mantras. All Yantras have a common edging called Bhūpura a quadrangular figure with four "doors" which encloses and separates the Yantra from the outside world.+ The distinction between the

* शांतौ वश्ये लिखेद्भूर्जे स्तंभने द्वीपिचर्मणि ।
खरचर्मणि विद्वेषे उच्चाटे ध्वजवाससि ॥
नरास्थिनि लिखेद्यंत्रं मारणे मंत्रवित्तमः ॥—मंत्रमहोदधौ २६ तरंगे श्लो० ५८–५९

Pens and writing materials also vary in accordance with the object desired to be achieved. (See Mantra-Mahodadhi XXV Taranga VV. 62 to 65 and 55–56).

+The Yantra of śrī Jina is usually a representation of Him as seated in a 'Samavasarana' with triple forts and four doors surrounded by 'Devas,' 'Manuṣyas' and 'Tiryanchas.'

Yantra and Devatā is that between the body and the self. Mantra is Devatā; and Yantra is Mantra, in that it is the body of the Devatā who is Mantra. Yantras again vary as they are Pūjā or Dhārana Yantras. Although represented generally by a drawing on the flat Yantras are three-dimensional.

"As in the case of the image certain preliminaries precede the worship of Yantra. The worshipper first meditates upon the Devatā and then arouses Him or Her in himself. He then communicates the Divine Presence thus aroused to the Yantra. When the Devatā has by the appropriate Mantra been invoked into the Yantra, the vital airs (Prāna) of the Devatā are infused therein by the Prānapratishthā ceremony, Mantra and Mudrā (see for ritual Mahānirvāna VI, 63 *et seq.*). The Devatā is thereby installed in the Yantra which is no longer mere gross matter veiling the spirit which has always been there, but instinct with its aroused presence which the Sādhaka first welcomes and then worships."

MANDALA

"The difference between a Mandala (which is also a figure, marked generally on the ground) and a Yantra is that whilst a Mandala may be used in the case of any Devatā, a Yantra is appropriate to a specific Devatā only." Sarvatobhadra-Mandala is a Mandala commonly used in the worship of any Devatā. Agni Purāna, as well as Nirvānakalikā, the latter an ancient Jain work on Daily worship, Initiation and Installation ceremonies by Śrī Pādaliptasūri (edited with an Introduction by the present writer) mention it. Nirvānakalikā also mentions a Nandāvarta Mandala. There are also mandalas appropriate to each of the five Mahabhūtas* viz, Prithivī, Ap, Tejas, Vāyu and Ākās'a or the four Pīthas.× The

* अर्द्धचंद्रनिभं पार्श्वद्वये पद्मद्वयांकितम् ॥
जलस्य मंडलं प्रोक्तं प्रशस्तं शांतिकर्मणि।
त्रिकोणं स्वस्तिकोपेतं वह्नेस्तु मंडलम् ।
वृत्तं दिवस्तद्विद्वेषे बिंदुषट्कांकितं तु तत् ॥
वायुमंडलमुच्चाटे मारणे वह्निमंडलम् ॥—मंत्रमहोदधौ २५ तरंगे श्लो० २३–२६

× उड्डीयानं चतुरस्रं कामरूपं च वर्तुलम् ।
जालन्धरं च चन्द्रार्द्धं त्र्यस्रः पूर्णगिरिर्भवेत् ॥—कुलार्णवे ६ उल्लासे श्लो० २५

Mandalas also are varied according to the objects sought to be achieved.

MUDRĀ

In Tāntrik Sādhanā the body as well as the mind has to do its part the former being made to follow the latter. This can be seen in bowing, genuflection, Nyāsas, Mudrās, etc. As all else, gesture is here much elaborated.

"Nyāsa, Àsana and other ritual are necessary for the production of the desired state of mind and its purification (Chittashuddhi). The whole aim and end of ritual is Chittashuddhi. Transformation of thought is transformation of being, for particular existence is a projection of thought, and thought is a projection from the Consciousness which is the Root of all."

THREE MEANINGS OF MUDRĀ

The word Mudra has three meanings. (1) In ordinary worship it means ritual manual gestures, (2) in secret worship it means various kinds of parched cereals, taken with wine and other ingredients, (3) in Yoga it means postures or poses in which not only the hands but the whole body takes part. According to Tantrarāja the Mudrā of Upāsanā is so called because it pleases the Devatās, it being derived from the root 'Mud', to please. "It is the outward bodily expression of inner resolve which it at the same time intensifies." Use of gestures to emphasize or illustrate while speaking is known to all. So in invoking (Āvāhana) the deity an appropriate gesture is made. The Mudrās are numerous. Nirvānakalikā, the Jain work already referred to, has a chapter by itself on Mudrās; so also has Vidhiprapā of Sri Jinaprabhasuri which deals with such as are commonly used in Jain rituals. Sir John Woodroffe says from Shabdakalpadruma and Nirvānatantra chap. 11 that the Mudras are 108–possibly more, of which fiftyfive are in common use.* The Mudrās also vary according to the object

* A work dealing with Mudrās entitled 'Mudrānighantu' is published in Tāntrik Texts series together with 'Tantrābhidhāna' and 'Bījanighantu' as vol. I with an Introduction by Arthur Avalon.

sought to be achieved. * The present work, 'Śrī Bhairava Padmāvatī Kalpa' mentions them in verse 8, Ch. III. Nirvānakalikā actually describes how these Mudrās are formed. Not only Jain Mantrakalpas but the Jain Pratiṣṭhākalpas also mention them for use.

Many of the Mudrās of Hatha Yoga will be found described in works on Yoga such as "Gheranda Samhitā (III Upades'a)","Hathayoga Pradīpikā" and others. They are in the nature of healthy gymnastics and special positions required for success in Yoga. These Yoga Mudrās produce physical benefits and cure diseases.

The first six Mudrās mentioned above are to be respectively employed in Śānti, Vaśī-karana Stambhana Vidvesa, Uccātana and Mārana. See also the chapter on Mudrā in Nityotsava pp. 90–93. Cf. Śrī Bhairava Padmāvatī Kalpa III Adhikāra V. 8

PRELIMINARY RITES

Certain preliminary rites are performed before commencement of Pūjā rites proper. The Sādhaka on rising in the morning contemplates on Parama Guru in Sahasrāra, performs daily morning duties including ablution and Sandhyā, and after worshipping the deities at the doors of the Pūjāgriha enters the same. "The seat (Āsana) of the worshipper is purified as also the Upachāra (Materials for Worship). Salutation is made to the Shakti of support (Ādhāra–Shakti) the power sustaining all. Obstructive spirits are driven away (Bhūtāpasarpana) and the ten quarters are fenced from their attack by srtiking the earth three times with the left foot uttering the weapon–mantra (Astrabīja) "Phat" and by snapping the fingers round the head." Other rituals also enter into

* सरोरुहं पाशगदे मुसलं कुलिशं त्वसिः ॥२६॥
षण्मुद्राः कर्मषट्के स्युरथ होमे निगद्यते।
मृगी हंसी सूकरीति होमे मुद्रात्रयं मतम् ॥२७॥
मध्यमानामिकांगुष्ठयोगे मुद्रा मृगी मता।
हंसी कनिष्ठाहीनानां सर्वासां योजने मता ॥२८॥
सूकरी करसंकोचे मुद्रालक्षणमीरितम्।
शांतौ वश्ये मृगी हंसी स्तंभनादिषु सूकरी ॥२९॥ —मन्त्रमहोदधिः २५ तरंगः

the worship besides the offering of Upachāra such as Prānāyama or Breath control, Bhūtashuddhi or purification of the elements of the body, Japa of Mantra, Nyāsa, meditation (Dhyāna) and obeisance (Pranāma).

OBJECTS OF DIFFERENT RITES

The object of Bhūtashuddhi is to purify the mind of its good and evil tendencies which have rendered the Ego a body-bound, selfish small thing.

The object of Nyāsa is to render the body spiritualized by the sound and Mantra Powers.

Prānāyāma, Dhyāna and Japa are essential to withdraw the mind from external attractions and repulsions and to consecrate it to the deity-worship.

FIVE KINDS OF WORSHIP

In the Seventh chapter of the Gautamīya Tantra it is said: "Worship is of five kinds, namely Abhigamana, Upādāna, Ijyā, Svādhyāya and Yoga."

'Abhigamana' is going to the place of worship cleansing the place where Devatā is seated and removing from the image the pastes, flowers, garlands, etc. 'Upādāna' is collecting materials for worship such as flowers, incense, sandal, etc. 'Ijyā' is the name given to worship proper of Ishtadevatā with offerings (Upachāras) and with Mantras after Bhūtashuddhi, Prānāyāma, Nyāsa and Mental worship. 'Svādhyāya' is doing of Japa and recitation of hymns. 'Yoga' is the meditation of Ishtadevatā in one's mind. 'Abhigamana' and 'Upādāna' grant 'Sāmīpya.' 'Ijyā' grants 'Sādṛṣya' (similarity), 'Svādhyāya' grants 'Sārūpya' (Identity of form), and Yoga grants Sāyujya' (Union) as their respective fruits. (See *Principles of Tantra* Vol. II). The nineteen matters one should know before performing 'Shatkarma' are enumerated in the 4th and 5th verses of 25th Taranga of Mantra Mahodadhi given below:

देवता देववर्णा ऋतुदिग्दिवसासनम् ।
विन्यासा मंडलं मुद्राक्षरं भूतोदयः समित् ॥
मालाग्निर्लेखनं द्रव्यं कुंडस्रुक्स्रुवलेखनी ।
षट्कर्माणि प्रयुंजीत ज्ञात्वैतानि यथातथम् ॥—मन्त्रमहोदधौ २५ तरंगे श्लो० ४–५

PLACES FOR WORSHIP

The best places are holy grounds, river-sides, caves, Tīrthas, summits of mountains, confluences of rivers, holy forests, solitary gardens, at the foot of bael tree, valleys, places overgrown with Tulasī plants, pasture lands, temples of Shiva without a bull, at the foot of Asvattha or Āmalakī trees, cowsheds, islands, temples, seashore, one's own house, the abode of Guru, places which naturally lend to generate single-pointedness of mind and places free of animals and solitary.

TIME FOR WORSHIP

"He who desires to reap a full crop of fruits from his rites should begin them in the morning and finish them all by noon."

According to Nigamakalpalatā "The daily worship should be begun after the passing of the half of the first Prahara and finished at the end of ten Dandas (Ghatis)" i. e. 1½ hours after sun-rise and before expiry of 4 hours after sun-rise. "If Japa and so forth are performed in the morning, it is not improper to perform worship at noon." The appropriate time for performance of each of the 'Shatkarma' is indicated in the following verses:

ऋतुषट्कं वसंताद्यमहोरात्रं भवेत् क्रमात् ॥
एकैकस्य ऋतोर्मानं घटिकादशकं मतम् ।
हेमन्तं च वसंताख्यं शिशिरं ग्रीष्मतोयदौ ॥
शरदं कर्मणां षट्के योजयेत्क्रमतः सुधीः ।

—मन्त्रमहोदधौ २५ तरंगे श्लो० ७-९

पूर्वाह्णे वश्यकर्माणि मध्याह्ने प्रीतिनाशनम् ।
उच्चाटनं चापराह्णे संध्यायां मारणं तथा ।
शान्तिकं अर्धरात्रे च पौष्टिकं प्रातरेव हि ॥

—ज्ञानार्णवतन्त्रे २० पटले श्लो० १६६-१६७

Compare the above verses with verses 6 and 7 III Adhikāra, Śrī Bhairava Padmāvatī Kalpa and note the pratical identity of phraseology.

DIRECTION OF WORSHIP

According to Bhāvachūdāmani "one should perform worship and other ritual acts at night, facing the north" and while worshipping Shiva

always by day as well as night facing the north; while worshipping Vishnu facing east, but facing north is not considered improper; while worshipping Shakti it is best to face north but not improper to face east. Worshipping Shrī Krishna facing east during day and north during night, worshipping Kālī or Chandikā facing north is the best. Worship of Devas should be performed facing east and Devīs facing north. Different directions for 'Shatkarma' are prescribed as in the following verse:

शिवसोमेंद्रनिर्ऋतिपवनाग्निदिशः क्रमात् ॥
तत्तत्कर्माणि कुर्वीत जपंस्तत्तद्दिशामुखः ।
—मंत्रमहोदधौ २५ तरंगे श्लो० ९–१०

Compare Verse 5 III Adhikāra of Śrī Bhairava Padmāvatī Kalpa and note the difference.

SEATS AND POSTURES*

Rāghava Bhatta says: Japa, worship, and so forth should be performed sitting in postures, such as Padma, Svastika, Vīra, and so forth otherwise they will be ineffectual.

Sitting with a straight back putting feet within the folds of one's knees is Svastika seat. Placing right foot on the left thigh is Vīrāsana.

ROSARIES

"Rosaries made of beads of Rudrāksha, conchshell, lotus-seed, wild olive (Putranjīva), pearls, crystals, gems, gold, coral, silver, or roots of the Kusha-grass, are prescribed for house-holders."

It is said that Japa may be done with hands except in Kāmya Karma in which case suitable rosary is necessary. It varies also with the object sought to be achieved.§

* पद्मं स्वस्तिकविकटे कुक्कुटं वज्रभद्रके ॥
शांत्यादिषु प्रकुर्वीत क्रमादासनमुत्तमम् ॥—मन्त्रमहोदधौ २५ तरंगे श्लो० १५–१६
Compare Śrī Bhairava Padmāvatī Kalpa III Adhikāra, V. 9.

§ See Śaradātilaka XXIII Patala Verses 116 to 120.
अक्षमालां समाश्रित्य मातृकावर्णरूपिणीम् ।
अथ मुक्ताफलमयी वाङ्मोक्षफलदायिनी ॥

PURIFICATION OF THE "FIVE"

The purificatory rites are five and are preliminary to actual worship. In the Kulārnava Tantra (VI Ullasa vv. 16–22) it is said:–

"O Devi so long as a Sàdhaka does not carry out the five forms of purification, how can he perform worship of a Devatā? These are purification of self (Ātmashuddhi) of place (Sthānashuddhi), of Mantra (Mantrashuddhi), of articles for worship (Dravyashuddhi), and of Devatā (Devashuddhi). Worship without purification of the five is intended only for abhichāra.

"1. Purification of the self of the Sādhaka consists of proper bathing, purification of the elements (Bhūtashuddhi), breath–exercises (Pranāyāma), and so forth, and Nyāsa of six parts of the body (Shadanganyāsa), and all other forms of Nyāsa.

सर्वसिद्धिप्रदा नित्यं सर्वराजवशंकरी ।
यथा मुक्ताफलमयी तथा स्फटिकनिर्मिता ॥
रुद्राक्षमालिका मोक्षे सर्वसंपत्समृद्धिदा ।
प्रवालमाला वश्ये तु सर्वकार्यार्थसाधिका ॥
माणिक्यमाला फलदा साम्राज्यफलदायिनी ।
पुत्रजीवकमालातु विद्यालक्ष्मीप्रदा सताम् ॥
पद्माक्षमालया लक्ष्मीर्जायते च महती परा ।
रक्तचन्दनमाला तु सर्वभोगप्रदायिनी ॥—ज्ञानार्णवे १७ पटले श्लो० ७–१०

Compare Verse 11 Adhikāra III, Śrī Bhairava Padmāvatī Kalpa. Mantra–Mahodadhi, XXV Taranga describes the different rosaries, and different fingers of the hand to be used in counting beads of the rosary, in accordance with the different objects to be achieved:

शंखजा पद्मबीजोत्था निंबारिष्टफलोद्भवा ।
प्रेतदन्तभवा वा हरदोत्था खरदंतजा ॥४०॥
जपमालाः क्रमाज्ज्ञेयाः शांतिमुख्येषु कर्मसु ।
मध्यमायां स्थितां मालां ज्येष्ठेनावर्तयेत्सुधीः ॥४१॥
शान्तौ वश्ये तथा पुष्टौ भोगमोक्षार्थके जपे ।
अनामांगुष्ठयोगेन स्तंभनादौ जपेत्सुधीः ॥४२॥
तर्जन्यंगुष्ठयोगेन द्वेषोच्चाटनयोः पुनः ।
कनिष्ठांगुष्ठसंयोगान्मारणे प्रजपेत्सुधीः ॥४३॥

The beads of a rosary for an auspicious or approved object may be 108, 54 or 27 and should be 15 in case of an unapprovable object (Abhichāra)

"2. Purification of place is making the house of worship as clean as the centre of a mirror by dusting, wiping, and so forth, and adorning it with auspicious ornaments, such as powders of five colours, with seat, canopy, incense, lamp, flowers, garlands, and so forth.

3. Purification of Mantra is the performance of Japa of the letters of the alphabet which compose the Mātrikāmantra, once in their regular order (anuloma), and once again in the opposite order (viloma), by linking the letters af the Mūlamantra with them.

4. Purification of articles is the sprinkling on articles of worship of water sanctified by a recital of the Mūlamantra and the weapon Mantra, and then displaying the Dhenumudrā (cow–mudrā) over them.

5. Purification of Devatā is the placing of the image of the Devatā on the Pītha, invoking the Shakti of the Devatā into it by means of Astramantra Prānamantra and so forth, then bathing it (at least) thrice along with recital of Mūlamantra, and finally adorning it with garments, ornaments, and the like, and offering incense, light and so forth. These five forms of purification must be performed first, and then the worship should be commenced." (From Principles of Tantra Vol. II)

BHŪTASHUDDHI

Bhūtashuddhi, × which is a part of Ātmashuddhi, is an important Tāntrik rite and means purification of five 'elements' of which the body is composed. These elements are not to be understood to be gross 'earth,' 'water,' 'fire,' 'air' and 'ether' but the five forms in which Prakriti manifests Herself. These have centres of operation in the five Chakras Mūlādhāra to Vishuddha in the spinal cord in the human body. We have described above Kundalīyoga and mentioned Kundalinī ordinarily remaining coiled in the lowest Chakra viz, Mūlādhāra. She is considered a form of the Saguna Brahman and is also identified with the presiding deity of the Mantra i. e. Ishtadevatā "In Kundalīyoga she is aroused and brought up through the five centres, absorbing as She passes through each the Bhūta of that centre, the subtle Tanmātrā from which it derives and the connected organ of sense (Indriya). Having absorbed all these, She is led to the sixth or mind centre (Ājnā) between the eyebrows where the last Bhūta or ether is absorbed in mind, and the

× देवार्चायोग्यताप्राप्त्यै भूतशुद्धिं समाचरेत् ॥—मन्त्रमहोदधिः प्रथमस्तरंगः

latter in the Subtle Prakriti. The last in the form of Kundalī Shakti then unites with Shiva in the upper brain called the thousand petalled lotus (Sahasrāra). In Yoga this involution actually takes place with the result that ecstacy (Samādhi) is attained. But very few are successful Yogis. Therefore Bhūtashuddhi in the case of the ordinary worshipper is an imaginary process only. The Sādhaka imagines Kundalī, that She is roused, that one element is absorbed into the other and so on, until all is absorbed in Brahman.

He then thinks of the 'black man of sin', in his body. He inhales meditating on 'Yam' the Vāyu-Bīja for 16 instants and dries up the sinful body; holds breath meditating on 'Ram' the AgniBīja for 64 instants and burns the same with all sinful inclinations;* exhales meditating on 'Vam' the VarunaBīja for 32 instants and bathes the burnt-body with the nectar-like water from head to feet. The Sādhaka then thinks that a new Deva-body has come into being. Then meditating on 'Lam' the Prithvī Bīja in the Mūlādhāra and by divine gaze he strengthens the same. Then placing his hand on his heart and uttering Mantra 'Ang, Hrīng, Krong, Hangsah, So'ham he infuses into the new body the Prānas of the Devī (i. e. Ishtadevatā). Thus performing Bhūtashuddhi the Sādhaka should think that he is one with the Devī.

NYĀSA

Nyāsas should be performed after first purifying the materials of worship (द्रव्य शुद्धि) and so forth.

Nyāsa is a very important and powerful Tāntrik rite. It is performed by placing the tips of the fingers and palm of the right hand on various parts of the body accompanied by recitation of Mantra. It is of many kinds, e. g. Jīva-nyāsa, Mātrikā or Lipi-nyāsa, Rishi-

*Cf. Kalmaṣa-dahana rite in Jain Mantra-kalpas which is performed by touching the middle of the left arm and thrice reciting the Mantra:

"ॐ विद्युत्स्फुलिंगे महाविद्ये सर्वकल्मषं दह २ स्वाहा ॥"

The detailed Jain Bhūtashuddhi rite is given at p. 2A of Nirvānakalikā. Its similarity to the rite above described may be noted.

nyāsa, Shadanga–nyāsa on the body (Hridayādi–shadanga–nyāsa) and with the hands (Angushthādi–shadanga–nyāsa) Pītha–nyāsa and so on. The Kulārnava (IV–20) mentions six kinds. Each of these might come under one or the other of the four general heads.

"Nyāsa also has certain physical effects for these are dependant on the state of mind. The pure restful state of meditation is reflected in the body of the worshipper. The actions of Nyāsa are said to stimulate the nerve centres and to effect the proper distribution of the Shaktis of the human frame according to their disposition and relations, preventing discord and distraction during worship, which itself holds steady the state thus induced" pp. 292–293 'Shakti and Shākta.'

JIVA–NYĀSA

Jīva–nyāsa is infusion into the Sādhaka's body purified by Bhūtashuddhi rite of the life–Prāna of the Ishtadevatā accompanied by recital of Mantra. By this the body is thought to become that of Devatā.

MĀTRIKĀ–NYĀSA

Mātrikā–nyāsa is the placing the fifty letters of the Sanskrit alphabet, which are considered Mantra–bodies of the Devatā on the body of the Sādhaka. They are so placed, mentally saying 'Om Ham Namah' etc., in the six inner centres (Chakra) in case of Antarmātrikā–nyāsa; and externally on the body in case of Bahyamātrikā–nyāsa. This Mātrikā–nyāsa again is Sṛsti Mātrikā Nyāsa (i. e. Creative) or SanghāraMātrika Nyāsa (Dissolving).

VIDYĀ–NYASA

Nyāsa of Vidyā should be done on the head, Mūlādhāra, heart, three eyes, two ears, mouth, two arms, back, knees, and navel."

RISHI–NYĀSA

Rishi–nyāsa consists of salutation on the head to Rishi of the particular Māntra and salutation in the mouth to the particular mete of the verse of the Mantra and in the heart to the Devatā and in the hidden part (Guhya) to the Bīja and also on the two feet and on the whole of the body.

SHADANGA-NYĀSA*

In Shadanga-nyāsa certain letters are placed with the Mantras Namah, Svāhā, Vashat, Vaushat, Hūm, Phat, on the heart, head, crown-lock (Sikha), eyes, middle of arms and the front and back of the palms.

KARA-NYĀSA

In Kara-nyāsa the Mantras are assigned to the thumbs, index fingers, middle fingers, fourth fingers, little fingers, and the front and back of the palms. The meaning of Nyāsa thus becomes clear. By associating the Divine with every part of the body and with the whole of it, the mind and body are sought to be made divine to the consciousness of the Sādhaka. They are that already but the mind is made so to regard them.

SHODHĀ-NYĀSAS§

In Mantramahodadhi (XI Taranga) V. 48 it is stated that Shodhānyāsas and other Nyāsas should be performed for good luck, but are not described for fear of lengthening (of the work) and because they are not compulsory. They consist of Ganesha, Graha (Planet), Nakṣatra (Asterism), Yoginī, Rāshi (Zodiacal sign) and Pītha Mātrika Nyāsas. They are described fully in the commentary of the said verse 48 of XI Taranga of Mantra-Mahodadhi.

"In the Vīra Tantra it is said:

"All the sins of a Sādhaka are destroyed if the Shodhā-Nyāsa which is the principal of all Nyāsas, is performed. Shodhā-Nyāsa overcomes the poison of snakes, prevents death from accidents, and destroys evil Grahas and diseases. All harmful things are destroyed by the force of Shodhā-Nyāsa, and enemies are made thereby friendly.

The poems of a Sādhaka who performs Shodhā-Nyāsa sweetly flow in waves like streams of grape-juice. The eight forms of Siddhi, namely Animā and so forth, lie within the hollow of his hands. Contemplation in the performance of Shodhā-Nyāsa destroys all sins of body, speech, and mind. All lesser sins are destroyed by recourse to Shodhā-Nyāsa. A Sādhaka who has attained Siddhi in Shodhā-Nyāsa can, if he

* Amongst Jains Shadanga-Nyāsa and Kara-Nyāsa appear to be usually employed. Matrikā-Nyāsa is sometimes employed but the other Nyāsas are scarcely employed.

§ For Mahāshodhā-Nyāsa see Kulārnava Tantra IV Ullasa.

desires, enter into whatever form he sees. The life of him to whom a Sādhaka who has done Shodhā-Nyāsa bows is shortened. Even Devatās, not to speak of men, tremble with fear at the sight of a Sādhaka who performs Shodhā-Nyāsa." P. 375 Principles of Tantra Vol. II.

DHYĀNA*

In 'Dhyāna' or meditation the form of the deity which is being worshipped is contemplated on with such vivid imagination, concentration of thought and devotion that the image becomes vivified and remains before the mind's eye throughout the course of worship. This 'Dhyāna' however is 'Sthūla' or gross. The 'Sūkṣma' or subtle 'Dhyāna' is contemplation of the deity in its subtle aspect as formless or as 'Light'. We have already referred to this (See ante pages 33 and 45). The deity in 'Sthūla' or gross Dhyāna is contemplated on in its natural complexion or colour and with usual ornaments and vehicle.

यस्य देवस्य यद्रूपं यथाभूषणवाहनम् ।
तद्रूपं ध्यायते नित्यं स्थूलध्यानमिदं विदुः ॥ घेरण्डसंहिता, उपदेश ६ श्लो० ८

Such is the contemplation in Niṣkāma worship whether daily (Nitya), occasional (Naimittika) or special (Mahāpūjā). The Dhyāna is the same in 'Puraṣcarana' also; because 'Puraṣcarana' by itself is not 'Kāmya' i. e. performed with a particular desire. Puraṣcarana is only a preliminary to Kāmya Karma. When the worship is Kāmya' as in Shatkarma, Dhyāna varies in colour. (See ante section entitled 'Contemplation Colours and Emotions' page 23 et seq.) The 'Dhyāna' in case of 'Śāntı' (Peace of body or mind) is contemplation of the deity, its ornaments and apparels as white; in case of Vashīkarana (Fascination) or Ākarṣana (Attraction) it is red; in case of 'Stambhana' (Paralysing or stopping any person, thing, feeling or activity) it is yellow; in case of Vidveṣana (Creating enmity between friends) it is of smoke colour; in case of 'Uccātana' (Driving away a person) also it is of smoke colour; and in case of Mārana (killing) it is of black colour.

*See the present writer's articles on 'Yogīśvara Śrì Hemacandrāchārya and Dhyāna –Nirūpana' in Gujarati in 'Suvāsa' (a magazine published at Baroda) Vol. I, 12 & Vol. II, 2 for further information on Dhyāna.

श्वेतं ध्यानं भवेच्छान्त्यै पीतं स्तम्भनकाम्यकम् ।
वश्याकर्षणयो रक्तं क्षोभणार्थं प्रियावहम् ॥
कृष्णं च मारणे प्रोक्तं धूम्रमुच्चाटनादिके ॥

—ज्ञानार्णवतन्त्रे, २० पटले श्लो० १७०–१७१

Dhyāna is again said to be of three kinds. 'Sātvika', 'Rājasa', and 'Tāmasa' and employed for different objects.

शान्तिके सात्विकं देवि श्वेतवर्णं विचिन्तयेत् ॥
वश्ये तु राजसं देवि रक्तवर्णं विचिन्तयेत् ।
तामसं क्रूरकार्येषु कृष्णवर्णं विचिन्तयेत् ।
आत्मरक्षां पुरा कृत्वा पश्चात् कर्माणि साधयेत् ।
योऽन्यथा कुरुते मोहात् स भवेद्देवतापशुः ॥

—कुलार्णवे, १७ उल्लासे श्लो० १२५–१२७

See also V. 6, Appendix 30 to the present work; V. 31 Chapter VIII Yogashastra by Hemachandrāchārya and VV. 40 and 47 XI Ullasa, Vivekavilāsa.

JAPA

Japa is of three kinds viz. Vāchika or Bhāṣya, Upāngshu and Mānasa.* The first is the lowest and the last the highest form. In the first Mantra is distinctly and audibly recited. In the second which is less gross and therefore superior to the first the Mantra is not uttered. There is a movement of the lips and tongue without any articulate sound being heard. In the highest form which is mental utterance there is neither articulate sound nor movement. There is merely meditation on the letters of the Mantra.

"Certain conditions (See Nityotsava pages 171–172) are prescribed as those under which Japa should be done, relating to physical cleanliness the dressing of the hair, garments worn, the seated posture (Àsana), the avoidance of certain states of mind and actions, and the nature of the recitation. Japa is done specified number of times, in lakhs by great Sādhakas. If the mind is really centred and not distracted throughout these long and repeated exercises the result must be successful."

* Nirvānakalikā (page 4 B) also says so.

HOMA, TARPANA, BRĀHMANA-BHOJANA ETC.

Puraścarana is comprised of five parts: (1) Worship three times a day (ii) Japa (above described) (iii) Homa (Sacrifice) (iv) Tarpana (satisfying the deity with water) (v) Brāhmana-Bhojana (Feasting of Brāhmanas):

पूजा त्रैकालिकी नित्यं जपस्तर्पणमेव च ।
होमो ब्राह्मणभुक्तिश्च पुरश्चरणमुच्यते ॥—कुलार्णवे १५ उल्लासे श्लो० ८

Then there is the rule for substituting at least double Japa instead of the part which cannot be performed:

यद् यदङ्गं विहीयेत तत्संख्याद्विगुणो जपः ।
कुर्याद् द्वित्रिचतुःपञ्चसंख्यां वा साधकः प्रिये ॥—कुलार्णवे १५ उल्लासे श्लो० ९

'Kundas' or the Sacrificial pits for performance of Homa are of different shapes according to the object desired to be achieved:

योनिकुण्डं वाक्प्रदं स्यादाकृष्टिकरणं भगम् ।
लक्ष्मीप्रदं वर्तुलं स्याच्चन्द्रार्धं हि त्रयं भवेत् ॥
नवत्रिकोणकुण्डं तु खेचरीसिद्धिदायकम् ।
चतुरस्रं शान्तिलक्ष्मीपुष्टिवृध्यम्बुकारणम् ॥
षडस्रं सर्वसपत्तिधनसौभाग्यवर्धनम् ।
पद्मांकं सर्वसंपत्तिकारणं सुरवन्दिते ॥
अष्टपत्रं वरारोहे समीहितफलप्रदम् ।
एतानि सर्वकार्याणि चतुरस्रे भवन्ति हि ।—ज्ञानार्णवतन्त्रे, २० पटले श्लो० २४–२७
वृत्तं पद्मं चतुष्कोणं त्रिषट्कोणं दलेंदुवत् ।
तोयेशसोमशक्राणां यातुवाय्वोर्यमस्य च ॥
आशासु क्रमतः कुंडं शांतिमुख्येषु कर्मसु ॥—मंत्रमहोदधौ, २५ तरंगे श्लो० ६०–६१

'Samidhs' (Chips of wood), oil, fire and materials for sacrifice also vary according to the object to be achieved. (See Mantramahodadhi XXV Taranga, Jnānārnava Tantra XX Patala and Nityotsava pp. 170–171.)

Usually the number of 'Āhutis' or oblations to fire in Homa is one tenth of the number of Japa, the number of Tarpana is one-tenth of the number of Āhutis; and the minimum number of Brāhmanas to be feasted is one tenth of the number of Tarpana. Sometimes 'Suvāsinīs'

(Married women) and 'Kumarīs' (Virgins) are also feasted. If one cannot afford to feast the number of Brāhmanas stated above, 'Abhiṣeka' or 'Mārjana' should be performed with Kusha grass dipped in water one tenth of the number of Tarpana, and one tenth of the number of 'Abhiṣeka' or 'Mārjana' should be the number of Brāhmanas to be feasted.

SIDDHI

If success is not attained after completion of one Puraścarana two or even three puraścaranas should be performed. If success is not even then attained well known methods of obtaining 'Siddhi' should be employed, because if complete success be attained in respect of a single Mantra, success would be attained in respect of all Mantras and nothing would be impossible to be performed by such a 'Siddha' worshipper:

सम्यक्सिद्धैकमन्त्रस्य पंचांगोपासनेन हि।
सर्वे मन्त्राश्च सिध्यन्ति तत्प्रभावात् कुलेश्वरि ॥
सम्यक्सिद्धैकमन्त्रस्य नासाध्यं विद्यते क्वचित्।
बहुमन्त्रवतः पुंसः का कथा शिव एव सः ॥—नित्योत्सवः पृ. १६१

UPACHÂRA

In Tāntrik worship the materials used or rites performed are called Upachāras. Commonly they are sixteen in number but sometimes they are more and sometimes less. In the Sanatkumāra Tantra it is said "The Ishtadevatā should be worshipped daily with sixteen Upachāras, or with ten if it is not possible to worship with sixteen, or with five Upachāras if it is not possible to worship with even Ten". Mahānirvāṇatantra 13th Ullāsa gives the sixteen, ten and five Upachāras in the following verses:

आसनं स्वागतं पाद्यमर्घ्यमाचमनीयकम्।
मधुपर्कस्तथाचम्यं स्नानीयं वस्त्रभूषणे ॥२०३॥
गन्धपुष्पे धूपदीपौ नैवेद्यं वन्दनं तथा।
देवार्चनासु निर्दिष्टा उपचाराश्च षोडश ॥२०४॥

(1) A seat, (2) welcome, (3) water to wash the feet, (4) offering (of rice, flower, sandal paste, Durvā grass and water in the vessel of kushi), (5) water for rinsing the mouth, (6) Madhuparka (Honey, ghee,

milk and curd), (7) water for sipping, (8) water for bathing, (9) clothes (10) ornaments, (11) gandha (scent), (12) flowers, (13) incense, (14) light, (15) edibles, (16) and Vandana (obeisance), are the sixteen offerings prescribed in the worship of Devas.

पाद्यमर्घ्यश्चाचमनं मधुपर्काचमौ तथा।
गन्धादिपञ्चकं चैते उपचारा दश स्मृताः ॥२०५॥

(1) water to wash the feet, (2) offering (of rice, sandal paste, flower, water and Durvā), (3) water (for rinsing the mouth), (4) Madhuparka, (5) water (for sipping), (6) gandha, (7) flowers, (8) incense, (9) light, and (10) edibles. These are known as the ten upachāras.

गन्धपुष्पे धूपदीपौ नैवेद्यं चापि कालिके।
पञ्चोपचाराः कथिता देवताया: प्रपूजने ॥२०६॥

(1) Gandha, (2) flowers, (3) incense, (4) light, and (5) edibles, O Kālikā! are called Panchopachāra in the worship of a deity.

The five upachāras according to the present work however, are set forth in the following verse of the third chapter.

आह्वानं स्थापनं देव्याः सन्निधीकरणं तथा।
पूजां विसर्जनं प्राहुर्बुधाः पञ्चोपचारकम् ॥२४॥

(1) Invocation, (2) installation of the goddess, (3) bringing her near to oneself (i. e. one's consciousness), (4) worship and (5) giving her a send off are called by the wise Panchopachāra. Jain Māntrik works generally mention such Panchopachāra Pūjā. Here it must be remembered that word Pūjā here stands for a composite rite in which are offered water for bath, sandal-paste 'Attar' etc. as 'Gandha', flowers, incense, light, rice, edibles and fruits. Amongst the Jains the minimum things offered in Pūjā are these eight from which the Pūjā is called Aṣta-Prakārī i. e. eight fold. The Jains have also Pūjās which have either seventeen or twentyone varieties. Really speaking these varieties of Pūjā correspond to the main items in Ṣodashopachāra worship excluding of course the seat, welcome and obeisance. The Jain rite of offering water and giving bath is preceded by Pancāmṛtsnāna in which are included milk, ghee, curd, sugar-candy or sugar-cane-juice and water.

MĀHĀPŪJĀ

"The Gandharva Tantra says: " A Mahāpūjā, with all the various articles therefor and complete in all parts, should be performed every month of every year on auspicious days. Besides this, worship of Ishtadevatā is a daily work. A Sādhaka may perform occasional rites when he is capable of thoroughly carrying out those of daily obligation. When he thus becomes an adept in the performance of both the daily and occasional rites, then he may think of performing those which are done for the attainment of a particular end (Kāmya)."

"A great Pūjā, with abundance of materials therefore should be performed on a fourteenth lunar day, or an eighth lunar day, or a full moon day, or between two months (the day between two months or the last day of a month), or on a Mahābhūta day. If the fourteenth day of a dark fortnight be a Tuesday, that day is called a Mahābhūta day. Any special performance on this day causes Bhūtas (beings and things) to come within the control of the Sādhaka. Again if there is a conjunction of the Pushya * Nakshatra on that day, performance on that day is productive of countless fruits." (p. 321 Principles of Tantra Vol. II)

One of the twenty-seven "lunar mansions'

Mantrayana-Vajrayana And Tantrism Amongst Buddhists

IN course of the foregoing discussion, we have dealt generally with the Hindu Tantras of all sects of worshippers. We shall now deal with the Buddhist Tantras in particular as they are equally important in the History of Tantras and Mysticism and shall then describe Mysticism amongst Darvishes in a separate section. Finally we shall treat of Mantravāda amongst Jains in comparatively greater details and then in a separate part the contents of the work here published and notes and comments on the works in the appendices and the biographies of the authors thereof.

The Buddhists are divided into two principal sects viz, Mahāyāna and Hīnayāna. The Northern Buddhists of Tibet, China and Japan belong to the former sect and they term those of the South i. e. Ceylon, Burma and other places 'Hīnayānists' which term is not of a complimentary character. The Mahāyānists i. e. the followers of the Greater Vehicle are so called because they strive for the enlightenment of the whole universe, while the Hīnayānists, i. e. the followers of the Lesser Vehicle are so called, because each of the followers seeks Nirvāna and Arhatship for himself only. Vajrayāna or Mantrayāna is a development and a branch of the Mahāyāna. Vajrayāna is a form of Tāntric Northern Buddhism. At first Buddhism was divided into three Yānas viz, (1) Shrāvakayāna (2) Pratyeka-BuddhaYāna and (3) Bodhisattvayāna. With the advent of Padma-Sambhava (the son of the famous Indrabhūti who flourished in circa 717 A. D.) who was the founder of the Mantrayāna school in Tibet, Bodhisattvayāna developed according to Kazi Dawa-Samdup into Vajrayāna and Mantrayāna the same being divided further into the following main divisions: (1) Kriyātantra-Yāna, (2) Charyā or Upāya-tantra-Yāna (3) Yoga-Tantra-Yāna, the last being further subdivided into three (4) Mahā-Yoga-tantra—Yāna, (5) Anuttara-Yoga-tantra-Yāna, (6) Ati-Yoga-tantra—

Yāna. The Yogāchāra school which evolved out of Śūnyavāda of the Mādhyamakas did to an extent contribute to the development of Tantras, but it was the Vajrayāna which was the chief contributor.

Vajrayāna literally means 'adamantine vehicle' but really 'Śūnya vehicle'. Śūnyatā is called Vajra, because it is firm and sound, cannot be changed, cut or pierced, cannot be burnt, and cannot be destroyed. According to the Mādhyamakas Nirvāṇa is Śūnya; according to Yogāchāra which is a later development of Ṣūnyavāda, besides Śūnya Vijnāna, a positive element, is present. While according to Vajrayāna, besides the two, the element of Mahāsukha 'eternal bliss' is also present. This Vajrayāna further introduces the theory of five Dhyāni Buddhas,* presiding over five Skandhas, and families of the five Dhyāni Buddhas who come forth when needed. Five Bodhisattvas and their Śaktis are the first to emanate. It also introduced the worship of various deities with their Śaktis and a large number of gods or goddesses and their Sādhanās, Stutis etc. Vajrayāna§ can be said to be direct development of the Yogācāra school and the Vijnānavāda it inculcates rather than the Mādhyamaka school.

Asaṅga, brother of the famous Vasubandhu, who flourished in the fourth century of the Christian era is said to have introduced

*The five Dhyāni Buddhas are Akṣobhya presiding over Vijnāna Skandha, Vairocana over Rūpa Skandha, Ratnasambhava over Vedanā Skandha, Amitābha over Samjnā Skandha, and Amoghasiddhi over Samskāra Skandha. Their colours are given below. Vajradhara embodies in Himself all the five Dhyāni Buddhas, is of blue colour and has two hands crossed on his breast, the right holding an adamant (Vajra) and the left a bell. He is supposed to be over all the Dhyāni Buddhas and is called the Sixth.

जिनो वैरोचनो ख्यातो रत्नसम्भव एव च।
अमिताभोऽमोघसिद्धिरक्षोभ्यश्च प्रकीर्तितः॥
वर्णा अमीषां सितः पीतो रक्तो हरितमेचकौ॥–साधनमाला पृ. ५६८–६९

§ The writer acknowledges his indebtedness for much of the information about Mantrayāna and Vajrayāna given here to the learned authors of the Introduction to Sādhanamālā, Shāktasampradāya (Gujarati) and Introduction to Shrī Chakrasambhāra.

Tāntrism amongst the Buddhists which was transmitted from preceptor to pupil in the most secret manner upto the time of Dharmakīrti. The first to openly a vow and preach this doctrine were Saraha, Nāgārjuna, Luipāda, Padmavajra, Anaṅgavajra and Indrabhūti.

Guhyasamāja alias Śrīsamāja is probably the most authoritative and original work from which Tāntrism drew its inspiration. It is written in the form of a Sangīti and believed to have been delivered in an assembly of the faithful by the Sarvatathāgatakāyavākcitta. Dr. B. Bhattāchāryya, the learned editor of Sādhanamālā says in his Introduction about this work:–

"This is probably the first work of the Tantra school, and Asaṅga quite conceivably may have had something to do with it, as it is commonly believed that the Tantras were introduced by him from the Tuṣita heaven where he was initiated in mysticism by Maitreya. But of course, this view cannot be said to be definite, or to be based on sufficiently strong evidence, and it is very doubtful whether we will ever be in a position to trace the origin of the Tantra in the most precise manner possible."

"Vajrayāna incorporated many leading tenets of Mantrayāna which was a form of Mahāyāna Buddhism, where Mantras, Mudrās, Mandalas, and gods were given the greatest prominence for the attainment of Siddhis or else Nirvāṇa or omniscience."

The earliest work of Mantrayāna viz. Vidyādharapītaka–forming part of the canonical literature of the Mahāsanghikas is not now available; another work of Mantrayāna however viz. Mañjushrīmūlakalpa is available. It is in the style of Mahāyāna Sūtras in the Sangīti form. Dr. B. Bhattāchāryya considers the date of the work to be about 200 A. D.* Mantras and Mudrās therein are not systematised as in the later Vajrayāna works. There is no mention therein of Panchatattva worship. The Mūlakalpa mentions Mantrayāna but not Vajrayāna which is for the first time mentioned in "Guhyasamāja". Dr. B. Bhattāchāryya surmises that there is a history of development of several centuries behind that work and says that if Tantrayāna could be traced to the root probably "the opinion of Śāntarakshita and Kamalaśīla that instructions of Tan-

* Winternitz however says: "But his arguments are by no means convincing", that is, to fix the date so early as 200 A. D. See P. 635 History of Indian Literature.

tras, Mantras, Mudrās and Mandalas were delivered by Buddha himself for the benefit of such of his followers who cared more for the material prosperity than the spiritual" would be found to be correct.

On the authority of *Pag Sam Jon Zan* he also says that Tāntrism was first developed in Uddiyāna and thence transmitted to the other Pīṭhas, Kāmākhyā, Sirihaṭṭa and Pūrṇagiri and the rest of India.

We have mentioned above some of the earliest prominent promulgators of Buddhist Tāntrism. Of them Saraha (633 A. D.) according to both Tārānāth and author of *Pag Sam Jon Zan* as also Cakrasamvara succession list was one of the earliest promulgator of Buddhist Tāntrism. He was also known as Sarahabhadra and Rahulabhadra. Tāntrism got publicity with him and therefore its commencement is taken to be seventh century A. D. He introduced Buddhakapāla Tantra and Luipā the first Siddhācārya (669 A. D.) the Yoginī Sañcaryā, Kambala and Padmavajra (693 A. D.) introduced the Hevajratantra, Kṛṣnācāryya (717 A. D.) the Samputatilaka, Lalitavajra (693 A. D.) the three divisions of Kṛṣṇayamāritantra, and Dārikapā (753 A. D.) the Kālacakra. We may mention here that the great Tāntrika Nāgārjuna flourished in 645 A. D. and was different from Nāgārjuna the founder of the Mādhyamaka school who flourished about 150 A. D. The Tāntrika Nāgārjuna was a prolific writer of Tantras and is said to have imported the worship of Ekajaṭā× from Bhota i. e. Tibet. Śavarīpā (657 A. D.) is another interesting historical figure noted for his magical prowess and can be easily identified as the author of the collection of Mantras distinctly known as Śābara Mantrans. He belonged to the hill tribe called the Śavaras or huntsmen in Bengal.

×Dr. B. Bhattâchâryya's inference–that India knew of no deity as Ekajaṭā before Nāgārjuna's time–however is unwarranted. The colophon of Ekajaṭā's Sādhanā, in Sādhanamāla, does not say so. It only means that the Sādhanā was rescued or restored and not that the deity was imported. Besides Nāradiyapurāna Adh. 85 v. 123 actually mentions Ekajaṭā. Ekajaṭā is also mentioned in Guhyasamāja at p. 88. Tārā in Nāradiya purāna Adh. 85 is not described with Akṣobhya on the crown, nor decked with Mudrās. Kālī, Sarasvatī and Bhadrakālī cannot therefore be rightly said to be Buddhist in origin.

He composed a Sādhanā of Kurukullā and was the originator of Vajrayoginī cult where the deity worshipped is of red colour. The Śābara Mantras are referred to by the famous Jain Ācharya Haribhadrasūri in his work Śāstravārtāsamuccaya:–

मन्त्रादीनां च सामर्थ्यं शाबराणामपि स्फुटम्।
प्रतीतं सर्वलोकेऽपि न चाप्यव्यभिचारि तत्॥—श्लो० ६२३॥

Padmavajra mentioned above also wrote a work named Guhyasiddhi which seems to have been much popular in Tibet. He advocates there in objectionable rites and practices specially relating to the Mahāmudrā or Śakti. According to him all these rites and practices originated from Buddha himself and were recorded in the work Guhyasamāja alias Śrīsamāja. The goal preached by him in the said work is stated as not possible to be reached without the Śakti. It would seem the Panchatattva worship gathered strength from Padmavajra's said work although it must have started about the time of Guhyasamāja. His pupil Anaṅgavajra* (705 A. D.) wrote several works on 'Hevajratantra' introduced by his preceptor. He wrote Prajñopāyaviniscayasiddhi also.

Indrabhūti who flourished about 717 A. D. wrote several works on Tantras and was considered an authority on Vajrayāna and Tantra, long after his time. The Sādhanamālā includes the Sādhanās composed by him named Kurukullā Sādhana. One of his important works viz, Jnānasiddhi describing shortly the principal Vajrayānist doctrines and rites has been discovered and published in the Gaekwad's Oriental Series. This work also preaches that if the kind of knowledge there described is obtained Bodhi can be attained even if one indulges in immoral actions or takes animal food or strong drinks.

Kṛṣṇāchāryya who flourished about 717 A. D. is said to have introduced Tantras in which the male and female deities sit clasping

*Dr. B. Bhattāchāryya in his article 'Glimpses of Vajrayāna' says that Anaṅgavajra renounced Buddhism in his later life and became one of the saints of the Nāthapantha, and that he is identified with Gorakṣanātha.

each other. He may be identified with Kṛṣṇarāja who introduced worship of Vajrasarasvatī. Lakṣmīnkarā belonged to the royal family of Uddivāna and was the sister of the famous Indrabhūti. She wrote an interesting work named 'Advayasiddhi'+ in which she preached certain novel doctrines such as worship of one's own body where all the Gods reside. She said once the truth was known there was no restriction for the worshipper. He may eat or drink anything. He may violate any law and that there was no need to undergo any suffering or to fast or to bathe. She however stated that women of all castes should be respected as they were embodiments of Prajnā. Since her time this new teaching won many adherents who came to be known as Sahajayānists. It would appear that Sahajayāna started with her. We would now mention Ḍombīheruka (777 A. D.) who is recognised as one of the 84 Siddhas and who wrote on Sahajayāna as well as Vajrayāna. In his work 'Sahajasiddhi' he formulates Kula worship from which come the words Kaulika and Kulācāra. Explaining the word Kula he says that Kulas* are five and originate from the five Dhyāni Buddhas and that the latter are called Kuleshas. This would suggest that Kaulas are Buddhists. The Kaulas declare themselves to be Tāntric Hindus. The meaning of Kula and Kaulas in Hindu Tantras is not definite. Although it may be an interesting inquiry whether the Kaulas are Hindus or Buddhists, yet there is practically no difference between the Kaulāchāra and the Tāntric Buddhāchāra.

+ The commingling of Śūnyatā with 'Karuṇā' is 'Advaya' in Vajrayāna. It is the foundation of Śakti worship amongst Buddhists. It is also deified. Heruka and Prajnā are the two deities in whom Śūnyatā and Karuṇā are personified. They are in embrace in the Yuganaddha or the Yab–Yum form.

* अक्षोभ्यो वज्रमित्युक्तं अमिताभः पद्ममेव च ।
रत्नसंभवो भावरत्नः वैरोचनस्तथागतः ॥
अमोघः कर्म्ममित्युक्तं कुलान्येतानि संक्षिपेत् ॥

Akṣobhya, Vairocana, Amitābha, Rātnasambhava and Amoghasiddhi are the five Dhyāni Buddhas called Kuleśas who started Thunderbolt, Lotus, Jewel, Disc (Cakra) and Action families.

Ḍombīheruka writes about Mahāsukha which can be had from one's experience. It has four successive stages viz. Ānanda, Paramānanda Viramānanda and Sahajānanda. During the reign of king Mahīpāla 1st who flourished between 978 A. D. to 1030 A. D. there arose a group of powerful writers on Tantra, like Dipaṅkara, Advayavajra and others and that was the next period of Buddhist Tāntric development. The readers who are interested to know the aims and objects of Buddhist Tāntrics may refer to the learned introduction of Dr. B. Bhattāchāryya to Sādhanamālā.

We would here note that of the five kinds of Siddhis described in Pātanjalayogasūtrā: जन्मौषधिमन्त्रतपः समाधिजाः सिद्धयः ॥४–१॥ the Siddhis aimed at by the Tāntrics are those obtained through the Mantras. The eight great Siddhis of the Buddhists are different from those mentioned in the Yogashāstra.* The Buddhist's Siddhis are (1) Khadga, (2) Añjana, (3) Pādalepa, (4) Antardhāna, (5) Rasa–Rasāyaṇa, (6) Khecara, (7) Bhūcara, (8) Pātāla. The six rites or Ṣatkarma according to Buddhist Tantras are:– Śānti, Vashīkaraṇa, Stambhana, Vidveṣaṇa, Uccāṭana and Māraṇa, practically the same as mentioned in other classes of Tantras.

The Sādhanā of Śuklakurukullā at page 368 ff, mentions the different mental conditions and the dates of the month and the directions to be faced for the due performance of Ṣaṭkarma. The deity worshipped for the different rites though same will have different forms, colours and weapons according to the rules regulating the same. Appropriate directions, time, manual gestures (Mudrās) seats and modes of applications of Mantras for the different rites are prescribed also in the work here published.

According to Dr. B. Bhattāchāryya, the Mantras of Vajrayāna seem to be a development of the Dhāranīs contained in the Vidyādharapīṭaka mentioned above. The Dhāranīs existed in Buddhism from very ancient times and seem to have been devised for those Buddhists

* The eight Siddhis of Yoga viz, Aṇimā and others are covered by the Vaikriya Labdhi (i. e. Siddhi) of the Jains. See 'Senapraśna' p. 76 Answer to quetion 276.

who cared more for their material welfare than Nirvaṇa. They could not read the Sūtras and so they were shortened into Dhāranīs for being memorised. When further shortened the Dhārnīs were reduced to Mantras which were sometimes reduced to a single syllable in the form of Bīja * as in the case of Prajnāpāramitā.

HINDU MANTRIC SYSTEM

Dr. B. Bhattāchāryya infers Hindu Māntric system to be later than the Buddhist Vajrayāna and even that it was incorporated bodily into Hinduism from Buddhism, because he thinks Tāntric Mantras make abrupt appearance in Hindu Tāntric literature without showing even a faint trace of the earlier and crude stages of development. We beg to differ and point out that Hindu Tāntric literature has gradually developed from the Vedas specially the Atharvaveda. Besides what has been stated in the previous section hereof regarding Atharvaveda being the original source of Mantra as well as Tantra we beg to refer the readers to Âsurīkalpa in which according to the Mantra and Dhyāna there given the principal deity Durgā is addressed as 'Atharvaṇasya Duhite' and 'Turyavedasya Putrī' i. e. daughter of Atharvan.§

It is not only according to Hindu tradition or belief of Hindu Tāntrics that Atharvaveda is considered to be the original source from which Tāntrism is considered to have developed but also according to Jain authorities. We shall show this by references from two ancient Jain works viz. Vasudeva Hiṇdi by Vāchaka Śrī Sanghadāsa and

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*Buddhist Mantras are of four kinds:-(1) Bīja Mantra being monosyllabic (2) Mūlamantras are long and may be compared to Hindu Tāntrika's Mālāmantras (3) Hṛdaya Mantra being short Mantra for Japa of the principal deity i. e. Ishtadevatā (4) Āvaraṇadevatā Mantras being generally short Mantras of the deities surrounding the chief deity.

§ बालेन्दुश्वेतवर्णां विकसितनयनां वामहस्तत्रिशूलाम् ।
दक्षे स्थाल्यंकुशाढ्यां हदरुणवदनां नागयज्ञोपवीताम् ॥
नानालंकारयुक्तां सुललितवदनां तुर्यवेदस्य पुत्रीम् ।
दुर्गां पद्मासनस्थामखिलवशकरीमासुरीं त्वां नमामि ॥

Sūtrakṛtānga Tīkā by Śīlānkāchārya. This Sanghadāsa is a Bhāshyakāra and is older than even the great Bhāshyakāra Shrī Jinabhadraganikṣamāshramaṇa the author of Viseshāvasyaka Bhāshya and Viseshaṇavatī. In his latter work he has mentioned the said Vasudeva Hiṇdi calling it Vasudeva charita. We can therefore emphatically state that Sanghadāsa flourished prior to 6th century A. D. In his said work Vasudeva Hiṇdi at p. 151 he has mentioned 'Mantra Niyogas' of Atharvaveda. (2) Similarly Śīlānka the commentator of Sūtrakritānga refers to Māntric practices of Atharvaveda meant for Abhichāra. See page 169 commentary Sūtrakṛitānga, Āgamodayasamiti Edition.

Not only the Vedas but also the subsequent Hindu literature comprised of Brāhmanas, Āranyakas, Upanishads and Purānas appears to have contributed to the development of Tantras.* We would first refer the readers to what Dr. B. Bhattāchāryya says about Vajrayāna at p. XXXVI of his Introduction to Sādhanamāla:–

"We can thus see that the Vajrayāna took into account all the good things, tenets, philosophical notions and theories, and *incorporated* all that was best in Buddhism and probably in Hinduism also, and it was owing to this that it attainedgreat popularity."

We would then refer the readers to the several quotations above showing the connection of Tantra and Mantra with Atharvaveda etc. and also the appendix II to 'Shakti and Shakta' by Sir John Woodroffe. We would also refer them then to the work in Gujarati by late D. B. Narmadashankar Mehta entitled "Shākta Sampradāya" which traces the Shakti worship through the different classes of literature beginning from the Vedas. The learned writer quotes the following 'Ṛik' in praise of Sarasvatī from Ṛigveda at the very start to show the existence of Goddess Sarasvatī in Vedic times: प्रणोदेवी सरस्वती वाजेभिर्वाजिनीवती । धीनामवित्र्यवतु ॥ (Ṛig. 10, 61,21). He states that the whole of the Vedas may be summarised in two words, 'Yajna' and 'Brahma'. 'Yajna' requires Anuṣṭhāna,

*Winternitz also says :–"On the other hand, some essential traits of the Tantras can be found as far back as in Atharvaveda, as well as in the Brāhmaṇas and Upaniṣads." P. 605 History of Indian Literature.

while 'Brahma' thinking. He then states that Śaktivāda is connected with the Vedic Upāsanā Kānda. He then refers to the various Sūktas in praise of Aditi. She is said to be the mother of Gandharvas, Manushyas, Pitaras, Asuras and all Bhūtas. Śakti is here worshipped as Mother. She is also called Mahī or Prithvī, Sāvitrī, Gāyatrī and Sarasvatī. Aditi in short is also called Devatāmayī. In the Sūkta of Uṣādevī, Śakti is praised in the form of Virgin while Śakti in the form of Wife is praised in the Sūkta of Sūrya. Vāksūkta, (Ṛig. 10–26) and Laksmìsūkta in the appendix to Ṛigveda established worship of Śakti. Further references from Agnirahasyakānda of Yajurveda, Mantropanishad of the Śvetāshvatara branch, Chhāndogya Upanishad of Sāmaveda, Tāṇḍi branch, and Kāṭhaka Upanishad to Sūrya's wife, Prajnā alias Sphuraṇā, Parā and Devatāmayī Aditi respectively are given by the said writer in the first chapter of the said work. Vājasaneyī Saṃhitā refers to Ambikā (III–57) and Śiva (XVI–1). Then the said author traces Śaktivāda through Brāhmanas, Aranyakas, Upanishads and Vedāngas.

In Brāhmanas and Āranyakas, Śakti of Brahma is known by the name of Gāyatrī, Sāvitrī, and Sarasvatī. Gāyatrī is said to be Bhargamayī, Tejomayī and Jyotirmayī. She is called Sāvitrī as she gives birth to the universe. She is Sarasvatī as the current of joy (Ānanda) of Brahma flows from her. For full exposition of Gāyatrī, Gopatha Brāhmana (1–30–38), Brihad Āranyaka (7–14) and Maitrāyaṇī (Prapāthaka 5) are referred to by the said learned author. He further gives the information given below in Chapter II of his said work. He says that the roots of the technical Tāntric terms 'Bindu', 'Bīja' and 'Nāda' are to be found in the upāsanā portion of the Āranyakas. They are derived from 'Īkṣaṇa', 'Tapa', and 'Sarjana', of the Vedic literature, and are known as 'Icchā', 'Jnāna' and 'Kriyā' in Vedānta. This trio of 'Bindu' 'Bīja' and 'Nāda' is represented by a triangle with a dot in its centre and is known as 'Traipuradhāma'. Here 'Bindu' is first divided into 'Parabindu' and 'Aparabindu' and the latter is subdivided into the said 'Trio'. The central dot is the 'Para Bindu' and the

three points by joining which the triangle is formed are the said 'Trio'. The deity presiding over this 'Traipuradhāma' is 'Tripurā' and the detailed and complete representation of it is 'Śrīchakra' and the Vidyā relating to it is 'Śrīvidyā'. The other names given to Tripurā in the Āranyakas are 'Subhagā' 'Sundarī' and 'Ambikā'. Kanyā, Kumārī, Kātyāyanī and Durgā are mentioned in Taīttirīya Āranyaka. Umā Haimavatī and Gaurī are equally well-known. The worship of this deity is set forth in Saubhāgyakānda which is considered to be a part of Atharvaveda. Some of the Mantras of this Kānda are to be found in Āranyakas in the rites relating to Yajna. Literally their meaning is applicable to the Yajnas, while in reality they relate to the worship of the deity. At page 158 of the said work the learned author says Buddhist Tāntrism is evidence of Buddhism having risen from Hinduism and having been ultimately mixed up with it. He also says that apart from Buddhistic Philosophy the Buddhistic literature relating to Vyavahāra-dharma and ordinary rules of conduct was based on the Hindu Tāntric literature as the Hindu Tāntrics were not particular about Varnāshrama-dharma. Referring to the Buddhist Tantra Śrīchakra Sambhāra he says that worship of Śakti including Mandalas, Bīja-Nyāsas, Mantras, Mudrās, Upachāras Abhiṣeka and Dhyāna as therein described follows Hindu Tantrashāstra, the difference being only in the name of the deities. He says that it would be clear to every critical person that a thing is not changed by being differently named. He further says that as there is extensive Brāhmanic Tāntric literature relating to Kālī and Śrīvidyā, there is extensive Buddhist Tāntric literature relating to Tārā. He says that among the Hīnayānists also Maṇimekhalā is worshipped as the deity presiding over the sea and that there is reference to this deity in 'Mahānipāta' and 'Dasanipāta'. We may here translate the verse, rendered in Gujarāti by the said learned writer from a Tantra at page 81 of the said work, to show that worship of Śakti is universal:- "Maheshvaras call her Śakti, Sānkhyas Parā Prakriti, worshippers of the Sun Mahārājnī, Buddhists Tārā, Chārvākas Āshā, Pāshupatas Śantā, Jainas Śrī, followers of Brahma Śraddhā, Vaidikas Gāyatrī, and the ignorant

people Mohinī. Referring to the ten Siddha Vidyās, (all of whom are named as emanations of Durgā in Sivapurāna as already shown) the learned writer says that Kālī or Śyāmā is much worshipped in the Eastern India, Sundarī or Śrī in the Southern India, Bhuvaneshvarī in Utkala i. e. Orissa, Tripurā in the Western India but more known under the name of Ambikā and Tārā mainly amongst the Buddhists.

He mentions the fourteen following Upanishads to show the worship of Śakti in the Upanishad period: 1 Tripurā, 2 Tripurātāpinī, 3 Devī, 4 Bahvṛcā, 5 Bhāvanā, 6 Sarasvatīhṛdaya, 7 Sītā, 8 Saubhāgyalakṣmī, 9 Kālī, 10 Tārā, 11 Advaitabhāva, 12 Aruṇā, 13 Kaula, and 14 Śrīvidyātāraka. He, however, states that Kālī, Tārā, Kaula and Śrīvidyātāraka Upanishads are not traced to the Vedic literature and are later than the rise of Tāntrism. Of the Vedāngas he refers to Vyākaraṇa and its philosophy of 'Sphoṭa' which is Śakti of Brahma and says that the grammarians accept Vāk as Śakti of the soul.

Dr. B. Bhattācharyya states (p. XVIII Introduction to Sādhanamālā):

"The conception of Gods and Goddesses in the Pauranic literature was so very attractive that the Buddhists in later times could not help incorporating the idea of godhead in their religion; and when they actually did this they deified all important personalities of Buddhism together with the deification of a large number of Buddhistic ideas and philosophical concepts along with a few purely Hindu gods such as Ganeśa, Sarasvatī etc."

Further Dr. Bhattāchāryya himself (at p. XII of his Introduction to Sādhanmālā) states, that the magical conception in India can be traced continuously through Ṛgveda, the Brāhmanas, Atharvaveda, Kalpasūtras, Dharmasūtras, Purānas, the Tantras, and the Pāncharātras.

We have already traced the development of Hindu Māntric system from Vedas downwards. We would now show its existence in Purānas which would show that when the Buddhists admittedly borrowed from Purānas some of the Hindu Gods and Goddesses and incorporated the idea of godhead in their religion, they could also draw upon the Hindu Māntric system contained therein. Futher we would show by

references from the earliest available work of Buddhist Mantrayāna viz, Āryamañjushrīmūlakalpa itself the existence of extensive non-Buddhist Māntric literature and particularly the Hindu Mantras and Tantras. We leave it to be judged by the readers whether the evidence adduced proves the existence of ancient Hindu Māntric system or merely a magical conception and also whether it would be correct to state that "Tāntric Hinduism drew its *inspiration almost* wholly from Tāntric Buddhism."

Dr. B. Bhattāchāryya in his Introduction to Guhyasamāja at p. XXXIV defining Tantra says:

"Now for the Tantra to be called a real Tantra there must be the element of Śakti in it. Without Śakti there cannot be a true Tantra or a Tantra *par excellence*."

We may state, however, that even Manjushrīkalpa does not restrict the meaning of the term 'Tantra' in this manner. There it means only a systematised Mantrashāstra. Dr. B. Bhattāchāryya having not made matters clear in his Introduction to Sādhanamālā as to the connotation of the term 'Tantra' as used by him, there is likely to be some confusion. He seems to make a distinction between Tantras of Yoga and Yogatantra classes and others in his Introduction to Guhyasamāja at p. XXXII. He seems therefore to be aware of works which are termed Tantras but do not fall within his above definition.

PURĀNAS

Even if the term 'Tantra' is used in the special sense, references to such Tāntric deities with their Śaktis are found for intance in Kūrmapurāna. In the first Adhyāya Viṣnu calls Śrī his Śakti.

इयं सा परमाशक्तिर्मन्मयी ब्रह्मरूपिणी ।
माया मम प्रियानन्ता ययेदंधार्यते जगत् ॥ श्लो० ३४

In Adhyāya 12 Shivā calls herself Śakti of Maheshvara. Not

मां विद्धि परमां शक्तिं महेश्वरसमाश्रयाम् ॥ श्लो० ४८

only that but in verse 88 of the same chapter Himvān describes her as being half the body of Śankara (Śankarārdhasharīrinī). The same Adhyāya 12 includes Sahasranāma of Śivā which is one of the five

parts of a Tāntric Panchānga. The said hymn includes names of many of the Tāntric deities known at present. A very important reference is to be found in the same Adhyāya 12 verse 262 which mentions inter alia Kāpāla Bhairava Yāmala and Vāma shastras which are meant for deluding people, being of Tāmasī nature and opposed to Śruti and Smṛiti.

कापालं भैरवं * चैव यामलं वाममार्हतम्।
एवंविधानि चान्यानि मोहनार्थानि तानि तु॥ श्लो० २६२

Similarly Garudapurāna describes Gārudavidyā in Adhyāyas 19 and 197 and worship of Tāntric deities such as Viṣnu, Śiva, Sūrya, Ganesha, Hayagrīva, Durgā and Tripurā with Mandalas, Mudrās and Nyāsas. It also gives a Sahasranāmastotra and a Kavacha of Viṣnu both being parts of a Tāntric Panchānga. It also gives Panchatattvas and Chakra worship though Panchatattvas known to the later Tāntrikas are not described.

Agnipurāna itself says that it contains all the Vidyās:– आग्नेये हि पुराणेऽस्मिन् सर्वविद्याः प्रदर्शिताः॥ Adh. 383 v. 51. What is most important, however, for the present discussion is the fact, that 39th Adhyāya of Agnipurāna enumerates 25 Tantras, which conclusively establishes the existence of Hindu Tantras, contemporaneously with if not prior to Agnipurāna. The limitation of space at our disposal does not allow us to reproduce the said list or the other references given below. The 26th Adhyāya gives Mudrās and the 29th, 30th and 320th Adhyāyas describe Sarvatobhadra and other Mandalas. The 30th Adhyāya further describes 3 kinds of Dhyāna. Adhyāyas 42 to 68 describe characteristics of temples and idols of various Tāntric deities, their installation ceremonies including 'Utsava' as also Jīrnoddhāravidhi i. e. repairing or reinstating idols. Then two kinds of Dīkṣā are described: Samayadīkṣā (Adh. 81) and Nirvāṇadīkṣa (Adhs. 83 to 88). Ṣatkarmas

* पञ्चरात्रं च–इति पाठांतरम्।

1 All references to Purānas are from the publications by Śrī Venkateshvara press, Bombav.

are described in Adhyāyas 137 and 138 and various Nyāsas in Adhyāya 145. It is significant that one whole chapter 293 is taken up in the description of the technical terms of Mantra (Mantraparibhāṣā). The 325th Adhyāya gives a Chakra called 'Siddhādyañshakathana' to ascertain whether a particular Mantra will be fruitful or not.

Nāradīyapurāna expressly mentions 'Tāntrikas' and Agamoktavidhāna' (Adh. 88 v. 24 and 69). It calls the Māntric portion 'Mahātantra' in its contents (Adh. 97) as also at other places (Adh. 92 v. 21) and gives Mantras, their purification, Dikṣā rite and Kavacha and Sahasranāma stotras of Ganesha, Sūrya, Viṣnu, Śiva and Śakti. Adhyāya 66 v. 59 mentions Tāntric Sandhyā. Adh. 91, vv. 37–38 contain Dhyāna of Umāpati i. e. Mahesha with Umā in embrace. In course of worship of Śri Ganesha Adh. 68 v. 17 mentions his Dhyāna in which he is accompanied by his Śakti and further on vv. 43-44 mention 'Tarpaṇa' of couples of deities. In Adh. 84 in course of worship of Bhuvaneshī worship of couples of deities is mentioned. Adhyāyas 64 to 91 are taken up with descriptions of Mantras, Kavachas (protective hymns), Sahasranāmas and Stotras of various Tāntric deities, and Mandalas, Mudrās, Nyāsas and Bhūtashuddhi. It is very important that Adhs. 85 to 87 derive ten Mahāvidyās (8 of them being common with those in the current list of Mahāvidyās) thus: Vāk or Vāṇī, Kālī and Tārā as emanations of Sarasvatī; Bālā Tripurā, Annapurnā and Bagalāmukhī of Mahalakṣmī, and Chinnamastā, Tripurabhairavī, Mātangī and Dhūmāvatī of Durgā. This furnishes us with a link in the development of ten Mahāvidyās from 3 Śaktis viz, Brāhmī, Vaiṣṇavī and Raudrī. Taking this with the reference from Sivapurāna given in the previous part hereof showing that 10 Mahāvidyās emanated from Durgā and with three forms of Durgā in Durgāsaptashati we are able to infer oneness of Śakti in the beginning. It also shows how Vedic literature has contributed to the development of Śakti worship. The readers will also see that Tārā Chinnamastā and Kālī were not originally Buddhist but Hindu Tāntric deities. Finally we would mention Mārkandeya Purāna which contains the

famous Durgāsaptashati and state that the antiquarians consider it very ancient and its text untampered by interpolators.

Whatever view as to the date of each of these purānas may be taken it is certain that they are prior to the date when Buddhist Tantras according to Dr. B. Bhattāchāryya became known i. e. about 700 A. D.

NĀGĀRJUNA'S KAKṢAPUṬA

Dr. B. Bhattāchāryya says that Saraha, Nāgārjuna and others were chief masters to boldly and publicly preach the Tāntric doctrines. Now Nāgārjuna is said to have flourished cir. 645 A. D. He wrote a work named Kakṣaputa. This work is published in Calcutta in a collection named Indrajālavidyāsangraha and the above work is called there Siddhanāgārjunakakṣaputam. At p. 265 of the said work occurs the following passage which speaks for itself and shows the indebtedness of Nāgārjuna to Hindu Tantras styled Āgamas. It may be noted that it also includes Ātharvaṇa Mahāveda amongst the Āgamas consulted by him for composition of his said work Kakṣaputa. He also mentions Śankara as having described in times of yore various modes of attaining success in 'Vidyās' when asked by Pārvatī.

संसारे बहु विस्तीर्णे विद्यासिद्धिरनेकधा।
प्रोक्तवा०छङ्करः पूर्वं यदि पृच्छति पार्वती॥
अन्यैर्देवगणैः सिद्धैर्मुनिदेशिकसाधकैः।
यद्यदुक्तं हि शास्त्रेषु तत्सर्वमवलोकितम्॥
शाम्भवे यामले शास्त्रे (शाक्ते v.l.) मौले कौलेयडामरे।
स्वच्छन्दे काकुले (लाकुले v.l.) शौचे (शैवे v.l.) राजतन्त्रेऽमृतेश्वरे॥
उड्डीशे वातुले तंत्रे उच्छिष्टे सिद्धशाबरे।
किंकिणी मेरुतंत्रे च काकचंडीश्वरीमते॥
शाकिनीडाकिनीतंत्रे रौद्रेऽनुग्रहनिग्रहे।
कौतुके शक्तितंत्रे[2] च निराकार[3] गुणोत्तरे॥
हरमेखलके तंत्रे इंद्रजाले रसार्णवे।

1 v.l. कालचंडेश्वरे 2 v.l. शाल्यतंत्रे 3 v.l. क्रियाकाल॰

आथर्वणे महावेदे चार्वाके गारुडेऽपि च ॥
इत्येतदागमोक्तं च वक्त्राद्वक्त्रेण यच्छ्रुतम् ॥
तत्सर्वं समुद्धृत्य दध्नो घृतमिवादरात् ।
साधकानां हितार्थाय मन्त्रखण्डमिहोच्यते ॥

If the work Kakṣaputa said to have been composed by Nāgārjuna is the same as the one published--and there is none other known--the evidence seems to be conclusive as to the priority of Hindu Tāntrikas and the indebtedness of Buddhist Tāntrikas to the former.

MANJUŚRĪMŪLAKALPA

Even stronger evidence is furnished by Manjūshrīmūlakalpa of the ancientness of the Hindu Tantras and Mantras.

Dr. B. Bhattāchāryya says about this work in his Introduction to Guhyasamāja that it treats of the Māntric texts of Manjushrī Kumārabhūta several times designated therein as Kārttikeya. He is introduced with 'several Śaiva but non-Tāntric deities'. It contains practices for obtaining long life, health and happiness and all desired objects. It is in the form of a Sangīti and includes dialogues between Śākyamuni and Kumāra Manjushrī interspersed with querries by the Assembly of the Faithful. He further says:

"This work is very important for the history of the development of Tāntric ideals, tenets and practices, and provides a landmark in the process of their developments. In this work which has been rightly styled by Dr. Winternitz as a Tāntric work we find mention of a large number of gods and goddesses, several ancient works..... a large number of Mudrās, and descriptions of Mandalaswith special directions for painting them and innumerable rites for attaining Siddhis or perfections."

"The names of Amitāyus, Amitābha, Locanā, Ratnaketu, Vajrapāṇi, Avalokiteśvara, Māmakī, Ratnapāṇi, etc. are mentioned but not in a systematic form,"

He considers the date of this work to be cir. 200 A. D. It is the earliest available work of Buddhist Mantrayāna.

We do not know why the Śaiva deities found in the work are said to be non-Tāntric. Kārttikeya alias Skanda himself is a Tāntric deity and so is Śiva.

Further there are specific references to Śaiva Vaiṣṇava and

Gāruda Tantra and Mantras of Śiva, Viṣṇū, Brahmā, Āditya, Gāruda, Mahalākṣmī and other deities of Hindu pantheon. There are references also to Laukika (popular) Mantras. This means that Mantras other than those of Buddhist origin called Laukika were prevalent amongst the masses. These must have had their origin in the Vedic literature.* Some time the author of the said work claims that even Laukika Mantras and those of Gāruda Tantra and others were promulgated by Bodhisattva. The reader will consider for himself what value should be attached to such claim. The description as Mantrasiddhas of a number of historical and illustrious Hindu personages, such as Arjuna and Asvatthāmā son of the famous Droṇāchārya of Mahābhārata fame amongst others (see P. 604 ff.) who flourished long prior to the birth of Lord Buddha, proves the existence and practice of the Hindu Mantras even in ancient times. The author of Manjūshrīkalpa, however, says that they practised one or the other of the Buddhist Mantras. It will be interesting to note that the said work contains a reference to Jain illustrious personages such as Ṛiṣabha (first Tīrthankara of the Jains) his father Nābhi and son Bharata as Mantrasiddhas (see P. 609). The fact that this work calls itself aTantra is of great importance in fixing the date of the origin of the Buddhist Tantras which will be about 200 A. D. or later if a later date is fixed for the composition of Manjūshrīmūlakalpa. Of course if one accepts Dr. B. Bhattāchāryya's definition of 'Tantra' this work may not in that sense be called a 'Tantra' but we prefer the evidence of the work itself and consider that 'Tantra' really means a systematised Mantrashāstra and not merely a work in which deities are accompanied by their Śaktis or where man and woman join in the worship of a deity. We do not consider it a necessary feature of a Tantra. It is only a peculiar

* "The great importance of the Atharvaveda–Saṃhitā lies in the very fact that it is an invaluable source of knowledge of the real popular belief as yet uninfluenced by the priestly religion, of the faith in numberless spirits, imps, ghosts and demons of every kind, and of the witchcraft." P. 129 History of Indian Literature by Winternitz.

feature of most of the Buddhist works since the time of Guhyasamāja.

Here are the references mentioned above:–

सर्वस्मिं (sic.) शैवतन्त्रे वै सर्वलौकिकचेष्टितैः ॥ पृ.४६८
य एव वैष्णवे तन्त्रे कथिताः कल्पविस्तराः ।
उपाय वैनेयसत्त्वानां मञ्जघोषेण भाषिताः ॥ पृ. ३४
यावन्तः गारुडेतन्त्रे कथिताः कल्पविस्तराः ।
ते मयैवोदिताः सर्वे सत्त्वानां हितकारणात् ॥ पृ. ३४
मन्त्रा मिद्धिं न गच्छेयुः ब्रह्मस्यापि महात्मनः ।
अनभियुक्ता तन्त्रेऽस्मिन् अदृश्यमथोदिते ॥ पृ. ३६
चर्या बोधिसत्त्वानां अचिन्त्या परिकीर्तिता ।
सर्वमन्त्रेषु तन्त्रोऽयं अचिन्त्यतत्प्रभावतः ॥ पृ. ५५९
रुद्रेण भाषिता ये मन्त्रा विष्णुना ब्रह्मणा स्वयम् ।
तां (sic.) विच्छेद मन्त्रज्ञो विधिदृष्टेन कर्मणा ॥ पृ. ३६६
आदित्यभाषिता ये मन्त्राः सौम्याश्चैव प्रकीर्तिताः ।
ऐन्द्रा मन्त्रा प्रसिध्यन्ते पश्चिमे दिशि शोभने ॥ पृ. ३२६
अनेन बद्ध्वा मन्त्रेण कार्त्तिकेयस्य युक्तितः ।
यावन्तो लौकिका मुद्रा शैवाश्चैव सवासवाः ॥ पृ ४९४
त्वदीय कल्पराजे सर्वलौकिक लोकोत्तराणि च मन्त्रतन्त्राणि साधयितव्यानि ॥ पृ. १३०
यावन्तो लौकिका मन्त्रा शैवाश्चापि सुपूजिता ।
मन्त्रा गरुत्मने चापि सिद्धिहोमफलोन्मुखम् ॥
सर्वलौकिकमन्त्रास्तु इन्द्ररुद्रोदभवोद्भवा ।
तेस्यु मन्त्रराट् सर्वे निबद्धा विधिहेतुतः ॥ पृ. ४६७

CONCLUSION

In view of the foregoing it would be clear to the readers that Dr. B. Bhattāchāryya is not right in saying that the Hindus readily incorporated many ideas, doctrines and gods originally conceived by the Buddhists in their religion and literature or that the Hindu Tantras arose only after the Buddhist ideas had established themselves.*

*"It is, however, quite contrary to facts, when B. Bhattācharyya (Sādhanamālā, pp. IXVI ff., IXXVIII) assumes that the Tantras first came into existence in Buddhism, and went over into Hinduism afterwards." P. 401 History of Indian Literature by Winternitz.

Even the Tāntric Bīja Mantras such as "Om" "Hrīm," "Śrīm" "Bloom" "Aīm," "Klīm," "Saum" etc, are found in Sarasvatīrahasya Upanishad, as well as Tripurātāpinī Upanishad. The latter further contains Śrī-vidyā and many other Vidyās, Mantras, Mudrās, as also chakras (Yantras), the several rites for which they are prescribed and also over and above the Shāktamantras, the Mantras of Śiva, Viṣṇu, Sūrya and Ganesha. This will convince the reader about the antiquity of the Hindu Māntric system. We would cite here from Arthur Avalon's preface to the Buddhist Tantra Śhrī Chakrasambhāra, p. XXX :—

"With each fresh acquirement of knowledge as to Buddhism, it seems more difficult to separate it from the Hinduism out of which it emerged, and into which it relapsed."

This however should not be taken to mean that the Buddhist Tantras had no influence whatever on the Hindu Tantras. ‡ It is quite possible that Panchatattva worship originated in Tibet (known as Mahachīna) and was imported into India and influenced the practices of the Hindu Tāntrics. We are however not prepared to concede that because Vajrayāna has Yab–yum deities (i. e. deities in embrace), the worship of Kālī may have been of Buddhist origin. The reason is that worship of Kālī is very ancient in India and it is connected with deities described in Vedic literature such as Rātri (See Appendix II to Shakti and Shakta). Besides, the worship of Śiva–Śakti in the form of Ardhnārīshvara*or 'Sāmba–Sadāshiva' is to be found amongst Hindus from very ancient times. We have already mentioned the existence of worship of deities with their Śaktis in Purānas. In further support we would cite from the preface of Shrīchakrasambhāra by Arthur Avalon:—

"The Shākta Tantra is also a form of Advaitavāda presented in a way suitable for its purpose, namely the practical end of worship. Therein Māyā is a Power (Shakti)

‡ "At this late period (when Tārā–rahasya of Brahmānanda was composed) it also occasionally happened that the Hindu Tantras were influenced by the Buddhist ones." History of Indian Literature p. 401.

* अर्द्धनारीश्वरो भूत्वा ययौ देवस्वयं हरः॥ शिवपुराण, अ० १५ श्लो० ९

of the Supreme Consciousness. In Northern Buddhism, *as in Brahmanism*, the Bodhisattvas and Devatās are accompanied by their energies (nu–ma) in female form, the Deva being called 'Yab' and his Shakti 'Yum'." PP. XV and XVI.

EXAMINATION OF DR. B. BHATTĀCHĀRYYA'S VIEWS

According to Dr.B. Bhattāchāryya, the prefix or suffix 'Vajra' to the names of deities is in ninety cases out of a hundred a certain sign of their originating from Buddhism and where gods and goddesses are described as nude and lustful, they also must have had their origin in Buddhism. This is too sweeping a statement to be true. As regards deities whose existence can be shown to be prior to the rise of Vajrayāna the rule would certainly not apply, so the question always remains to be considered whether a deity having vajra in his or her name existed prior to the rise of Vajrayāna. At page 121 of Shree Ātmānanda centenary commemoration volume in his article entitled "Jain Iconography–a brief survey," following the same line of reasoning, Dr. B. Bhattāchāryya says, about Jain Vidyādevīs Vajrashṛnkhalā and Vajrānkushi that they are clearly importations from the Vajrayāna school of Buddhism. If the learned writer had taken care to inquire whether these deities are to be found in any works older than the rise of Vajrayāna, he would not have fallen into this error. We would say that the test itself suggested to ascertain the origin of deities is so crude that the conclusions drawn from it are bound to be faulty. The learned writer being rather more familiar with Buddhist deities is easily led away to infer whenever he sees names either identical or similar to Buddhist deities in other pantheons, that the deities of the latter are really Buddhist. Even when he may not feel certain he ventures into such a statement as "Gandhārī also has a peculiar Buddhist odour." Now the names of all the sixteen Vidyādevīs including Vajrashṛnkhalā, Vajrānkushī and Gandhārī* are to be found amongst other works in Nirvāṇakalikā by Śrī Pādaliptasūri,

*Gandhārī is one of the forty Vidyās named in Sūtrakṛtānga II, Sutra 2. We may state that Sūtrakṛtānga is one of the oldest Jain canonical works. See p. 164 Vasudeva–Hiṇḍi where also the name of Gandhārī occurs.

edited with an Introduction by the writer, which is a work of the first century of the Christian era according to him, and is taken to be not later than the second century by others. About the names of Māṇibhadra and Pūrṇabhadra Dr. Bhattāchāryya has hinted—by saying that they will be familiar to a student of Buddhist Iconography as the two friends of Jambhala, the (Buddhist) God of Wealth–that their origin also must be Buddhist. Now the names of Purṇabhadra and Māṇibhadra occur in Śrī Bhagvatīsūtra, × one of the most ancient and sacred cannonical works of the Jains. One should not therefore be led away by similarity of names. Vajrayāna naturally stamped the deities it imported from other pantheons with the term Vajra as in case of Sarasvatī which is admittedly a deity of the Hindu pantheon. If therefore a deity without the term 'Vajra' is found in other pantheons and with the term 'Vajra' is found in Buddhist pantheon the natural inference would be that it is a Buddhist borrowing from one or the other pantheons.

Further the learned writer says Bhṛkutī is Buddhist. Granted that there is a deity named Bhṛkutī in the Buddhist pantheon, does it therefore follow that there cannot be a deity of identical name in any other pantheon unless it is borrowed from the Buddhist. For the matter of that there is a male deity as well as a female deity bearing identical name in the very list of Jain deities given by the said writer in his aforesaid article at pages 116–117. Does the learned writer suggest that although Bhṛkutī is a female deity in the Buddhist pantheon there cannot be even a male deity of identical name in any other pantheon. Now we shall deal with the fact that the said list of Jain deities contains also a female deity named Bhṛkutī. We shall

×Bhagavatī Sūtra, Śataka III, Uddeśa 8 p. 201 A. See also Āvaśyaka Chūrni p. 320 Ratlām Edn. and Trishashṭiśalākāpurushacharitra X Parva 4 Sarga vv 606–607 Āgamodayasamiti Edn. where it is stated that Purṇabhadra and Māṇibhadra used to worship Śrī Mahāvīra every night during the particular monsoon. See also Vividhatīrthakalpa p. 70 where Māṇibhadra Yakṣa is named.

apply the test given at page 142 of his Introduction to Sādhanamālā by the said writer himself, viz. similarity or otherwise of the Mantras of the common deities. The Mantra of Buddhist Bhṛkutī in Sādhanamāla is "ॐ भृं स्वाहा". There is no independent worship of the male or female Bhṛkutī in the Jain pantheon and their Mantra as given in Āchāradinakara is "ॐ नमो भृकुट्ये स्वाहा.' The Mantras being thus different, it puts a stop to further argument and it must be admitted that except accidental identity of names, there is nothing in common between the Buddhist and the Jain deity. Lastly there being no independent and detailed worship of Bhṛkutī current amongst the Jains there was no charm in borrowing a Buddhist name or deity. Further when a set of 24 deities is uniformly given in a pantheon and 23 of them cannot be even distantly shown to have Buddhist connection, how can it be imagined that merely one of them Bhṛkutī was borrowed. The Mantras and Svarūpas of Vajrashṛnkhalā, Vajrānkushī, Gandhārī, Bhṛkutī and Māṇibhadra are given in Nirvāṇakalikā (pp. 3,28,35, and 37) and Achāradinakara Vol II (pp.155,157,162). As they are different from the Mantras and Svarūpas of the respective Buddhist deities of identical names it will convince the reader that there is no case of borrowing here.

We may now refer to two further statements made by Dr. B. Bhattāchāryya, for identification of deities. They are with reference to ornamental Mudrās and bearing of a miniature figure of one of the five Dhyāni Buddhas on the crown by a deity. We have nothing to complain against the statements as they stand. We want only to sound a note of warning that Mudrā, in sculptural Tāntric technique is particular disposition of hand and fingers; as such Mudrā aids to the grace and beauty of appearance, in describing any particular statue or idol, it may be described for instance as Jnānamudrāvibhūṣitā although Jnānamudrā is not an ornament. One should not merely because of the use of the word 'Vibhūṣitā' jump to the conclusion that an ornamental Mudrā is meant, and that therefore the deity described must be a Buddhist deity. Similarly if one can identify the miniature deity

borne on the crown of another deity as one of five Dhyānī Buddhas he may rightly infer that the particular deity is Buddhist. But one should not jump to such a conclusion merely because one deity bears another deity on the crown. The obvious reason is that in Jain pantheon also Lord Pārshvanātha is borne on the crown by Padmāvatī in many representations and images. There is one other statement of Dr. B. Bhattāchāryya in his Introduction to Sādhanamālā (page 33) which we think is unwarranted. For his statement that the Jains borrowed to a certain extent the worthless and immoral practices enjoined in the Tantras (i. e. Buddhist Tantras) and that they could not throw them off even when Buddhism was stamped out of India, the learned writer has not cited any authority. We have already mentioned that Jain Tāntrism always remained free from Panchatattva worship. The learned writer proceeds further to attack all Sampradāyas calling them organisations for feeding worthless and idle priesthood, and outcome of superstitious belief. He explains that it was so because the Tāntric practices were attractive and the Indian people by nature superstitious. Elsewhere in his said article "Jain Iconography a brief survey" (published in 1936) he has stated:

"Such a varied and rich pantheon must necessarily presuppose the existence of widespread Tāntric practices amongst the Jains."

It would appear therefore that his said statement in Sādhanamālā about Jains borrowing worthless and immoral practices must be only a presumption. There being no such practices prevalent at any time amongst Jains, there is no question of their not being able to throw them off.

EARLIER AND LATER TĀNTRISM

In Sādhanamālā (Vol. I pp. 247 ff.) we would like to note there are Sādhanās of Jāngulī * for removing the effects of or preventing serpent-bites, which are in Dhāranī and Sangīti forms and ascribed

* See Vividha Tīrthakalpa, Śrāvasti Nagarīkalpa p. 70:-See Ibid p. 85.

to Buddha himself. Similarly the Sādhanā (page 334 Sādhanamālā) of Vajrasarasvatī is also said to have originated from Buddha himself. It would appear therefore that the Sangītis, and Dhāranīs of Vidyādharapīṭaka are ancient Buddhist modes of Mantras. They seem to have arisen from the soil of Buddhist sacred literature. We also are inclined to agree with Śāntārakṣita and Kamalashīla when they say that Mantras were propounded by Buddha himself for certain class of his followers. They must have however been in the form of Sangītis or Dhāraṇīs. ‡ The later Buddhist Tāntric development is probably under the influence of Purānas and Hindu Tāntrikas, the Panchatattva worship being probably non-Indian. Later Buddhism developed into three grand divisions: Vajrayāna, Sahajayāna and Kālacakrayāna and several minor yānas such as Tantrayāna Bhadrayāna etc.

While concluding this section we may refer to a mystic practice even now current amongst Buddhists of Tibet as described by Alexandara David-Neel in her book entitled "With Mystics and Magicians in Tibet." It is the creation by concentration effected for months and even years on the tutelary deity-Ishtadevtā (called *Yidam*) of a phantom as a powerful means of protection. This is very similar to 'Dhyāna' prescribed in Mantrasādhanā and the appearance of the deity worshipped to the Sādhaka whenever invoked. There also it is considered a creation of the mind of the Sādhaka. The book also refers to Kundalinī Yoga and Telepathy as practised by Tibetans even now.

‡ Winternitz says, having regard to the Chinese translation of Sukhāvatī (VIII, 33) made in the 2nd Century A. D, that Dhāraṇīs must be assumed to exist as early as that date, but that it is not possible to trace them to the early days of Buddism, much less to Buddha himself. Ultimately, however, Dhāraṇīs were completely supplanted by Mantras. Amongst the later Mahayānasūtras the major portion of section II of the prose version of the Kāraṇḍa-Vyūha and Suvarṇa-Prabhāsa are in the style of Tantras.

Mysticism of Darvishes

MYSTIC consciousness comes to some naturally, to some sporadically, and to some by special training.

Mystic consciousness has been methodically cultivated by Hindus, Buddhists, Mohammedans and Christians says Prof. William James in his famous work 'The Varieties of Religious Experiences.' He says: "In India, training in mystical insight has been known from time immemorial under the name of Yoga. Yoga means the experimental union of the individual with the divine." The moral discipline and methods employed in the different systems teaching Yoga vary slightly.

Vivekānanda in his 'Rājayoga' says:

"That the mind itself has a higher state of existence, beyond reason, a superconscious state, and that when the mind gets to that higher state, then this knowledge beyond reasoning comes...All the different steps in Yoga are intended to bring us scientifically to the superconscious state or Samādhi...Just as unconscious work is beneath consciousness, so there is another work which is above consciousness, and which, also, is not accompanied with the feeling of egoism...There is no feeling of *I*, and yet the mind works, desireless, free from restlessness, objectless, bodiless. Then the truth shines in full effulgence, and we know ourselves...free, immortal, omnipotent."

"The Vedāntists say that one may stumble into superconsciousness sporadically, without the previous discipline, but it is then impure." Their test is empirical: its fruits must be good for life. When a man comes out of Samādhi, he remains "enlightened, a sage, a prophet, a saint, his whole character changed, his life changed, illumined".

Karl Kellner after carefully comparing the results of Yoga with those of the hypnotic or dreamy states artificially producible by us, says:—

"It makes of its true disciples good, healthy, and happy men .... By the subjection of his impulses and propensities to his will, and the fixing of the latter upon the ideal of goodness, he becomes a 'personality' hard to influence by others, and thus almost the opposite of what we usually imagine a 'medium' so-called, or 'psychic subject' to be".

Prof. William James says:-

"In the Mohammedan world the Sūfī sect and various darvish bodies are the possessors of the mystical tradition. The Sūfīs have existed in Persia from the earliest times, and as their pantheism is so much at variance with the hot and rigid monotheism of the Arab mind it has been suggested that Sūfīsm must have been inoculated into Islam by Hindu influences."

Quoting Sir William Jones, Brown the learned author of 'The Darvishes' gives the fundamental tenets of the Sūfīs as follows:—

"Their (Sūfī's) fundamental tenets are, that nothing exists absolutely but God; that the human soul is an emanation from His essence, and though divided for a time from its heavenly source, will be finally reunited with it; that the highest possible happiness will arise from its reunion, and that the chief good of mankind in this transitory world consists in as perfect an *union* with the Eternal Spirit as the incumbrances of a mortal frame will allow; that, for this purpose, they should break all connection (or taālluk, as they call it) with extrinsick objects, and pass through life without attachments, as a swimmer in the ocean strikes freely without the impediment of clothes."

Al-ghazzali a Persian philosopher and theologist, who flourished in the eleventh century, and ranks as one of the greatest doctor of the Moslem Church, says in his auto-biography as quoted by Prof. William James:—

"The Science of the Sūfīs aims at detaching the heart from all that is not God, and at giving to it for sole occupation the meditation of the divine being. Theory being more easy for me than practice, I read (certain books) until I understood all that can be learned by study and hearsay. Then I recognized that what pertains most exclusively to their method is just what no study can grasp, but only transport, ecstasy, and the transformation of the soul. How great, for example, is the difference between knowing the definitions of health, of satiety, with their causes and conditions and being really healthy or filled . . .

The first condition for a Sūfī is to purge his heart entirely of all that is not God. The next key of the contemplative life consists in the humble prayers which escape from the fervent soul, and in the meditations on God in which the heart is swallowed up entirely. But in reality this is only the beginning of the Sūfī life, the end of Sūfīsm being total absorption in God. The intuitions and all that precede are, so to speak, only the threshold for those who enter. . , . The transport which one attains by the method of the Sūfīs is like an immediate perception, as if one touched the objects with one's hand."

The original sects of the Sūfīs, it is stated in Malcom's History of Persia are two: the Hūlūlī or the 'Inspired', and the Ittihādiā or the 'Unionists'. Five branches grew out of these viz. (i) Wusūlīa or the United (ii) the 'Āshiqīa or the 'Loving' (iii) Talqīnīa or the 'Learned' (iv) Zurīqīa (or Zāqiā) or the 'Penetrating' (v) Wāhidīa much resembling the Ittihādīa the Unionists, whose chief principle is belief in the Unity of the Deity. We shall say more about the Sūfī sects and Darvish Orders in the next section specially dealing with the subject.

The beginning of Sūfīsm is nothing else than pantheism as shown in the exclamation of Maulānā Jalāl–ud–dīn, addressed to his spiritual master,

"O my master, you have completed my doctrine by teaching me that you are God, and that all things are God".

The Sūfīs compared the creation and God with the rays of the Sun continuously darted forth and reabsorbed and the Sun and the waves of the sea and the sea or the Alphabet and ink with which it is written. Ahmad–ud–dīn, the disciple of the Shaikh Shublī who was contemporaneous with Murād II, was however condemned by a sentence of the *Ulama* to be skinned alive, for his teaching that the human soul absorbed in God, or mixed with him, just as rain does with the water of the sea.

Bāyazīd of Bustām, the founder of Bustāmis Order of Darvishes identified himself with the Divinity when he cried out "Glory to me! I am above all things!" Caliph Ali however only said: "I am the living and the speaking Qurān."

The spiritualism of the Darvishes having its origin in the religious conceptions of India and Greece differs in many respects from Islamism says John Brown, the learned author of "The Darvishes." He also says that the existence of Spiritual Principles of the Darvish Orders which existed in Arabia previous to the time of the great and talented Prophet of Islam cannot be doubted. He states further that there are some differences amongst writers of note mostly with regard

to the estimate placed by each of these upon the character and influence of the Darvishes in the Mussulman world. Muslim authorities including Iqbal Ali Shah, the learned author of 'Islamic Sūfīsm' however deny that Sūfīsm in its origin was in any way connected with or influenced by Aryan or Greek ideas and believe that sūfīsm is an expansion of the esoteric form of the religion of Islam. M. A. Ubicini in his letters on Turkey says :

"Two things must be distinguished among the Darvishes: doctrine and institution. The first is nothing else than the Sūfīsm which existed in the East long previous to the coming of Muhammad."

It is suggested by M. A. Ubicini that of the two great primitive sects existing before the Prophet Muhammad the *Meschaiouns (Musha'ioons)* or the walkers and *the Ischrachaiouns (Ishraqioons)* or the contemplatives the former was continued in *mutakallim*, or metaphysicians, and the latter in the *Sūfīs*. H. A. Rose, the editor of Brown's 'The Darvishes', adds however in a footnote that the *mutakallimūn* cannot ber egarded as distinct from the *Sūfīs*, or as a school which taught any one definite doctrine.

Sūfīsm of the Darvishes has a strange analogy of doctrine with that of Vedānta, says Brown giving main details of similarity some of which are set forth below. Tne Sūfī doctrines are called 'tarīqats.' Brahma is the source and origin of all the pantheistic doctrines. Brahma is the Absolute Spirit and the Pure Being of Vedānta. It is the Living Being while the Darvishes contemplate "Hai wa Qayyūm" i. e. the "Living and the Eternal." According to Vedānta all except Brahma is Māyā. The Sūfīs speak of the *'alam–i–misāl* or 'world of reality'–the *'alam–i- khiyāl,* the 'world of illusion'. The Śravana, *manana* and *nididhyāsana* (audition, meditation and contemplation) are the *'Samā' murāqaba, tawajjuh* and the *Zikr* of the Darvish *tarīqat.* The *bodha* of the Brahman is the 'ilm' and the *Jnāna* is the *mārifat* of the Darvish, without which it is not possible to emancipate the soul. Brown says that all this points out the source and the origin of whatever is pantheistic and mystical in the doctrines of the Darvish *tarīqats.*

Dr. M. Hafeez Sayyid Mohamed in his Hindi article 'Sūfī's Sādhanā-mārga' in the Sādhanānka of the Hindi magazine Kalyāṇa, 1940 identifies 'Dhāt-e-Bahat' or Pure Essence of the Sūfīs with (Nirguna) 'Brahma' of the Vedāntist. Just as Brahma manifests in the form of the world because of 'Māyā' which is non-different from 'Brahma'; so also it is through 'Sifāt' or Attributes in the form of the whole creation, which is non-different from 'Dhāt', that 'Dhāt' is experienced or realized. But all the same Māyā is not itself Brahma nor 'Sifāt' itself 'Dhāt'. An opposite illustration is that of fragrance and flower. Fragrance belongs to the flower but is not itself the flower. 'Sifāt' is a manifestation of 'Dhāt.' The soul or 'Rūh' is only a reflection of Amr-e-Rab (Directive energy of God) and therefore there is no difference between the souls.

Pure Dhāt is called by various names viz, Dhāt-e-Sadhaj or uncoloured Dhāt, Wujud-e-bahat or Pure Existence. Ghāib-ul-Ghuyub or the Unseen even in thought, Ghāib-e-Mutluq the Absolute Unseen, La Ta'ayyun or the Unlimited, Munqat'a-ul-Isharāt or the dropping of all indications, 'Ayn-ul-Kafur or the Fountain-Reality of camphor, Majhul-ul-Nath or the Undefined by attributes. The four suppositions in Dhāt viz. ilm (knowledge), nūr (light) wujud (existence) and shuhud (self consciousness) are essence itself and not superimposition on essence, just as Sat, Chid and Ānanda are the nature or essence of Brahma and not its attributes. Everything is a manifestation of the Deity, but not a Deity in itself; just as every beam of light is not the Sun itself, but a manifestation of the Sun. The Sūfīs explain the mystery of the Universe or the origin of things on this theory of Emanation (Tannazzulat or descent). This subject however falls within the province of Haqayiq (Greater Mysteries), and we are chiefly concerned here with Daqayiq (Lesser Mysteries) related to the mystical side of Sūfīsm.

Sirdar Ikbal Ali Shah says:—

"The Sūfī doctrine does not pretend to teach that provided all its tenets are observed, man becomes as God. On the contrary, this can never be. Man, by purging himself of all earthly desire and lust, rids the Heavenly spark in him of earthly things and is

able thereby to return to God the original nucleus. 'So that naturally man relieved of his earthbound ideas and weaknesses, realizes that the part of him which is God simply returns home."

"Many of the words and terms used by the Sūfīs are not understood by the uninitiated. Perfume, for instance, is the hope of the Divine afflatus–Sleep, meditation or the perfection of God. Wine signifies devotion. The Sūfīs often speak of having drunk wine to insensibility. This is naturally misunderstood as it means so devout was their devotion to God that they were entirely under His influence. The tavern is the place of prayer. The tavern–keeper is the Spiritual Head or Leader. Beauty is only spoken of in order to show the perfection of God. Inebriation and drunkenness typify the abstraction of the soul for material things."

THE DARVISH ORDERS

According to Von Hammer there were twelve tarīqs or orders of Darvishes existing prior to the foundation of the Ottoman empire as set forth below:–

1. Uwaisī	5. Saqatī	9. Qubrāwī
2. 'Ilwānī	6. Qādirī	10. Shāzilī
3. Adhamī	7. Rifā'ī	11. Maulavī
4. Bustāmī	8. Nūrbakhshī or Suharwardī	12. Badāwī

Twenty–four orders have been instituted since the commencement of the 14th down to the middle of 18th century of the Christian era. Of these later orders the Naqshbandīs and the Baqtāshīs and of the earlier orders the Bustāmīs trace their descent from Abu Bakr–us–Siddīq, the first Caliph and all the rest from the fourth Caliph 'Ali. The former are known as Siddīqiā and the latter 'Aliides or Alawīs.

It is said that thirty–seven years after (Hijrā) the 'Flight' or 'Emigration' of the Prophet, Archangel Gabriel or Jibrāīl appeared to Uwais, a native of Karn, in Yaman, and commanded him in the name of the Lord to renounce, and to devote himself to a life of penitence. He had never met the Prophet but when in the battle of Uhud the latter lost two teeth, Uwais in his honour had all his teeth extracted. As Uwais had none for his Pīr or spiritual guide, all the Darvishes having no Pīr are said to belong to the order of Uwaisis. Both Abu–

Bakr and 'Ali had the prophet for their Pīr, not so Uwais. The latter was only 'Ashiq'–e–Rasul or the Lover of the Prophet.

The Shaikhs 'Ilwan, Ibrāhīm–ibn–Adham, Bāyazīd of Bustām, Sāri Saqatī and others following the example of Uwais founded the orders which took their names and laid down rules of discipline to be followed by the disciples. The most celebrated of such founders as the Pīr of the Qādirīs, named Shaikh Abdul–Qādir Gilānī (Jilānī) known as Sultan–ul–Auliā or 'the Sovereign of the Saints' and also as Pīr Dastagir.

We may state here that in earlier times the various orders of Darvishes were not known after the names of their founders but were merely explications of their tenets or principles e. g. Hulūlī and Ittihādī etc. We have already mentioned these and others in the foregoing portion of this section. In the footnote by Rose at p. 54 of Brown's 'The Darvishes' a list of 'Approved' *(maqbul)* Sects * and 'Rejected' *(mardūd)* sects is given. The latter mentions Hulūlī and Hallājī as rejected or *mardūd* sects. This sect of Hulūlī has long been extinct.

Sirdar Ikbal Ali Shah in his work 'Islamic Sūfīsm' says:–

"There are some sects, which are known as Sūfīs; but which are removed from their inner Court like the *Mujassamiyyah* (the Corporealists), the *Hulūlīs* (Incarnationists), the *Tanāsukkhis* (Transmigrationists)."

The first of these sects traces its origin to Abi Halman of of Damascus; and the second, to Munsur Abul Ghayz Hallaj (who lived in Iraq and was a contemporary of Junaid).

Mansur used to say *Anal Haq* (I am the Truth). He simply there by meant that he was a manifestation of the Truth. Although the *fatwa* of Mansur's execution was also signed by Junaid, out of regard for the esoteric Shari'at, Junaid said 'Mansur and I are one and the same thing only madness has saved me, and reason ruined him.'

Husain ibn–e–Mansur, and Abu Bakr Shibli gave preference to *Ghāib* over *Huzur;* and so in their moments of ecstasy they gave out

* A detailed description of most of these sects and others is given at pp. 23–28 'Islamic Sūfīsm'.

such expression as "I am the Truth" *("Anal Haq").* "There is none under my cloak except God" *(Laysafi jubbati siwallah).* Others–and they are the vast majority–gave preference to *Huzur* over *Ghāib*, like Muhasibi, Junaid, Suhail and Mohamed bin Khalif. These latter are those who take care for this world as well as of the next.

"Ahmad ibn–e–Sabit and his disciples Ahmad ibn–e–Yabūs, Abu Muslim of Khorassan, Shaikh–ul–Ishraq and Omar Khayyam were the exponents of the doctrine of reincarnation basing their arguments on Suratul–Baqara 61–92, Suratul Maidah 55, etc. Druses, who were the followers of Darazi were also believers in it".

The Baqtashis, says Brown, believe in the *tanasukh,* a system of *metempsychosis.*

Although originating in Arabia the various tenets or principles of the *tarīqs* or orders of the Darvishes gained prominence in Persia and Bukhārā. From thence they travelled into Turkey, Syria and Egypt and even along the shores of the Mediterranean, as far as Morocco, and in the East to India. Brown says:–

"There are many Darvish Orders in Bukhārā, nearly all of the Sunni, or orthodox kind, more closely attached to the dogmas of the Qurān and its Prophet than those of Persia, which are almost all Shī'a, and advocates of the Caliph 'Alī."

The people of Bukhārā have a strong sympathy with 'Othman, but they are, says Brown, particularly fanatic and hostile to all non-Mussulmans. Brown further says:–

"The Eastern idea that the spirit or soul returns to this world and lives again in a new body, long after the decease and decay of its primitive corporeal form, is held as true by many of the modern Shaikhs of Persia. With them the belief in the re–existence of the Imām Mahdī is stronger than among any other Muhammadans."

Amongst the Persian Darvishes there are two sects viz. 'Alī Illāhīs and Ahl–e–haqq. The former (known as Sabā'iyas) believe in the divinity of 'Ali, while the latter consider that every one may, by superior piety and love of God, become joined to Him or even become God. The readers will be able to identify these respectively with the 'Incarnationists' and the followers of Mansur mentioned above.

Of the various orders of Darvishes the most ancient and the greatest like 'Ilwānīs, the Adhamīs, the Qādirīs, the Rifā'īs, the Naqshbandīs, the Khalwatīs, etc. are considered as the cardinals. They call themselves the *usūls*, or 'originals' and call others the *furū'* or 'branches' signifying their emanation from the first. "The order of the Naqshbandīs and Khalwatīs hold however the first rank in the temporal line; the one on account of the conformity of its statutes to the principles of the ten first confraternities, and to the lustre which causes the grandees and principal citizens of the empire to incorporate themselves in it; and the other, because of its being the source of the mother society which gave birth to many others. In the spiritual line, the order of the Qādirīs, Maulavīs, Baqtāshīs, Rifā'īs, and the Sā'dīs, are the most distinguished, especially the three first, on account of the eminent sanctity of their founders, of the multitude of the miracles attributed to them, and of the superabundance of the merit which is deemed especially attached to them."

All these different orders of the anchorites have their convents called *takiās, khānqās.* and *Zāwiās,* spread over different parts of the country.

Although considered as mendicant orders, no Darvish is allowed to beg, especially in public. Baqtāshīs are an exception as they deem it meritorious to live by alms. Many however in imitation of Hājī Bektāsh their founder, make it a rule to live only by manual labour.* The surplus of the revenues of endowments to their order is distributed among the poor, or is employed in the establishment of private and charitable buildings. The Shaikhs and Darvishes are scrupulously attached to this inviolable principle of their order.

* The doctrine of *tawakkul* or 'dependence upon God' was carried to excess by the earlier sūfīs, but in later times instead the duty to live by practice of *Kasb* or art or industry was inculcated. Pīr Dastagir of the Qādirīs is considered in India a patron saint of industries in general. In India the chief orders require the darvishes to live by practice of *Kasb.*

Although in no wise bound by any oaths, all being free to change their community or order, and even to return to the world, each one regards it as a sacred duty to end his days in the dress of his order. They are imbued with the spirit of poverty, preserverance, deep humility and perfect submission to their superiors. They are seen moving about with the head bent and the most respectful countenance. "They never salute anyone, particularly the Maulavīs and the Baqtāshīs, except by the name 'Yā Hū" !

Brown says:–

"The adoration of the master replaces also for the Darvishes the worship of the Divinity; the end of the being no longer dwelt in the intimate union of the soul with the Creator, but in an absolute conformity to the thoughts of the Shaikh . . . Such is the first obligation, the only one so to speak, imposed on the Darvish, and expressed by, this species of mental prayer, called *rabūta, (rabitā ?)* to which he is not less exact in the performance than the ordinary Mussulman is to his *namāz*."

We would here give short particulars of the founders of some of the important orders mentioned above.

Shaikh 'Ilwān died at Jedda in 766 A. D; founded the 'Ilwānīs.

Ibrāhīm b. Adham died at Damascus in 777 A. D.; founded the Adhamīs.

Bāyazīd Bustāmī died at Jabal Bustām, in Syria, in 874 A. D.; founded the Bustāmīs.

Sarī saqatī died at Baghdād in 907 A. D., founded the Saqatīs.

Shaikh 'Abd–ul–Qādīr Gīlānī died at Baghdād in 1165 A. D. at the age of ninety years founded the Qādirīs.

Sa'īd Ahmad Rifā'ī died in the woods between Baghdād and Basra in 1182 A. D.; founded the Rifā'īs.

Shahābud–Dīn Suharwardi died at Baghdād in 1205; founded the Suharwardīs.

Najm–ud–Dīn Qubrā died in Khwarazm in 1220 A. D.; founded the Qubrāwīs.

'Abd–ul–Husain (Hasan b. 'Abd–ul–Jabbār) Shāzilī died at Makka in 1258 A. D.; founded the Shāzilīs.

Jalāl-ud-Dīn ar-Rūmī Maulānā, called the Mullā Khunkār died at Qonia in 1273 A. D.; founded the Maulavīs, generally called the 'Turning' or 'Dancing Darvishes'.

Ahmad Badāwī died at Tanta, in Egypt, in 1276 A.D. founded the Badāwīs.

Pīr Muhammad Bahā-ud-Din Naqshband died at Qasr-i'Ārifān, in Persia, in 1319 A. D.; founded the Naqshbandīs. According to Rose the correct date of his death is 1388 A. D. but the order may be older. It is based upon the principles of the two original fraternities and particularly upon that of the Caliph Abū-Bakr.

Sa'd-ud-Dīn Jabrāwi died at Jaba, near Damascus in 1335 A. D.; founded the Sa'dīs.

Hājī Baqtāsh Khurāsānī, called the walī or 'saint' died at Kir-shahr, in AsiaMinor in 1357 A. D. founded the Baqtāshīs.

'Umar Khalwatī died at Qaisarīa in 1397 A. D.; founded the Khalwatīs. It is one of the few orders which admit women.*

We now give particulars of some of the orders mentioned in the next section entitled 'The Darvish orders in India'. Shah Ne'mat-ul-lāh Walī is the title by which Shāh Nūr-ud-Dīn Yazdī is known. He was born in 1330 A. D. He founded the order of Ne'matullāhīs. He travelled widely and possibly visited Afghānistān. He died in 1430 A. D. Tīmūr sent him into an honourable interment at Māhun, in Karmān, says Brown.

Qalandar Yūsuf Andalūsī, a native of Andalusia in Spain, was for a long time a disciple of Hājī Baqtāsh, but having been dismissed from his Order on account of his haughty and arrogant character, he made vain efforts to be admitted into the Maulavīs, and ended by establishing the Order of Darvishes named after him Qalandarīs. × They

*In India all the four main orders viz. the Chistīs, the Qādirīs, the Suharwardīs and the Naqshbandīs admit women as *murīds* but they are not made Khalīfās or successors to *Pīrs* or Shaikhs.

× The Qalandars are not an Order, says Brown. A Qādirī Darvish was named Shābāz-e-Qalandarī, as also a Maulavī Darvish named Shams-ud-Dīn Tabrīzī Qalandarī.

have to be perpetually travelling about living on alms. The Qalandarīs are, in view of the treatment of their founder by the Baqtāshīs and the Maulavīs, antagonistic to them.

The Murādīs seem to be an off-shoot of the Naqshbandīs. The order may have been founded by Murād, 'the Syrian' who died in 1719 A. D., or by Abdāl Murād a companion of Hāji Baqtāsh in the 16th century A. D. In the latter case they may be an offshoot of the Baqtāshīs.

Haidariā were founded by Qutb-ud-Dīn Haidar, of Zaūsh near Nishāpūr in Khuràsān, early in the thirteenth century. They are closely akin to the Rifā'ī, and dance on fires. They also wear iron rings on the hands, neck, ears; and even elsewhere—in token of their vow of chastity.

Lastly we may mention the Gulshanīs founded by Ibrāhīm Gulshanī who died at Cairo in 1533 A. D. They are also called the Roshanīs from Dada 'Umr Roshanī, preceptor of Ibrāhīm Gulshanī. A sect bearing the name 'Roshanīs' had some vogue in North-Western India at or about the same period. Bāyazīd Ansārī an Afghān known as Pīr Roshan born in 1526 A. D. is noted in the Indian History as he and two generations of his descendants headed a formidable resistance to the Mughal power, inflicting at least one grave defeat upon it, and probably succeeding in preventing the complete subjugation of the Afghān hills by the Mughals. Pīr Roshan taught that Pīrs are supreme manifestation of God.

We would refer the readers interested in the details of the lives of the saints mentioned above to Brown's 'The Darvishes', Nicholson's 'The Mystics of Islam' and to 'Tazkirat-ul-Auliā' a Persian work or its Gujarati translation entitled 'Muslim Mahātmās'.

DARVISH ORDERS IN INDIA

Sayyid Mohamed Hafeez considers that the Oldest Darvish Order in India is the Chishti Order which traces its origin to Khwājah Abu Abdāl Chishti who died in 966 A. D. It was introduced into India by Khwājah Mu'in-ud-Din Chishti of Sistan, a southern district of Afghānistān, where he was born in 1142 A. D. He went to Khurāsān and

thence to the neighbourhood of Nishāpūr near Mashhad. There he became a disciple of Khwājah 'Uthman Chishti Hāruni. After twenty years' discipleship he performed a pilgrimage to Mecca and Medina and thence he travelled through Iraq and Persia in course of which he made the acquaintance of many Sūfīs such as Shaikh 'Abd-ul-Qādir Jilāni and Khwājah Qutb-ud-Din Bakhtyar Kaki. The latter became one of his disciples. At Baghdād he became acquainted with Najm-ud-Dīn Qubrā Shiahāb-ud-Dīn Suhrawardī and other famous sūfīs. He was known as Aftāb-e-Mulk-e-Hind. He came back thence to Herat, Balkh and Ghazni. In 1192 A. D. he came to Delhi with the army of Shihāb-ud-Din Ghuri. At the age of 52 in 1195 A. D. he went to Ajamer which became his permanent residence until his death in 1236 A. D.

Akbar's connection with his tomb at Ajamer is historical. He vowed that if he took the fort of Chitor he would walk on foot from Agra to the tomb of the holy man in Ajamer. The fort was taken in 1568 A. D. He made a similar vow before the birth of Jehangir in 1567 A. D. and for ten successive years he made an annual pilgrimage to it. His last pilgrimage seems to have been in 1579 A. D. The spiritual descendants of Khwājah Mu'in-ud-Din Chishti have been among the most famous Saints of India. Hazrat Nizām-ud-din Awliya* of Delhi was his great grand pupil whose spiritual descendants are called Nizāmis. Similarly his another great grand pupil was Hazrat Makhdum, 'Ala-ud-Din 'Ali Ahmad Sabir of Pirankalir (near Ruraki) whose spiritual descendants are called Sabiris.

Qutb Minar at Delhi according to some is named after Kwājah Qutb-ud-Din friend and pupil of Mu'in-ud-Din. Both died in 1236.

*Both Khiljis and Tughlaqs were closely connected with him. The proverb 'Dilhi dūr-hai' i.e. 'Delhi is a long way off' arose out of his reply on being informed of Ghiyāsud-din Tughlaq's coming to get moneys alleged to have been deposited with him. Ghiyāsud-din died on his way by the fall of a house and never reached Delhi. Nizāmuddin died in 1325 A. D.

Nizām-ud-Din died in 1325 A. D., and Mukhdum 'Ala-ud-Din died in 1291 A. D. Nizām-ud-Din Awliya left as his khalīfah Nasir-ud-Din Muhamad, the Lamp of Delhi (Chiragh-e-Dilhi) who died in 1356. A. D. There followed a long line of saints in this order, who became so well known that the Chishtī fraternity spread far and wide. One of the most important of these later saints was Shaikh Salim Chishtī. He exerted a potent influence in the lives of the Mughul emperors and the royal families of his time. The emperor Jehangir was born in his house, and the saint himself lies buried in a beautiful tomb at Fatehpur Sikri.

During the two centuries following the death of Shaikh Salim Chishtī in A. D. 1572, the Chishtī movement experienced a period of decay, which became very marked by the middle of the eighteenth century. Towards the close of that century a revival of the order throughout the Punjab and Sind was led by Khwājah Nūr Muhammad Qiblah-e-'Alam, who was by ancestry a Rajput, and not of Sayyid origin, as had been the case of the former great leaders of the fraternity. Therefore, as Rose points out "it would seem that in a sense the modern rise of the Chishti sect marks an indigenous revival of Islam, under religious leaders of local tribes, instead of the older Sayyid families."

Another order found in India is that of Suhrawardīs. One of the sons or immediate descendant of Abūl Najīb brought his teaching to India. The Nizam of Hyderābād, says Rose, the Editor of Brown's "The Darvishes," claims spiritual descent as a murīd from Shiahāb-ud-Din, who according to Brown founded Suhrawardīs and died in 1206 A. D. Acording to another authority he was the founder of Nūrbakhshīs who are usually held to be identical with Suhrawardīs.

An offshoot af this Order of Suhrawardīs is the Indian Order of the Jalālīs ascribed to the saint Sayyid Jalāl-ud Dīn, a disciple of Bahā-ul-Haqq, the Suhrawardī of Multan. The Jalālīs have many curious practices. At initiation they shave completely the head, face,

and body, burn their clothes, and are branded on the right shoulder. They also wear glass bracelets like those worn by women. This order is regarded as one of the orthodox fraternities which conform to the Shara' or Shari'at.

Brown states that there is a Takīa at Constantinople for the wandering Darvishes of India which is called Hindīlar Takiasī. He also says that the greater part of the Darvishes visiting Constantinople belong to the orders of the Naqshbandīs, Qādirīs, Chishtīs, Kubrāwīs, Ne'matullāhīs, and Qalandarīs. Dr. M. Hafeez Sayyid Mohamed in his Hindi article on 'Sūfī Sādhanā Mārga' in the 'Sādhanānka' of the Hindi magazine 'Kalyāṇa,' mentions only the four Orders of the Naqshbandīs, Qādirīs, Chishtīs and Suhrawardīs probably because they are the major Orders in India. Even in Bombay over and above the said four Orders of Darvishes there are the orders of Rifā'iyā, Shāzilīyā and Qalandariyā, the last however is not considered a distinct or regular Order. (See p.94 'The Darvishes'). Of course the Darvishes of the four orders firstly mentioned above are in majority.

There are also Darvishes belonging to other Orders or offshoots of the main Orders of comparatively lesser importance or without regular silsilā to be found in some parts of India. There are for instance Madāriyāhs who are followers of Zindā Shah Madār of Syria whose shrine is at Makanpur in Oudh. Then there are Sa'dīs Nūrbakshīs,* Murādīs, Shatāriās as well as Haidarīs. The writer is informed that sometimes at some places in India are found Darvishes of other Orders also, but generally they are wandering Darvishes only temporarily there.

It was through the missionaries of various Orders coming from beyond the North—Western frontier and from Iraq from time to time commencing from the close of the twelfth century of the Christian

*It is a branch of the Naqshbandīs and known chiefly in Kashmir. Sayyid 'Alī Hamdāni alias Amīr Kabīr Alī the Second, its founder, came to Kashmir in 1380 A. D. with 700 disciples, and died about 1386 A. D. at Pakhlī. He is known as the apostle of Kashmir. Nūrbakshīs said to be identical with Suhrawardīs are different.

era that Sūfī doctrines and practices have been chiefly introduced into India. Sirdar Ikbal Ali Shah says in his work 'Islamic Sūfīsm':

"Sūfīsm with its warm mystical yearning after union and fellowship with God, nowhere found a more suitable soil in which to thrive than India, where the very atmosphere was charged with a deep religious longing to find God, with the result that to-day it is estimated that fully two-thirds of India's Moslem population are under the influende of some one or other of the *darvish* Orders."

During the time of the Sultans of Gujarat many saintly persons came to Gujarat to propagate Islamic faith and settled there. Ten families of Sayyids, who so settled, are mentioned in Mirat-e-Ahmadi. Amongst them the Bukharī Sayyids Hazarat-e-Qutb-e-'Alam and his second son Hazarat-e-Shah 'Alam and their descendants became very famous and wielded great influence over the Sultans of Gujarat. The descendants of Shah 'Alam became known as Shāhiya Sayyids and those of his brother as Qutbia Sayyids. Shah 'Alam's title came to be publicly known through Shah Barek Ullah Chistī (the successor or Nizāmuddin Awliā of Delhi) thus:—Shah 'Alam was given by the latter a pot of baked beans to be carried home. On the way a deaf, dumb and blind drummer, who miraculously regained all his senses by Shah 'Alam's touch, announced him out of joy as Shah 'Alam by beating of his drum. The proverb thence became current that "the Chistīs baked and the Bukhāris ate." Sultan Muzaffar, who had several years before he became Sultan became a disciple of Qutb-ul-Aqtab Makhdum-e-Jahanian, grand-father of Qutb-e-'Alam, personally received the latter when he came to Pātan, in Gujarat, in 1399 A. D. at the age of 12 years. Both Qutb-e-'Alam and Shah 'Alam were great mystics. Many miracles are attributed to both of them. Shah 'Alam became particularly famous as visitors to him had their pockets mysteriously filled with money on their return. He was at the age of seventeen appointed the head of Maghrabia Order by Shaikh Ahmad Khattu called Ganj Baksh or Treasure bestower (who died in 1446 A. D.). Qutb-e-'Alam died in 1454 A.D., and Shah 'Alam in 1477 A. D. at the age of 63. Shah 'Alam's beautiful mausoleum can yet be seen at Ahmedabad.

The Sayyid families next mentioned are Qādariyā and Rifā'īā particulars of which have been already given in the previous section hereof.

Then come four families. Mashhadi Sayyids were sons of Sayyid Sharaf-ud-din, the son-in-law of Makhdum-e-Jahanian; they are buried at Broach. Tirmizi Sayyids were descendants of Makhdum Sayyid Yahya, successor of Makhdum-e-Jahanian. Makhdum Sayyid Yahya was buried outside Baroda. Bhaktari Sayyids were descendants of Sayyid Badr Bhaktari, another successor of Makhdum-e-Jahanian. Zaidia Sayyids were followers of Sayyid Usman, surnamed' Sham'-e-Burhani', the eldest son of Qutb-e-'Alam.

Then come Idrusia Sayyids sons of Sharif Abu Bakr Idrūs, chief of Hadramaut in Arabia. He was buried in Jhaveri wādā of Ahmedabad. His descendants are found in Broach and Surat to this day.

The remaining two families are Shirazi and Arizi (Uraizi ?) Sayyids.

Readers interested in details of the lives of these saints are referred to Mirat-e-Ahmadi published in G. O. Series, Baroda.

A number of Darvishes belonging to different religious orders introduced into India became influential guides of sovereigns, not only in spiritual but in political affairs as well. During life thay enjoyed popular and royal favour; and after their death their tombs became places of pilgrimage for multitudes of devout Moslems.

"The *khānqāh* (monastery) exercises extensive influence for good or ill in the religious life of the Moslems of India who have elected to follow a spiritual guide, for the various *darvish* fraternities touch all classes, excepting those who have been influenced by modern education or extreme Wahhabi teachings.

"The effort to effect union of man's soul with God, which is deemed the highest bliss, is the chief function of the religious orders. Thus Sūfīsm has provided the objective or philosophy of life while it remains for the *darvish* orders to apply the philosophy to the every day needs of the man in the street."

One who guides a pupil for the purpose is called *Murshid, Shaikh* or *Pir* and the pupil *Murīd*. The pupil is a traveller (*sālik*) on the way (*tarīqah*). He is to be guided by the *Pīr* until he has advanced

through the various stages (*maqamat*) of divine illumination (*khatarāt*). Various orders of Sūfīs differ from one another in respect of the rules of meditation *(fikr)* and ritualistic observance (*dhikr*) prescribed for regulation of the divine illumination.

RELIGIOUS PRACTICES

Of the religious practices *dhikr* (remembering or reciting) has for its object the production of spiritual ecstasy (*Wajd*). It is of two kinds *dhikr–e–jali* (perceptible *dhikr*) and *dhikr–e–khafī* (imperceptible *dhikr*). There is a still further advanced *khafī* form in which the *Sālik* shuts his eyes, closes his lips and fixes his attention on his inhalations and exhalations. With exhalations he says "*Lā ilāha*" (There is no God) ... he annihilates all external objects and with inhalations he thinks he says 'ill–al–lāh' (except Allāh). A darvish thinks there is a still more advanced form of *dhikr–e–khafī*. Every person in his breathing consciously or unconsciously utters the name Allāh, the syllable "Al" being the natural sound produced by the incoming breath, and "lāh" being the natural sound of the outgoing breath.

In India the vociferous form of *dhikr* is frequently met with. The technique is uttering "*Lā ilāha*" he throws his head downward towards his right side and then bringing it back he throws it downward towards the left side shouting "ill–al–lāh". As he proceeds his shouts become louder and his actions grow more violent, until finally, in utter exhaustion, he sinks back in a stupor, which is generally called a state of ecstasy *(wajd)*.

Unlike the Naqshbandī Sūfīs Chishtīs enjoin upon their disciples to perform their recitations in a louder tone. Besides this there is a difference of technique between the parent Order of the Naqshbandīs and Chishtīs. Audition or Samā' is not only permissible in the practices of the Chishtī Order, but actually recommended.

From another point of view *dhikr* is of two kinds: one is practised alone and the other by a congregation or group. The first kind is already described. For the second kind, in India, meetings are usually

held on Thursday evenings; but there seems to be no such attempt to make public displays of them as is the case in Egypt at the present time, and as used to be the case in Turkey.

According to the early School of Sūfīs the Initiate must pass through our stages before he can gain reunion with God. Four veils obscure his sight one of which is removed at every stage until Perfection is attained. The first stage is humanity called *Hast.* The second is called *Tarīqat,* or the obtaining of potentiality. At this stage the disciple may lay aside all religious observances and think only on the delights of contemplation. The third stage is *'Araff* signifying a condition of knowledge akin to inspiration equalling that of the Indian yogi through 'Samādhi' or that of the angels. He now possesses occult powers. The fourth stage is *Haqīqut*-Truth. The utmost degree of purity and spiritual thought makes this possible; the man now becomes a saint. He can now commune direct with God, the Divine Sun of whom he is but a spark.

The Qādirīs, unlike the Naqshbundīs recite in a loud voice the names and attributes of God. There is practically no difference between the Qādirīs and Chishtīs. The method is two-fold; the recitation of God's name and the recitation of negative and affirmative Kalimā viz. confession of Islamic faith as to God's unity.

"The former is divided into four manners, the first being the recitation of the words, Allāh, Allāh, Allāh-God, God, God,–with utmost vigour and zeal, in a loud voice, till he becomes out of breath. Then he should tarry awhile and after regaining his breath the wayfarer should begin the recitation in the same way, and continue the process.

"The second manner is that he should repeat the word "Allāh" once over his right knee and then over his left knee while sitting in a knee-folded attitude of prayer.

"In the third manner he should proclaim the name of Allāh in a loud voice once over his right knee, then over his left knee, and the third time over where his heart is situated, sitting, as he may be, during the process, with his legs folded.

"Finally, in the fourth manner, the wayfarer should recite the name of Allāh once over his right knee, then over his left knee, and again over where his heart is and the fourth *Darb*, or Impact, should be vigorously pronounced just in front of himself.

"In the practice of Negative and Affirmative Recitation, the wayfarer should close his eyes, facing Mecca-ward, then begin the recitation of the sentence: *Lāilāh Illāllāh*- "There is no God except God" by starting the phrase *Lāilāh*– "There is no God–" from the navel bring it up to his right side where *Illal*–except-is to be uttered, and finally *Lāh*, to be carried to the left side where the heart is, and finished at that point. It is necessary, however, to concentrate upon the inner meaning of the Negative of all that is not God and in Affirmative of God's Existence. . . . . .

"The recitation in these manners, uttered in a loud voice, is considered to be conducive of concentration so that the voice of the Wayfarer should drown all other external voices and sounds that detract the attention; and it is further recommended that after the prayer of morning and late afternoon, the Brothers of the Order should sit in a circle in order to perform this recitation in a loud voice in the presence of their Spiritual Guide.

"Another spiritual exercise consists of reciting mutely: *Allāho-Samī*,' *Allāho-Baseer, Allāho-'Alleem*–God hears, God sees, God knows all. The Sūfī should commence with the first name at the point of the navel, carrying the next name to the chest upward and finishing towards the sky with his head upraised. The process is to be repeated in its reverse direction and finished at the navel with the order of the names reversed. The spiritual excellence is reached through continual Meditation and Recitation of the above Methods."

While concluding we shall quote Prof. William James' remarks on the authoritativeness of the mystic consciousness.

"(1) Mystical states, when well developed, usually are, and have the right to be, absolutely authoritative over the individuals to whom they come.

(2) No authority emanates from them which should make it a duty for those who stand outside of them to accept their revelations uncritically.

(3) They break down the authority of the non-mystical or rationalistic consciousness, based upon the understanding and the senses alone. They show it to be only one kind of consciousness. They open out the possibility of other orders of truth, in which, so far as anything in us vitally responds to them, we may freely continue to have faith."

THE AULIĀ OR SAINTS.

The Darvish orders put full faith in all the grades of spiritually superior men and angelic beings. The former are termed Auliā or saints. They are designated "the friends of God who fear nothing." "They are those who among men are the nearest united to God, and who consequently enjoy His most intimate presence." "They are favoured with spiritual visions and apparitions, and frequent intercourse with angelic visitors, who appear to them in that semi-existence called a state of bodily slumber. In this world the saint hears the will of God, and in the other he understands it."

Khizr is called the chief of all the *auliās,* or saints. It is said that the *tarīqats* or paths, are Ali's, and the *sharī'at* or holy law, is the Prophet's. Sirdar Ikbal Ali Shah, the learned author of Islamic Sūfism says therein:-

"Walīs are those who are annihilated in their selves, and are an eternal in the beatific vision. There are always 4000 *awliya* in the world, who keep it going; of these, in the order of ascendancy, are 300 *akhyar*, and of these latter 40 are *abrar*, of these latter again, seven are *abdals*. Then 4 *autads*, 3 *naqibs*, and the head of them all is Qutub (the pole around which the existence turns), or Ghaus."

There is a *hadīth*, or traditional saying, of the Prophet: "If your hearts be oppressed with sorrow, go, seek consolation at the graves of the holy dead." Mussulmans in general pray at the tombs of those whom they consider reputed saints (Auliā), says Brown. They implore their intercession on their behalf. "Belief is also entertained that the souls of departed saints visit the graves where their material remains were entered: so that the way-farer, by blessing such souls, may receive spiritual guidance from the deceased saints by means of

meditation." "The doctrine of *Baruz*, in which the *rūh* of a departed saint could foster and cherish and guide the *rūh* of a living man was in favour with the Sūfīs. The *rūh* is neither within nor without the body; only its vision is on the body, the *rūh* of a departed "friend of God" could guide the *rūh* of a living man on whom it has fixed its vision."

Prayer is also offered at ordinary graves for the benefit of the soul of the deceased. If the deceased be in Paradise, the prayer is conveyed as an offering to the happy soul, if in hell it aids it out of that place of punishment. The practice, however, should not be confused with Grave Worship; for in Sūfīsm worship is only intended for One God and to no man excepting the Prophet Mohammed.

Many of the *takiās* of Darvishes are erected at, or even over, the tombs of eminently pious shaikhs, or other holy men. Much reverence is shown to them irrespective of the position the deceased may have held in the world. At many such *Dargāhs* lamps are kept burning as emblems of spiritual light shed around. Costly shawls and embroidered cloth are spread over them. With a view to procure relief, through their saintly intercession, from sickness, mis-fortune, sterility, etc. vows called *Nazr*, are offered up at them by visitors. Miraculous results are declared to have occured at these tombs. Lights are often seen to float over them, or to lead to them.

MIRACULOUS PRACTICES

The spiritual exercises of those of the Order of the Rifā'īs embrace nearly all those of the other Orders. They excel others in these excercises. The Rifā'īs are the only ones who use fire in their devotions. It is in the last and ecstatic stage of their devotion called *Hālat*. Then they make use of red-hot irons. Even cutlasses and other sharp-pointed iron instruments are stuck by them with fury into their sides, arms and legs. Over the red-hot irons the Shaikh first recites some prayers and invokes the founder of the Order Ahmad-ur-Rīfā'i, and breathes over them before delivering same to the Darvishes. The latter transported by frenzy, seize and gloat upon them tenderly, lick them, bite

them, hold them between their teeth, and end by cooling them in their mouths. All stoically bear up against the pain which they experience with apparent gaiety. Some time after this the Shaikh walks round and breathes upon the wounds of each of them, rubs them with saliva, recites prayers over them and promises them speedy cures. It is said that twenty-four hours afterwards nothing is to be seen of their wounds.

After the Rifā'īs, the Sa'dīs have also the reputation of performing miracles, pretty much of the same sort. To them are ascribed powers especially to handle snakes as they please.

Maulānā Jalāl-ud-dīn the founder of the Maulvī Order could through his spiritual power become invisible to ordinary sight, and would, when absorbed in pious and fervid love for Allāh rise upwards in the air and was more than once prevented from entirely disappearing from amongst his devoted companions only by means of music.

MAGIC

E. Rehatsek in a paper entitled 'Magic' published in the Journal of The Royal Asiatic Society, Bombay, 1879 says:—

"Spiritual magic is either licit or illicit, i. e. divine or Satanic; but there is yet a third kind, which, although it does not belong to the former, can nevertheless not be classed with the latter; most of its branches are however considered licit, and it has been called natural magic (or *Sīmya*).

Divine Magic—"There are also prayers, the recitation of which will procure the aid of genii, but everything is accomplished by appropriately uttering the great names of God. The *ineffable* name was engraved on the Seal ring of Solomon* (Sulaimān) and by means of it he subjected to his dominion not only genii and men, but animals and the powers of nature. This greatest name (Ism-e-a'zam) is revealed only to few holy men, and others must content themselves with the lesser ones,

* Muhr-e-Sulaiman i.e. Sulaiman's or Solomon's seal consisted of two inverted triangles forming the Tāntrik Ṣatkoṇa.

or even with those of the Prophet or the angels, which are also written together with verses from the Korān and used as charms in a variety of occasions. * * * Amulets, formulas or recipes against diseases, talismans, and the operations of a magic nature with prayers verses from the Korān, and invocations with great names belong to this branch, and some consider that even sorcery practised for benevolent purposes is a part of divine magic." Such magic is called *Ulwi* and all other magic *Sifli*.§ The former derives its power from revealed Scriptures, God, His Prophet, or superior angels, while the latter derives its power from non-revealed texts and lower entities.

Satanic Magic—The 'Black Art' is called *Sehr*, and believed nearly always to depend on the agency of evil spirits. By means of enchantment or Sorcery persons may be afflicted with various kinds of diseases and harassed in various ways.

CHARMS AND TALISMANS

"They (Shaikhs and Darvishes) claim the power of interpreting dreams, and of healing, by means of spiritual remedies, both mental and bodily diseases. These remedies consist in exorcisings, and prayers" written on small rolls of paper and taken generally from the two chapters of the Qurān which refer to the work of malevolence, enchantments, witchcrafts, etc. Some invalids are asked to throw them into a cup of water, and drink the same afterwards, others are asked to carry them on their persons or in their pockets or to hang them around their necks for fifteen thirty or sixty days reciting now and then certain prayers. Some invalids are treated by the Shaikh or Darvish placing his hand on his head, making mysterious breathings on his person and touching the suffering parts. Not only to the sick but also to the healthy, as preservations against physical ailments—and even wounds

§ There are many Mantras current amongst the people generally as also amongst some of the Darvishes in which invocation with the name of God is mixed up with that with the names of Auliās, Pīrs, and other persons as also Hindu deities—such as *Janjīras* for self protection and others. All of them are considered *Sifli* by the Muhammedans.

of an enemy–also moral afflictions, are these rolls called Nuskhās, or hamāils (talismans) given, and the Shaikhs say they possess virtue only when given by their own hands, These often contain magic squares, *wifq,* or figures. They are retained by some on their person all their lives in small trinkets of gold and silver; others fasten them on their arms, or place them on the upper part of their caps or turbans, others again suspend them around their necks with a cord of gold or silk.

DIVINERS

Brown says that there is another class supposed by many to be Darvishes, but not really so-known as Khavāsjīlar. They are diviners though dressed like Darvishes and wearing green turbans. By means of *'ilm-e-ramal* and by cabalistic calculations, (generally of the numerical value of letters comprised in the names of parties concerned) and consultation of the four elements, *'anāsīr-e-'arba'* (to ascertain which of them predominates in the person's system) a *nuskhā* or charm is written out and delivered to the applicant. These *nuskhās* are composed of verses from the Qurān, to which is connected a belief of peculiar power in especial cases and are hung about the necks. They are sometimes not from the Qurān but are the original handwritings of certain highly reputed holy men. One kind of these writings is called *istikhārā* (seeking good; knowing what is best) and are placed under the pillow to influence the dreams of the sleeper or cause visits from benevolent spirits to the sufferer, and to respond to the wishes of the applicant. *Istikhārā* is according to some divination by means of *tasbīh* or rosary. It is attributed to one of the Prophet's wives. The diviner after repeating *Fātiḥā* (the opening chapter of the Qurān), breathes on the rosary in order to put the magic power of the chapter into the beads. Then he seizes a particular bead and counts towards the 'pointer' saying "God, Muhammad, Abu Jahal" or according to some "Adam, Eve, the Devil." If the count ends with Abu Jahal's name or the Devil's the omen is bad, if it ends with God's or Adam's the omen is good, in other cases doubtful.

ASMĀ-UL-'HUSNA

As amongst Tāntrikas Mantras are recited, so among the Darvishes and Mohammedans generally, the names of God are recited. Miraculous effects are attributed to them. Ninety-nine names of God are generally known, although according to Redhouse they may go upto a thousand and one (See also 'The Darvishes' p. 135). In the latter case they may be compared to 'Sahasranāma' and in the former to 'Śatanāma' well-known amongst the Tāntrikas. These names are called in the Qurān the *Asmā-ul-'husna* or 'excellent names.' These names are used as invocations, or as calls upon Him. The Moslems call them the *Asmā-ul-sifāt* or names expressing atlributes. It is believed, these include the famous Ism-e-Āzam or His great name which has the most miraculous powers. The names are divided into two groups, the *Asmā-ul-jalālia,* or 'awe inspiring,' and the *Asmā-ul-jamālia*, or 'glorious' attributes, the former being the more numerous. Another more common division is into three classes, of wisdom, power, and goodness, each class containing thirty three names. The tasbīh-rosary of ninety-nine beads is also divided into three corresponding sections by oblong separators at which (separators) *Kalima* is repeated. Most people say 'Allāh' at each bead while some say the ninety-nine names or attributes of God one at each bead. The practice has its origin in the following verse of Qurān. "O believers (in the unity of Allāh, and the mission of His Prophet) repeat the name of Allāh, and count His names, night and morning". The rules of almost all darvishes* require them to repeat often during a day the seven first attributes of the Divinity. They call these attributes *asmā-e-Illāhi* (Names of God). These are as follows:-

*The Qādirīs recite the following seven names:-(1) La ilāha ill'Allāh, 100,000 times, light blue (2) Allāh, 78,586 times, light yellow (3) Ism-e-Hū, 44, 630 times, light red (4) Ism-e-Hai, 20,092 times, light white (5) Wāhid 93420 times, light green (6) 'Azīz, 74,644 times, light black (7) Wadūd 30,202 times, no light. See p. 106 'The Darvishes' for further information.

1. "Lā ilāh ill' Allāh ! (There is no God but Allāh), a confession of his unity.
2. Yā Allāh! (O God), an exclamation referring to Him, the Almighty.
3. Yā Hū! (O Him), He who is. An authentic acknowledgment of His eternal existence.
4. Yā Haqq ! (O just God).
5. Yā Hai ! (Ya Haiyo !) (O living God).
6. Yā Qayyūm ! (O existing God).
7. Yā Qahhār ! (O punishing God).

These seven attributes allude to the seven heavens called the *Sab'āsamā,* and the seven Divine lights, called the *anwār-e-llāhī* from which seven principal colours viz, white, black, red, yellow, blue, deep green and light green, are said to emanate. The initiation of Darvishes is generally by means of these mysteries. The Shaikh, that is the chief of the Order breathes thrice into the ear of the pupil each of these attributes in sequel but at interval of days months or years according to the spiritual advancement and disposition of the candidates. The full period is called *Chilla* and extends over several months and sometimes even more. The Shaikh in his capacity as spiritual guide is called *murshid* and the candidate during his novitiate is called *Kāchak* and thereafter *murīd*, (pupil). A reputed saint is commonly called *Shaikh, murābit*, or *walī*. The last correctly signifies a favourite of heaven, an eminent and very devout saint, but it is commonly applied to real or pretended idiots also. If he has reached the highest stage of union and is consequently forgetful of this world he is more properly termed *majzūb,* or *maslāb.*

The names of God as also prayers from the Qurān such as the famous Panj (five) Surāhs (chapters) and particularly Surāh–e–yāsin (considered to be the heart of the Qurān) and Āyats (verses) like Āyat-al-Kursi and Daruds like Darud–e–Sharif and others are recited several times and are considered to possess miraculous effects. It is considered that the veil is raised by reciting Darud–e–Sharif and the presence of God is expe-

rienced. The recitation of all *Amals* is preceded by and ends with the recitation of Darud-e-Sharif eleven times.

The 28 letters of the Arabic alphabet are believed to have mystical character. Each of the four elements has seven letters. Each of the letters has again distinct numerical value. This knowledge is used for divination, charms and certain occult practices as also medicine and chemistry. Each of the letters is believed to have a separate spirit attached to it-"a servant appointed by Allāh to attend upon it."

THE NAQSHBANDĪ ZIKR

Zikr is the union of the heart and the tongue in calling upon God's name Allāh. It commences with the recital of Lā-ilāh-ill'-Allāh -wa-Muhammad-ur-Rasūlullāh.

Zikr is recited in two ways: loudly or silently. The former is called *Zikr-e-Jehr* and the latter *Zikr-e-Khafī*. The practice has reference to the command of the Prophet to Abu-Bakr, the first Caliph, whilst concealed together in a cave, 'to recite the Zikr in silence,' so as not to be heard by their pursuers, and to 'Alī, the fourth Caliph 'to call loudly God's name without ceasing' to receive Divine assistance. The silent recital is however preferred by the Naqshbandīs. Eyes are closed, the mouth firmly shut, the tongue is pressed against the roof of the mouth, teeth held tight against each other, and retaining breath patiently in one respiration one should say *Zikr* three times with one's heart and not the tongue allowing thus the heart to be impressed with meditative *Zikr*. The object is to keep the heart occupied with the idea of God. It will be filled with awe, love and respect for Him. *Zikr* is said to be perfect if one is able even in the company of a crowd to continue to effect the same. A proper conception of the *tauhīd*, or 'Unity of God' is thus retained. The readers will remember that the Tāntrikas also consider mental Japa or the recitation of Mantras as the best. (See p. 83 ante).

KUNDALINĪ YOGA AND OTHER YOGIC PRACTICES.

Shaikh Ahmad, Naqshbandī mystic and the Mujaddid of the

eleventh century, "is the discoverer of six positions in the part of man's body between the neck and the navel, which he has called the six subtleties (Latayif–e–Sittah), one encircling the other, much after the manner of Kundalinī of Patanjali. The colour of *qulb* (heart) his yellow; of *soul* red; of *sir*, white; of *khafi*, black; and of *ikfa*, green. * * * *. Some say that the colour of *nafs* is blue, and of *rūh* ochre. When the *nafs* entirely disappears, whiteness overshadows. The colour of soul often becomes green, the last stage is colourlessness, 'everything disappearing, and leaving the *Sālik* in a state of *fana*, the Transcendental wonder'–spoken of by Tennyson, which Sūfīs call '*Alam–e–Hairat.*** The colour of the cloth, specially the head—dress, is indicative of the stage of the pilgrim's journey, e. g. if this cloth is of ochre colour, it means that his *sulūk* has reached the stage of *rūh*."

The Sūfīs, however, characterize *Nafs* with desire, *Qulb* with knowing, *soul* with sight, and *sir* with contemplating, and *Dhat* with appearing.

Dr. M. Hafeez Sayyid Mohamed in his article 'Sūfī's Sādhanā mārga,' already mentioned describes certain Sūfī practices which very much resemble Yogic practices:

Habs–e–Dam–Chishtīs and Qādirīs specially favour this, not so the Naqshbandīs. The latter do not consider it as absolutely necessary but consider it useful all the same. This is same as Breath–Control or Prāṇāyāma.

Shughl–e–Nasīr (Nazr)–This is a meditative exercise specially recommended by Khwājah Mu'in–ud–din Chishtī. It consists in gazing on the tip of the nose without allowing the eyes to twinkle and imagining the 'Infinite Light' while sitting in a knee–folded position. In Yoga this is a Mudrā where Nāsāgra–Dṛṣti is kept up throughout Dhyāna.

Shughl–e–Mahmuda–In this exercise the practitioner gazes on the point between the two eye–brows until there is visualization of God in the heart. This is similar to the Yogic Trikuṭi practice in which during contemplation the eyes are turned upwards and gaze in the Trikuṭi.

Shughl–e–Saut–e–Sarmadi:–This exercise is similar to Yogic

practice in which the eyes, nose, ears and mouth are closed with both hands for ascertaining which *Tattva* viz, Earth, Water, Fire, Air or Ether (Ākās'a) prevails at any particular time. But here instead the contemplation is on Ism–e–Dhāt or the name of God and attempt is made to hear in imagination a sound as of water falling down from a higher place. Then actual internal sound is gradually heard. This sound is called in Yoga Anāhata Nāda. There is an exercise called *Sultān–ul–Azkār* (king of recitations) in which Kumbhaka Prāṇāyāma is practised; starting from navel saying 'Allāh,' the breath is taken to the head and retained there saying 'Hū' and the eyes are turned internally towards the heart. Another practice called *Zikr–e–Pās–e–Anfās* is to recite, with the breath, mentally Lā ilāh while inhaling and Illallāh while exhaling. This may be compared with Yogic Ajapā Gāyatrī in which 'Hamsah' Mantra is recited with breath i. e. 'Ham' while exhaling and 'Sah' while inhaling.

Tawajjuh as also *Zikr-e-Jehr* a special Chishtī Zikr and Murātabā–e–Ism–e–Dhāt are described by the learned writer. We would refer the curious reader to the original Hindi article.

SPIRITUAL POWERS AND THEIR DEVELOPMFNT

"It is through the performance of the *Zikr*, by *Khalwat* (pious retirement for purposes of deep devotion) by the *tawajjuh* (or turning the face or mind devoutly towards God in prayer), by the *murāqaba* (or fearful contemplation of God), the *tasarruf* (or self—abandonment to pious reflection and inspiration,) and the *tasawwuf* (or mystical spiritualism), that the fervent Darvish reaches peculiar spiritual powers, called *quwwat–e–rāh–e–bātinī* (a mystical, internal, spiritual power). The life or biography, of every eminent Shaikh, or pīr, details innumerable evidences of this power exercised in a strange and peculiar manner. This exercise is called the *quwwat–e–irādat*, or the 'Power of the Will'. These powers are acquired by constant practice under the instruction and guidance of the *Murshid–ashāb–e–yaqīn* i. e. the spiritual preceptor (the 'Guru' of the Tāntrikas).

MURĀQBAH, INSILĀ AND TAWAJJUH

There are two spiritual conditons resulting from contemplation and prayerfulness: one is called *Murāqabah* and the other *insilā*. The former is an ordinary state of pious contemplation in wakeful moments when the senses are overpowered by the soul-force but the body and the soul are unseparated; the latter is the condition when the soul leaves the body and wanders about without regard to time or space. "It was in this latter (condition) that the Prophet is believd to have ascended in the spirit to heaven, borne there on an imaginary celestial animal, called the Burāq"-says Brown. Shaikh Muhyy-ud-Din al-'Arabī describes the *insilā* and also speaks of his having exercised fascination i. e. *habs-e-nazr* (meaning fixing of the gaze) and having arrested another until he obtained an answer from him so that the latter was unable to move at all until permitted to do so by the former. Ibn-' Isāī founder of the Order of 'Isāwīs explains in a work written by him the above phenomenon. *Tālib* signifies the Darvish or the active agent. *Matlāb* is the person desired to appear. *Mulāhaza* is the action of thought of the *Tālib** compelling the *Matlūb** to appear.

Tawajjuh is the producing of the person. *Ahl-e-hāl* is the person having power of making others appear. *Ahl-e-tasarruf* is the holy person possessing the power. Hāl is the state of ecstasy into which the person goes who makes the absent appear to him. Hāl is the condition of perfect submission of the person thus appearing to the power of the Hāl. Shughl is operation of the performance of this act of power. *Tasawwur* is visualizing the *matlāb* in imagination.

Tawajjuh is produced in two manners: firstly by fixing one's gaze upon the heart of the *matlāb* and secondly not by looking at his heart but by praying to the Almighty. One must continue to pray with warmth and fervour until the *matlāb* finally appears. Then the *Tālib* blows as it were in the mouth of the *matlāb* reciting the invocation

* Tālib and Matlūb are the same as the Sādhaka and Sādhya of the Tāntrikas.

and arrests the *matlūb* by crying out his name simply and looking fixedly at his heart, reciting a prayer. Another *tawajjuh* is when the *Tālib* is desirous of bestowing something upon a *matlūb*, and he can then so influence the latter by his powers as to impress him beneficially. This is generally done to the *Sāliks* or neophytes under instruction by their *murshid*.

These powers are instances of personal magnetism and mesmerism or Thought-force.

SPIRITUAL POWERS

"Among the practices of these powers is the faculty of foreseeing coming events- of predicting their occurrence—of preserving individuals from the harm and evil which would otherwise certainly result for them—of assuring to one person success over the machinations of another, so that he may freely attack him and prevail over him-of restoring harmony of sentiment between those who would otherwise be relentless enemies—of knowing when others have devised harm against themselves, and through certain spells of preserving themselves and causing harm to befall the evil-minded; and even of causing the death of any one against whom they wish to proceed. All this is done as well from a distance as when near.

"In other parts of the world, and among other people, these attainments would have been attributed to sorcery and witchcraft; in modern times they would be ascribed to Spiritism, or magnetic influences, either of the spirit or of the body; but to the instructed Darvish they all derive the origin in the spirit of the holy Shaikh-the special gift of the great Spirit of God, which commences with the spirit of man from which it directly emanated. The condition or disposition necessary for these effects is called *hāl* the (state,or frame), and is much the same as that required by the magnetised, and the object of his operation. The powers of the body are enfeebled by fasting and mental fatigue and prayer, and the imagination kept in a fervid state, fully impressed with the conviction that such powers are really

possessed by the Shaikh, and that he can readily exercise them over the willing mind and body of the disciple. How the Shaikh can produce such strange results on a distant and unconscious person is left to the admiration and imagination of the faithful disciple, as an incentive to exertions in the same true path as that of his Shaikh.

"To exercise the power of the will, it is necessary to contract(concentrate) the thoughts suddenly upon the object designed to be effected, so perfectly as to leave no room for the mind to dwell, possibly, upon any other. The mind must not doubt, for an instant, of the success of this effort, nor the possibility of failure; it must, in fact, be completely absorbed by the one sole idea of performing the determination strongly taken, and firmly relied upon. The persons must, from time to time, practise this; and as they proceed, they will be able to see how much propinquity exists between themselves and the Hazrat-e-Asmā (God?) and how much they are capable of exercising this power,"

As an instance Brown quotes from Rashahāt (3rd maqṣad, 1st faṣl) the miraculous achievements of Maulānā Sa'īd-ud-Dīn Kāshgarī and in particular his *taskhīr* or the subduing faculty making powerful princes to conform to his will and his powers to make his protegés victorious against heavy odds. He could "commune with persons widely separated from him, predict coming events, and aid those in whose welfare and success he felt a pious interest for good." Similar is the instance of 'Ubaid—Ullah, the Khwājah Aḥrar who caused murrain among Mirza Babur's horses when he attacked Sultān Abū Sa'īd at Samarqand; and caused a typhoon which caused the younger son of Sultān Abū Sa'īd to raise the siege of Samarqand which was in charge of his elder brother Sultān Ahmad. The powers of Maulānā Sa'īd-ud-Dīn Kāshgarī were connected with his prayers offered up to Allāh, to whose supreme will he attributed his powers. He constantly performed the *Zikr jehr* or 'audibly called God's name,' and the frequent repetition fitted him for holy purposes. He had such mesmeric powers that he could, when he so desired, send an individual into a species

of trance, after which the latter could remember nothing that he had previously known, and continued in this state until the Shaikh chose to restore him to the enjoyment of his ordinary faculties.

The writer acknowledges this indebtedness to several Muslim friends for information on some of the points discussed in this section and to Mr. M. O. Kokil for use of some of his valuable books. The writer's thanks are also due to Mr. M. Y. Haindaday, Advocate (O.S.), who was good enough to read through the whole section and make valuable suggestions. It may be stated that even when not expressly mentioned the writer has frequently drawn upon and adapted passages from the two very valuable books viz. 'The Darvishes' and 'Islamic Sūfism' and he acknowledges his indebtedness to the learned authors thereof.

Jain Mantravada and Caityavasis

MANTRAS and Vidyās* are said to have covered the whole of the tenth Pūrva entitled Vidyānupravāda+ of the fourteen Pūrvas forming the major portion of the Jain Canonical literature. These Pūrvas were very huge in volume and encyclopaedic in character. They are all lost now. According to the Jain tradition the whole of the Jain Canonical literature was comprised in twelve Angas× and the whole Pūrva literature was comprised in the twelth Anga.† Only the first eleven Angas are now available as compiled by Śrī Devardhi Gaṇi Kṣamāśramaṇa 980 or 993 years after the Nirvāṇa of Lord Mahāvíra i. e. 454 or 467 A. D.

ŚRĪ PÀRŚVANÀTHA AND PŪRVA LITERATURE.

'Pūrva' means 'ancient' and the literature going under that name must therefore be considered to be older than the rest. The

*For all practical purposes Mantras and Vidyās are the same. A technical distinction is however drawn between them that in the former the presiding deity is a male and in the latter a female or that Sādhnā is strictly ceremonious in the latter but not so in the former. See Viśeṣāvaśyaka Bhāṣya and Āvaśyaka Niryukti V. 931

+ The commentary on Samvàyànga Adh. XIV explains Vidyānupravāda thus: "यत्रानेकविधा विद्यातिशया वर्ण्यन्ते तद्विद्यानुप्रवादम् । That is, Vidyānupravāda wherein are described many kinds of miracles caused by Vidyās (magic). The contents also of all the fourteen Pūrvas are there described. See also commentary on Nandīsūtra, Sūtra 56. According to the Digambaras the 10th Pūrva contained 500 Mahāvidyās (great Vidyās) named Rohinī and others, and 700 Alpavidyās (small Vidyās) such as Anguṣṭhaprasena (questioning through the thumb) and others, and eight Mahānimittas or great omens or modes of divination. (See Introduction to Ṣaṭkhaṇḍāgama Vol. II p. 52 and Malliṣeṇasūri's Vidyānus'āsana Ch. III vv. 18–79.)

× See Samavāyānga Adh I for enumeration of the twelve Angas.

† Winternitz says the twelth Anga contained only the remanants of the fourteen Pūrvas collected together at the Council of Pātaliputra about 170 years after Nirvāṇa of śrī Mahāvīra. (P. 432 History of Indian Literature Vol. II). The contents described in commentaries on Samavāyānga and Nandisūtra however tell a different story.

writer considers that the term 'Pūrva' indicates that the substance of the literature going under that title really belonged to the age of Śrī Pārśvanātha which was prior to the age of Śrī Mahāvīra. Śrī Pārśvanātha was the 23rd Tīrthankara and Śrī Mahāvīra was the 24th Tīrthankara of the Jains. Śrī Pārśvanātha's Nirvāṇa was only 250 years prior to the Nirvāṇa of Śrī Mahāvīra. The parents of Śrī Mahāvira used to worship Śrī Pārśvanātha.* We would refer those who might be inclined to doubt the very existence of sacred literature of Śrī Pārśvanātha's time to Śrī Mahāvīra's citation of a statement of Śrī Pārśvanātha to convince Śrī Pārśvanātha's pupils of the truth of his own statement as to the universe having innumerable *'Pradesas'* (parts) (See BhagavatīSūtra V Śataka, IX Uddeśa, 226th Sūtra.)+ Further it appears that in the Jain Scriptures and specially Śrī Bhagavatī Sūtra many Pārśvāpatyas or spiritual descendants of Śrī Pārśvanātha are described to be well versed in Nimitta Śāstra which belonged to the IX pūrva and some others like Municandrācārya and Nandiṣeṇācārya are said to be 'Bahuśruta' i. e. possessing much sacred knowledge.× This goes definitely to prove the existence of sacred literature and specially Pūrva literature of the age of Śrī Pārśvanātha in the time of Śrī Mahāvīra. It may be noted that when the said Pārśvāpatyas are so described, Śrī Mahāvīra had not even commenced preaching having then not attained Kaivalyajnāna or omniscience. A most convincing proof of the existence of sacred literature including Pūrvas of the age of Śrī Pārśvanātha is furnished by the fact that

* See Āchārānga II śrutaskandha, Cūlā 3 Sūtra 401 "समणस्स णं भगवओ महावीरस्स अम्मापियरो पासावच्चिज्जा समणोवासगा याविहुत्था ।"

+ " से नूणं भंते अज्जो ! पासेणं अरहया पुरिसादाणीएणं सासए लोए बुइए अणादीए अणवदग्गे परित्ते परिवुडे इत्यादि " । पृ. २४८ भगवतीसूत्र

× It is believed that Ṛṣibhāṣita contains discourses by 20 Ṛṣis who flourished in the time of the 22nd Tīrthankara Śrī Ariṣṭanemi, by 15 Ṛṣis who flourished in Śrī Pārśvanāthāś time, and by 10 Ṛṣis who flourished in Śrī Mahāvīra's time. This is also evidence of the existence of older sacred literature.

Śrī Keśi Kumāraśramaṇa a Pārśvāpatya (or a pupil of Śrī Pārśvanātha according to Uttarādhyayana) is described in Raypaseṇi an Upānga (See Sūtra 53, p. 118) as possessing knowledge of 14 pūrvas as also being prominent in the knowledge of Vidyās and Mantras. In Uttarādhyayana Adh. XXIII he is described as having reached the end of Vidyā i. e. sacred knowledge and possessing Avadhijnāna i. e. supersensual knowledge. Thus the Jain Māntric literature comprised in Vidyānupravāda may reasonably be supposed to belong to the age of Śrī Pārśvanātha.* This may perhaps explain the fact that amongst Jain Māntrikas Śrī Pārsvanātha is principally worshipped and invoked.

Several other facts showing the great popularity of Śrī Pārśvanātha's worship are set forth in the section hereof entitled 'Antiquity of Jain Mantras and Māntric literature'. These facts would also explain the popularity of worship of Śrī Pārśvanātha's attendant deities and particularly of Śrī Padmāvatī with which the present work is concerned. One has only to consider the literary activities of the age of Śrī Pārśvanātha to find out an explanation for the fact that one whole Pūrva was devoted entirely to Vidyās. He lived from about 876 B. C. to 776 B. C. This was the period when many of the later Mantras of Atharvaveda are supposed to have been composed.* This

* According to the Jain tradition the sacred literature was substantially the same in the times of all Tīrthankaras. According to the following statement in Jnātādharmakathānga the fourteen Pūrvas appear to have been studied also in the times of Śrī Ariṣṭanemi the 22nd Tīrthankara "तते णं से थावच्चापुत्ते अरहतो अरिट्ठनेमिस्स थेराणं अंतिए सामाइयमाइयाति चोद्दसपूव्वाइं अहिज्जति ॥" Jnātā V Sūtra 54. Kalpasūtra mentions that there were Sādhus knowing fourteen Pūrvas in the fold of Śrī Ṛṣabhdeva the 1st Tīrthankara as well as that of Śrī Ariṣṭanemi, Śrī Pārśvanātha and Śrī Mahāvīra.

* "The Surest evidence in this respect (for the age of the Veda) is still the fact that Pārśva, Mahāvīra and Buddha pre-suppose the entire Veda as a literature to all intents and purposes completed, and this is a limit which we must not exceed x x x we shall probably have to date the beginning of this development (of Vedic literature) about 2000 to 2500 B. C. and the end of it between 750 & 500 B. C. " P. 310 History of Indian Literature Vol. I Winterniz.

was therefore an age when Mantras were very popular. It is natural to suppose that being the heir apparent to the Kingdom of Kāśi, the ancient centre of Brāhamanic learning, he was influenced by his surroundings and contemporary literary activities and dealt with subjects of popular interest in the Jain literature composed by him or under his direction. Thus the whole of the tenth Pūrva came to be exclusively devoted to Vidyās and Mantras. That such a supposition is not far-fetched or fanciful can be seen from the fact that as mentioned in Kalpasūtra I, Sūtra 9 all the four Vedas including Atharvaveda Vedāngas etc. in brief the entire Brahmanical learning, it was prophecied by Śrī Ṛṣabhadatta, would be learnt by Śrī Mahāvīra. It means that Atharvaveda was not then considered as fit to be discarded as we see a tendency generally in the works of Vedic Hindus. This is also supported by the fact that the Brahmana ascetic Ārya Śkandaka is also described in Śrī Bhagavatīsūtra (II Śātaka, 1 Uddeśaka) as knowing all the four Vedas etc. including Atharvaveda; and, the said Śrī Ṛṣabhadatta is described as knowing the same in Śrī Bhagavatīsūtra, 1X Śataka, 33 Uddeśaka.

UVASAGGAHARAM

Even Śrī Bhadrabāhu, the sixth pontiff, who died only 170 years after the Nirvāṇa of Śrī Mahāvīra, invokes Ṣrī Pārśvanātha in the hymn named *'Uvasaggaharam'* or Remover of calamities, and praises the Mantra * sacred to Śrī Pārśvanātha. This hymn is available and well known amongst the Jains and is considered a 'Smaraṇa' i. e. a hymn for daily recital. We may point out that the present work relates to the worship of Śrī Padmāvatī who is an attendant deity of Śrī Pārśvanātha.

*The commentary on 'Uvasaggaharam' of Śrī Pārśvadevagaṇi alias Śrī Candrācārya written in or about s. y. 1203 describes the said Mantra. It is "Namiūṇa Pāsa visahara vasaha jiṇa fulinga" It is therefore called 'Visahara fulinga' Mantra in the 2nd verse of the said hymn.

MIRACULOUS WORKS

The following works which are with some variations enumerated in Ṭhaṇānga (X, 3, 755) Nandīsūtra (Sūtra 43, p. 202) and Vyavahārasūtra (X, 27–28) and Pakkhisūtra are said to be such that, when properly recited once twice or thrice, they cause,without the least desire on the part of the reciter, the deity described in the particular work to appear before the Sādhu reciting the same. The deity would then desire the saint to ask for a boon, which being not desired by him (he having renounced all desires), the deity would after making obeisance to him retire. The said works are:–(1) Aruṇovavāya (2) Varuṇovavāya (3) Garulovavāya (4) Dharaṇovavāya (5) Velandharovavāya (6) Veṣamaṇovavāya (7) Devindovavāya (8) Nāgapariyāvaṇiyā. There are other works viz. (1) Teyanisagga (2) Chāraṇabhāvanā (3) Āsīvisabhāvaṇā (4) Diṭṭhivisabhāvanā. (See Vyavahārasūtra X,29) and Praśnavyākaraṇa* (different from the 10th Anga bearing the same name. See Nandīsūtra, Sūtra 54) by recital of which miraculous powers such as engendering fire or causing aerial flight or destruction by curse or gaze and answers to questions in various ways are obtained. Utthānasūya and Samutthānasūya are works by recital of which respectively houses, villages and towns become deserted, or are reinhabited when recited with that intention once, twice or thrice. All these works must have been very old as appears from their references mentioned above. They are however lost now.

PARŚVĀPATYAS AND NIMITTA

There is one more fact worth mentioning here which leads us to infer Śrī Pārśvanāth's connection with Mantras and Vidyās. In the available Jain Canonical literature 'Parśvāpatyas' or spiritual descen-

*A work of 400 gathās (with several commentaries named Līlāvatī, Cūdāmaṇi, Jyoti and one without name) which may possibly be portion of Praśṇavyākaraṇa mentioned here and which is called Jayaprābhṛta by Mr. C. D. Dalal through mistake–is still in a Pāṭaṇa Bhandāra written on a palm–leaf manuscript. See article entitled 'Āpaṇā Prābhṛto' by Śrī Kalyāṇavijaya–Jain Yuga I, P. 93.

dants of Śrī Pārśva are described at several places. Many of them accepted Śrī Mahāvīra's substitution of the five great vows instead of the four (Caturyāma) laid down by Śrī Pārśvanātha, after discussion either with Śrī Mahāvīra himself or his pupils. There were few however who did not like to give up the easy mode of life adopted by them and latitudes and liberties enjoyed by them. These latter consisted mainly of putting on coloured clothes and keeping bowls for begging, living in one place as long as desired and only occasionally performing 'Pratikramaṇa' i. e. Repentance for transgressions of the holy Law and the course of conduct laid down for a 'Sādhu' and employing eight kinds of *Nimitta** (Science of divination) for obtaining necessaries of life. These continued to live by themselves practising Nimittas. It is recorded in Śrī Bhagavatīsūtra, Śataka XV, Sūtra 539 that Gosālaka (who was first a pupil of Śrī Mahāvīra but ultimately left him) met some of these Pārśvāpatyas and acquired such knowledge of the eight kinds of Nimitta (which is there said to be part of Pūrva literature) from them that he could pose as an omniscient person. Now some kinds of Nimitta require proficiency in Vidyās and Mantras for purposes of accurate divination.§ The spiritual descendants of Śrī Pārśvanātha therefore knew and employed Vidyās and Mantras. This could not have been possible unless they were the possessors of traditional Vidyās and Mantras coming down from the time of Śrī Pārśvanātha. The Jain tradition as mentioned in the footnote at p. 149 definitely assumes existence of fourteen Pūrvas in the times of all the previous Tīrthankaras and therefore also of the 10th Pūrva dealing with Vidyās and Mantras.

NAIMITTIKAS, SĀRŪPIKAS AND SIDDHAPUTRAS

How these were succeeded in the practice of eight kinds of Nimitta, Vidyās and Mantras by Sārūpikas and Siddhaputras is a

* See post discussion on 'Angavidyā' and relevant Vidyās set forth in Appendix A.

§ The eight kinds of Nimitta are described in Sūyagadānga I, 12,9. The Commentary thereon says that the science of Nimitta is extracted from the 3rd Vastu (named Ácāra) of the 9th Pūrva.

problem of Jain history not yet solved. We find in the ancient literature like Niśitha—Bhāṣya I Udd. 'V. 346 and Bhāṣyas on Bṛhatkalpasūtra (I, IV and VI Udd.) and Vyavahārasūtra (IV and VIII Udd.) as also later Cūrṇis and commentaries including those on Āvaśyakasūtra, and Sambodhaprakaraṇa of Śrī Haribhadrasūri* references to Sārūpikas and Siddhaputras, who are described as versed inter alia in the science of Divination and accomplished in Vidyās and Mantras. The Siddhaputras are according to Niśitha Cūrṇi I Udd. Bhāṣya v. 346 said to occupy an intermediate stage between Jain householders and Jain Sādhus. Most probably they were Sādhus who reverted to the life of householders. The others, who though lax in the observance of the rules of conduct for Sādhus still continued to put on their garb and live by begging, were called Sārūpikas. They used to put on white garments but neither kept 'Rajoharaṇa' or sweeping brush, 'Danda' or stick, nor 'Pātra' or bowl, which the Sādhus keep. They used to have their heads completely tonsured or keep only 'Śikhā' or tuft of hair on the crown. They either lived alone or with their wives. They did not go about begging but earned their livelihood by practising various kinds of Śilpa (arts or crafts) Nimitta and Mantra and Medicine. When invited by Jain householders they would take their food with them as ordinary guests. The tradition of Aṣṭānaganimitta, Vidyās and Mantras appears to have been continued by this class for a long time. Even in the biography of Srī Mahāvīra we read of Svapnapāṭhakas or interpreters of dreams. We also read

*Sārūpikas and Siddhaputras are described by Śrī Haribhadrasūri in his Sambodhaprakaraṇa at p. 3 thus : "The Sārūpikas practise Vidyās, employ magical collyrium and medicine and have attachment for certain families. They put on variegated apparels though tonsured on the head and face. They however, if asked, preach the correct doctrine about Jainism." Regarding Siddhaputras we cite the original verses below:—

"ससिहो सभज्जगोवि य सिद्धपुत्तो सकूचिओ भणिओ ।
नो भिक्खइ सिप्पाइकम्मं काऊण जीवेइ ॥ ३३३ ॥
केविय भणंति पच्छाकडपुत्तो सिद्धपुत्तगो भणिओ ।
ससिहो वा असिहो वा सभज्जगो वा अभज्जो वा ॥ ३३४ ॥

of a Naimittika named Utpala who though a Pārśvāpatya had turned a 'Parivrājaka' or non-Jain ascetic. He interpreted, unasked, to Śrī Mahāvīra, his dreams. This he did before Śri Mahāvīra became omniscient and composed or directed to be composed the 12 Angas. The Nimitta literature known to him therefore was portion of the Pūrva literature coming down traditionally from Śrī Pārśvanātha. There was also a class of professional Naimittikas or diviners even in the time of Śrī Mahāvīra as can be inferred from the fact that Śrī Siddhārtha, the father of Śrī Mahāvīra, consulted and rewarded the Svapnapāṭhakas, as also from the fact that Naimittikas like Śivadatta used to be similarly consulted by the people. (See pp. 288–289 Āvaśyaka-cūrni on V. 479 of Niryukti). Pārśvāpatyas who did not accept the reforms of Śrī Mahāvīra and continued to enjoy liberties or turned Parivrājakas and the subsequent Sārūpikas and Siddhaputras× were not professional diviners but were very proficient in that science and utilized their knowledge as occasion required. They were however held in very great esteem by the people as their prophecies were considered to be infallible.

How the Māntric tradition was carried on by Caityavāsi Sādhus and in comparatively modern times by Yatis will be seen further on.

LAX PRACTICES CONTRIBUTING TO THE RISE OF CAITYAVĀSIS

We may however state that some of the principal characteristics of the 'Caityavāsis' can be traced back to very old times. They may be noted in such old works as Āvaśyaka Niryukti (V. 1107, VV. 1175, 1179–81) to be prevalent amongst some of the Sādhus of the times

× Kṣemankaragaṇi, a pupil of Devasundarasūri, of the 15th century of the Vikrama era, mentions in his Ṣaṭpuruṣacaritra (P. 10ff.) a Siddhaputra who derives his origin from Cakravarti Bharata, a son of Ṛṣabhadeva the 1st Tīrthankara, and says that these Siddhaputras were the best of Śrāvakas who observed the vows of the house-holders, led a celibate life, were versed in Mantras and Vidyās and were possessed of miraculous powers and supersensual knowledge, and were noted for their unshakable faith in and zeal for Jainism.

who were lax in the observance of the rules laid down for their conduct. These characteristics were 'Nityavāsa' or permanent residence, extreme attachment for 'Caitys' or temples, Kula, Gaṇa or Sangha and taking all kinds of rich food including sweets, ghee, milk, curds etc. and also food obtained through female ascetics. Similarly five kinds of lax Sādhus are also described who are said to be not deserving of obeisance. They are Pāsatthās, Avasannas, Kuśīlas, Saṃsaktas and Yathāchandas. Their lax practices also seem to have been later on followed to a cosiderable extent by Caityavāsis who also practised and employed Nimittas and Mantras. We think all these contributed to the rise of Caityavāsis. The other causes and circumstances contributing to their rise are dealt with further on.

PRĀBHṚTAS

We would here mention the Prābhṛta* works which are summaries from the Pūrva literature. The first person who appears to be connected with summarising or compilation of these works is Śrī Bhadrabāhu already mentioned. He might have composed these because he did not instruct his pupil Śrī Sthūlabhadra into the meaning of the last four Pūrvas and he therefore knew that knowledge of the Pūrvas would be lost in near future. As a matter of fact the last Āchārya who

* Prābhṛta was the term used to signify a chapter in Pūrva literature. Etymologically it is said to mean collecting something which may be lying scattered or a beautiful present. See also articles (in Gujarāti) by the writer entitled 'Alabhya Prābhṛto' in 'Jain yuga' Vol. III P.162–163 and Vol.V p. 161–162 and the articles entitled 'Āpaṇā prabhrato' by Sri Kalyāṇavijaya in Jain Yuga' Vol. I p. 87 ff. and p. 127 ff. Vyavahārasūtra IV Udd. Bhāṣya V.12 refers to Pāhuḍa and the commentary interprets it as Yoniprābhṛta. The verse also mentions miraculous powers through Vidyās Nimitta etc. The Pāhuḍas or Prābhṛtas, important for our purpose, are Vijjāpāhuḍa, Siddhapāhuḍa Joṇipāhuḍa and Nimittapāhuḍa. They are all mentioned in Śrī Bhadreṣvarasūri's Kathāvali in the Prabandha of Pādaliptasūri as also in Prabhāvakacaritra. They respectively deal with (1) Vidyās (2) magical applications, collyrium,pills and powders (3) creation of insects and animals and (4) Divination through astrology dreams and other Nimittas.

knew even the ten Pūrvas was Śrī Vajraswāmi who died in s. y. 114. He as well as Śrī Pādaliptasūri are the next persons credited with further abridging or rearranging these Prābhṛta works. ×

The importance of these works is that there is a Prābhṛta named Vijjāpāhuda dealing with Vidyās mentioned in the biography of Śrī Pādaliptasūri contained in Kathāvali and also in Prabhāvaka-caritra works of the 13th and 14th centuries respectively of the Vikrama era. There, both the said Śrī Pādaliptasūri and Vidyācakravarti (Sovereign of Vidyās–magic) Āryakhapuṭācārya who flourished about the beginning of the Vikrama era are described as versed in Vijjāpāhuda. After Vidyānupravāda this Vijjāpāhuda was considered to be a comprehensive work on Vidyās and Mantras. It is however lost now.

Yoniprābhṛta referred to in the footnote on p. 155 is a work of the Prābhṛta class. An incomplete manuscript of the said work is available in a mutilated condition with many lacunae and mixed up with Jagatsundarī Yogamālā, a work on medicine by Muni Jasakīrti and/or Harisena. Pahnasramaṇamuni is mentioned as the author of the said work Yoniprābhṛta in the said manuscript.* The writer has not personally seen the manuscript but has seen the notes taken therefrom by an acquaintance and a transcript of Chs. 35 to 43 from another incomplete manuscript also in the Bhāndārakara Research Institute Library. It contains Mantras at various places. At it is reputed to be an old work, some of the Mantras therein contained are set forth in Appendix A hereto.

× See Vividha-tīrtha-Kalpa, Śatrunjaya-Kalpa V. 122 and Revantagiri-Kalpa V. 1 and its colophon.

* The manuscript is in the library of the Bhāndārkar Research Institute and bears old No. 266/A 1882–83 and New No. 31. According to the colophon, the date of this manuscript is s.y. 1582 (Śaka 1447) Śrāvaṇa Kṛsna 3rd. The work inter alia contains Mantras of Jvālāmālinī and Kuṣmāṇḍinī alias Ambikā. Māṇibhadra and Gaṇadharavalaya Mantra. The last two are given in the appendix A hereto. Several articles on Yoniprābhṛta are published in Anekānta (Vol. II) a Hindi magazine published at Sarsāvā, Dist.Saharānpur; they may be persued by the readers interested in the subject.

ANGAVIDYĀ

We have referred above to Aṣṭānaganimitta the eight-fold science of divination. One of its eight divisions is 'Anga' or Body. It means principally divination from throbbings in or touching the various parts of the body. The work which dealt with this part of Nimitta called Angavidyā is available. It contains several Vidyās, most of which resemble the famous Vardhamānavidyā which is said to have been separated from Gaṇabhṛd Vidyā alias Sūrimantra i. e. Vidyā of Gaṇadhara or Mantra of Āchārya. Some Vidyās resemble the Sūrīmantra also. We shall have occasion to deal with the latter at some length later on. A few Vidyās are selected and given verbatim in the Appendix A. From its language Angavijjā seems to be a very old work.* One can see from the Vidyās cited that both Vardhamānavidyā and Gaṇabhṛd Vidyā alias Sūrimantra also must be very old. The five Parameṣṭipadas may be noted in the beginning of Vidyās 1 to 3 and two at the beginning of Vidyās 4 to 6 set forth in the said Appendix A. They show the existence of Pancaparameṣṭi Mantra or Vidyā in olden times.

PANCAPARAMEṢṬI MANTRA

We think we should here explain that the Pancaparmeṣṭi Mantra contains obeisance to each of the five classes of revered persons: Arihantas, Siddhas, Achāryas, Upādhyāyas and Sādhus and the 'Falaśruti' i. e. narration of the fruit of such obeisance. It is said to be the destroyer of all sins and the chief Mangala or auspicious thing.

The greatest sanctity is attached to this Mantra. It is considered to be the essence of the fourteen Pūrvas and capable of giving worldly happiness as also ultimate salvation. It may be fitly called the Jain Gāyatrī and is meant to be daily recited morning and evening as also in all religious ceremonies and Pūjā or worship. It is

* Vārāhī Saṃhitā of Varāhamihira Adh. 51 deals with Angavijjā which is a method of answering questions relating to future or unknown matters by the gestures and position of the questioner and the words comprised in his question.

recited at the commencement of the reading of all sacred scriptures. It is considered to be the greatest Mantra and compared to the wish-granting gem-tree-pot-cow. It is said in Mahāniśitha Sūtra, Adh. V that there were several Niryuktis Bhāṣyas Cūrnīs i. e. commentaries on the Panca-Mangala-Mahāśrutaskandha. Pancaparameṣṭi Mantra is said to have been extracted therefrom by Śrī Vajra-swāmi and incorporated in Mūlasūtra.* It appears in the beginning of Āvasyakasūtra (See the Cūrnī Edn.).

Angavijjā mentioned above belongs to the Prakīrṇaka or Payanno class of the Jain sacred literature. This class of work is believed to be the composition of Śrī Mahāvīra's pupils other than the chief ones called Gaṇadharas. We may however safely take this one to be not later than the first century of the Vikrama era that is the time when Śri Vajraswāmi, the last person who knew all the ten Pūrvas flourished. It belongs to the time when summaries from Pūrva literature were being prepared.

We find from Prabhāvakacaritra that Śrī Vīragaṇi of the tenth century A. D. learnt Angavijjā from Śrī Vimalagaṇi and also acquired from him Gaṇivijjā alias Sūrimantra.

NIRVAṆAKALIKĀ

There is another work which though not principally dealing with Mantras throws considerable light on the Mantras and Māntric deities

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* It is considered incorporated in all the scriptures-see Viśeṣāvaśyaka Bhāṣya V. 9. See also ibid v. 5:—

"कयपंचनमोक्कारस्स दिन्ति सामाइयाइयं विहिणा ।
आवसयमायायरिया कमेण तो सेसय सुयंपि ॥

There are hymns, Mantrakalpas and Rakṣā-Mantra relating to Panca-Parameṣṭi-Mantra. The importance of Pancaparameṣṭi Mantra in Vidyās and Mantras is that it must be recited at the beginning of all Vidyās:-

"सर्व विद्यास्मृतावादौ पूर्णा पंचनमस्कृतिः ।
यद्वा पंचनमस्कृतिः यद्वा पंचपदी वाच्या ॥

मुनिना प्रणवादिमा इत्यादि-सिंहतिलकसूरिकृतवर्धमानविद्याकल्पे श्लोक २२, पृ. २

in olden times about the 1st century of the Christian era. It is Pādaliptasūris Nirvāṇakalikā already referred to in the section hereof entitled 'Buddhist Mantrayāna and Vajrayāna.' It contains daily rites, Māntric initiation and installation of idols and in course of treatment of the aforesaid subjects gives Mantras and describes various deities of the Jain Pantheon.

The chapters dealing with the daily rites and Māntric initiation are specially important as they describe the ancient Jain practices useful to the practitioners of Mantras. The work contains not only references to Sūrimantra and other Vidyās but at several places sets forth the same verbatim. This furnishes us a very useful test to ascertain the correctness of the tradition and the text of Mantras contained in Kalpas dealing principally with the subject. There are several Prākṛta verses quoted in the work as of Āgama which show the existence of Mantras in the ancient times.

VARDHAMĀNA-VIDYĀ

Now we come to the two works which are very old and deal principally with Vidyās and Mantras. We may first mention the Vardhamāna-Vidyā-Kalpa ascribed to Śrī Vajraswāmi who died in s. y. 114. It is comprised as Ch. III in Siṃhatilakasūri's work bearing identical name and appears to be a very old work on the sacred Vidyā of Śrī Vardhamāna Mahāvīra the 24th Tīrthanakara of the Jains, which is meant to be recited by all Sādhus daily, except Āchāryas who have to recite Sūrimantra instead, and also on all religious occasions viz. initiation, installation etc. It also refers to Sūrimantra and therefore proves the existence thereof in olden times. There is also a reference to Kalikunda-Pārśvanātha-Mantra and Vidyās of Mahāniśitha which proves the antiquity thereof. The other chapters of Śrī Siṃhatilakasūri's said work comprise Pancaparameṣṭi-Mantra-Kalpa and Ṛṣimandala-Stava-Yantra and other Mantras.

ANUBHAVASIDDHA-MANTRADVĀTRIṂŚIKĀ

The next work is Anubhavasiddhamantradvātriṃśikā which is

published as appendix No. 30 in the present work. It is stated to be by Śrī Bhadraguptācārya. But this Bhadraguptācārya cannot be the preceptor of Śrī Vajraswāmi as in the body of the work, it is stated in the eighth verse of the first chapter that Vajraswāmi culled out from the third Prābhṛta (chapter) of Vidyāpravāda Pūrva (i. e. the 10th Pūrva so called) the Mantra mentioned therein. It can be ordinarily explained only on the supposition that the author of the work was later than Vajraswāmi. It does not however definitely exclude the possibility of Vajraswāmi's preceptor having written this work as he appears to have lived for several years after teaching the ten Pūrvas to Śrī Vajraswāmi. The author has in two places referred to Paramāgama or the great Āgama and Āgamamahāmbhodhi or the great ocean of Āgama (See Ch. III verse 30 and Ch. 1V verse 19): and he states that he has himself culled out the Vidyās mentioned in Ch. 1V from Āgamamahāmbhodhi. That the reference is to some Jain Āgama or canonical work is certain because the Vidyās mentioned are not known amongst non-Jains. One thing in Ch. V which pointedly draws our attention is that over and above gift of food, clothes and bowls gift of best gold is recommended to be made to the preceptor. This is a piece of evidence of Caityavāsi influence in very early times.

The reference to Setubandha in Ch. IV, V. 30 leads us to infer the date of the work to be subsequent to the composition of Setubandha mahā-kāvya i. e. 123 A. D. or (according to Cunningham) 432 A. D. (See discussion about the date of Setubandha in the footnote on P. 127 of Kavyamālā Vol. I and Indian Antiquary Vol. XII p. 243). Further the verse containing the said reference reminds us of a similar comparison by the poet Bāṇa at the commencement of Harṣacarita and in that case we must take the work to be not earlier than the 7th century A.D. It is possible however that the verse may have been interpolated by a later writer as it is not strictly required to be there by the context.

We shall consider this work in its other aspects further on and also show how the famous Hemacandrācārya has drawn upon it while

writing Chapter VIII of his Yogaśāstra dealing with Padastha Dhyāna i.e. Mantra–Yoga.

TĪRTHĀNUJNĀ AND VĀSAKṢEPA

We may draw our reader's attention to the ceremony with which Śrī Mahāvīra granted permission to his chief pupils called Gaṇadharas in respect of the Tīrtha, Dharma and Gaṇa. He is described as taking up a handful of scented powder from a tray held by Indra and dropping same first on the head of the first pupil Śrī Gautama and then on the heads of others saying to each "Permission is granted to thee in respect of the Tīrtha in all its various aspects." (See Triṣaṣti Śalākā Puruṣa Caritra, Parva X, Sarga 5, VV. 176–180). This ceremony is called 'Tīrthānujnā' and the dropping of scented powder is 'Vasakṣepa'. It was thereafter repeated on similar occasions accompanied by recitation of Sūrimantra composed by Śrī Gautama at the instance of Śrī Mahāvīra for such use in future. This is how Sūrimantra or Gaṇividyā originated. *

SŪRIMANTRA

Amongst the Jains the Sūrimantra alias Gaṇivijjā is traditionally believed to have been handed down from preceptor to pupil from

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* Śrī Munisundarasūri in his unpublished Stotra on Sūrimantra addressed the Sūrimantra as Tīrthakṛt, Tīrtha, Gautama and Sudharman and states that it originated through Gautama the leader of the gaccha under the direction of Śrī Vardhamāna :

"त्वं तीर्थकृत् त्वं परमं च तीर्थं त्वं गौतमस्त्वं गणभृत्सुधर्मा ।
त्वं विश्वनेता त्वमसीहितानां विधिः सुखानामिह मंत्रराज ॥२॥
श्री वर्धमानस्य निदेशतस्त्वं प्रतिष्ठितो गौतमगच्छनेत्रा ।
सिद्धीः समग्राः शिवसंपदश्च सर्वोग्रपुण्यफलानि दत्से ॥७॥

Śrī Jinaprabhasūri who flourished earlier also calls Sūrimantra to be the first cause of the emanation or advent of the Tīrtha in his Siddhāntāgamastava (Kāvyamālā Pt. VIII P. 94)

सर्वश्रुताभ्यन्तरगां कृतैनस्तिरस्कृतिं पञ्चनमस्कृतिं ।
तीर्थप्रवृत्तेः प्रथमं निमित्तमाचार्यमन्त्रं च नमस्करोमि ॥४५॥

Śrī Gautamaswāmi the first Gaṇadhara of Śrī Mahāvīraswāmi. Of course the tradition also connects it with the first Lord, Śrī Ṛṣabhadeva and his Gaṇadhara Śrī Pundarīka as shown further on. There are references to Sūrimantra in all the three works above mentioned, viz. Nirvāṇakalikā, Vardhamāna–Vidyākalpa as well as Anubhavasiddha-mantradvātriṃśikā. The reference in the last named work is as Gaṇabhṛd —vidyā (See Chapter I verse 12). It states that it originated from the mouth of Gaṇabhṛd. The connection of Śrī Gautama with Sūri-mantra * is amply evidenced by the hymn in praise of Sūrividyā published as Appendix 29 to this work. It also states that all the numerous deities presiding over Sūrimantra make obeisance to Śrī Gautama and worship his feet; and that Śrī Gautama should be contem-plated as seated in a golden thousand—petalled lotus possessing miraculous powers and that one who repeats the Vidyā one lac times or the Mantrarāja three lac times would be another Gautama. This stotra is included in the work containing Devendrasūri's Sūrimantra-kalpa‡ published by Śr Prītivijayaji and ascribed to Śrī Māndevasūri. There is however nothing therein to connect it with Śrī Mānadevasūri.

The Sūrimantra stotra by Śrī Mānadevasūri (author of Laghu-śānti published in Appendix 31 of this work) is historically very important. It is, however, not yet printed. We therefore give it in appendix A hereto. At the end of it occurs the name of Śrī Māna-devasūri as its author. It shows that Sūrimantra with all its five Pīṭhas or sections or divisions was practically the same in the time of Śrī Mānadevasūri (3rd century of Vikrama era, he having died in

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* Śrī Jinaprabhasūri in his hymn to Śrī Gautama refers to him as 'Vidyāmantra-prabhava' or the source of Vidyās and Mantras. (Kavyamālā Pt. VIII P. 112).

‡ There are several Sūrimantrakalpas by different Āchāryas. One by Śrī Siṃhatilaka-sūri called Mantrarājarahasya is hereafter discussed in details. Two others by Śrī Jinaprabhasūri and some Āchārya of Pūrṇamīyaka gaccha have been published by Śrī Prītivijayaji which, perhaps because printed from a single manuscript, very much lack correction.

s. y. 261) as is known to us today. It proves the authenticity of the Māntric tradition.

According to a tradition contained in Sūrimantrakalpas including Mantrarājarahasya by Śrī Siṃhatilakasūri Sūrimantra is connected with the first Lord Śrī Ṛṣabhadeva also and it was in his time that Brāhmī became the deity presiding over the first Pīṭha known as Vidyāpīṭha out of the 5 Pīṭhas of Sūrimantra. The fact that the 2nd Pīṭha has Bāhubalividyā included in it testifies to the tradition being correct, Bāhubali being the son and disciple of the first Lord, who ultimately became a Siddha. According to the said Mantrarājarahasya 1000 Vidyās* are comprised in the first Pīṭha; 20 Vidyās being comprised in each of the 50 Labdhipadas forming the first Pīṭha. It is stated there that by contemplation of those who are possessed of Labdhis (i. e. Miraculous powers of the soul) Vidyās are acquired by the worshipper. 1000 Mantras are stated to have been included in Mantrarāja Pīṭha and on attaining success by contemplation of the said Piṭha 1000 Mantras automatically become Siddha i. e. accomplishment is acquired in respect thereof. The said Mantrarājarahasya with its commentary Līlāvatī is a collection of Sūrimantrakalpas belonging to different gacchas and as such furnishes us the different versions+ of Sūrimantra in a single work. In the 50th verse of the said

* The number of Vidyās being 1000 can be seen from Aṣṭāpadagiri–Kalpa, p. 93 Vividha Tīrtha Kalpa, where Rāvaṇa is said to remember 1000 Vidyās before he lifted up Aṣṭāpada mountain "विज्जासहस्सं सुमरित्ता उप्पाडीओ गिरी।" That the small Vidyās are 700 in number can be seen from the following: "सप्तशतक्षुल्लकादि महाविद्याधिपते" at p. 19, Section dealing with Mantrāmnāyas of Srī Namaskāra Mahāmantra in the work entitled "Mahāprabhāvika Navasmaraṇa", by the present publisher. See also 'Vidyānuśāsana' by Śrī Malliṣenasūri Ch. III, VV.18-19. There the Mahāvidyās like Rohiṇī and others are said to be five hundred and the 'Añgusthādi' small Vidyās are said to by seven hundred by Srī Malliṣenasūri.

+ The variations chiefly relate to the 1st and the 5th Pīṭha. In the former by inclusion of a lesser or greater number of 'Stuti-padas' or 'Labdhipadas' the Vidyā evolved is of 13, 16, 24, 31, 32 or 39 padas and in the latter the number of Merus being differently taken to be 5, 6, 7 or 13 causes the variation.

work it is stated that from the first Tīrthankara Śrī Ṛṣabhadeva to the eighth Śrī Candraprabha Vācanā or the text was the same but varied afterwards. Therefore in the temple of either of them or in the temple of Śrī Mahāvīra, the last Tīrthankara, one should contemplate in one's heart on Śrī Pundarīka, the first Gaṇadhara of Śrī Ṛṣhabhadeva, or Śrī Gautamaswāmi, the first Gaṇadhara of Śrī Mahāvīra, seated in a golden thousand-petalled lotus. This also connects Śrī Ṛṣabhadeva with the Sūrimantra. It is further stated that the Sūrimantra as given by Śri Ṛṣabhadeva to Srī Pundarīka consisted of 300 verses, that the Sūrimantra given by Śrī Mahāvīraswāmi to Śrī Gautama consisted of 2100 letters and that Śrī Gautamaswāmi by the Lord's order abridged it to 32 verses (i. e. 1024 letters). With the lapse of time ultimately Duṣprasahasūri's Sūrimantra, it is foretold, will be reduced to a little more than 8 verses. At present according to one version it consists of 10 verses and 12 letters i. e. 332 letters. The Mantra being the same in the line of Gaṇadhara Śrī Sudharmāswāmi, by worship of Śrī Gautama it is said that all the preceptors are considered to have been worshipped. Then follow several Mantras of Śrī Gautamaswāmi. Thereafter the Ṣaṭkoṇa Yantra of Sūrimantra is described with all its Valayas.

There is a reference to Ṣaṭkarma and a statement that by observing the rules relating to directions, time, seats, Mudrās (manual gestures)* etc. the desired object can be achieved. Then contemplation on Omkāra in different manners is described. Thereafter contemplation on Hrīṃkāra and contemplation on Arhambīja, with the different results that are thereby achieved, are described. Then variations as to directions or seasons, times of the day, seats, Mudrās, rosaries and Mantra-Vinyāsas (Mantra-suffixes) and the different objects thereby achieved are described. The work also deals with Pūjārahasya i. e. mysteries relating to worship and describes the Nyāsa or the symbolical

* The rules as to directions etc. are generally similar to those described in the present work which have been already compared with the rules prevailing amongst the other Tāntrikas in the section hereof dealing with Tāntrika Sādhanā.

placing of various deities in the various Mantra-padas and various modes of Dhyāna.

In another Sūrimantrakalpa it is stated that Sūrimantra from Śrī Gautamaswāmi to Śrī Prabhavasūri was the same and the latter redacted it for Śṛtakevalis (Persons equalling the Omniscient through learning). Thereafter Vajraswāmi separated the Vardhamāna Vidyā from Gaṇi-Vidyā alias Sūrimantra. This fact is evidenced by several Kalpas. This gives us the various stages through which Sūrimantra has passed and shows its antiquity and sacredness.

PŪRVASEVĀ AND UTTARASEVĀ

We may note here and explain the two technical terms Pūrvasevā and Uttarasevā used amongst Jains in connection with Mantrasādhanā. According to one explanation the former means the ceremonies including Japa upto Homa and the latter means Homa and ceremonies incidental thereto (See Appendix 31, Adh. IV, vv.8-9) According to another explanation the ceremony prior to Siddhi or success is Pūrvasevā and the recital of the Mantra or Vidyā thereafter for a limited number of times daily or the rite required to be gone through for use or employment of the Vidyā or Mantra is Uttarasevā. See P. 346 Sādhanamālā Vol. II "ततः पूर्वसेवामक्षरलक्षंजप्त्वा पश्चात् कर्म्म समारभेत्॥". We may also note that the Homa amongst the Jains is only with materials like dried fruits, rice and ghee, and appears to be in substitution of 'Bali' originally offered in Sādhanā of Vidyās-See Vasudevahindi P. 52. +

The writer considers that the preliminary worship as a result of which the Sādhaka obtains permission from the Mantra-deity to undertake the Sādhanā proper is Pūrvasevā and the Sādhanā proper including Homa is the Uttarasevā-See Yantra-Cintāmaṇi-Kalpa, pp. 7-8, II Pīthikā, vv. 27-30 where such method to obtain permission is recommended. The said portion being important is reproduced below :

+ 'विज्जाओ य पुरचरण-बलिविहाणेहिं सिज्झंति।'

"यस्य कस्य प्रयोगस्य विधिरेष प्रकीर्तितः।
दिनत्रयं प्रकुर्वीत पूजाभोगविधानतः ॥२७॥
त्रिरात्रं भूमिशायी स्याद् ब्रह्मचर्यरतः शुचिः।
त्रिदिनाज्जायते स्वप्नं साधकस्य वरानने ॥२८॥
सिद्धं साध्यमरिं चैव सुसिद्धमथवा ध्रुवम्।
अवश्यं वदति स्वप्ने मन्त्राधिष्ठानदेवता ॥२९॥
यदा न जायते स्वप्नं तदासाध्यं विनिर्दिशेत्।
नो चेद्यथाश्रुतं स्वप्ने तत्तथैव विनिर्दिशेत् ॥३०॥
—श्रीयन्त्रचिन्तामणिकल्पे, द्वितीयपीठिका ॥

It is not stated above but is understood that during the three day's worship the Sādhaka should recite the Mantra at least 12500 times; in case of a mere Yantra, Pūjā alone for three days is deemed sufficient.

According to Lalitāsahasranāma–Bhāṣya (P. 5) Puraścaraṇa means preliminary worship after initiation (Mantra–Dīkṣā) and before 'Upāsti' i. e. actual worship. Actual Upāsti is therefore 'Uttarasevā'. Viśeṣāvaśyaka–Bhāṣya V. 1199 and Haribhadrasūri's commentary on Āvaśyakasūtra (P. 74B) explaining the same are cited below as they give a similar explanation.

पाएण पुव्वसेवा परिमउई साहणंमि गुरुतरिआ।
होति महाविज्जाए किरिया पायं सविग्घा य ॥
—विशेष० भाष्य श्लो० ११९९

"The Pūrvasevā-preliminary worship is generally easy and the rites of Sādhanā relating to Mahāvidyā are very difficult and are generally full of obstacles".

"अनेकसंवत्सरानुपालिताचाम्लादि–पुरश्चरणक्रियासादित–गुणान्तरोत्तरसहायक्रियारहित–विद्यासाधकवत् साधने (विद्यासाधने–मोक्षसाधने) क्रिया दुर्लभा प्रायः सविघ्ना (चित्तविघातादिप्रचुरविघ्नत्वात्)। Here also actual Sādhanā is distinguished from Pūrvasevā and is thus identified with Uttarasevā. These authorities bear out the writer's view.

UNITY OF PANCA-PARAMEṢṬI-MANTRA, VARDHAMĀNA-VIDYĀ AND SŪRIMANTRA

According to Siṃhatilakasūri's Vardhamāna Vidyākalpa, page

54, Parmeṣṭividyā together with some Stutipadas* and a portion extracted from Śrī Sūrimantra's Saubhāgyavidyā etc., i. e. from the 2nd Pīṭha, formed the Vidyā for Upādhyāyas. This must have been done probably in the time of Śrī Vajraswāmi and for reasons similar to those which prompted the separation of Śrī Vardhamāna Vidyā from Śrī Gaṇividyā alias Sūrimantra. That they must have been one and undivided can be very well inferred from the following convention contained in the I part of Śrī Vardhamānavidyākalpa of Śrī Siṃhatilakasūri which contains the separate vidyās of all the twenty four Tīrthankaras.

"सर्वविद्यास्मृतावादौ पूर्णा पंचनमस्कृतिः।
यद्वा पंचनमस्कृतिः यद्वा पंचपदी वाच्या।
मुनिना प्रणवादिमा ॥

It means that at the time of recital of all Vidyās at the commencement should be said by the Sādhaka complete Panca Parameṣṭi Mantra or only the first five clauses comprising Panca Parameṣṭi Namaskṛiti proper or the five (initial) syllables (A-SI-Ā-U-SĀi.e. असिआउसा) with Omkāra at the very beginning.

This shows that Panca-Parmeṣṭi-vidyā, Vardhamāna-Vidyā and Gaṇividyā were formerly one and undivided. When, therefore, Sūrimantra is shown to have been connected with the first Lord, one can conclude that Pancaparameṣṭividyā also must have been so connected. It stands to reason that in the time of a particular Tīrthankara his Vidyā must have been incorporated in the Sūrimantra and must have been finally substituted by that of the last Tīrthankara.

SIDDHACAKRA

We shall now deal with the worship of Śrī Siddhacakra× which is the representation in a circular Yantra or diagram of Pancapara-

* णमो ओहिजिणाणं, णमो परमोहिजिणाणं, णमोसव्वोहिजिणाणं, णमोअणंतोहिजिणाणं। are the four Stutipadas which usually follow the five Padas of Panca-Parameṣṭi-Mantra. All the nine padas are also known as Nāndīpadas.

× It is wrongly rendered as 'Saint-wheel' by European scholars.

meṣṭi and the four essentials+ for salvation (together forming Navapada i.e. nine padas) as it is very old and has been mentioned in Nirvāṇa kalikā and is connected with the Panca-Parmeṣṭi Mantra. We mention this because worship of Śrī Siddhacakra alias Navapadapūja is even now very popular and is attended to by hundreds of worshippers both male and female and performed with great devotion and eclat.

This Siddhacakra worship must have become specially popular since the bifurcation of the ancient Gaṇivijjā into Sūrimantra and Pancaparameṣṭi Vidyā. This is supported by the inclusion of all the 'Labdhipadas' which form the first Pīṭha of Sūrimantra in Śrī Siddhacakra Bṛhadyantra. The worship of Sūrimantra is so to say a privelege of the Āchāryas; the ordinary Sādhus must be satisfied with the worship of Vardhamāna Vidyā, formerly a part of Sūrimantra, and the relative Yantra. The worship of Panca-Parmeṣṭi is performed by the laity in the form of Navapadapūjā. Different kinds of austerities have to be performed in all the three kinds of worship. Many elements of Tāntrika worship of the purer kind× can be seen in Navapadapūja. Large congregations of people jointly offer worship and there is chanting of hymns to the accompaniment of music. There is recitation of Mantras by each worshipper for the number of times prescribed. The period of worship extends over nine days; and on each of the nine days, one of the nine padas, which include Panca Parmeṣṭi, is principally worshipped, beginning from the 7th day of the bright half and ending on the 15th thereof in the months of Āśvina and Caitra. During this period the worshippers take only one meal a day consisting of simple spiceless food, devoid of milk, ghee, oil, sugar and vegetables. Śrī Siddhacakrayantra is worshipped daily and a five-coloured Navapada-Mandala is also drawn in the centre of the place of worship.

+ They are faith, Knowledge, good conduct and austerity i.e. दर्शन, ज्ञान, चारित्र and तप।

× Contemplation on the five 'Tattvas' is a requisite for the Divya' or divine class of Tāntrika worshippers. The five colours given to Panca-Parameṣṭi in Navapada-Pūjā are said to be meant for such Dhyāna.

The worshippers read or hear from Sādhus the biography of Śrīpāla from Śrīpālarāsa a work composed by Upādhyāya Śrī Vinayavijaya and the famous Jain logician Upādhyāya Śrī Yaśovijaya about s. y. 1738. The Siddhacakra worship is completed when it is performed nine times i. e. for nine periods of nine days. It thus takes four and a half years to complete. When completed each worshipper celebrates it by offering special worship and distributing gifts amongst the worshippers. One of the places believed to have been visited by the legendary King Śrīpāla, who is described as an ideal worshipper of Śrī Siddhacakra, in course of his voyage, is believed to be the town "Sopāraka", not far from Thānā.* In fact at Thānā, a temple of Śrī Navapada alias Śrī Siddhacakra is being constructed to commemorate this visit as a result of the preachings of Śrī Jinaṛddhisūri and his learned pupil Śrī Gulābamuni. A large Siddhacakrayantra is represented there in the form of a large many-petalled lotus carved in stone.

• WORSHIP OF MANTRA-DEITY NOT INCOMPATIBLE WITH KARMA-PHILOSOPHY

We may here refer the readers, desirous of knowing the Jain view as to how Mantra acts, to the writer's view set forth at p. 35 et seq.; and also draw their attention as to how Mantravāda which is essentially Ādhidaivikavāda merges ultimately into Ādhyātmikavāda. One may question as to how the Jains who are staunch believers in the philosophy of Karma reconcile with it Mantravāda or Ādhidaivikavāda. How can a Mantra-deity make anyone happy or otherwise? We do not desire to tax our reader's patience with any philosophical discussion about the matter. To explain we would only cite what Yaśodevasūri, pupil of Śrī Candrasūri, says in his commentary (written in S. Y. 1180) on Pakkhīsūtra (P. 72) as to why Śṛtadevatā or Sarasvatī sould be worshipped. The worship of 16 Vidyādevīs 64 Indras, atten-

* Thānā also appears to be an old town. It is mentioned in the commentary of Śrī Malayagiri (who flourished circa 1160 to 1220 of the Vikrama era) on Śrī Vyavahārasūtra, I Uddeśāka P. 127.

dant deities of Tīrthankaras like 24 Śāsanadevīs and 24 Śāsanayakṣas,* 9 Planetary deities (Nava Grahas), 10 Wardens of Directions (Daśa Dikpālas) and Warden of land (Kṣetrapāla) and various Mantra–deities presiding over various Mantras, Miraculous works, Sūtras§ and Stotras, deities presiding over Gacchas, Gotras, Kulas, villages, towns, forests etc. is to be similarly reconciled. Here is the explanation by Śrī Yaśodevaśūri. He cites the following verse from Kalpa Bhāṣya, which says "All that is endowed with good characteristics or excellence is presided over by a deity and Sūtra having been propounded by the omniscient is so endowed";+ and says that Śṛtadevatā i. e. the deity presiding over the sacred literature therefore does exist. If it is urged that devotion to the sacred literature personified as a deity may be justified as such devotion is known to destroy the veil of one's Karmas but not that of Śṛta–devatā, a deity merely of the Vyantara or similar class as she cannot be supposed to have power to destroy other's Karmas. The answer is "As the Dhyāna of Śṛtadevatā is said to destroy the Karmas (of the worshipper), to say that Śṛtadevatā does not exist or is incapable of doing anything is irreverence in reference to her."

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* In Senapraśna by Śrī Vijayasenasūri, in answer to the question No. 16, it is said that worship of Ekākṣa Nālikera (a kind of cocoanut) like that of conch curved to the right for worldly benefit and prosperity is not considered want of faith i. e. a transgression of Samyakdarśana.

§ The Jains like others believe some gāthās or verses of their Scriptures to be endowed with miraculous qualities. The first that may be mentioned is the benedictory verse of Candrapannatti sūtra, and the next the benedictory verse of Daśavaikālika-sūtra. Uttarādhyayana has also a gāthā considered to be so endowed. It is:

"चइत्ता भारहंवासं चक्कवट्टी महिड्ढिओ ।
संती संतिकरो लोए पत्तो गइमणुत्तरं ॥१८ अध्ययन, श्लोक ३८

The hymns for daily recital also are supposed to have miraculous qualities and particular verses of some of them are considered to be especially miraculous. There are Mantra-Kalpas also in respect of some of these hymns.

+ सव्वं च लक्खणोवेयं समहिट्ठन्ति देवता ।
सुत्तं च लक्खणोवेयं जेण सव्वण्णुभासियं ॥

सुयदेवयाए जीए संभरणं कम्मखयकरं भणियं।
नत्थित्ति अकज्जकरी व एवमासायणा तीए॥

Readers interested in a detailed discussion are referred to Sāmācārī Śataka by Upadhyāya Śrī Samayasundara P. 186 et seq. There a further objection against worship of deities, who have not attained salvation, is raised that they are at a lower stage of spiritual progress (Guṇasthānaka) viz. the fourth while even a layman who has taken vows meant for the laity is on the fifth and Sādhus on still higher stages and that it is not proper that a person more advanced spiritually should worship one who is at a lower spiritual stage. The author while meeting this objection cites a verse to the effect that even a layman knowing only Pancaparameṣṭi-Mantra (and therefore not gone beyond the fourth stage of spiritual progress) should be looked upon with such regard as is shown to the best of friends.* This is on the principle that even the slightest merit does deserve praise and praise of one possessing the right faith destroys the veil of Karmas. It is therefore natural that the deities possessing the right faith though only on the fourth stage of spiritual progress being endowed with great miraculous powers and supersensual knowledge may be worshipped for obtaining the right faith, higher knowledge or miraculous powers or worldly happiness. By obtaining the right faith and higher knowledge one advances on the path leading to salvation and thus worship of Mantra-deities also can contribute towards spiritual uplift and ultimate salvation of the worshipper.§ But those who care for final beatitude only will naturally prefer to worship as their ideal deity only one who is Siddha and Mukta. They are pure Ādhyātmavādis. Some intermediary deities however are much pleased with such a truly

* "तम्हा सव्वपयत्तेणं जो नमुक्कारधारओ।
सावओ सोऽवि दिट्ठव्वो जहा परमबंधवो॥"

§ "जा दिट्ठीदाणमित्तेण देइ पणयाण नरसुरसमिद्धिं।
सिवपुररज्जं आणारयाण देवीइ तीइ नमो॥ आराधनापताका॥

spiritual worshipper and voluntarily aid him in whatever he does though he never desires their aid. It is thus that Mantravāda which is principally connected with Ādhidaivikavāda leads to Ādhyātmavāda and is practised even by persons striving only for final beatitude. Om, Hrīm, and Arham are the Mantra Bījas usually recited by such Ādhyātmikas.

We may here mention that of the various Tāntrika Sampradāyas already mentioned the Jains may be said to follow Kashmere Sampradāya, for the reasons that Jain worship is essentially Sāttvika and that Jains are known from the most ancient times to worship Sarasvatī or Śrutadevatā, the goddess of learning, and the principal quality of Tīrthankara is omniscience universal knowledge,* and Sarasvatī is known to be a Sāuvika deity, principally worshipped in Kashmere Sampradāya, and Kashmere is known to be her abode.+ It is true that sometimes she is worshipped there under the name of Tripurā, but it is only another name of Sarasvatī. It is said by a Tāntrika writer that of the 51 or 52 Pīṭhas § in various parts of India, the Pīṭha at Kashmere is of Kṣīra–Bhavānī× who can be easily identified with Sarasvatī who is known to be of milk–like whiteness. According to Bhagavatī Bhāgavata the Pīṭha there is of Medhā or intellect. According to a legend the famous scholar Hemacandrācārya also proceeded towards Kashmere for the Sādhanā of Sarasvatī but she was pleased to grant him the desired boon on the way and he returned to Cambay having achieved his object. Similarly as Jain Ācāra is Sāttvika it can be

* See Nirvāṇakalikā P. 34 where Shakti of Arhan is said to be Jnānashakti i. e. Sarasvatī.

+ 'नमस्ते शारदे देवि काश्मीरपुरवासिनि ।'-सरस्वतीरहस्योपनिषत् ।

§ The Pīṭhas are considered to be 72 or 108 according to other authorities.

The Pīṭha is situate near Gandharval which is fifteen miles to the north of Śrīnagar, the capital of Kashmere. The temple of Kṣīrabhavānī is in the midst of a Kunda or tank. The deity is variously known as Yogamāyā or Mahāmāyā. A fair is held in her honour on Jyeṣtha Śuklā Aṣṭamī each year. See p. 639 Shakti-issue Vol. IX Kalyāṇa, 1934.

compared to Samayācāra which has been propounded by Śrī Śankarācārya in his famous hymn 'Saundaryalaharī'. His other works propounding Sāmayikamata are Ānandalaharī, Prapancasāra, Lalitātriśatī—Bhāṣya as has been stated by the learned author of 'Śākta Sampradāya' in Gujarati (See P. 33 and P. 100). It must be noted however that Panchatattva worship is not countenanced in Jainācāra in any form whatsoever. At P. 69 Śākta Sampradāya it is said "only in Jainācāra these things i. e. Panchatattvas have no place."

HĀDI MATA

Strictly speaking there are no distinctions made amongst Jains in respect of Matas based on the worship of different deities or on different Mantras as they begin with the letters 'Ka' or 'Ha' etc. As however in what is termed the Jaina Bīja 'Arham' the principal letter is 'Ha' and because 'Hrīm' is considered an equally important Bīja amongst Jains indicating 24 Tīrthankaras with their male and female attendant deities and is the central Bīja in Ṛṣimandala Yantra and because 'Hrīm' is also the 'Ekākṣarī Mantra' of Śrī Padmāvatī identified with Tripurā the deity principally worshipped in Hādi Mata (See P. 53 ante) and Kashmere Sampradāya and because in Sūrimantra, the principal Mantra amongst the Jains, the Bījas adopted along with 'Om' and 'Hrīm' and 'Arham' and not any Bīja beginning with the letter 'Ka' the Jains may be generally speaking said to follow Hādi Mata without thereby suggesting acceptance thereof with all its implications.

EARLIER MANTRASIDDHAS

The name of Śri Gautamaswāmi stands at the forefront of Mantrasiddhas as he was the first Gaṇadhara of Śrī Mahāvīra and composed Sūrimantra under his direction. He was possessed of all kinds of miraculous powers (Labdhis). Exercising one of them he flew up the Aṣṭāpada Mountain unapproachable by ordinary beings, and made

* See Nirvāṇakalikā P. 7 for principal rules of Jainācāra. Digambara Jains also hold identical views on Mantra and Ācāra, see the article by Pt. K. Bhujabali Śāstri entitled Jain 'Mantra-śāstra', Jain Siddhānta Bhāskara Vol. IV, 3, P. 135 ff.

obeisance to the Śaśvata Caityas or permanent images of the Tīrthankaras there; and exercising another he fed 1500 ascetics from his single bowl full of Kṣīra (milk and rice preparation). Invocation of his name in the morning is believed even today to keep the devotee well fed, clad, provided for and free from want of every kind. The readers will learn in the next section that according to a set description all Gaṇadharas are said to be Mantrapradhāna and Vidyāpradhāna or prominent in Mantras and Vidyās and that not only Gautamaswāmi but Sudharmāswāmi and Keśikumāra Śramana a spiritual descendant (of Śrī Pārśvanātha) also are expressly so described. Similarly many of the 'Therās' or old Sādhus are so described at p. 32 of Śrī Aupapātika Sūtra.

We have already mentioned how the sixth pontiff Śrī Bhadrabāhu composed the Māntrika hymn 'Uvasaggaharam'. *

The Āchāryas who may be noted next are the ninth pontiffs, Śrī Susthitasūri and Śrī Supratibuddhasūri (291 to 372 of Vīra era). They gave to the Nirgrantha gaccha the name of the Koṭika Gaccha, as they recited Sūrimantra a crore (Koti) times. Next Āchārya in the main line was Indradinnasūri who died about 421 Vīra era. Priyagranthisūri was his co-pupil. In Pattāvali and commentaries on Śrī Kalpasūtra an annecdote is related about him that he recited Mantra on Vāsa (scented powder)

* Muni Śrī Puṇyavijayaji in his recent article in the Silver Jubilee issue of Śrī Mahāvīra Jaina Vidyālaya considers the hymn to be by a later Bhadrabāhu, of the Sixth century of the Vikrama era, probably a brother of the astrologer Varāhamihira. He has however not shown therein that the knowledge of Mantra or Nimitta was in any way inconsistent with the knowledge of 14 Pūrvas of the Śrutakevali Bhadrabāhu, the sixth pontiff. We have shown above that Nimitta was a part of the ninth Pūrva and Vidyās and Mantras of the tenth Pūrva. Niśītha is admitted to be by the 1st Bhadrabāhu and was extracted by him from the ninth Pūrva which also comprised Nimitta. Niśītha itself refers in its 13th Uddeśa to Vidyās Mantra and Nimitta. Sthūlabhadra, the pupil of the 1st Bhadrabāhu, while studying the tenth Pūrva employed a Vidyā and assumed the form of a lion and was taken to task by his preceptor for such wanton employment of Vidyā. This shows that the 1st Bhadrabāhu knew Nimitta, Mantras and Vidyās and there is nothing against his having composed the hymn 'Uvasaggaharam.'

and caused it to be dropped on the goat tied to the sacrificial post for being sacrificed and it flew up in the sky and, inspired by Śrī Ambikā, extolled in human speech the doctrine of Ahiṃsā and directed the Brahmanas there to approach Śrī Priyagranthisūri for learning the true Dharma. They thereupon approched Priyagranthisūri and thereafter strictly observed the doctrine of Ahiṃsā.

Chronologically we should mention here Ārya Rohaṇa, Kālakācārya, Revatimitra Vidyācakravarti Ārya Khapuṭācārya, and Upādhyāya Mahendra, then Śrīguptācārya, Vajraswāmi, Pādaliptasūri, Nāgārjuna and others but as details from their lives are given further on we need not say anything about them here. We would only mention Ārya Nandila (circa 600 Vīra era) here. He composed the famous Māntrika hymn to Śrī Vairoṭyā one of the queens of Dharaṇendra. This hymn is preserved and printed. The details about the life of Ārya Nandila the readers can learn from Prabhāvakacaritra.

VIDYĀDHARAS

We have described in details in the next section the origin of Vidyādharas through the two brothers Nami and Vinami, in the times of Śrī Ṛṣabhadeva, the first Tīrthankara, who were gifted with 48000 Vidyās of Gandharvas and Pannagas by Dharaṇendra the Indra of the serpent-deities (See p. 161-162 Āvaśyakacūrṇi) and who used to worship Śrī Ṛṣabhadeva as also the presiding deities of the several Vidyās.* As these are more or less legendary persons we describe below

* That daily worship of Vidyādevīs was current in the ancient times amongst Jains is evidenced by such mention thereof in Vasudeva-Hiṇḍi (P. 366) as the following:

"रोहिणी विज्जादेवयं सदा अच्चेमि ॥"

i. e. "I always worship Vidyādevī Rohiṇī." The importance of this reference would be immediately recognised when it is remembered that it occurs in a work written by Śrī Sanghadāsagaṇī who holds an unique position amongst Jains as a Bhāsyakāra of Siddhānta. The above is not a solitary instance. On a careful perusal of the said work, several instances of worship of Vidyādevīs and other deities for accomplishment in Vidyās would be found. See p. 318 ibid for worship of the idol of Dharaṇendra. A reference to worship of the idol of Hariṇegamesī is found in Antagaḍadasānga, III, 8, Sutra 6: "ततेणं सा सुलसा बालप्पभिति चेव हरिणेगमेसीभत्तया याविहोत्था हरिणेगमेसिस्स पडिमं करेति।"

Vidyādharas who were contemporaneous with Śrī Mahāvīra.

VIDYĀDHARA PEḌHĀLAKA AND VIDYĀCAKRAVARTI MAHEŚVARA

At pp. 685 ff. of Śrī Haribhadrasūriś commentary on Āvaśyakasūtra are described the doings of Vidyāsiddha Pedhālaka who was a non-Jain ascetic contemporaneous with Śrī Mahāvīra and his son Satyaki who accomplished the Sādhanā of Mahārohiṇī killed Pedhālaka and became known as Rudra and overpowered Kālasaṃdīpaka who created three Puras or bodies in the fight. He thus became Vidyācakravarti and was given the name 'Maheśvara'. He had two pupils Nandīśvara and Nandī who were also similarly accomplished. The important feature of this annecdote is the belief amongst Jains in the extraordinary powers acquired by Sādhanā of Vidyās such as Mahārohiṇī and others even in such early times. We need not add that Rohiṇī is the first in the group of sixteen Vidyādevīs [+] in the Jain Pantheon.

In the next section we shall show by references from Sūyagadañgasūtra, Paumacarīyam and Vasudeva-Hiṇdi that Vidyās used to be employed by Vidyādharas from the most ancient times. and how Śrī Pārśvanātha's worship became extremely popular.

ŚRĪ RATNAPRABHASŪRI

In the line of Śrī Pārśvanātha in 52 Vīra era flourished Āchārya Śrī Ratnaprabhasūri. He was a pupil of Svayambhavasūri and a grandpupil of Śrī Keśikumāra Śramana. It is related about him that he was a Vidyādhara accomplished in Vidyās especially Akaśagāmini or the flying lore and Bahurūpiṇi or the lore enabling one to assume as many bodies as one liked and bore before his initiation the name Ratnacūda. He revived the son of a minister bit by a serpent and given up as dead by his magical power and converted lacs of people headed by the said minister to Jainism and formed them into the Oswāla caste which exists to

+ "Of all the conceptions found in the Jains Iconography, none is so original as the conception of the Vidyādevīs or the Goddesses of learning". Page. 163, The Jain Iconography by Prof. B. C. Bhattacharya

years from the death of Aśoka Puṣyamitra Śunga, × the greatest oppresser of the Buddhists and Jains, usurped the throne of Magadha by slaying his master Bṛhadratha. His dynasty ruled from 184 B. C. to about 72 B.C. until the murder of Devabhūti the last king of the dynasty. In such mad persecution and dire calamity Jains must have naturally resorted to the Āchāryas noted for their magical prowess and great Mantrasiddhas like Susthita, Supratibuddha, Ārya Rohaṇa, Priyagranthisūri, Vidyādhara Gopāla + Revatimitra, Kālakācarya, Śrīgupta, Āryakhapuṭācārya and Upādhyāya Mahendra did or must have done what they could to protect the Jain fold. The effect of all this was however to increase the value of Māntrikas immeasurably in the eye of the people and therefore also in the eye of the Sādhus. Protection of Sangha and Caityas became the main duty of all whether laymen or monks. The importance of royal friendship and favour were also considered necessary at first for the protection and then for the spread of the Jain faith.

From all these necessities and the resulting atmosphere arose the Caityavāsis.

ŚRĪ VAJRASWĀMI

In the biography of Śrī Vajraswāmi we find that he also for some time made exception to the ideal rules of conduct for Sādhus and for a time helped his pupils with food obtained by his magical powers. We also find that employing Paṭa–Vidyā he removed the whole of the Jain Sangha from a town afflicted with famine, and carried the whole body flying over to another place named Puri. Further though a Jain Sādhu is not permitted to touch a flower even for worship of Jain idols, Śrī Vajraswāmi through his flying–lore flew over from place to place gathered flowers and brought them down for

× Śrī Kalyāṇavijaya identifies him with Kalki.

+ Vidyādhara was not merely his family–name, as his family–name (Gotra) is additionally mentioned as Kāśyapa. He was therefore very probably a Vidyāsiddha and so came to be known as Vidyādhara and started Vidyādharī Śākhā of Sādhus.

being used for worship in Jain temples. The later Sādhus took all these as precedents and justification for their own laxity. They never cared however to take a lesson from his conduct in preferring death to taking food obtained through magic, but as mentioned in Āvaśyaka Niryukti vv. 1179–81 they preached that even Sādhus should worship Jain idols with flowers and other materials (i.e. perform Dravya–Pūjā) from the said example of Śrī Vajraswāmi and that such worship was one of the causes leading to salvation. They thus defended their own laxity. It may be assumed that till Vajraswāmi there was no Caitya-vāsa,but extreme devotedness to Caityas does appear from his biography. He is credited with deciphering of the flying–lore, through his miraculous intellectual power, from 'Mahaparijnā–Adhyayana' of Śrī Ācārāngasūtra.* He is said to have incorporated 'Pancamangala Mahāśruta Skandha' i.e. the sacred Panca Parmeṣṭi Mantra (which was formerly an independent Sūtra) in Mūlasūtras. It also appears as already stated that Śrī Vajraswāmi separated Vardhamāna Vidyā from Sūrimantra.+ It appears from Śrī Jinaprabhasūri's Vividha Tīrthakalpa that Śrī Vajraswāmi rearranged certain works extracted by Śrī Bhadrabāhu from Kalpaprābhṛta and also extracted others from Vijjāpāhuda which was a summary by Śrī Bhadrabāhu from the 10th Pūrva. These are said to have been abridged by Śrī Pādaliptasūri. All these facts go to show Vajraswāmi's great interest and proficiency in Vidyās and Mantras. It must also be remembered that according to Śvetambara tradition, he was the last Āchārya versed in the ten Pūrvas, the tenth Pūrva being the Pūrva relating to Vidyās and

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* जेणुद्धरिया विज्जा आगासगमा महापरिण्णाओ।
वंदामि अज्जवइरं अपच्छिमो जो सुयहराणं॥ आवश्यक निर्युक्ति, गा० ७६९॥
Śrī Munisundarasūri praises Śrī Vajraswāmi thus:
"या प्रज्ञा यच्च सौभाग्यं यः प्रभावश्च या मतिः।
श्रीमद्वज्रगुरावासंस्तानि नान्यत्र विष्टपे॥ गुर्वावली, श्लो० २१॥

+ Śrī Candrasena Kṣamāśramaṇa, probably the grand pupil of Śri Vajraswāmi, a great Māntrika is considered by some to have done this.

Mantras. × As such Āchārya he was expected to summarise or cull out important matters from the Pūrva in which he was the last man versed. Naturally, therefore, to Vajraswāmi are ascribed such works in the nature of summaries from the Pūrva literature styled Prābhṛtas. He was such a great Mantrasiddha that his name like that of Śrī Gautamaswāmi is invoked for obtaining food and other necessaries of life.§

We have described above (pp. 152 ff. supra) Sārūpikas and Siddhaputras. It would appear that they were in existence much prior + to the rise of Caityavāsis and were probably concerned with the preservation and carrying on of the Māntric and Naimittika tradition of the ancient Pārśvāpatyas and Naimittikas. They also appear to have existed side by side with Caityavāsis as appears from Śrī Haribhadrasūri's Sambodha Prakaraṇa. All the same they influenced Caityavāsi practices both being practitioners of Mantra, Vidyā and Nimitta. The real difference between Caityavāsis on the one hand and Sārūpikas and Siddhaputras on the other is that the former inspite of some of their lax practices were Sādhus while the latter were not. As Sādhus, Caityavāsis had their predecessors in the five kinds of lax Sādhus (of whom Kuśīlas practised Vidyās, Mantras and

× Yativṛṣabha the author of Tiloyapannatti, a work well-known amongst the Digambara Jains, refers to 'Vairajasa' as the last of Pahṇasamaṇas (v. 70); and Prof. Hirālāl Jain of Amraoatī the learned author of the Introduction to and one of the Editors of Ṣaṭkhaṇḍāgama considers that this reference may be to Ārya Vaira mentioned in Śvetāmbara works as the latter mention him as possessed of Padānusāri Labdhi a miraculous power connected with intellect, which quality is also included in the term Pahṇasamaṇa see Āvaśyaka-Niryukti V. 767 "जस्स अणुण्णाए वायगत्तणे दसपुरम्मि णयरम्मि ।
देवेहिं कया महिमा, पयाणुसारिं णमंसामि ॥"

§ The Mantra is: 'ॐ नमो भगवते श्री वज्रस्वामिने सर्वार्थ सिद्धिसंपन्नाय स्थानं भोजनं वस्त्रार्थलाभं देहि २ स्वाहा'

+ Hemacandrācārya describes Nārada as a Siddhaputra who would break up a sacrifice if the idol of Śrī Jina were not kept underneath the sacrificial post. See Pariśiṣṭha Parva, biography of Śrī Prabhavasūri.

Nimitta *) and Pārśvāpatyas above described. As practice of Mantras and Vidyās required certain facilities for Sādhanā, so they took their clue from Pārśvāpatyas. It would appear that as Śrī Pārśvanātha was especially worshipped by Pārśvāpatyas he came to be the Māntric deity par excellence of Jain Māntrikas.

As the Sādhus became more and more associated with temples, they naturally took part in the rites and ceremonies relating thereto as also in the installation ceremonies in performing which Mantras are usually recited. Taking part in such rites accompanied by Māntric recital, in the eye of the public, they came to be considered masters of magical lores. As men of the world wished for health, wealth and happiness, the aid of such Sādhus must have been freely sought but restrictedly given. Various facts which appear to have contributed to the development of Caityavāsa and its lax practices can be easily gathered from the biographies of some of the prominent Âchāryas of olden times.

We have noted above at pp. 174–175 how, the pupils of Āryasuhasti, Śrī Susthita and Śrī Supratibuddha came to be known as Kauṭika and Mantravāda gained impetus with them. Ārya Rohaṇa was also a pupil of Ārya Suhasti and was a Mantra–siddha as shown below. Next came Priyagranthisūri whose Māntric achievements are described at P. 174 supra. Vidyādhara Gopāla and other Mantrasiddhas, who flourished about this time, we have already mentioned above.

All of them were famous as Mantravādis and Mantravāda was one of the chief factors that helped the progress of Caityavāsa. Another factor was the establishment of contact with kings and through them realization of the ambition to spread Jainism. The effect was that the contact of Âchāryas with the rulers of the land culminated

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* See Sambodha–prakaraṇa p. 13 v. 16.

कोउयभूईकम्मे पसिणापसिणे निमित्तमाजीवी।
कक्कुयाइ लक्खणमुवजीवइ विज्जमंताइं ॥ १६ ॥

usually into such intimate relations that the Āchāryas commenced accepting emblems of royal honour such as palanquin, elephant, horse, chowries etc. They thus became lax in observing the rules of conduct for Sādhus. We would give concrete instances. We have already mentioned how it became a practice to give such presents when Āchāryaship was conferred upon a Sādhu as recorded in Nirvāṇakalikā of Pādaliptasūri. Pādaliptasūri himself had come in intimate contact with king Muruṇda of Pāṭliputra as also king Hāla or some other king of Sātavāhana Dynasty. He is also known to have possessed magical powers. A verse recording this fact is found in Niśītha Bhāṣya:

जह जह पएसिणिं जाणुअंमि पालित्तओ भमाडेइ।
तह तह सिसिरवियणा पणस्सइ मुरंडरायस्स॥

He used to visit five Jaina Tīrthas flying daily. He was a poet, a novelist (having written the first novel Tarangavatī), and knew astrology and other branches of Nimitta Śāstra (science of Divination). In Gāthāsaptaśatī are found several verses ascribed to him (Pālitta). He composed 'Praśna Prakāśa', a work on astrological mode of answering questions as mentioned in Prabhāvakacaritra, the Prākṛta commentary on Jyotiṣkarandaka (see p. 26 same work with Malayagiri's commentary), and commentary on Kālajnāna (i. e. knowing approach of death before hand). His only available work is Nirvāṇakalikā already described above. According to Kalpacūrni Pādaliptasūri was a Vācaka. *

ŚRĪ KĀLAKĀCĀRYA

Some time prior to Pādaliptasūri flourished the famous Kālakācārya, who on abduction of his sister Sādhvī Sarasvatī by king Gardabhilla deposed him with the aid of Persian princes. There have been other Kālakācāryas before and after him with whom we are not here concerned. The Kālakācārya who deposed king Gardabhilla is said to have learnt the science of Divination (Nimittaśāstra) from Ājīvakas and

* See Introduction to Ṣaṭkhaṇḍāgama p. 59 where the title 'Mahāvācaka' is considered the highest.

wrote a comprehensive work containing biographies and stories pertaining to Caritānuyoga, the first division of Jain literature and also started Gandikānuyoga i. e. Prakraṇagranthas versifying sūtras. He also changed Paryuṣaṇā Samvatsarī from the 5th of the bright half of Bhādrapada to the 4th of the bright half of the same month at the request of Sātavāhana the king of Pratiṣṭhānapura. + All these facts are referred to in Pancakalpacūrnī, Niśīthacūrnī, Vyavahāracūrnī Āvaśyakacūrnī or Kalpacūrnī.

With Śrī Kālakasūri's precedent Śādhus realised that when an important occasion arose they must have power and be prepared to redress the wrong to Saṇgha and Mantrasiddhis came to be valued more and more.

This deposition of king Gardabhilla by Śrī Kālakācārya was in 453rd year of Vīra era i. e. 17 years prior to the commencement of Vikrama era. Śrī Revatīmitra, Ārya Mangu and Ārya Samudra were his contemporaries. One incident in the life of Śrī Kālakācārya is important to us, as it shows his magical powers. It is that when accompanied by Persian princes, he came across a kiln where bricks were being baked, the Achārya sprinkled some magical powder on it, which put out the fire and turned the clay-bricks into gold-bricks. This supplied the Achārya and the Persian princes with sinews of war. It appears from the life of Śrī Kālakācārya that although he was strict in observance of the rules of conduct for Sādhus, he was bold and courageous enough to make a great exception, when he saw in the abduction of his ascetic-sister by the king Gardabhilla an insult to the Jain religion, and a danger to the Sangha, and went the length of leading an army and deposing the king. His example must have been looked upon by his contemporaries as well as successors with greatest regard and admiration. The real significance of the incident is that it must have impressed on Sādhus the very great necessity of possessing magical powers, by which even a king

+ According to some this was by a later Kālakācārya who flourished about 980 or 993 Vīra era and the King concerned was Dhruvasena of Ānandpur alias Vadnagar.

could be punished, if such an occasion arose. This must have given a great impetus to the practice of Mantras and acquisition of miraculous powers.

ĀRYA KHAPUṬĀCĀRYA

We see the same thing in the life of Vidyācakravarti * (Universal monarch of magical lores) Āryakhapuṭācārya. He flourished about the same time but must have been a younger contemporary of Kālakācārya. He died about the 484th of the Vīra era, and was a contemporary of Balamitra and Bhānumitra, Kings of Broach, who were the sons of the famous Kālakācārya's sister. As stated by the writer at page 11A of his introduction to Nirvāṇakalikā, "about the time the Buddhists had great influence in various courts of India and controversies between Buddhists on one side and Jains on the other were very common. Āryakhapuṭācārya and Upādhyāya Devendra (Mahendra) his pupil were Jain Sādhus well known for their learning and accomplishments in magical lores. One Buddhist from Gudaśastrapura, who was defeated by a Jain Sādhu in a controversy before the King of Broach, died and became a malevolent spirit and began troubling the Jains. The services of Āryakhapuṭācārya were requisitioned, and by his prowess he made the Buddhist Yakṣa (spirit) do his bidding and follow him out of the town. The king was thus won over, and the spirit gave up harassing the Jains. Devendra (Mahendra) similarly punsihed the jealous Brahmins in the Court of King Dāhada at Pātliputra by twisting

* See Viśeṣāvaśyakabhāṣya :

विज्जाण चक्कवट्टी विज्जासिद्धो स जस्स वेगावि।
सिज्झिज्ज महाविज्जा विज्जासिद्धऽज्जखउड्डुव ॥ ९३२ ॥

He who is accomplished even in one great Vidyā like Vidyāsiddha Ārya Khapuṭācārya is one who is accomplished i. e. adept in Vidyās or the universal monarch of the magical lores. Similarly verses 933 and 934 ibid say that one who is accomplished in a principal Mantra or several or all Mantras is a Mantrasiddha like the Sādhu who drew away columns of a royal palace and one versed in important magical powders or applications is a Drvyasiddha like Ārya Samiti, the maternal uncle of Śrī Vajraswāmi, who divided the river Benā to cross over to the other shore.

back the faces of the Brahmins by his magical prowess. When they promised to become Jain ascetics they were released and the King thenceforth never insisted on the Jain Sādhus bowing to the Brahmin householders. Both these preceptor and pupil were respectively versed in "Vidyā–Pāhuda" and "Siddha–Pāhuda"". The said Āryakhapuṭācārya thus acquired great fame by protection of the ancient Jain Tīrtha at Broach known as Aśvāvabodha against the Buddhists. We may mention here that Āryakhapuṭācārya has been mentioned as a Vidyāsiddha twice in Niśīthacūrni. Śrī Kalyāṇavijaya suggests that Dāhada might be Devabhūti, the last king of the Śunga dynasty who died in or about 72 B. C.

MANTRASIDDHAS

According to a statement in Sūrimantrakalpa Revatī (Circa 414 –450 Vīra era), Rohinī-really Rohaṇa, a pupil of Ārya Suhasti, (Circa 300 Vīra era), Nāgārjuna, (Circa 813 to 891 Vīra era) Ārya khapuṭācārya (Circa 484 Vīra era) and Yaśobhadra are the five Āchāryas who are known as Mantrasiddhas obeisance to whom aids worshippers in acquisition of Mantrasiddhis. × Revatī is most probably Revatimitra + who was a Yugapradhāna-leader of the age, a famous Anuyogācārya contemporary with Kālakācārya (who deposed Gardabhilla), and flourished circa 414–450 Vīra era. No details of his life are known.

ĀRYA ROHAṆA

"Rohiṇī" as such we are unable to identify. It is probably a corruption of 'Rohaṇa' by some scribe owing to the name of Vidyādevī Rohiṇī being well-known and as it follows 'Revatī' which was possibly misapprehended as the name of a female.

This must be so because Āchāryaship is not conferred on a female ascetic. We find in one of the Mathurā inscriptions mention

× See Āvaśyakasūtra p. 509 A: भत्तीइ जिणवराणं खिज्जंति पुव्वसंचिआ कम्मा ।
आयरिअ नमुक्कारेण विज्जामंता य सिज्झंति ॥ निर्युक्ति गा० १०९७

+ There has been a later Revatimitra who flourished circa 676 to 735 Vīra era.

of one Ārya Rohaṇa who founded a school-gaṇa. (See page 179 'On the Authenticity of the Jain Tradition' by G. Buhler). The said iniscription is dated 98th year of king Vasudeva, i. e., the 2nd century A. D. and refers to Ārya Devadattagaṇi who belonged to the Gaṇa or Kula founded by Ārya Rohaṇa. It means that Ārya Rohaṇa must have been a spiritual ancestor of Ārya Devadatta. So considerable time must have passed between Ārya Rohaṇa and Ārya Devadatta. It appears from the same inscription that he must have also started 'Parihāsaka' Kula and 'Paurṇapatrikā' Śakhā mentioned in the inscription. Ārya Rohaṇa is mentioned in Sthavirāvali of Kalpasūtra p. 166 (Devachand Lālbhāi Edn. with Subodhikāvṛtti) as the first of the 12 pupils of Ārya Suhasti. It is also stated therein that he started Uddeha gaṇa which had four Śākhās and six Kulas including Paurṇapatrikā Śākhā and Parihāsaka Kula mentioned in the inscription. We have no more information about Ārya Rohaṇa.

Āryakhapuṭācārya, we have already described.

ŚRĪ NĀGĀRJUNA

Śrī Nāgārjuna here referred to could not have been the Rasa-Siddha* or alchemist who learnt the ingredients of Pādalepa (i. e. foot application) for flying from Śrī Pādaliptasūri as he is not known to have been initiated as a Jain Sādhu. He could not therefore have acquired accomplishment in Sūrimantra which is communicated by a preceptor to pupil only on conferment of Āchāryaship on him. He must be the famous Āchārya Nāgārjuna (circa 813 to 891 Vīra era) who is responsible for the Vallabhī Vācanā of the sacred scriptures of the Jains contemporaneously with Skandilācārya (circa 827 to 840 Vīra era) who was responsible for the Māthurī Vācanā and who is said to be of same spiritual line viz. Vidyādhara as that of Pādaliptasūri. There have been several Nāgārjunas and the one who started the Mādhyamaka school of Buddhists has nothing to do with Nāgārjuna of Vallabhi

* One who can convert base metals into gold with the help of special mercurial preparations.

Vācanā. There was also a later Buddhist Tāntrika named Nāgārjuna, who flourished in the 7th century of the Christian era. Kakṣaputa and Āścaryayogaratnamālā ascribed to Nāgārjuna are claimed to be the works of the Buddhist Tāntrika Nāgārjuna.

ŚRĪ YAŚOBHADRASŪRI

We make some observations about Śrī Yaśobhadrasūri at this place as he is one of the five Mantrasiddhas mentioned above although he flourished so late as the 10th century of the Vikrama era.

Śrī Yaśobhadrasūri belonged to Sāndera Gaccha and was not therefore a member of Caityavāsi Gaccha. He was however very famous as a Mantravādi. He was the pupil of Śrī Īśvarasūri. He was born of Prāgvāt parents Sāpu (of Nārāyaṇa Gotra) and Guṇi. His name was Sudharma. He lived with his parents at the Village of Palāsi in Rohai Khanda near Mt. Abu. As a child he took an ink-pot of a Brahmin co-pupil and accidentally broke it while replacing it. The Brahmin student insisted upon the identical ink-pot being returned. The demand could not possibly be satisfied by Sudharma and the Brahmin student vowed that he would eat rice-meal in the skull of Sudharma. The latter retorted "If I am a true Bania I would kill you even if dead." The said Īśvarasūri being in quest of a good pupil worshipped a deity named Badarī who informed him that the said Sudharma was a fit pupil to be initiated and become his successor. Thereupon Īśvarsūri came to Palāsi village and initiated the said Sudharma. Then they went to Mudāhada town and Āchāryaship was there conferred on Sudharma, and at the time his name was changed to Yaśobhadrasūri and Badarīdevī promised to help him. Then they came to Pāli for stay during the monsoon when the Sun-god was pleased with Yaśobhadrasūri and gave him a boon promising to fulfil all his desires. Īśvarasūri died there during the monsoon and as soon as it was over Yaśobhadrasūri with his co-pupil Balibhadrasūri went to Sānderā and there in a new temple installed the idol of Śrī Śreyāṇsanātha in s.y. 969. In the same year as a result of Yośobhadra-

sūri's preaching another temple was constructed at Mudāhada. In the Sangha-dinner given at Sānderā on the occasion of the installation ceremony Ghee (clarified butter) used for preparing food was exhausted owing to a very great number of people unexpectedly attending the dinner. The Āchārya, at the request of Dhanrāja the leading layman managing the function, through the aid of Vīras (Powerful Māntric deities) obtained 'Ghee' immediately from Pāli though much distant. On the third day Dhanrāja reached Pāli and offered to pay for the 'Ghee' to the merchant there. The latter having learnt the object for which it was utilised refused to take the moneys and the same were given in charity at Pāli by Dhanrāja. Yaśobhadrasūri visited Āhada, Khamaṇūra, Karheṭaka, Kavilāṇa, Bhesūra and other places and by his preachings made many to embrace the Jain faith. Yaśobhadrasūri came from Chitor to Āhada i.e. Aghata at the request of the minister of Āhada and installed the idol of Śrī Pārśvanātha in the temple constructed there. The said Balibhadrasūri cured the Queen of Āhada who was possessed by a malignant spirit named Revatī. Ultimately he came to Nādalāi for stay during monsoon. The Brahmin student being too poor to maintain himself became pupil of a Kānafattā Yogi (i.e. a follower of Nātha Yogis, one who puts on big thick rings in large holes made in the centre of the ears) and learned black magic. Searching for the Bania student he came upto Nādalāi and came to the place where the Āchārya was preaching. He produced serpents from his matted hair and there was a panic amongst the hearers there. The Āchārya recognising him as his old co-pupil produced with the aid of Badarī deity from strips of his mouth-cloth mungeese and the serpents immediately disappeared. The Yogi thus baulked of his object went away thoroughly disappointed. Then there was a competition between the two to bring temples from other towns and the Āchārya brought down from Kāntinagara and Vallabhi towns the temple of Śrī Ṛṣabha and the Yogi brought down a temple of Sambhu. Then the Yogi made the faces of the Jain idols distorted

and the Āchārya by giving them bath of Māntric-waters restored them to their original appearance. Then the Yogi made the columns and the seats in the temple quake and the Āchārya stabilized them with his magical powers and brought down the cupola from the turret of the temple of Śambhu. Yaśobhadrasūri died in 971 Vikrama era according to Vīravaṃśāvali but 1029 Vikrama era according to "Aitihāsika Rāsa Sangraha Part I". When his body was placed on the burning pyre the Yogi brought down rains to extinguish the fire and obtain the natural gem from the skull of the Āchārya, but the rain was intercepted by a cover raised on the pyre and Badarīdevī, who was angry at the hostility of the Yogi even to the dead Āchārya, threw him on the burning pyre and he died.

Śrī Kalyāṇavijaya says at page 73 of his introducion to Prabhāvakacaritra that according to Pattāvalis Caityavāsis arose in 882 Vīra era, i. e. 412 Vikrama era but that really it is the date when they had gathered great strength and much power and influence and had outnumbered Sādaus who were observing strictly the rules of conduct laid down in the scriptures for them. He further says that according to statements in Bhāṣyas and Cūrnīs on Jain Sūtras Caityavāsis appear to have been in existence even before the said date. That the decadent times helped the growth of Caityavāsis would appear to be probable from the fact that according to Vincent Smith "The period between the extinction of the Kushān and Andhra dynasties about 220 or 230 A. D., and the rise of the imperial Gupta dynasty, nearly a century later, is one of the darkest in the whole range of Indian history." (P. 257 Early History of India).

ŚRĪ MĀNADEVASŪRI

Śrī Mānadevasūri flourished from the end of the 2nd century to 261 Vikrama era. His grand preceptor Devasūri, before Āchāryaship was conferred on him by Sarvadevasūri, was known as Upādhyāya Devachandra and managed the temple of Śrī Mahāvīra at Koraṇṭaka alias Koraṭā in Mārwār. This, if true, establishes the existence of

Caityavāsis in the beginning of the 3rd century of Vikrama era, Mānadevasūri having died about 261 Vikrama era.

At the instance of Śrī Sarvadevasūri, Upādhyāya Devachandra gave up the management of the temple and commenced observing the rules of conduct for the ideal Sādhu, and ultimately Āchāryaship was conferred on him. It is said in the biography of Śrī Mānadevasūri that in his time there were 500 Jain temples at Takṣaśilā (Taxilā) and that there was a great population of the Jains at that place. Once there was a great epidemic at Takṣaśilā and the Jain Sangha having assembled to learn the cause thereof and its remedy was informed by the Śāsanadevī that the only remedy was to approach Śrī Mānadevasūri at Nāndol in Mārwār. Śrī Mānadevasūri was such a Mantrasiddha that deities Jayā and Vijayā used to remain in attendance upon him. Śrī Māndevasūri having been requested to help the Sangha composed Śāntistava containing Mantrādhirāja (Mantra of Śrī Pārśvanātha as propounded by Kamaṭha) and Mantra of Śrī Śāntinātha and informed the representative Vīracandra, who had come there at the instance of the Sangha of Takṣaśilā, that the epidemic would end and would not harm those who would recite the said Stotra and sprinkle round about their residence water over which the hymn was recited. The said Stotra is now known as Laghūśānti to distinguish it from the Bṛhadśānti (big Śānti) of Vādivetāla Śāntisūri. He has also composed a Sūrimantra–Stotra published in appendix A hereto. There was a later Māndevasūri a contemporary and friend of Śrī Haribhadrasūri, about whom it is said that he having forgotten Sūrimantra learnt it again from Śrī Ambikādevī.

As it would be interesting to investigate since when the Sādhus commenced taking up residence in temples, we would note here the following facts.

At page 318 B of Āvaśyakasūtra with Haribhadrasūri's commentrary, it is stated that Śrīguptācārya (Circa 533–548 Vīra era) resided at a temple (of Vyantara deity) named Bhūtagṛha or Bhūtaguhā in the town named Antaranjikā. This gives us a clue to the practice

of Jain Sādhus taking up residence in Caityas or temples of non-Jain* deities before they commenced doing so in Jain Caityas. Śrīgupta was an Upādhyāya and should not be confounded with a pupil of Ārya Sūhasti bearing the same name. This Śrīgupta was versed in several Vidyās, and taught them to his pupil Rohagupta, who had accepted the open challenge of an ascetic for a religious controversy. The said pupil succeeded in the bout both intellectual as well as magical. He would not however admit at the instance of his said preceptor Śrīgupta that Jains did not believe in the Trirāśika principles propounded by him as a stratagem to defeat his shrewd adversary and was driven out of the fold. We may, therefore, infer that sometime after expiry of Vajraswāmi in the 2nd century of Vikrama era Caityavāsa became common and continued to be more common until it gathered great strength about s. y. 412 as noted in Pattāvalis, and as noted in the biography of Śrī Siddhasenācārya the latter accepted palanquin and elephant from king Devapāla.

ŚRĪ SIDDHASENA DIVĀKARA

Śrī Siddhasenācārya was a grand-pupil of Skandilācārya, famous for Māthurīvācanā. He must be therefore taken to have flourished not earlier than the 5th century of Vikrama era. Some put him down even to the 5th or 6th century A. D. He wrote a Bhāṣya or a versified commentary on Niśītha Sūtra. His name also occurs in Mahaniśīthasūtra. He is referred to in Niśīthacūrni, which is a work of the 7th century of the Vikrama era, as Siddhasenakṣamāśramaṇa and Siddha-

* See Jnātādharmakathānga P. 107 A for practice of Jain Sādhus taking up residence temporarily. The places mentioned include Devakulas i. e. Caityas which there mean non-Jain temples: "सुया ! जन्नं आरामेसु उज्जाणेसु देवउलेसु सभासु पव्वासु इत्थिपंडगविवज्जियासु वसहीसु पाडिहारियं पीठफलगसेज्जासंथारयं उग्गिण्हित्ताणं विहरामि सेत्तं फासुयविहारं ॥" i. e. Oh Śuka! that is harmless (not involving injury to living beings) residence which is taken up by us in gardens, parks, temples, meeting-places and places for supplying drinking water, not frequented by women and eunuchs, where seats, sleeping boards and grass beds are only borrowed for use.

senāyariya. From several references in the same work it appears that he must have written Bhāṣyas or commentaries on the Jain canon. At one place in Niśīthacūrni, it is stated that he created horses by a magical process contained in Yoniprābhṛta. It is also stated about him that from a column at Chitor, he obtained a book on magic and read a page containing methods to prepare gold from base metals and create warriors. It really means that the Āchārya was versed in magical lores and that he helped a king-friend to overcome his enemies. That is the reason why he got the name of Siddhasena i. e. one possessed of magical army. He also composed the famous Kalyāṇamandira stotra, which he recited, when a king insisted on his making obeisance to Mahādeva, and on his reciting the 13th verse, there appeared the idol of Śrī Pārśvanātha from out of the phallic Siva. A Māntrika hymn imitating Śakrastava praising Śrī Jina by various epithets is also ascribed to him. × At the beginning of his life he expressed a desire to translate all Prakṛta scriptures into Sanskrit, which offended his preceptor and the Saṇgha and he was excommunicated for twelve years, the condition of re-admission being that he should do something, by which the reputation of the Jain religion may be greatly enhanced in the estimation of others. He fulfilled the condition. He was since known as Divākara. He was a great poet and composed Dvātriṃśikās. He was a great controversialist and composed the famous Sanmatitarka. He made several kings accept Jain faith by his magical prowess and he was thereupon re-admitted to the Jain fold. There is no doubt that in his time Caityavāsis had already gathered great strength, otherwise an Āchārya of his attainment would not have dared to ride an elephant and use a palanquin. It would also appear that Caityavāsa and Mantravāda were going hand in hand.

ŚRĪ MALLAVĀDISŪRI

In the biography of the famous logician Śrī Mallavādisūri who

× See Bhaktāmarādistotratryam (Devachand Lalbhai Edn. No.79) PP. 242-245. Note the epithets 'Sarvamantramayāya' and 'Siddhasenādhināthāya' given to Śrī Jina.

flourished in the 5th century of Vikrama era, it is stated that he conquered in debate the Bauddhas and their Vyantaras* (deities) also. It is said that this Mallavādisūri had obtained a boon from Sarasvatī after six months worship in the cave of a mountain named Girikhanda. He composed Nayacakrasāra, by virtue of the said boon, based on the single verse which he was allowed to read of the original work on Naya, by Sarasvatī. He was thus a great Māntrika. He also wrote a commentary on the famous Sanmatitarka of Śrī Siddhasenācārya.

TEMPLE-BUILDING ACTIVITY IN THE 6th & 7th CENTURIES.

The importance given to Jain temples from the time of Samprati rose gradually; and whenever a Jain Āchārya succeeded in bringing a king into the Jain fold we find that grand temples were constructed at different places by such king. We find great activities of temple-building going on in Gujarāt as a result of the preachings of the predecessors of Dākṣinyacinha the author of Kuvalayamālā in or about sixth and seventh centuries of the Vikrama era. In the colophon of Kuvalayamālā it is said:-"There are two regions and only two countries-Uttarāpatha and Dakṣiṇāpatha; amongst them Uttarāpatha is the country full of learned men. In Uttarāpatha there was a prosperous town named Pavvaiyā (Parvatikā) on the beautiful shores of the river Chandrabhāgā (Chenāb), which was like the beloved of the Sea with a lotus-like face. It was the capital of King Torarāja (v.l. Toramāṇa). His preceptor Hariguptācārya of Gupta dynasty had taken up his residence there. His pupil was the great poet Devagupta. (Devagupta's pupil) Sivacandra Mahattara went on pilgrimage from place to place for making obeisance to Jinas. He ultimately stayed like the wish-granting tree at Bhillamāla. His pupil Yakṣadatta Gaṇi, possessing qualities of a Kṣamāśramaṇa and a Mahātmā, was very famous. His many pupils possessed of miraculous powers of speech, austerity and

* श्री वीरवत्सरादथ शताष्टके चतुरशीतिसंयुक्ते।
जिग्ये स मल्लवादी बौद्धांस्तव्यंतरांश्चापि ॥ प्रभावकचरित्र, पृ. ७५, श्लो० ८३

strength of soul adorned the country of Gujarāt with temples. Of them the chief were Nāga, Vinda, Mammaṭa, Durga, Āchārya Agniśarmā and the sixth Vateśvara. Vateśvara got a beautiful Jain temple constructed at Ākaśavapra* seeing which even an angry man would be calmed. Another pupil of his named Tattvāchārya was possessed of the lustre of austerity and character, with which he destroyed sin and darkness of ignorance–true to his name like the Sun; and his pupil (Udyotanasūri) bearing the appellation of Dākṣinyacinha has composed this story of Kuvalaymālā being inspired by the sight of Hrīdevī.+ "Āchārya Vīrabhadra and Haribhadra were his Vidyāgurus the former in respect of sacred scriptures and the latter in respect of logic. From a coin found by Cunningham bearing words 'Śrī Mahārāja Hariguptasya' on the obverse and a Kalaśa with flowers i.e. Kumbhakalaśa on the reverse, and from the fact that such a Kalaśa is unmistakably the sign of Jainism, it appears that he must be a Jain. As the coin is supposed to belong to the sixth century of the Vikrama era he must probably be the same as Hariguptāchārya mentioned in the colophon quoted above and a contemporary of the famous Toramāṇa of the Hūṇas. The readers will note that the temple building activity was a special characteristic of Caityavāsis and that it was thus carried on in the 6th and 7th centuries of the Vikrama era.

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* This is modern 'Vadnagar alias Ānandpur in Gujarāt' according to Śrī Jinavijaya but 'Amarkot alias Ambarkota' on the border of Sind according to Śrī Kalyāṇavijaya.

+ According to Āchāradinakara pp. 235 ff. Śrī, Hrī, Dhṛti, Kīrti, Buddhi and Lakṣmī are the six deities who are invoked to bring prosperity to the worshipper. Of the well-known six objects of Māntric worship they are worshipped for Puṣṭi: "श्रीह्रीधृतयः कीर्तिर्बुद्धिर्लक्ष्मीश्च षण्महादेव्यः। पौष्टिकसमये संघस्य वांछितं पूरयन्तु मुदा॥" See loc. cit. for Dhyānas of Hrīdevī and the other five deities. ह्रीदेवी यथा–"धूम्राम्बरयष्टिरसिखेटकबीजपूरवीणाविभूषितकराधृतरक्तवस्त्रा। ह्रीर्घोरवारणविघातनवाहनाढ्या पुष्टीश्च पौष्टिकविधौ विदधातु नित्यम्॥" So, Śrī Bhagavatīsūtra, IX Śataka, 11 Uddeśa, 430 Sūtra records a present of the idols of these six deities on the occasion of marriage.

ŚRĪ MĀNATUŃGASŪRI (Circa 7th Century A. D.)

We then come to Śrī Mānatuṅgasūri who was a contemporary of Bāṇa and Mayūra and composed Bhaktāmarastotra to show that the Jains also possessed magical powers. Mayūra composed his famous hymn in praise of the Sun to remove leprosy from which he was suffering. Bāṇa Vying with him composed his famous hymn Candīśataka in praise of Candi through whose favour his hands and legs which had been got amputated were miraculously joined to his body as if nothing had happened to him. Mānatuṅgasūri was invited by the king to his Court at the instance of his minister who had informed the former that the Jains also possessed miraculous powers. Mānatuṅgasūri when requested in the Court to show some miracle said: "Like house-holders we do not do anything of the sort for money having taken a vow of poverty, but merely to show that Jains are not devoid of such powers I also shall perform a miracle." He asked the king to put him in a prison chained and locked with as many locks as he liked. It is said that 48 locks were put on the chains and he was locked up in a prison. He then commenced composing the famous hymn in praise of Lord Ṛṣabhadeva now known as Bhaktāmarastotra which originally consisted of 48 verses. As he composed and recited each verse one of the locks broke open till all of them broke and the prison doors also flew open and he walked out amidst the applause of all. He has also composed the famous Bhayaharastotra popularly known as Namiuṇa stotra. It contains the famous Cintāmaṇimantra of Śrī Pārśvanātha. It is intended to remove all kinds of fear and diseases. He has also composed the famous Panca-Parameṣṭi stotra called 'Bhattibbhara' from its first words. This Āchārya flourished in the 7th century of the Vikrama era being a contemporary of the King Śrī Harṣa. The tendency to impress and win over kings through miraculous powers and by their friendship to propagate the Jain religion can be noted in Mānatuṅgasūri's biography. His performing the miracle mentioned above would not be justified

according to the strict rules of conduct to be observed by Sādhus as the only exception recognised is that in times of great calamity to the Jain fold such powers may be exercised without committing sin. Perhaps justification might be urged that the result of the performance in the Court would contribute greatly to the spread of Jainism but such exception is not recognised in the strict rules of conduct for Jain ascetics. It is an illustration of the tendency of the times and influence of Caityavāsi Sādhus.

In brief, temple building activities, recurring famines, foreign invasions, internal feuds and unwillingness to undergo hardships incidental to acting upto the ideals of Sādhu's conduct, Sādhus taking up residence in population instead of forests, contact and friendship with kings, anxiety to protect Jainism from the onslaughts of rival religions, desire to succeed in constant debates, necessity of magical powers to meet disputants belonging to rival religions who were reputed to be Tāntrikas possessing magical powers, all jointly and severally contributed to the rise and continuance of the Caityavāsis for nearly a thousand years.

ŚRĪ HARIBHADRASŪRI (Circa 8th Century A.D.)

We have to note here that at no time during the period of nearly one thousand years Caityavāsis were so powerful that they could completely overwhelm or root out the ideal Sādhus. Although the latter were comparatively few in number, they existed side by side; and when by sheer strength of character and learning a member of the latter class rose to leadership Caityavāsis did suffer a set-back for a time. The famous Haribhadrasūri is the Āchārya who so opposed the Caityavāsi's lax practices, although it is said that he himself arranged for food being given to the hungry and a conch used to be blown inviting the hungry to meals before he would himself partake of food–which practice is not in conformity with the vow of poverty i.e. not to have any belongings. Some explain this practice by saying that it was not Śrī Haribhadrasūri himself but a Śrāvaka–

a layman devoted to him who used to distribute food as stated above. This Haribhadrasūri appears to have been himself a great Māntrika. * He defeated the Buddhists who were assisted by their Patron-deity 'Tārā' in debate. He had on his side the Jain Āmnāya deity Śri Ambikā to help him through. There is one tradition about him which says that when he learnt of the death of his two favourite pupils, who had gone to the Buddhists to learn their scriptures, at the hands of the Buddhists he with his great magical powers drew them flying through the air to be dropped in a pan of boiling oil but desisted when reminded of the sin he was about to commit by his preceptor who sent three verses for his benefit showing the consequences of such revenge. It is said that he composed his famous "Samarāiccakahā" on the basis of the said verses to atone for his sinful resolve.

The generality of the Sādhus in his times was however unwilling to undergo the hardships incidental to the ideal ascetic life prescribed in the scriptures and took up their residence in particular temples and sometimes in separate houses termed Maṭhas. As already noted they had formed themselves into a Gaccha known as Caityavāsi Gaccha. Their activities have been well described by Śrī Haribhadrasūri in his Sambodhaprakaraṇa (pp 13–18). One should not, however, from the said description jump to the conclusion that all Caityavāsis were from the beginning so lax in every respect. The fact is that once liberties commence to be taken the habit grows and gathers strength and what was originally perhaps a venial transgression becomes an unpardonable sin. We have not sufficient materials to show this development through all its stages. We have noted and would note the various exceptions made and liberties taken from time to time as appears from the biographies of different Āchāryās who were otherwise great and even now command respect.

* In his commentary on Āvaśyakasutra at p. 411 he mentions Ambā Kuṣmandī and Hariṇegameṣī as instances of Vidyās and Mantras respectively and Maha-puruṣadattā as an instance of Mahāvidyā.

ŚRĪ SĪLAGUṆASŪRI (Circa 8th century A.D.)

We then come to the times of the famous Sīlaguṇasūri who brought up under his personal care the famous Vanarāj of the Chāwdā dynasty who founded Anhilapurpātan in s.y. 802. In Prabhāvaka Caritra the name of the Āchārya who brought up Vanarāj is given as Devacandra. This Devacandra was himself a pupil of Śrī Sīlaguṇasūri and it might be that he took charge and care of Vanarāj under the orders of Śrī Sīlaguṇasūri. According to the inscription No. 510 in the 2nd volume of the Inscriptions collected by Śrī Jinavijaya he was a pupil of Śīlaguṇasūri : "श्रीचापोत्कटवंशमुक्तामहाराजश्रीवनराजगुरु श्रीनागेन्द्रगच्छे श्रीगुणसूरिशिष्यश्रीदेवचंद्रसूरिमूर्तिः" This suggests that the idol bearing the inscription was of Śrī Devacandrasūri and that he was the preceptor of Śrī Vanarāj. According to Śrī Prabhāvakacaritra, Vanarāj had given a writing to the Caityavāsi Sādhus that only those Sādhus who were permitted by the Caityavāsis should stay in his capital and others not so permitted should not stay. Caityavāsis were considered as Kulgurus (i.e. family-priests of Chāwdā dynasty) as appears from the following Duhā (couplet). It also shows that there were other Gacchas also at that time such as Sandesarā, Chaudasiyā (as distinguished from Paurṇamikas) and others known to be family-priests of other royal dynasties:

"सिसोदीया संडेसरा चउदशिया चोहाण ।
चैत्यवासिया चावडा कुलगुरु एह वखाण ॥"

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ŚRĪ BAPPABHATTISŪRI

We then come to Śrī Bappabhattisūri alias Bhadrakīrti. He was a great poet and also a great dialectician and has composed several stotras of which Caturaviṃśati-Jina-Stuti and hymns to Sarasvatī * and Santidevatā only are available. He lived from 800 to 895 Vikrama era.

* See appendix 12 hereto; the hymn referred to in Prabhāvakacaritra is not available. He has also written a Sarasvati-Mantra-Kalpa. See appendix 12.

The most noteworthy feature of his life is his intimate friendship with king Āma and that is the reason why he was called Rājapūjita. He was also friendly with a king named Dharma of Gaudadeśa whose capital was Lakṣaṇāvatī. He was a contemporary of the famous poet Vākpatirāja. Śrī Bappabhatti got temples constructed at Kanoj and Gwālior by king Āma. He defeated the Digambaras in a peculiar kind of debate which necessitated possession of great magical powers on the question of the right of precedence in worship at and the ownership of the Girinār Tīrtha. It also appears that Śrī Bappabhatti and his co-pupils used to reside in Jain temples. Bappabhatti and his pupils are said to have resided in a temple named Āmavihāra. He composed 52 literary Prabandhas one of them being Tārāgaṇa reference to which is made by the Jain poet Dhanapāla in his work Tilakamanjarī.

ŚRĪ SIDDHARṢI ŚRĪ VĪRAGAṆI AND ŚRĪ ŚĀNTISŪRI

We have already mentioned that although Caityavāsis were in power they had not completely rooted out those who were still following strictly the rules of conduct laid down for Sādhus. Śrī Siddharṣi is an instance. He wrote his famous Upamitibhavaprapañcakathā in s. y. 962. He used to give religious discourses sitting in the Agramaṇḍapa of Jain temples. Although it was the practice in former times to give religious lectures in the Agramaṇḍapa of Jain temples and although there was nothing objectionable in it from the scriptural point of view, it being wrongly taken to be one of the activities of Caityavāsi Sādhus was stopped by the reformists. Similarly there were such Sādhus as Śrī Vīragaṇi who were ideals of renunciation and asceticism. He was a Māntrika all the same and learnt Aṅgavidyā* together with Gaṇividyā from Vimalagaṇi through his book kept in the niche in the dome of a temple. According to Śrī Kalyāṇavijaya he must have flourished in the 11th century of Vikrama era and not in the 10th as stated in Śrī Prabhāvakacaritra.

* According to Himvat Sthavirāvali Balissaha a pupil of Ārya Mahāgiri extracted Aṅgavidyā from the 10th Pūrva. See p.174 Vīra Nirvāṇa Samvat and Jain Kāla Gaṇanā.

Coming to the famous Āchārya Vādivetāla Śrī Śāntisūri, we find that on his defeating 84 disputants in the Court of king Bhoja he got the said title of Vādivetāla and 84 lacs of Mālvī rupees equal to 12,60,000/- rupees of Gujarāt. He had obtained such miraculous powers by virtue of a boon from Sarasvatī that he could make even inanimate objects carry on successful debates and could silence all opponents merely by raising his hand while debating. He spent all the moneys in getting Jain temples constructed. He is the author of the famous Bṛhadśānti containing Mantras for peace and prosperity which is even now recited by Jains in their periodical expiatory rites namely Pratikramaṇas. This shows that he was versed in magic. It is noted in his biography that once he cured through his Māntric powers, the son of a Jain merchant bitten by a serpent and given up as dead. × In his biography his place of residence is twice called Maṭha. One may, therefore, infer that there was laxity in observing the ideal rules of conduct for Sādhus, particularly in respect of residence, in the Gaccha to which he belonged. He died in 1096 Vikrama era.

ŚRĪ SŪRĀCARYA (Circa 11th century A.D.)

We then come to Śrī Sūrācārya who was the son of King Saṅgrāmasinha and bore the name of Mahīpāla as a house-holder. His paternal uncle was the famous Droṇācārya. Mahīpāla's mother, having lost her husband early during the childhood of Mahīpāla, entrusted him to Droṇācārya who made him versed in all the branches of learning and initiated him as his chief pupil and gave him the name Sūrācārya. The said Droṇācārya was the maternal uncle of king Bhīmadeva of Pātan. Sūrācārya was a highly intelligent scholar well versed in logic and poetics but was rather proud and of angry temperament.

× From this fact we infer that he was rightly called Gandharva as the title used to be given in ancient times to one versed in curing persons bitten by serpents through magical powers. Śrī Kalyānavijaya thinks that Gandharva Vādivetāla Śāntisūri was a contemporary of Śrī Devardhigaṇi and assisted him in Āgamavācanā, we should think, on insufficient evidence-See Vīra-Nirvāṇa Samvat and Jain Kāla Gaṇanā p. 118.

He was scolded by his preceptor for being cruel to his pupils and taunted that if he was so anxious to make his pupils great disputants why did he not himself go to the Court of Bhoja and defeat his famous disputants. On that he vowed to do so and ultimately went there and defeated all the disputants of the Court of King Bhoja. He was not, however, discreet and pointed out mistakes in the work on grammar composed by the king himself and would have been punished for his audacity but with the help of the poet Dhanapāla he secretly escaped from his Ūpāśraya and safely reached Gujarāt. He was a Caityavāsi as in fact his grand preceptor Govindasūri owned a Jain temple at Pātan where male as well as female dancers used to dance on ceremonious occasions such as Parvas. When he entered the town of Dhārā and also on his return to Pātan he rode an elephant. All this goes to show how Caityavāsis flourished at the time at Pātan.

ŚRĪ JINEŚVARASŪRI

We would now note the fact that Śrī Jineśvarasūri defeated in debate Caityavāsi Sādhus at Pātan in the presence of King Durlabharāja in s. y. 1080. According to the followers of Khartaragaccha the leader of the Caityavāsis who lost in the debate was Sūrācārya. At the date however Durlabharāja was not the ruler of Pātan. From this day reformists gained ascendance and Caityavāsis became gradually extinct.

Although Caityavāsis met with a reverse in or about s. y. 1080, they did not all disappear from the scene at once. For over a hundred years thereafter we hear about them in some connection or other. Their influence however continued for a long time thereafter and a gradually increasing number of Sādhus continued to be lax in the observance of the rules of conduct laid down for Sādhus; and ultimately about 300 years back they were distinguished under the name of Yatis or Jatis. These may with some justification be called the successors to Caityavāsis as the latter as also Sārūpikas and Siddhaputras were of Pārśvāpatyas, Naimittikas and the five kinds of fallen Sādhus viz. Pāsatthas,

Avasannas, Kuśīlas, Saṃsaktas and Yathacandas. Reforms were introduced from time to time by various Āchāryas like Śrī Jagaccandrasūri, who received the title of Tapā by his great austerities and founded the Tapāgaccha and Śrī Hīravijayasūri of Tapāgaccha and Śrī Jinacandrasūri of the Kharatara Gaccha in Akbar's time and lastly by Pannyāsa Śrī Satyavijaya (s. y. 1674 to s. y. 1756) * amongst the followers of Tapāgaccha and by Śrī Kṣamākalyāṇa amongst the followers of Kharatara Gaccha. But Yatis and their chiefs called Bhaṭṭārakas have continued side by side with varying fortunes all the same. They might be compared with Caityavāsis and Sārūpikas of olden times. They put on the white garments of Sādhus but would practice Vidyā, Jyotiṣ and Cūrna i. e. Magic, Astrology and Medicine. They lost most of their influence and power over the Jain laity since the advent of Śrī Ātmārāmaji alias Vijayānandasūri. They however still exist in comparatively small number and practice Medicine, Astrology and Mantra. The western education, the modern atmosphere and the activities of the other Sādhus have taken away most of their adherents. Generally the backward sections of the Jain population residing far away in small towns and villages beyond the influence of modern civilization and education still support them. Some of them have their hereditary Jāgirs and allowances conferred on them by States for services rendered in the past by their predecessors. They earn their livelihood otherwise by practice of medicine. It should not be understood however that the reformed Sādhus did not or do not believe in Mantras. They are required for religious purposes to do Japa at least of Vardhamānavidyā or Panca Parmeṣṭi Mantra. The Ācāryas have to do Japa of Sūrimantra. The difference is in theory only, and it is that the reformed Sādhus are to be real Adhyātmikas and are not therefore to practice Mantras for gaining worldly prosperity or happi-

* The reformed Sādhus of Tapāgaccha since his time and those of Khararagaccha from the time of Kṣamākalyāṇa commenced putting on yellow garments instead of white to distinguish themselves from others who continued their lax practices. These are known as 'Saṃvegis.' Sādhus of Kharatara Gaccha have resumed putting on white garments.

ness either for themselves or others. All however do not strictly observe this restriction and the conduct of those amongst Samvegī Sādhus also who take liberties in this respect is not approved of by ideal Sādhus. The fact however that Mantravāda existed and exists amongst Jains cannot be denied by anyone.

We would here note the names of the famous Jain Māntrikas * who flourished since 1080 Vikrama era about which time the Caityavāsis were defeated in the debate as already stated. Yaśobhadrasūri of Sāndera Gaccha, who died in 1096 Vikrama era we have already mentioned–(See supra pp. 194 et seq.) Abhayadevasūri, Vīrācārya, Jinadattasūri, Vādi Devasūri, Hemacandrācārya, Malayagiri, Devendrasūri of Nāgendra Gaccha of Serisā–Tīrtha fame, Śrī Pārśvadevagaṇi alias Candrācārya (Circa 1203 s.y.) author of Upasargaharavṛtti and Padmāvatyaṣṭaka-Vṛtti, Sāgaracandrasūri, Amaracandrasūri the author of Bāla Bhārata and several other works, Bālacandrasūri, Dharmaghoṣasūri of Tapāgaccha, the Guru of Pethadashāh who became very famous by his charities, Devabhadragaṇi author of Pratyangirā-Kalpa in Prākṛta, Pūrṇakalaśagaṇi author of Śrī Stambhana-Pārśva-Jina-Stavana with commentary (circa 1307 s. y.) Jinaprabhasūri, Jinakuśalasūri, Bhuvanatuṅgasūri and Merutuṅgasūri of Ancalagaccha, Munisundarasūri Śubhasundaragaṇi, Hemavimalasūri, Jinacandrasūri (of Kharataragaccha, a contemporary of Akbar),

* It is not possible to give an exhaustive list, as almost all the Sādhus of note who wrote any work in Sanskṛta, Prākṛta, Apabhraṃsa, or Gujarāti include obeisance to Sarasvatī in the opening benedictory verses. Some like Āmradeva and others are known as having their distinctive Mantras for worship of Sarasvatī, but no Māntric works of theirs are available nor any miraculous achievement of theirs known to us. Even such a prominent personality as Śri Hīravijayasūri though known to have been opposed to performance of miracles or fortune-telling was a Māntrika he having achieved accomplishment in Sūrimantra. (See Hirasaubhāgya poem cantos VII to IX) Amongst Digambara Jains, besides the author of the present work, Śrī Mallisēṇasūri, there were before him Śrī Elācārya alias Helācārya (who first composed, Jvālāmālinī–Kalpa) and Śrī Indranandi and after him Śrī Śubhacandrācārya author of Jñānārṇava and, Bhaṭṭāraka Śubhacandrācāryā author of Ambikā–Kalpa and others.

Upādhyāyas Śānticandra, Yaśovijaya and Meghavijaya, and Vīravijaya the poet who composed several Gujarāti Rāsās and Pūjās, lyrical poems, Sajjāyas and Stavanas (hymns). Coming to the modern times Śrī Mohanlālji, as a memorial to whom a library and Pāthaśāla are even now being conducted in Bombay, was a famous Māntrika. He died at Surat in 1963 Vikrama era. Amongst contemporary personages who have the reputation of being Māntrikas we may mention the famous Yogīśvara Ācārya Śrī Śāntivijayaji who is 'Guru' to several rulers of the Native States of India. Only a few years back H. M. the king of Nepāl sent a deputation to wait on him and honour him as 'Rājaguru' of Nepāl. We may also mention Śrī Jayasiṃhasūri who has drawn all the Yantras in this work and other works like Mahāprābhāvika Navasmaraṇa, Mantrādhirāja Cintamaṇi etc. published by the publisher of the present work. The writer has come in close contact with Śrī Jayasiṃhasūri and has great regard for his knowledge of Mantraśāstra and Jain Architecture.

Mantrikas Subsequent to 1080 Vikrama era.

WE shall now make a few observations on the lives of the various Māntrikas mentioned above, referring specially to their magical powers and miraculous achievements.

ŚRĪ ABHAYADEVASŪRI

Śrī Abhayadevasūri is the famous Āchārya who has commented on nine out of the eleven Aṅgas–Jain sacred scriptures. His parents were Mahīdhara and Dhanadevī of Dhārā. He was initiated by Śrī Jineśvarasūrī already mentioned. Āchāryaship was conferred on him at the age of 16 years about 1088 Vikram era. The nine commentaries on the nine Aṅgas mentioned above were written by him at the instance of Śāsanadevī who as the legend goes made a present of one of her ornaments bedecked with jewels to provide moneys for making the first copies of the nine commantaries. He also wrote a Bhāṣya-gloss on his preceptor's work 'Ṣaṭsthānaka' and Sangrahaṇī on the 3rd Pada of Prajñāpanā and commentaries on Upāṅga Uvavāi and Haribhadrasūri's Pañcāśaka. He also wrote Āgama–Aṣṭottarī and Ārādhanā–Kulaka. Śrī Abhayadevasūri's health was greatly impaired by the continuous strain of writing the voluminous commentaries and when he went to Dholkā after completing them he suffered from a skin disease. He was, however, cured of the same by Dharaṇendra. Thereafter being directed by Dharaṇendra, he went guided by a goddess in white to a place on the bank of the river Sedhikā–near modern Cambay and discovered the idol of Sri Pārśvanātha by reciting the Jayatihuaṇa hymn composed by him extempore. It is said that the last two verses of the hymn having special magical effect were kept secret at the instance of the presiding deity Dharaṇendra. The idol is known as Śrī Stambhana Parśvanātha and the place Stambhanapura, (modern Thāmbhaṇā) a village near Cambay. The supervision of the construction of the temple of Śrī Stambhana Parśvanātha was entrusted to Śrī Āmreśvara, a pupil of Mallavādi of Mehsāṇā, and he was paid one Dramma (a silver coin) per day as remu-

neration. This is very significant and shows the depth in the downward tendency to which the Caityavāsis had sunk.

Āmreśvara, however, lived like a true Sādhu obtaining his food by begging and applied his remuneration to the construction of a small temple.

Abhayadevasūri died in 1135 Vikrama era at Kapadvanj.

ŚRĪ VĪRĀCĀRYA

Śrī Vīrācārya was a contemporary of King Siddharāj of Gujarāt. In his biography contained in Prabhāvakacaritra details about the place and date of his birth and parentage are not mentioned nor are the dates of his initiation or death given. He was a pupil of Vijayasiṃhācārya of Ṣandilla Gaccha. Once Siddharāj out of kingly pride told the Āchārya that his importance was due to the King's friendship. Thereupon the Āchārya informed Siddharāj of his intention to leave his capital immediately. Siddharāj said that he would not allow him to leave his capital. Thereupon the Āchārya flew away by his miraculous power from Pāṭan to Pāli in Mārwār. King Siddharāj coming to know of it sent his ministers to request him to come back to Pāṭan. The Āchārya however did not immediately return but promised to go there in due course. He defeated several noted disputants in religious debates at several places including Gwālior. The King of Gwālior thereupon being pleased with him presented to him the royal paraphernalia. Thence he went to Nagore. Siddharāj again sent his ministers to escort the Āchārya back to Pāṭan and accordingly he returned there. He defeated there a Sāṅkhya disputant named Vādisiṃha carrying on his debate in verse, employing the metre and figure of speech stipulated by his opponent. It is stated in his biography that he owned a Caitya (temple) and that at Siddharāj's request he recited a benidictory verse on the occasion of Siddharāj's leading an attack on Mālwā. As Siddharāj succeeded in his said expedition, on his return he hoisted a flag on Vīrācārya's temple. Thence started the practice of hoisting flags on Vīrācārya's temple whenever important missions were undertaken. Some remnants of Caityavāsi practices can be noticed in Vīrācārya's life. It shows

that the influence of Caityavāsis persisted for a considerable time after 1080 Vikrama era.

Vīrācārya was endowed with such miraculous power through worship of Sarasvatī, the goddess of learning, that he once made even a girl of five years successfully carry on a learned debate with a Digambara dialectician named Kamalakīrti on the subject whether women can attain salvation.

ŚRĪ JINADATTASŪRI

Śrī Jinadattāsūri was born in s. y. 1132 of Vacchiga father and Bāhadadevī mother of Humbada caste at Dhavalak (modern Dholkā). He was initiated in s. y. 1141 by Śrī Dharmadeva a pupil of Śrī Jineśvarasūri. He was ordained Āchārya and was declared successor to Śrī Jinavallabhasūri (who had died in s. y. 1167) by Śrī Devabhadrācārya (a pupil of the famous Navāṅgavṛttikāra Śrī Abhayadevasūri) in s. y. 1169 and received the name, 'Śrī Jinadattasūri.' He was thus a contemporary of the famous Vādi Devasūri and Kalikālasarvajña Hemacāndrācārya. He was a great Māntrika and was successful in securing control through Sādhanā over the famous 52 Vīras (Powerful male Māntric deities) and 64 Yoginis. (Powerful female Māntric deities) as also 5 Pīras * presiding over and having their abode at the confluence of the five rivers named Pañjnad with the Indus in the Panjāb. At Ajmer he secured control over the deity presiding over lightning and obtained a boon. He made thousands of people of all castes including several princes embrace Jainism by his preachings and miraculous powers. He warded off an epidemic at Vikramapura, modern Bikāner, and thousands embraced Jainism as a result. It is said that a Jain layman named Nāgadeva worshipped Śrī Ambikā to find out who was the 'Yugapradhāna', the leader of the age, and Śrī Ambikā wrote a verse in his palm and said that he who would read the verse was the Yugapradhāna. Nāgadeva went round showing his palm and ultimately came

* See p. 243 post for Sādhanā of 5 Pīras.

to Śrī Jinadattasūri who put Vāsa (fragrant powder made of Sandal-wood saffron etc.) on his palm and asked his pupil to read it and to the surprise of the hearers he read the verse which mentioned the name of Śrī Jinadattasūri as Yugapradhāna.+ The verse ran as follows :

दासानुदासा इव सर्व देवा यदीयपादाब्जतले लुठंति ।
मरुस्थलीकल्पतरुः स जीयाद् युगप्रधानो जिनदत्तसूरिः ॥

His favourite Mantra was 'Om Hrīm Namah' which he recited crores of times. Śrī Jinaprabhasūri describes it in his Padmāvatī Catuṣpadikā and attributes it to Śrī Jinadattasūri (See Appendix 10 vv. 16–18). Śrī Pūrṇa Kalaśagaṇi, in his commentary on v. 1 of his Māntric hymn of Śrī Stambhana Pārśvanātha (p. 50 Jain Stotra-Sandoha Vol. II), cites two verses describing the said Mantra and attributes the same to Śrī Jinadattasūri.* The said verses are really taken from Śrī Bhairava Padmāvatī Kalpa, Ch. III, and are verses 33 and 34 there. They describe the Ekākṣarī Mantra of Śrī Padmāvatī. As Śrī Jinadattasūri was probably the first Āchārya to propound the said Mantra amongst Śvetambara Jains, it is attributed to him. The worship of Śrī Padmāvatī appears to have become more popular amongst Śvetambara Jains about his time. × Śrī Jinadattasūri and Śrī Jinakuśalasūri and Śrī Jinacandrasūri, whose achievements are recorded below, are said to respond to devotional Māntric invocation even after their death. They are known under the honorific title 'Dādāji' or grandfather as they promptly fulfil the desires of their devotees and protect them as a grandfather would protect his grand-children. They can, therefore, be said to be Māntrikas par-excellence. They are worshipped and invoked

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+ This title is mentioned Kharatara in the colophon of the palm-leaf Ms. of Pattāvali by Jinacandra written in 1171 Vikrama era. See Catalogue of Jesalmere p. 17 under No. 150.

* For an explanation of the discrepancy see p. 229 post.

× See Supāsanāhacariyam (s.y.1199) p. 131, verse 54 for a reference to Śrī Padmāvati as a very famous Vidyā:

"अत्थि सुपसिद्धविज्जा विज्जासाहगसहस्सनयचलणा ।
मंतसरोरुहसरसी देवी पद्मावती नाम ॥"

like Śrī Gautamaswāmi and Śrī Vajraswāmi. They were all ideal Gurus and it is through such Gurus that Gurupūjā on which special stress is laid in Mantraśāstra can be justified.

Śrī Jinadattasūri was also a scholar and composed Gaṇadharasārdhaśataka, Gaṇadhara-saptati, Sandehadolāvali, Carcarī Prakaraṇa, Kālasvarūpa Dvātriṃśikā, Upadeśarasāyana, Prabodhodaya, Padasthāpanāvidhi, Pattāvali and several Kulakas and Stotras. He died at Ajmer on Thursday, on Āṣādha Sud 11th, 1211 Vikrama era. A shrine was constructed in his memory on Viśalapur lake and his footprints were installed therein. The said shrine still exists and the place where it is situate is known as Dādāwadi. The footprints of Śrī Jinakuśalasūri mentioned below, are also installed there.

VĀDI DEVASŪRI

Vādi Devasūri was a contemporary of the famous Māntrikas Śrī Jinadattasūri, Śrī Hemacandrāchārya and Śrī Malayagiri. He is famous for his historic debate with Digambara Śrī Kumudacandra, which took place in 1181 Vikrama era at Pāṭan in the Court of Siddharāj Jayasing King of Gujarāt, in which he successfully established that women can attain salvation. The debate between them was as representatives of the two main factions of the Jains, Śrī Devasūri representing the Śvetambaras and Srī Kumudacandra the Digambaras. The condition of the debate was that whosoever was defeated therein should leave the province of Gujarāt with his followers. Śrī Devasūri succeeded in the debate and Srī Kumudcandra had to leave Gujarāt with his followers.

Siddharāj offered one lac gold mohurs to Śrī Devasūri on his succeeding in the said memorable debate which was however refused by him in conformity with the rules of conduct for Sādhus. The said sum was thereupon spent by Siddharāj in the construction of a temple wherein quddruple idols of Śrī Ṛṣabhdeva were got installed by four Āchāryas in 1183 Vikrama era.

Śrī Devasūri was born in a Prāgvāṭ family of Devanāga and Jinadevī parents in Madāhṛta in Gujarāt (Modern Maduā near Mt.

Abu) in 1143 and was initiated by Śrī Municandrasūri in 1152 and was ordained an Āchārya in 1174 Vikrama era. He wrote Pramāṇa-naya-tattvāloka containing 374 aphorisms on Jain logic and an encyclopaedic commentary thereon named Syādvāda–Ratnākara said to be of the size of about 84000 verses of which a portion of about 20000 verses in size is still available. The said work is a standard work on Jain logic and is a testimony to the great acumen and the vast knowledge of the various systems of philosophy of its learned author.

There is a curious magical bout recorded to have taken place at Broach between Śrī Devasūri and a Yogi named Kānhado who had with him different kinds of snakes with deadly poison. The Yogi prompted them to bite Śrī Devasūri and the latter drew three lines around him which they would not cross. On that the Yogi let loose a pair of snakes one riding the other. They approached the magical boundary and one of them, the rider, rubbed it off with its tongue and they were about to proceed onwards when the goddess Kurukullā, who was pleased with Śri Devasūri, in the form of a kite picked off both the snakes. Thus ended the bout in which Śrī Devasūri triumphed over the Yogi. There is a Māntric hymn of Śrī Kurukullādevī composed by Śrī Devasūri still available which is believed to be of such miraculous efficacy that those who recite the same are said to be safe from the danger of snake–bites (See p. 230 Jain Stotra–Samuccaya). Both Śrī Devasūri and his preceptor Śrī Municandrasūri have composed Māntric hymns of Śrī Kalikuṇda–Pārśvanātha (See p.118–120 Jain-Stotra-Sandoha).

It would appear that Śrī Devasūri having been a grand pupil of Gandharva * Vādivetāla Śrī Śāntisūri must have inherited from him the

* It appears from the biography of Śrī Śāntisūri that a serpent goddess (Naginī-devī) used to attend his preachings. It shows his connection with serpent deities and elucidates his title of Gandharva. Śrī Devasūri cured minister Ambāprasāda who was bitten by a snake while going up Mt. Abu. Reaching the top thereof, he made obei-

Mantras and Vidyās which ensured protection to the Sādhaka against snakes and success in debates. As Śāntisūri had achieved extraordinary success in the Sādhanā of Sarasvatī his grand-pupil also must have been similarly successful. His other Māntric achievements in removing the troubles created by the said Kumudacandra are described in his biography in Prabhāvakacaritra and elsewhere and we need not narrate them here. He performed installation ceremonies in new temples constructed at Falodhi and Ārāsaṇa (modern Kumbhāriā near Mt. Abu) in 1204 and died in 1226 Vikrama era.

ŚRĪ HEMACANDRĀCĀRYA
ŚRI MALAYAGIRI AND ŚRI DEVACANDRASŪRI

Tradition says that Śrī Devacandrasūri Śrī Hemacandrācārya and Āchārya Śrī Malayagiri jointly performed the Sādhanā of Siddhacakra and obtained boons from the presiding deity. Śrī Hemacandrācārya was granted the boon which endowed him with powers to convince king of the truth of the Jain doctrine and to make him accept the Jain faith, Śrī Malayagiri obtained the boon enabling him to comment on the Jain canon and Śrī Devacandrasūri, by the boon, secured to himself power by which Vīra-deities may be at his command so that he might get them transfer temples idols and things from distant places whenever he desired. Now Devendrasūri, the Āchārya who actually installed in a temple at Serisā idols brought there in a single night from Ayodhyā to Serisā was of Nāgendragaccha and flourished later (Circa 1264 Vikrama era). He could not, therefore, be one of the three Āchāryas concerned in the aforesaid Sādhanā. This anachronism can be explained by the supposition that the Āchārya concerned was Devacandrasūri, the preceptor of Sri Hemacandrācarya and not the said Devendrasūri. He might have been the recipient of the said boon. He was actually

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sance to Śrī Ṛṣabhadeva and then before Śrī Ambikādevī he recited a hymn in her praise on which she appeared before him and advised him to return immediately to Pātan as his preceptor was destined to die there after eight months from that day. Śrī Śantisūri is also credited with the restoration of Aṅgavidyā.

credited with powers to turn base metals into gold. It is a well known fact that Śrī Hemacandrācārya made king Kumārapāla accept the Jain faith and the latter issued proclamations prohibiting killing of living beings for any purpose whatsoever. Śrī Hemacandrācārya wrote Yogaśāstra which describes four kinds of Dhyāna viz. Piṇdastha, Padastha, Rūpastha and Rūpātīta and while describing Padastha Dhyāna sets forth several Mantras meant for obtaining salvation as well as other worldly objects. * He was an encyclopaedic writer of very versatile intellect and wrote standard works on every branch of literature which need not be recounted here. His works include Sanskṛta and Prākṛta grammar, lexicon, logic, metrics, poetics, poetry, biographies and history.

In more senses than one he was an epoch–making Àchārya and a great scholar. Not only was he a Jain scholar but also the foremost savant of his times and the foremost savant of Gujarāt for ages to come. He has, therefore, rightly received the title of 'The omniscient of the Kali Age.'

We have already referred to his having received a boon from Sarasvatī and his works bear ample testimony to his having been a divinely gifted scholar and a genius. The hymn to Sarasvatī contained in Appendix No. 13 hereto is really his composition and is wrongly attributed to an unknown Śivāryā only through misapprehension. It seems practical Yoga had acquired much popularity by his times, and that explains his dilating on Haṭha Yoga practices in his Yogaśāstra. He was born at Dhandhukā in a Modha Baniā family of Cacca and Cāhiṇi parents on Kārtika Śukla 15th, 1145, Vikrama era. He was initiated by Śrī Devacandrasūri in 1154 and was ordained Àchārya in 1162 at Nāgore in Mārwār. He was present in the Court of Siddharāj with Śrī Devasūri in 1181 Vikrama

* He has composed 'Arhannāmasahasrasamuccaya', a hymn containing a thousand names of Śrī Arhan–Tīrthaṅkara, which is one of the five parts (Pancāṅga) of Māntric worship. It is published in Jain-Stotra-Sandoha, Pt. I, pp. 1-13. Amongst these names the following as epithets of Tīrthaṅkara are significant: मन्त्रविन् मन्त्रकृत् मन्त्री मन्त्रमूर्तिरनन्तर:, महामन्त्रो महातन्त्र इत्यादि।"

era at the time of his said memorable debate. He was on the best of terms with King Siddharāj and composed his famous Sanskṛta and Prākṛta grammar Siddhahema at his instance. He was a 'Guru' of King Kumārapāl in every sense of the term.

Śrī Hemacandrācārya cured minister Ambada (the second son of Minister Udayana) who was seriously affected in health under the malefic influence of Yoginīs at Broach when engaged at the instance of Śrī Hemacandrācārya in carrying out the repairs of the old wooden temple of Śrī Munisuvṛataswāmi. It is narrated in his biography how Śrī Hemacandrācārya accompanied by his pupil Śrī Yaśascandragaṇi went to the temple of Śrī Saindhavadevī outside the fort of Broach making offerings (Bali) at various stages and ultimately pursuaded Śrī Saindhavadevī to order the Yoginīs leave off affticting the minister Ambada. This incident illustrates the Māntric accomplishments of the great Āchārya. *

Further when King Kumārapāla was threatened with an invasion by the King of Kalyāṇakaṭaka Śrī Hemacandrācārya recited Sūrimantra and was informed that the said King would die on the 7th day on the way and his army would withdraw. As a result of Śrī Hemacandrācārya's preachings King Siddharāj built two temples 'Rāyavihāra' and 'Siddhavihāra' and King Kumārapāla built 'Kumāra Vihāra', 'Tribhuvana Vihāra', 'Trivihāra' and several other temples.

Āchārya Malayagiri is an exceptionally lucid commentator of great acumen and independence of thought. His life very probably extended from about 1150 to 1220 Vikrama era. In his commentary on Śrī Āvaśyakasūtra at p. 11 he cites the 30th verse of Hemacandrācārya's Anyayoga–vyavaccheda Dvātriṃśikā and there mentions him by the respectable title of 'Guru'. It is therefore possible that Śrī Hemacandrācārya may have been at least his Vidyāguru.

* He was respected by all Pīṭhas (deities thereof) Jālandhara and others–See Prabhāvakacaritra P. 341 v. 748 of his biography.

ŚRĪ PĀRŚVADEVAGAṆI ALIAS ŚRĪ CANDRASŪRI

Śrī Pārśvadevagaṇi received the name of Candrasūri when he became Āchārya. He was a pupil of Śrī Dhaneśvarasūri of Candrakula. There are several commentaries written by him on some of the sacred scriptures of the Jains especially on the five Upāṅgas going under the name of Nirayāvalis. He also composed 'Sukhabodhā Sāmācārī,' a work on rituals for Sādhus as also laymen which includes a chapter on installation ceremonies. The Upāṅga commentaries and 'Sukhabodhā Sāmācārī' are composed by him under the name 'Candrasūri'. There is a Panjikā commentary written by him in 1169 Vikrama era under the name of Pārśvadevagaṇi on Śrī Haribhadrasūri's commentary on the manual of Buddhist logic 'Nyāya–Praveśa' by the famous Buddhist Ācārya Diṅnāga. Among his Māntric writings are his commentaries on Śrī Bhadrabāhu's hymn 'Uvasaggaharam' and the hymn 'Śrī Padmāvatyaṣṭaka.' He shows therein intimate knowledge of Mantra-śāstra.* He flourished from about 1150 to 1228 Vikrama era.

ŚRĪ SĀGARACANDRASŪRI (Circa 1246 Vikrama era)

Śrī Sāgaracandrasūri is the author of Śrī Mantrādhirāja Kalpa, a work in five Paṭalas (chapters) on the famous Mantrādhirāja of Śrī Pārśvanātha, as propounded by Kamaṭha, giving details of worship of Śrī Pārśvanātha, diagram, Dhyānas of Vidyādevīs Śāsanayakṣas. Śāsanayakṣinīs and Ṣāṭkarma and several other Mantras incidentally. + The author states in the colophon that the said work was one of the nine Kalpas relating to Pratyaṅgirā and others. The said statement is sufficient to establish the Māntric character of the author. He has also stated in the fourth Paṭala that he is giving details from various old Kalpas.

* At one place he refers to Śrī Candrasena Kṣamāśramaṇa as an old and recognised authority. The title of Kṣamāśramaṇa shows that he must have flourished when Pūrva literature was not entirely lost.

+ He gives the following Mantra of Śrī Pādmāvatī, p. 264 Mantrādhirāja Cintāmani:
ॐ ऐँ ह्रँक्ली ह्रस्क्ली ह्सौँ देवी पद्मावती नमः ॥

As there have been several persons bearing identical names it is difficult to state with certainty who amongst them was the author of the said work. From the references however in the said work to Śrīprabha, Nemiprabha, Lalitaprabha, Śrī Padmadeva and others we think that he probably belonged to Rājagaccha and was the pupil of Śrī Nemicandra. His pupil Maṇikyacandrasūri wrote in 1246 Vikrama era the commentary named Saṅketa on Kāvyaprakāśa of Mammaṭācārya and Pārśvacaritra (1276 Vikrama era) and also Śāntināthacarita.

ŚRĪ AMARACANDRASŪRI

Śrī Amaracandrasūri, author of Bālabhārata Mahākāvya ranks among the great classical Sanskṛta poets and his fame is not restricted merely to the Jain world but has spread far and wide amongst all Sanskṛta-knowing people. He was a contemporary of ministers Vastupāla and Tejapāla and flourished in the 13th century of the Vikrama era. He is known as a Siddha–Sārasvata Kavi i. e. one who has been fortunate in securing the favour of the goddess of learning Sarasvatī by her Māntric worship. His life is described in Śrī Rajaśekharasūri's Prabandha Koṣa from which an extract is also given in the introduction to his poem Bālabhārata published by Nirṇayasāgara Press. It is stated in his said biography that he obtained a Mantra for worship of Sarasvatī from Kavirāja Amarasiṃha, * a devotee of his preceptor Śrī Jinadattasūri of Vāyadagaccha, and successfully performed the Sādhanā of Sarasvatī, for twenty one days accompanied by necessary Homa. At the end of the said Sādhanā Sarasvatī appeared before him, in her divine form, at midnight from the disc of the moon that had risen in the sky, gave him nectar from her own bowl to drink and gave him the boon that he might be an accomplished poet honoured

* He was a protegee of Vastupāla and wrote Sukṛta Saṅkīrtana praising the good deeds of the minister Vastupāla. At the end of each of its 11 cantos five verses are by Śrī Amaracandrasūri in course of which he praises the poetic powers of Amarasiṃha and calls him the full-moon of the great ocean of nectar of Sarasvatī. This shows the great regard he had for Amarasiṃha.

by all the kings. His preceptor Śrī Jinadattasūri was accomplished in Yoga and knew the art of animating the dead body of any creature by transferring his soul to the same. He belonged to the line started by Śrī Jinadevasūri whose life and miraculous achievements are described in Prabhāvakacaritra.

As in his poem Bālabhārata he introduced an original comparison comparing the Veṇī (a braid of hair) with Kṛpāṇa (Sword) he became known in the poetic world as 'Venikṛpaṇo–marah.' Here is the said verse:–

'दधिमथनविलोलल्लोल दृग्वेणिदम्भा–
दयमदयमनङ्गो विश्वविश्वैकजेता।
भवपरिभवकोपत्यक्तबाणः कृपाण–
श्रमभिव दिवसादौ व्यक्तशक्तिर्व्यनक्ति॥' (आदिपर्व-स० ११ श्लो० ६)

Vīśaladeva King of Gujarāt having heard of him as a great poet sent his minister Vaijala to invite and escort him to his capital Dholkā.

Thereupon Śrī Amaracandra went to his Court. Here various poets at the instance of the King proposed to him 108 samasyās–parts of stanzas for appropriate completion by him which he did immediately to the satisfaction and delight of all. The Court and the King were so much engrossed in this pastime that they sat there without rising for meals till the evening, which shows Amaracandrasūri's powers to keep his hearers delighted and spell–bound. The King thereupon remarked that Amara was really the universal monarch of poets. × We would cite here only one Samasyā proposed by the poet Nānāka for completion by Śrī Amarcandrasūri. It is 'गीतं न गायतितरां युवतिर्निशासु।' which was completed thus:

'श्रुत्वा ध्वनेर्मधुरतां सहसावतीर्णे भूमौ मृगे विगतलाञ्छन एष चन्द्रः।
मागान्मदीयवदनस्य तुलामितीव गीतं न गायतितरां युवतिर्निशासु॥'

Besides Bālabhārata he composed 'Padmānanda Mahākāvya' Kavikalpalatā with Kaviśikṣā commentary, Chandoratnāvali, and Syādisamuccaya. His Sūktāvali, Kalā–Kalāpa, Alankāraprabodha and Kāvyakalpalatāparimala with Mañjari commentary are not yet found.

× 'सत्यं कविसार्वभौमः श्रीअमरः।'

ŚRĪ BĀLACANDRASŪRI

Śrī Bālacandrasūri was born at Modherā in Kadi of Brāhmaṇa parents Dharādeva and Vidyut. He was named Munjāla. He was initiated by Śrī Haribhadrasūri. The best part of his life was spent in the later half of the 13th century of the Vikrama era. Padmāditya the famous Rājaguru of Chaulukyas was his teacher. He obtained Sārasvata-Mantra from Udayasūri, an Āchārya in the line of the famous Vadi-devasūri. He wrote the famous Mahākāvya Vasantavilāsa in the beginning of which he himself mentions his having worshipped Sarasvatī and having obtained a boon from her to be a Mahākavi–great poet like Kālidāsa. He also describes himself as the adopted son of Sarasvatī (Vāgdevīpratipannasūnu). He was thus a Mantrasiddha. He must have written some works on Mantras as would appear from his short Pratyaṅgirā-Kalpa in the form of a hymn. The writer has in his possession the said Pratyaṅgirā Stotra of 25 verses. We give below the opening verse, and also the last verse as it mentions the name of the author.

स्तोत्रं गोत्रभिदादिकैरपिसुरैर्माहात्म्यतादात्म्यतः।
शक्यं नैव निजावबोधसहितं कर्तुं भवत्पादयोः॥
तस्मात्त्वद्वदनोद्गतागमगणव्यारव्यानमारब्ध्यास्यतः।
तन्मे नास्ति मनुष्यमात्रवपुषो प्रत्यंगिरे दूषणम्॥ १॥

श्रीमान् बालकविः कृती त्रिभुवने चंद्रः कलासंपदाम्।
विख्यातो रचयांचकार यदिदं दिव्यागमोक्तक्रमात्॥
स्तोत्रं तत्पठतां विनम्रमनसां प्रत्यंगिरा प्रत्यहम्।
संतुष्टाखिलसंपदः प्रकुरुते सर्वाश्च हंत्यापदः॥ २५॥'

From the reference in the last verse to Divyāgamā one might surmise that he was a student of the Divyamārga of the Śāktas and their Āgamas. He also wrote a drama named Karuṇā-Vajrāyudha and commentaries on the two noted works of his contemporary Āsada named Vivekamanjarī and Upadeśakandalī. He has been praised by Śrī Pradyumnasūri in his 'Samarādityasamkṣepa' as the author of many Prabandhas.

He was praised also by the minister Vastupāla for his high poetic merit.*

ŚRĪ DHARMAGHOṢASŪRI

Śrī Dharmaghoṣasūri was a pupil of the famous Devendrasūri* of Tapāgaccha and became the 46th pontiff. He was born at Ujjain of a merchant Jinabhadra about the end of the 13th century of the Vikram era. His name was Bhīmasiṃha. His elder brother was named Vīradhavala. As a result of Śrī Devendrasūri's preachings, when Vīradhavala was about to marry, he renounced the world and was initiated in 1302 Vikrama era. Sometime thereafter his younger brother Bhīmasiṃha was also initiated. The former was given the name of Vidyānanda and the latter Dharmakīrti. In 1323 the former was ordained Āchārya and the latter Upādhyāya. Both Śrī Devendrasūri and Śrī Vidyānanda died in 1327 at an interval of 13 days and thereafter in 1328 Dharmakīrti was ordained Āchārya and named Śrī Dharmaghoṣasūri. He was a great Māntrika and possessed prophetic powers of divining future. Minister Pṛthvīdhara alias Pethad, when in ordinary circumstonces approached him to take a vow not to retain in his possession or enjoyment properties aggregating in worth over one lac rupees. Śrī Dharmaghoṣasūri having known by his prophetic powers that he would attain great prosperity and become extremely wealthy in future asked him not to take such a vow. Ultimately Pethad became a great man and a minister of the King of Māndavagadha and acquired much wealth, a large portion of which he spent in building 84 temples and constructing seven Bhandāras or libraries for keeping manuscripts of Jain religious and secular literature. He also celebrated the entry of Śrī Dharma-

* 'बहुप्रबन्धकर्तुः श्रीबालचन्द्रस्य का स्तुतिः ।
मन्त्रीशवस्तुपालेन यः स्तुतः कवितागुणात् ॥' प्रद्युम्नसूरिकृतसमरादित्यसंक्षेपात् ।

* He is famous as the author of five new Karmagranthas–works on Karma philosophy with commentaries, three Bhāṣyas, Vandāruvṛtti, Sādhusāmācārī, Śrāddhadinakṛtya with a commentary, commentary on Dharmaratnaprakaraṇa, Sudarśanācarita, Siddhapancāśikā with a commentary, Siddhadaṇḍikā several hymns, Kulakas and a Sūrimantra Kalpa.

ghoṣasūri in Māndavagadha spending a very large amount. He had an only son Zāñzaṇa who also was very religious and became famous for his charities.

We shall now shortly describe Śrī Dharmaghoṣasūri's miraculous achievements. In Prabhāsapāṭaṇa by reciting a Māntric hymn he made the rising sea offer jewels to the Jain temple on its shore. There he made the old heretic Kapardi Yakṣa, who appeared before him attracted by his contemplation, accept the Jain faith and undertake the duty of protecting the idol of Śrī Jina. Once he punished the women who sought through charmed food to adversely affect Jain Sādhus but let them off when they begged his pardon and prayed for mercy. He himself was once adversely influenced magically in the midst of his religious discourse at Vījāpur(Gujarāt) by female magicians of a different pursuasion who created obstruction in his throat with a view to affect his voice. They were thereupon paralysed and stuck to the ground, where they were seated, by the Āchārya, and were let off only when they promised not to trouble any one of his followers. His most important Māntric bout was with a Yogi at Ujjain who would not allow any Jain Sādhus to remain there in peace for any length of time without creating various troubles for him. As was his wont, he threatened the disciples of Śrī Dharmaghoṣasūri, when once they went to Ujjain along with their preceptor. They did not however pay heed to his threats and only informed their preceptor about them. Very soon the Yogi giving vent to his ire created swarms of ferocious rats in the Upāśraya–the place for stay of the Sādhus. Śrī Dharmaghoṣasūri thereupon recited Mantras over an earthen pot, which was covered up with a piece of cloth, and the Yogi was compelled to come down there crying with excruciating pain. He asked to be forgiven for his malicious misdeeds and was let off on his promising not to trouble any Sādhus in future. Śrī Dharmaghoṣasūri was once bitten by a snake and informed by his prophetic powers the Jain Sangha assembled there that a man with a bundle of fuels who would be entering the city–gate at a particular time would have in the bundle a medicinal herb which was an antidote and a positive

cure for snake—bite. It was thereupon procured and Śrī Dharamaghoṣasūri was cured. As a penance for using green herb, even when faced with such situation, against the rules of conduct for Sādhus he gave up all sweets, milk, curds, ghee, oil etc. for the rest of his life and lived only on Juwari–bread.

He composed many hymns some of them being Māntric. He also composed Sanghācāra–vṛtti and Kālasaptatikā, Samavasaraṇa Kāyasthitī and Bhavasthiti Prakaraṇas.

His pupil was Śrī Somaprabhasūri who was so strict in observing the rules of conduct for Sādhus that apprehending possible abuse he did not accept the book of magic which was offered to him by his preceptor Śrī Dharmaghoṣasūri. This throws a considerable light on the high ideals and selfless and pure life led by these Sādhus.

ŚRI DEVABHADRAGAṆI

There is a Pratyaṅgirākalpa in Prākṛta consisting of 76 verses by Śrī Devabhadragaṇi who describes himself in the last verse thereof as a bee in the feet of Pradyumnasūri and alludes to Devendra and Munīndra. He is not, therefore, the famous Upādhyāya Devabhadragaṇi of Caitravālagaccha the preceptor and co-worker in the Kriyoddhāra (the reinstatement of the original religious practices and observances) of the famous Śrī Jagaccandrasūri who having remained invincible in 32 debates with Digambara dialecticians in the Court of King Jaitrasiṃha of Āghāṭa (near modern Udaipar) received the title of 'Hīralā' i. e. 'Diamond' meaning of 'adamantine quality' and also the title of 'Tapā' because of the performance of severe austerities and gave that name to his Gaccha, which till then bore the name of Vadagaccha or Bṛhadgaccha, in 1285 of Vikrama era. He must have been a pupil of the famous scholar Śrī Pradyumnasūri * who wrote Samarādityasaṃkṣepa in 1324 Vikrama era.

*** He also wrote Pravajyāvidhāna in 1338. He also critically examined and revised works of Udayaprabha, Devendra, Dharmakumāra, Prabhācandra, Bālacandra, Mānatuṅga, Munideva, Ratnaprabha, Vinayacandra and others.**

The reference to Devendra might be to Devendrasūrī (a pupil of Śrī-Candrasūri of Candragaccha) whose Upamitibhava-Prapañca,—Kathā-Sāroddhāra was revised by Śrī Pradyumnasūri and the reference to Munīndra might be to Munideva in the line of Vādi Devasūri who wrote Śāntināthacaritra in 1322 Vikrama era and also a commentary on Dharmopadeśamālā. Both were revised by Śrī Pradyumnasūri. Both flourished circa 1300 Vikrama era. The date of Śrī Devabhadragaṇi author of Pratyaṅgirākalpa would therefore be the same. Worship of Pratyaṅgirā seems to have become popular amongst Jains about this time, as Sāgaracandrasūri already described above also wrote a Pratyaṅgirā Kalpa. There is no wonder that her worship was popular as she is conceived as a deity counter acting the malevolent Kṛtyā as well as all kind of Māntric influence of others from the time of Atharvaveda as her name literally means counter to Aṅgiras i. e. adverse Māntric practices of Atharvaveda. *

ŚRI PURṆAKALAŚAGAṆI

Śrī Pūrṇakalaśagaṇi was a pupil of Śrī Jineśvarasūri of Kharataragaccha and flourished circa 1307 Vikrama era. His Māntric hymn 'Srī Stambhana-Pārśvanātha-Jina Stavana and its commentary establish him not only as a Māntrika but also as one proficient in the use of medicinal herbs. It also appears from some of the Mantras contained in his said commentary that a beginning was already made to assimilate non-Jain Mantras‡ some of them being on a par with Śābara Mantras. ×

* "The oldest name, however, by which this Veda is known in Indian literature is Atharvāṅgirasah, that is "the Atharvans and the Aṅgiras." The two expressions *atharvan* and *aṅgiras*, however designate two different species of magic formulas; atharvan is "holy magic, bringing happiness," while aṅgiras means "hostile magic, black magic." Among the Atharvans, for example, are the formula for the healing of diseases, while among the Aṅgiras are the curses against enemies, rivals, evil magicians and such like."

P. 120 History of Indian Literatute Vol. 1 by M. Winternitz.

‡ ॐ उदितो भगवान् सूर्यः पद्माक्षो वृक्षकेतनः
आदित्यस्य प्रसादेन अमुकस्यार्द्धभेटक नाशय २ स्वाहा ॥गा० १३ टीका

× See commentary on V. 37 of the hymn.

In his commentary on the first verse of the said hymn he quotes verses 33&34 from Ch. III of Śrī Bhairava Padmāvatī–Kalpa wrongly attributing them to Śrī Jinadattasūri. A possible explanation of the mistake is that Śrī Jinadattasūri must have incorporated some portions including the said verses, of Śrī Bhairava Padmāvatī Kalpa in some work of his own, possibly a work on Hrīmkāra or Māyābīja which Mantra is known to be a favourite Mantra of Śrī Jinadattasūri, and since his time of the followers of Kharataragaccha, and then amongst all the Jains. The dates of his birth, initiation etc. and details of his parentage and place of birth are not known. He studied under Śri Jinaratnācārya. There is no doubt that he was a very learned man as his commentary on Śrī Hemacandrācārya's Prākṛta Dvyāśraya Kāvya composed in 1307 of Vikrama era shows conclusively.

ŚRĪ JINAPRABHASŪRI

The exact years of the birth and the death of Śrī Jinaprabhasūri are not known, but his life most probably extended from about 1320 to 1390 Vikrama era.* It appears from an account contained in a Paṭṭāvali of the 17th century that he was the third or the fifth son of a Bania merchant of Tāmbī Śrimāla Gotra who lived at Zuznu (Vadodrā according to another version) in Vāgada. According to an older account the merchant lived at Sohilavādi or Mohilavādi and his name was Ratnapāla. His wife Khetalladevī gave birth to a son named Subhaṭapāla who was initiated in 1326 or 1336 Vikrama era, by Śrī Jinasiṃhasūri of Kharatagaccha at the suggestion of Śrī Padmāvatīdevī who promised to be the tutelary deity–Iṣtadevatā of the suggested pupil.

* In the addendum to Kannānaya–Mahāvīra-Kalpa by Śrī Vidyātilaka (alias Somatilakasūri, a pupil of Śrī Sanghatilakasūri who has described Śrī Jinaprabhasūri as his Vidyāguru although he was a pupil of Śrī Guṇaśekharasūri), Śri Jinaprabasūri is described as living and his doings upto 1390 Vikrama era are narrated.

As Ibn Batūtah the famous Moorish traveller, who came to the Court of Mahomed Tughlaq adout 1390 Vikrama era does not mention Śrī Jinaprabhasūri, although he describes several prominent persons in the Court, it may be presumed that Śrī Jinprabhasūri was not living then.

This Subhaṭapāla was given the name of Śrī Jinaprabha on initiation and ultimately became Śrī Jinaprabhasūri. Śrī Jinasiṃhasūri appointed him as his successor at Kidhiwāṇā in 1341. He performed the Sādhanā of Śrī Padmāvatīdevī some time after his initiation, as directed by his Guru, and Śrī Padmāvatī appeared before him and promised to attend whenever invoked. + Once Śrī Jinaprabhasūri inquired of Śrī Padmāvatī the place where he would rise and attain fame and was told that it would be at Delhi. He thereupon went to Delhi and met Sultan Mahomed Tughlaq on or about Poṣa Sud 2nd 1385 and impressed upon him the truth of theJain doctrine, and its basic principle of Ahiṃsā. He made the Sultan restore to the Jains the famous idol of Śrī Mahāvīra of Kannāṇaya (modern Kannāṇā which is four miles from Dadri in Jind State. * It is said to be in Vāgada near Āśikā i. e. Hāṇsī) which was temporarily removed to a temple in Malik Tājdin Sarāi in Delhi and subsequently to the temple at Sultan-Sarāi. It was Śrī Jinadevasūri, the learned pupil of Śrī Jinaprabhasūri, who had secured the grant of the Sarāi named after the Sultan for the habitation of the Jains. The Sultan also got a temple and an Upāśraya-monastery built therein at his own expense.

Srī Jinaprabhasūri obtained through his influence with the Sultan Firmāns for the protection of the sacred shrines (Tīrthas) of Śatrunjaya, Girnār and Falodhi. He similarly secured protection of the Jain temples at Devagiri alias Daulatābād built by the minister

+ That Śrī Jinaprabhasūri was constantly helped by Śrī Padmāvatī is a fact mentioned in lyrical poems composed in his praise some of which werewritten when he was actually living. See also V. 5 of his own hymn (p. 129 Appendix to Vidhiprapā):

सिरिसूरिजिणप्पहभत्तिब्भरे, सुताणिहि मंनिउ विविह परे।
पउमावइ सानिधि सयल जए चिरु नंदउ देहिगु संघवए॥"

See also V. 13 in the colophon of Vidhiprapā p. 120

"जीए पसायाउ नरा सुकईसरसत्थवल्लहा हुंति।
सा सरसई य पउमावई य मे दिन्तु सुयरिद्धिम्॥"

* According to Pt. L. B. Gandhi it is modern Cannanore in the South.

Pethad, Shah Sahajā and Thakkur Through his intercession hundreds of prisoners were released by the Sultan.

Once again about 1388 Vikrama era he was invited by the Sultan and he went from Devagiri to Delhi. The Sultan was much pleased to see him. He received him with great pleasure and kissed his hand. Śrī Jinaprabhasūri thereafter stayed at a sarāi which was built in 1389 by the Sultan near his palace. It was named after him as Bhaṭṭārakasarāi.

Once the Sultan started for Gujarāt and camped under a large shady Banyan tree in the first stage of the march. The Sultan liked the tree very much. Śrī Jinaprabhasūri thereupon asked him whether he would like the tree to move along with him. The Sultan replied that he would be pleased if it did so. Śrī Jinaprabhasūri thereupon made the tree move along with them for a considerable distance shading them from the heat of the sun. Then the Sultan requested the Āchārya to send the tree back which he did.

He was wonderfully accurate in his prophecies, and consequently the Sultan was much pleased with him. ×

Once the Sultan heard from Śrī Jinaprabhasūri the miraculous qualities of 'Vijaya Yantra'. It was thereupon got prepared under the direction of Śrī Jinaprabhasūri. It was found that the person or animal under the protection of 'Vijaya Yantra' was immune from every sort of harm or injury.

× Śrī Jinaprabhasūri in his Siddhāntāgamastava (Kāvyamālā, Pt. VII, p. 94) says:

"यस्या भवन्त्यवितथा अद्याप्येकोनषोडशादेशाः ।
सा भगवती प्रसीदतु ममाङ्गविद्यानवद्यविधिसाध्या ॥४१॥"

and at p. 119, Vidhiprapā in Aṅgavijjāsiddhivihi he describes the rites incidental to the Sādhanā of Aṅgavijjā as taught by Saiddhāntika Śrī Vinayacandrasūri and says:

"विहिणा पुण आराहिय एयं सिज्झंत अवितहाएसो ।
छउमत्थो वि हु जायइ भुवणेसु जिणप्पभायरिओ ॥"

This shows his great faith in Aṅgavidyā for accurate predictions. Probably he himself might have employed Aṅgavidyā for the purpose.

These were times when persons reputed to possess miraculous powers used to be welcome at the Royal Court. They used to vie with each other to establish their superiority and to belittle their opponents. There was one Rāghavacaitanya + proficient in Mantras who became a favourite of the Sultan. He once thought of driving away Śrī Jinaprabhasūrī. He, therefore, by his magical powers removed the ring from the finger of the Sultan and clandestinely introduced the same in the Rajoharaṇa (sweeping brush) of the Āchārya. Śrī Jinaprabhasūri was immediately informed of this by Śrī Padmāvatī and he thereupon introduced the said ring unnoticed in the head-dress of Rāghavacaitanya himself. When the Sultan missed his ring, Rāghavacaitanya accused Śrī Jinaprabhasūri who told the Sultan that the ring was in the head-dress of Rāghavacaitanya and it was found there on the head-dress being searched. Thus worsted in his own art Rāghavacaitanya left the court crest-fallen.

Once a Qalandar (Muslim Darvish) came to the royal court and offered to show miracles. He threw up his Kulah (cap) and it remained hanging in the air without any support. He challanged any one to bring it down. When no one else came forward and the Sultan turned his eyes towards Śrī Jinaprabhasūri he brought it down with his Rajoharaṇa. Then the Darvish kept earthen water-pots which were being carried by a woman, hanging in the air. The Āchārya asked him to keep the water therein so hanging without the earthen pots to support it. He was unable to do so. The Āchārya thereupon got the earthen-pots which were hanging in the air broken up. But the water therein still remained in the air without support. The Āchārya thus triumphed over the Qalandar.

Amongst the Muslim Darvishes of the time was the famous Nasir-ud-din Mahomed, Chiragh-e-Delhi, he having succeeded in 1325 A.D. the famous Nizam-ud-din Awliyā as his Khalīfa. It is possible that

+ See his Jwālāmukhīdevī Stotra (Prācīna Lekhamāla, Vol. II, Lekha 100), and MahāGaṇapatistotra (Kāvyamālā Pt. I, p. 1).

the relations between the said Nizam-ud-din and Ghiyāsuddin Tughlaq having been strained Nasir-ud-din might not have been on the best of terms with Sultan Mahomed Tughlaq especially because the latter was not interested in the propagation of the Islāmic religion.‡ This fact as well as the influence exercised by the Jains over him are borne out by the following extract from an article by Dr. A. B. M. Habibullah published in the issue of the 'Sunday Standard' dated 18th August 1940 A. D.

"Not interested in the propagation of the Islāmic religion, his belief in which was known to be shaky, he specially favoured the Hindu on a number of occasions. And a writer evidently belonging to the opposition, bitterly laments that the Sultan destroyed the best Mussalmans in India and replaced them by the 'infidels' whom he consistently patronised. Contemporary writers accuse him of not only inclining towards atheism but also to excessive intercourse with Hindu jogis and Brahmans; while evidence has come down to us, in the form of a Jaina Manuscript, of his active patronage extended to a distinguished Jain scholar named Simhakirti. * "

Srī Jinaprabhasūri at the request of Sultan Mahomed also cured Sultānā Bālāde who was possessed by an evil spirit invoking Kṣetrapāla Meghanāda for the purpose. He also secured control over sixty four Yoginīs + (powerful female spirits) and obtained a boon from them that

‡ According to Firishta Mahomed Tughlaq desired that Shaikh Nasir-ud-din Chiragh-e-Delhi should attend upon him for personal service viz. dressing him, and imprisoned him on his refusal to do so and released him only when he agreed to perform the said service.

* Perhaps Śrī Jinasiṃhasūri is meant by this name. He was the preceptor of Śrī Jinaprabhasūri who acquired considerable influence over Sultan Mahomed Tughlaq. The mistake might be due to the mistranslation of the Sanskrit manuscript due to which preceptor's name is given and the pupil's name is omitted. Epigraphia Carnatica Vol. 88, pp. 377–78, inscription No. 46 however mentions Bhaṭṭāraka Siṃhakīrti who was connected with Sultan Mahomed of Delhi.

+ The following are the names of sixty four yoginīs given by Śrī Jinaprabhasūri in his famous Vidhiprapā (composed in S. Y. 1363) a work on rituals for laymen and monks at pp. 116–117:—

they would not trouble Āchāryas in his line when they visited any of the four towns famous for the Pīṭhas (abodes) of the sixty four Yogīnīs, viz. Delhi (formerly known as Yoginīpura), Ajmer, Ujjain and Broach. Śrī Jinaprabhasūri had acquired such influence over Sultan Mahomed that the latter went with him to the famous Śatrunjaya temples at Pālitanā and also to Girnār. On the Sultan performing at Śatrunjaya, at the instance of Śrī Jinaprabhasūri acts of devotion appropriate to a leader of Jain Sangha the Āchārya made famous Rāyaṇa tree (Piyāla tree) rain milk over the Sultan.

He preached the Jain doctrine to the Khandelvāls of the Jungle country i. e. Rajputānā and in consequence they embraced the Jain faith and gave up the trade of distilling alcoholic liquor from molasses on which they were engaged. He got repairs to the famous Jain Stupa

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"वाराही १ वामनी २ गरुडी ३ इन्द्राणी ४ आग्नेयी ५ याम्या ६ नैर्ऋती ७ वारुणी ८ वायव्या ९ सौम्या १० ईशानी ११ ब्राह्मी १२ वैष्णवी १३ माहेश्वरी १४ विनायकी १५ शिवा १६ शिवदूती १७ चामुंडा १८ जया १९ विजया २० अजिता २१ अपराजिता २२ हरसिद्धि २३ कालिका २४ चंडा २५ सुचंडा २६ कनकनंदा २७ सुनंदा २८ उमा २९ घंटा ३० सुघंटा ३१ मांसप्रिया ३२ आशापुरा ३३ लोहिता ३४ अंबा ३५ अस्थिभक्षी ३६ नारायणी ३७ नारसिंही ३८ कौमारी ३९ वामरता ४० अंगा ४१ वंगा ४२ दीर्घदंष्ट्रा ४३ महादंष्ट्रा ४४ प्रभा ४५ सुप्रभा ४६ लंबा ४७ लंबोष्ठी ४८ भद्रा ४९ सुभद्रा ५० काली ५१ रौद्री ५२ रौद्रमुखी ५३ कराली ५४ विकराली ५५ साक्षी ५६ विकटाक्षी ५७ तारा ५८ सुतारा ५९ रजनीकरा ६० रंजनी ६१ श्वेता ६२ भद्रकाली ६३ क्षमाकरी ६४।

चतुःषष्टिः समाख्याता योगिन्यः कामरूपिकाः।
पूजिताः प्रतिपूज्यन्ते भवेयुर्वरदाः सदा॥

अमुं श्लोकं पठित्वा योगिनीभिरधिष्ठिते क्षेत्रे पट्टकादिषु नामानि टिक्कानि वा विन्यस्य नामोच्चारणपूर्वं गन्धाद्यैः पूजयित्वा नन्दिप्रतिष्ठादिकार्याण्याचार्यः कुर्यात्॥ चउसट्ठिजोगिणीउवसमप्पयारो ३०"

They are differently given in Ācāradinakara at pp. 207–208 and another set of names is found in Māntric literature (See Appendix No. 24). Tantrasāra gives Sādhanā of Yoginīs.

Vācanācārya Śrī Cāritravardhana, the famous commentator of Raghuvaṃśa and Naiṣadha, who was known as male embodiment of Sarasvatī (Naraveṣa–Vāṇi) and was a spiritual descendant of Śrī Jinaprabhasūri praised him thus:

तत्पट्टपूर्वाद्रिसहस्ररश्मिर्जिनप्रभः सूरिपुरन्दरोऽभूत्।
वाग्देवताया रसनां यदीयामाच्छादपट्टं जगदुर्बुधेन्द्राः॥"

(tope) of Mathurā executed through his preaching. Amongst his contemporaries were Srī Somaprabhasūri and Somatilakasūri. Śrī Jinaprabhasūri met the latter at Pāṭan. Their relations were very friendly. Śrī Jinaprabhasūri composed and presented to Srī Somatilakasūri hymns for the instruction of his pupils. Out of these about 75 available hymns show the great poetic powers of Śrī Jinaprabhasūri. Some of them are Māntric and establish his Māntric proficiency. Amongst them are two hymns of Sarasvatī, a Catuṣpadikā of Śrī Padmāvatī and a hymn of Vardhamānavidyā. He studied and acquired great mastery over the Persian language. He has composed a hymn of Śrī Ṛṣabhadeva and a hymn of Śrī Śāntinātha in Persian which shows how much he was in advance of his times. Vidhiprapā we have already mentioned. His Tīrthakalpa alias Kalpapradīpa is a work of great historic value. It contains kalpas (treatises) of several Tīrthas or sacred places and also of deities devoted to the Jain faith like Kapardi Yakṣa, Ambikādevī Kohaṇḍiyadevī i. e., Kuṣmāṇḍidevī another name of Ambikādevī, and Padmāvatīdevī. One of the Kalpas relates to Srī Śatruñjaya and is named Rājaprasāda by him as on its commencement the Sultan was pleased with the Jain Sangha. It therefore establishes Śrī Jinaprabhasūri's connection with the Sultan by his own account. He composed Sūrimantrāmnāya in 1381 Vikrama era, and also wrote a Māyabījakalpa, a Māntric work on Hrīmbīja. He wrote several commentaries like Kātantravibhramatīkā, Kalpasūtravṛtti named Sandehaviṣauṣadhi, Ajitaśantistavavṛtti, Upasargaharastotravṛtti, Bhayaharastotravṛtti and a commentary on Śrī Pādaliptasūri's Vīrastava. Another work of his is Rahasyakalpadruma which is not available. This shows that he was a great scholar. * He also helped Śrī Malliṣeṇasūri in writing 'Syādvāda Manjarī' and taught philosophical works like Śrīdhara's Nyāyakandalī to Sādhus of other Gacchas like Śrī Rājaśekharasūri of Harṣapurīya Gaccha. He was also a Vidyāguru of Śrī Sanghatilakasūri.

We may note here the fact that both Śrī Jinaprabhasūri and his pupil Śrī Jinadevasūri rode elephants having been entreated by

Sultan Mahomed Taghluq to do so, when they returned to the Upāśraya (place for stay of Jain Sādhus) after their first interview with him, Caityavāsis used to do so formerly and their opponents considered it to be one of their lax practices. Sūrācārya did so and before him Siddhasena Divākara as well as Bappabhattisūri did so. It really illustrates the necessity for making exceptions even on the part of the ideal Sādhus on special occasions for the greater good of the Jain fold and for enhancing the credit of the Jain religion in the eye of the public.

The reasons why Śrī Jinaprabhasūri's services to the Jain Sangha do not appear to have been fully appreciated appear to be (i) that he was not in the main line of Khartaragaccha (ii) the unseemly quarrels which sometimes took place between members of different gacchas and (iii) the absence of a suitable biography. We consider his achievements even higher than those of Śrī Hīravijayasūri as religious bigotry was at its zenith in his times and he had to deal with a Sultan who was nicknamed 'the mad' owing to his senseless conduct devoid of reason. *

Śrī Guṇabhadrasūri, Śrī Munibhadrasūri, Śrī Mahendrasūri the famous astronomer and mathematician and Śrī Ratnaśekharasūri were recipients of great honours at the Court of Firoz Tughlaq. This shows that the position and influence aquired for the Jains by Śrī Jinaprabhasūri were retained during the reign of Firoz Tughlaq although the latter was a great fanatic and followed strictly verdicts of Ulemas and spared no pains to convert Hindus to Islam.

ŚRĪ JINAKUŚALASŪRI

After Śrī Jinadattasūri and Maṇidhāri Śri Jinacandrasūri, it was Śrī Jinakuśalasūri who bore the honorific title of 'Dādāji'. He is equally famous as a great Māntrika as already stated. He was born in 1337 Vikram era at Samiyāṇā of Jilhāgar and Jayantaśrī parents of Chājhadagotra and

* For some of the information about Śrī Jinaprabhasūri the writer is indebted to the small but valuable Gujarāti book of his learned friend Pt. Lālacandra B. Gāndhi entitled "Śrī Jinaprabhasūri and Sultān Mahomed."

Oswāl Caste, was initiated in s. y. 1347, became Āchārya in s. y. 1377 Jyeṣṭa Vad 11th and died in s. y. 1389 Fālguna Vad 5th or 30th (Māru). 1200 Sādhus and 105 Sādhvīs were his pupils. He wrote a commentary on Caityavandana-Kulaka which is published at Surat. His another important work which seems to have been lost was VandanaKulaka-Vṛtti. There are several hymns composed by him. One of his pupils Śrī Vinayaprabha Upādhyāya composed the famous 'Gautamarāsā' in Gujarāti for his brother, who became rich again by recital of the Rāsa and Mantra incorporated therein. Many are the miracles attributed to his Māntric powers, one of them being the protection granted by him to Duṃgarasiṃha, a Rajput ruler of Nādol, against the wrath of the Sultan of Delhi (probably Sultan Mahomed Tughlaq or his predecessor Sultan Ghiyāsuddin Tughlaq) whereupon the whole family of Duṃgarsiṃha embraced Jainism. It is said that owing to his preachings and miraculous powers over 50,000 persons embraced Jainism. How, even after his death, protection is granted to his devotees immediately he is invoked-is illustrated by Śrī Samayasundara Upādhyāya by his own experience. He was in the Punjab and was crossing the Pañjnad × to go to Uchnagara in a boat. Suddenly, it began to rain heavily and the weather became stormy and the boat was about to capsize owing to whirlpool and sudden flood. He invoked Śrī Jinakuśalasūri and was brought to the shore safely. He composed a hymn to celebrate this escape commencing with the words "Āyo Āyojī Samarantā Dādoji Āyo". Similary he says, at the commencement of Mṛgāvatī Caritra, II Khanda, that on his being invoked in the city of Marot it rained immediately. This is the reason why shrines of 'Dādàji' are found in almost all places of importance. There are such shrines in several

× The confluence of the five rivers viz. Jhelum, Chenāb, Rāvi, Beās and Sutlej till they meet the Indus is known as Pañjnad. This is the place where Āchāryas of Kharataragaccha like Śrī Jinadattasūri, Śrī Jina-Kuśalasūri and Śrī Jinacandrasūri performed Sādhanā of the presiding deities thereof known as Panca Pīras viz. (1) Khadira (2) Lanjā (3) Kānhu (4) Somarāja and (5) Khañja and Śrī Māṇibhadra and Khodiyā Kṣetrapāla.

temples in Bombay, one at Byculla temple being considered of special note. In practically every temple in the management of Kharataragaccha shrines of'Dādāji' are usual by installed. The popularity of his worship can be easily judged by the great number of his shrines spread over hundreds of places in India. See the hymn of 108 Stupas of Śrī Jinakuśalasūri by Śrī Rājaharṣa.

ŚRĪ BHUVANATUṄGASŪRI

Śrī Bhuvanatuṅgasūri was an Āchārya of a branch of Ancalagaccha. He attained fame as a Māntrika as in a bout with snake-charmers he invoked Takṣaka Nāga the chief of the Nāgas (snakes) and made him appear in the royal court of Kheṅgāra IV (who ruled from 1336 to 1390 Vikrama era) at Junāgadh and none of the 16 Gārudis (snake-charmers) present could control Takṣaka. They were therefore declared defeated in the Māntric contest with Śrī Bhuvantuṅgasūri who in his turn controlled all the various Nāgas of the said Gārudis. As a result he made these Gārudis give up catching snakes and made the said King Kheṅgāra prohibit casting of 1¼ lacs of fish-nets and stop 500 Bhaṭṭhis or ovens and accept the principle of Ahiṃsā or non-killing.

ŚRĪ MERUTUṄGASŪRI

Śrī Merutuṅgasūri was born of Porvād parents Vhorā Vairasiṃha and Nhālaṇade at Nāni village in Jīrṇapur in Mārwār in 1403 Vikrama era. He was initiated by Śrī Mahendraprabhasūri of Ancalagaccha in 1418 and ordained Āchārya in 1426. After the death of Śrī Mahendraprabhasūri in 1444 he became the leader of his Gaccha in 1446 and died in 1471 Vikrama era. He was a poet of note besides being a grammarian and a scholar of the different systems of philosophy. He wrote Mahakāvyas-great orclassical poems viz. (1) Nābhivaṃśa (2) Yaduvaṃśasambhava (3) Nemidūta and (4) Meghadūta etc. vying with the great Sanskṛta poets Kālidās and Māgha. His summary of the six systems of philosophy is Ṣaddarśana-Samuccaya. His grammatical works are Dhātupārāyaṇa and a commentary on Kātantra. He wrote Śataka-Bhāṣya

and a commentary on Saptati–Bhāṣya, works relating to Karma philosophy. He also wrote Bhāvakarmaprakriyā, Śatapadikāsāroddhāra, Laghu Śatapadī, Dharmopadeśa, Śrī Kankālaya–Rasādhyāya, Suśrāddha –Kathā and commentaries on Upadeśamālā and the hymn 'Namutthuṇam'. The most important for our purpose is however his work 'Sūrimantra –Kalpasāroddhāra.' He also wrote a 'Padmāvatī–Kalpa'. That he was an accomplished Māntrika * is proved by his achievements narrated in Ancala–Gaccha Pattāvali viz. by composing the hymn of Śrī Jīrikāpallī Pārśvanātha beginning with the words 'Om namo devadevāya etc.' in Lolād village near Śankheśvara–Tīrtha he warded off the threatened calamity and also caused the army of Sultan Mahomed§ to turn back from the said village by invocation of Śrī Pārśvanātha. Through the same hymn he cured the son of the Mayor of Vadanagar (a nāgara by caste) who was bitten by a snake. Consequently 300 Nāgara families accepted the Jain faith. The said hymn is published in Stotrasandoha part II at p. 48. The Mantra of Śrī Pārśvanātha incorporated therein is known as 'Tribhuvana–vijaya–patākā' i. e. 'The triumphal flag of the conquest of the three world.'

ŚRĪ MUNISUNDARASŪRI

Amongst Māntrikas Śrī Munisundarasūri is famous as the author of the Māntric hymn 'Santikaram', which is one of the Smaraṇas i. e. hymns meant for daily recital. The said hymn was composed by Śrī Munisundarasūri to ward off the epidemic caused by Yoginīs (powerful female deities) at Delwadā. He performed Sādhanā of the Sūrimantra, it is said, twenty–four times and became a great Mantrasiddha. That he was a great Upāsaka of Sūrimantra is clear

* He refers to his own experience thus in the hymn referred to further on.

"यथा नादमयो योगी तथा चेत् तन्मयो भवेत् ।
तदा न दुष्करं किञ्चित् कथ्यतेऽनुभवादिदम् ॥१०॥

§ The hymn also discloses his proficiency in practical Yoga, see also v.5 of the same hymn:

पूजाकोटि समं स्तोत्रं स्तोत्रकोटिसमो जपः ।
जपकोटिसमं ध्यानं ध्यानकोटिसमो लयः ॥ प्रबन्धकोश, रत्नश्रावकप्रबन्धः, श्लोक ३, पृ. ४

from the said hymn wherein he has invoked for removal of calamities Śrī Śāntināth and the presiding deities of the five Piṭhas of the Sūrimantra viz. Vāṇī alias Sarasvatī, Tribhuvanaswāminī, Śrīdevī alias Lakṣmī, Yakṣarāja Gaṇipiṭaka as also twenty four Śāsana Yakṣas and Yakṣinīs, Planetary deities, Guardian deities of the quarters, Indras, sixteen Vidyādevīs, the four kinds of deities, Vyantaras and Yoginīs devoted to the protection of the Tīrtha that is the Jain fold. The Colophon mentions that in the hymn the author employs the Siddhi relating to Gaṇadhara Vidyā obtained by the good grace of the preceptor Śrī Somasundara of Tapāgaccha. The writer has in his possession hymns by the same author of Sūrimantra and the presiding deities thereof which are not hitherto published. It appears from them that the author was a great Upāsaka of Sūrimantra.

We shall now shortly state such details of his life as are available. He was born in 1436 and initiated in 1443 Vikrama era. He was ordained Vācaka in 1466 and Āchārya in 1478 and died in 1503 Vikrama era at the age of 67 years. He had such an extraordinary memory as enabled him to attend to a thousand matters simultaneously. He was therefore known as Sahasrāvadhānī. He was a great poet and dialectician and being of dark complexion received the title of Kālī (Black) Sarasvatī and Vādigokula–Ṣandha i. e. a bull in the herd of cows of dialecticians. Owing to his great Māntric powers such prominent goddesses as Padmāvatī used to be at his beck and call and helped him in carrying out his self-less work for the welfare of all living beings. Sahasramalla a King of Sirohi proclaimed in his kingdom at the instance of the Āchārya prohibition against killing of living beings and Śrī Munisundarasūri warded off the calamity of famine threatened by swarms of locusts in the fields. He wrote several works amongst which are Adhyātma-Kalpadruma, Upadeśa-Ratnākara with a commentary, Jayānandacaritra, Tridaśataranginī (which included the available Gurvāvali) and several hymns including Śrī Jinastotraratnakośa being a collection of hymns (I Prastāva of 23 hymns is published in Stotrasaṅgraha, part II).

ŚRĪ ŚUBHASUNDARAGAṆI

Śrī Subhasundaragaṇi composed the Delāulā Māntric hymn of Srī Ṛṣabha Jina styled Delavādāmandana. It also contains Yantras and medical prescriptions. The allusions to Munisundara and Lakṣmī-sāgara in the twenty fifth verse establish the author to be their contemporary. His life extended from about 1436 to 1517 Vikrama era. Other details of his life are not known. The said hymn with an Avacūri commentary is published at pp. 353 ff. in Jain Stotra Sandoha part I. The Avacūri appears to be by the author himself. There is assimilation of non-Jain Mantras and especially Laukika-Mantras and Śābara Mantras. There are references to Pancāṅgulidevī-Mantra and Aṭṭe-Maṭṭe Pārśvanātha-Mantra known as Tribhuvana–Vijaya–Patākā–Mantra and to the hymn incorporating the last Mantra composed by Srī Ajitasiṃha possibly of Añcalagaccha (1283–1339 Vikrama era). The peculiar bath described in the comment on the 23rd verse of the hymn is suggestive of the influence of popular Tāntrika treatment. The commentary on V. 17 contains the following interesting Mantra in which invocation is with the truth-telling nature of Śrī Jina and other omniscient personages: "ॐ सच्चं भासइ अरिहा सच्चं भासइ केवलीभयवं। एएण सच्चवाएण एअं निमित्तं मा वभिचरउ स्वाहा॥"

ŚRĪ HEMAVIMALASŪRI

Śrī Hemavimalasūri was born of Gangārāj and Gangārāṇi parents in 1522, was named Hādakumāra, and was initiated by Śrī Sumatisādhu in 1538 Vikrama era. He did Kriyoddhāra i. e. reinstated the original religious practices and observances in 1556. He was ordained Āchārya in 1548 and died about 1583 (1584 Māru) Vikrama era. He twice performed Sādhanā of Sūrimantra. It ts said that he obtained a boon from Śrī Māṇibhadra Yakṣa × and since his time Śrī Māṇibhadra became the presiding and protecting deity of Tapāgaccha.

× "હેમવિમલસૂરિ વરદાય"

See page 10 Māṇibhadradeva and Padmāvatīdevī's Chandas.

According to Tapāgaccha Pattāvali of Upādhyaya Śrī Dharmasāgara however it was Śrī Ānandavimalasūri pupil of Śrī Hemavimalasūri who appointed him as the presiding deity of Tapāgaccha.

ŚRI JINACANDRASŪRI

Śrī Jinacandrasūri was born at Vadali village near Timarinagar or at Khetasara in Jodhpur of Shah Śrīvant and Siriyādevī parents of Rihadagotra and Oswal Caste in 1595 Vikrama era and was named Sultān Kumara. He was initiated in 1604 and named Sumatidhīra and ordained Āchārya in 1612 and named Jinacandrasūri at Jesalmere when the occasion was celebrated by Raut Māladeva King of Jesalmere. At the instance of Karmasiṃha son of Minister Saṇgrāmasiṃha he went to Bikaner after effecting Kriyoddhāra by reinstating the old religious practices and observances. There he triumphed over the advocates of the heretic doctrine deprecating idol-worship. He also compelled fallen Yatis to give up the garb of Sādhus and put on turbans as an insignia of house -holders and made others follow religious injunctions strictly. By his prophetic and miraculous powers he made Śivā (Sadā) and Somjee two non-Jain brothers of Prāgvāt caste rich and they embraced the Jain faith with their families. He installed quadruple Jinas on Śrī Śatṛuñjaya and repaired and renovated the group of temples in Kharataravasahi there. Sadā and Somjee also built a temple of Śrī Śāntinātha in Dhanā Suthāra's Pole at Ahmedabad and installed therein an idol of their preceptor Śrī Jinacandrasūri. As stated in Kharatara Pattāvali he established before representatives of 84 Gacchas in 1617 Vikrama era that Śrī Abhayadevasūri who composed commentaries on nine Aṅgas belonged to Kharataragaccha and that Kumati-Kuddāla a work of Upādhyāya Śrī Dharmasāgara of Tapāgaccha contained wrong statements and was not authoritative. By his miraculous powers the doors of the Jain emple at Falodhi, which were locked to bar his entry to the temple by the followers of Upādhyāya Śrī Dharmasāgara, flew open in 1632 Vikrama era. Emperor Akbar heard about him through minister Karmacandra and invited him to his court. On Fāgaṇa Sud 12th 1648 he

had thereupon an interview with Akbar at Lahore in course of which he impressed upon him the truth of the Jain doctrine and made him issue Firmāns–orders prohibiting killing of every sort for a week from Aṣādha Sud 9th to 15th. Emperor Akbar conferred upon him the title of Yuga–pradhāna i. e. the leader of the age. At the instance of Akbar he conferred Āchāryaship on his pupil Mānasiṃha who was named Jinasiṃhasūri.

In 1652 Vikrama era he successfully performed at the confluence of the five rivers of the Punjab near Uchnagar the Sādhanā of the deities presiding over Pañjnad–viz 5 Pīras. Māṇibhadra Yakṣa, Khodiyā Kṣetrapāla and other deities. * In 1669 he made Emperor Salim-Jehāngir revoke the order issued by him prohibiting stay of Sādhus, who were not married, in his kingdom. He is known as one of the 'Dādās' amongst the followers of Kharataragaccha who believe that even after his death he helps his devotees whenever invoked by them and protects them as a grand–father would protect his grand children. He died at Bilādā in Mārwār on Āśvin Vad 2nd (Māru), and Bhadarvā Vad 2nd (Gujarāti), in 1670 Vikrama era. There are celebrations held on this day at Bombay, Surat, Broach, Pāṭana and other places every year.

UPĀDHYĀYA ŚRĪ ŚĀNTICANDRA

Upādhyāya Srī Sānticandra was a pupil of Sakalacandra and a grand pupil of Srī Vijayadānasūri, the preceptor of the famous Tapāgacchācārya Jagadguru Srī Hīravijayasūri who convincingly preached the Jain doctrine to Emperor Akbar and impressed upon him the basic principle of Ahiṃsā or non–killing and obtained Firmāns from him prohibiting killing of every sort on certain days and during certain periods and abolishing Jaziā–tax, releasing prisoners and making a grant to Srī Hīravijayasūri of holy places of pilgrimage of the Jains. Srī Hīravijayasūri conferred the title of Upādhyāya on Srī Sānticandra in

* See pp. 48–49 Kharataragaccha Pattāvalīsaṅgraha by Śrī Jinavijaya. The authors of 'Yugapradhāna Śrī Jinacandrasūri' at p. 128 of their work give the names of the five Pīras; see also note p. 237 ante.

1640 Vikrama era. When Śrī Hīravijayasūri left Āgrā for Gujarāt in 1642 Vikrama era he left Upādhyāya Śrī Śānticandra with Akbar. Śānticandra also made Akbar prohibit fishing in the Dāmar lake near Fatehpur–Sīkrī. He composed Kṛpārasakośa a panegyric on the Emperor praising his humanity and merciful deeds. The work inspired Akbar to perform many merciful acts and charitable deeds including abolition of Jazia–tax and release of prisoners. He also wrote a commentary on one of the Upāṅgas Jambudvīpa–Prajñapti in 1650 Vikrama era.

Upādhyāya Śānticandra was a very learned man and could perform Satāvadhāna i. e. attend to a hundred things simultaneously. He was a great dialectician and triumphed over the Digambara disputant Bhaṭṭāraka Vādibhūṣaṇa in the Court of the King Nārāyaṇa of Idargadha and over Digambara Āchārya Guṇacandra in the presence of Śrī Mānadeva (nephew of the King of Jodhpur) at Ghāṭaśīla in Vāgada. As for his magical powers it is stated in Paryuṣaṇa–aṣṭāhnikā–vyākhyāna (II Vyākhyāna, P. 5) of Śrī Vijayalakṣmīsūri that through his miraculous powers Akbar succeeded in taking the fort at Attock which he had not been able to do for several years. He died about 1660 Vikrama era as might be inferred from the addendum to the Colophon of his commentary on Śrī Jambudvīpa–prajñapti which was appended in 1660 by the revisers of the said Commentary after his death.

UPĀDHYĀYA ŚRĪ YAŚOVIJAYA

Śrī Yaśovijaya was born of Bania parents Nārāyaṇa and Saubhagyadevī at Kamhodu village near Dhiṇoj in or about 1680 Vikrama era and was named Jaśavant. He had a brother named Padmasiṃha. They came in contact with Śrī Nayavijaya and were taken by him to Śrī Vijayadevasūri who initiated them as Nayavijaya's pupils and named them Yaśovijaya and Padmavijay respectively. Śrī Yaśovijaya studied under his Guru and went with him to Ahmedabad in 1699 where he performed Aṣṭāvadhāna i. e. attended to eight things simultaneously. Thereupon one of the leaders of the Sangha there named Dhanji sūrā suggested that Śrī Yaśovijaya deserved to be sent to

Kāśī–Benares to study there the six systems of philosophy and that ultimately he might become an ornament to the Jain fold. He offered to spend Rs. 2000/–for the purpose. Thereupon both the preceptor and the pupil went to Kāśī. Srī Yaśovijaya prosecuted his studies under a Bhaṭṭācārya versed in the six systems of Indian philosophy and proficient in logic and the art of dialectics. Paying a rupee every day as Gurudakṣinā or fee Srī Yaśovijaya studied there for three years continuously. About the time a Sannyāsi disputant came to Benares who was defeated in a debate by Srī Yaśovijaya before a meeting of Pandits. He then composed a hymn in praise of Srī Pārśvanātha. He was then given the title of Nyāyaviśārada by the Pandits who had witnessed his great performance in the said debate. Then Srī Yaśovijaya went to Āgrā for further prosecution of his studies particularly in logic of the New School termed Navya-Nyāya and studied the same under a Nyāyācārya for a further period of four years. The Sangha there offered to spend for him Rupees Seven hundred, which was accordingly spent for purchase of books and in giving scholarships and presents to other students. Srī Yaśovijaya then went to Ahmedabad where he was welcomed by the Sangha there with great eclat and stayed at Nāgorisarāh. Mohabatkhān the Subā of Gujarāt having heard about him invited him to his Court where he performed Aṣṭādaśāvadhāna i. e. attended to eighteen things simulataneously. The Subā was very much pleased with his performance and praised him greatly.

The title of Upādhyāya was conferred on him in 1718 by Srī Vijayaprabhasūri (the successor to Srī Vijayadevasūri) after he performed the Vīśasthānaka-worship and austerities. He also received the title of Nyāyācārya from the Pandits of Kāśi after he composed a hundred philosophical and logical treatises. This fact is mentioned by himself at the beginning of his commentary on Pratimāśataka and in the colophon of his another work Jain Tarkapariblıāṣā. He has also written several works ending with the word 'Rahasya' probably because the famous neo–logician Mathurānātha was his favourite author and

the latter had composed works bearing names ending with 'Rahasya'. He similarly wrote Maṅgalavāda, Vidhivāda as his contemporaries were using names ending with the word Vāda or Treatise.

He came in intimate contact with Yogīndra Śrī Ānandaghana, as appears from Aṣṭapadī or the panegyric of eight verses composed by him in praise of Śrī Ānandaghana.

He has made much use of 'Āloka' of the famous neo-logician Pakṣadharamiśra in his philosophical works. He was an allround scholar and wrote on philosophy, Yoga as well as Adhyātma. He has adopted several passages of Śrī Bhagavadgīta and Yogasūtra in his Adhyātmasāra and Adhyātmopaniṣad and Dvātriṃśikās. He wrote a commentary on Kammapayadī, an old work dealing with Karma philosophy. He wrote in Sanskṛta, Prākṛta and Gujarāti with equal ease and grace. He was a philosopher, logician as well as a poet. He also revised Dharmasaṃgraha of Upādhyāya Śrī Mānavijaya and the latter has praised him in its colophon for his vast learning, reasoning and disquisitions full of Pramāṇa comparing him to persons who equalled the omniscient through learning. His biographer Śrī Kāntivijaya called him 'કૂચબીસરસ્વતી' or 'Bearded Sarasvatī'. * It is unnecessary to enumerate here his many works. × He completed the famous Śrīpāla Rāsa in Gujarāti which was commenced by Upādhyāya Śrī Vinayavijaya. He has commenced almost all his works with the syllable 'Aim' being the Mantra-bīja sacred to Sarasvatī having obtained a boon from her at the conclusion of her Sādhanā performed by him on the bank of the Ganges in Benares. He has himself stated this fact in his works Mahāvīra–Stava alias Nyāya-khaṇḍanakhādya and Jambuswāmi Rāsa respectively as follows:

* His authoritative biography is contained in 'Sujaśaveli' a metrical work composed by Śrī Kāntivijaya one of his contemporaries, a complete copy whereof was recently in S. Y. 1984 discovered by the writer's friend Mr. M. D. Desai.

× For a description of his works see pp. 643–645, Short History of Jaina Literature by M. D. Desai.

ऐँकारजापवरमाप्य कवित्वविस्ववाञ्छासुरद्रुमपगङ्गमभङ्गरङ्गम् ।
सूक्तैर्विकासिकुसुमैस्तव वीर शम्भोरम्भोजयोश्चरणयोर्वितनोमि पूजाम् ॥

—न्यायखण्डनखाद्य

"Having obtained a boon, on the bank of the Ganges through the recital of 'Aim' (Mantra bīja sacred to Sarasvatī), the veritable wish-granting tree for fulfilling the desire for poetic and scholastic powers, and which gives continuous joy, I offer worship with full-blown flowers in the form of beautiful verses of praise to the feet of Śrī Mahāvīra who is real Sambhu."

"શારદ ! સાર દયા કરી આપો વચન સુરંગ,
તું તૂઠી મુઝ ઉપરે જાપ + કરત ઉપગંગ ૧
તર્ક કાવ્યનો તેં તદા દીધો વર અભિરામ,
ભાષા પણિ કારિ કલ્પતરુ શાખા સમ પરિણામ. ૨"—જંબુસ્વામિરાસ

He also wrote a small astrological work called Falā-fala-Pṛcchā (Jain Sāhitya-Saṃśodhaka Vol. III 2, pp. 162 to 165). He died at Dabhoi in 1743 and on Mahā Sud 5th 1745 a Stupa-tope was constructed there as a memorial to him and his footprints were installed therein. It is interesting to note that a Siddhacakra Yantra in the temple of Śrī Kalyāṇa Pārśvanātha at Vadācautā, Surat, which was installed according to the inscription thereon by Mahopādhyāya Śrī Yaśovijaya-gaṇi of Śrī Vijayadevasūrigaccha and got prepared by Śrī Fulbai daughter of Śrī Nāthibai on Poṣa Sud 1st, Sunday and Puṣya (asterism) s. y. 1737.

UPĀDHYĀYA ŚRI MEGHAVIJAYA

He flourished from about 1700 Vikrama era. He was a pupil of Kṛpāvijaya who was fifth in the line of the famous Jagadguru Śrī Hīravijayasūri. He was a grammarian, logician and poet and was also versed in astrology, palmistry and Mantraśāstra. His knowledge of Mantraśāstra can be gauged to an extent by perusal of his work on Vīśā–Yantra (Diagrām of the number 20) which also describes

+ v. l. જપતજપ.

Arjuna-Patākā alias Vijaya-Yantra based on the diagram of the number 15 and its multiples and also by perusal of his Varṣa-prabodha alias Meghamahodaya as the latter contains Yantras and Mantras for causing as well as stopping rainfall and Sarvatobhadra and other Yantras. For a detailed description of his works the readers are referred to Mr. M. D. Desai's "Short History of Jaina Literature" pp. 651–655. We may mention however that his Saṃskṛta poems Devānandābhyudaya, Meghadūta Samasyā and Śantinātha Caritra are illustrations of completions of Samasyās–portions of verses taken from classical poems like Śiśupālavadha, Meghadūta and Naiṣadhīya respectively. He also composed Digvijaya mahākāvya. His unique Saptasandhāna Mahākāvya describes simultaneously the biographies of five Tīrthaṇkaras viz. Śrī Ṛṣabhadeva, Śrī Śāntināth, Śrī Neminātha, Śrī Pārśvanātha and Śrī Mahāvīra and Śrī Rāmacandra and Śrī Kṛṣna each verse being applicable to the biographies of all the seven personages. This is sufficient to show his command over the Sanskṛta lanauage. He has composed a commentary on Vijayadeva-Mahātmya and also on Bhaktāmara Stotra of Śrī Mānatuṅgasuri, Laghutriṣaṣṭhi Caritra and Pancākhyāna. His Candraprabhā is a parallel to Siddhanta Kaumudī and deals with the Sūtras of Siddhahema in the same manner as the latter deals with Paṇini's Sūtras. It is also in three versions—short, medium and large. His Udayadīpikā and Ramalaśāstra are works on astrology and divination through casting of dice and Hastasanjīvanī alias Siddhajnāna deals with palmistry. His Mātṛkāprasāda deals with Adhyātma. He also wrote Arhadgītā in 36 Adhyāyas and Brahmabodha. His Yuktiprabodha in Prākṛta with a Sanskṛta commentary contains a refutation of the contentions of Banārasidās and his followers and Dharma Mañjuṣā contains a refutation of the contentions of Dhundhakas a sect of the Jains against idol–worship. He has also written some minor works in Gujarāti.

That he was a Māntrika is also proved by the fact that he begins almost all his works with a Mantra and obeisance to Śrī Sankheśvara Pārśvanātha. The Mantra is "ॐ ह्रीं श्रीं क्लीं अर्हं ऐं नमः"

We cite here a passage from his Meghamahodaya pp. 68–69 in support of Mantric worship.

"अत्र देवाद्युपलक्षणाद् योगलब्धिमहातपःकृतापि सृष्टिः प्रयोगजन्या मन्तव्या। × × × × एवं च लौकिकलोकोत्तरशास्त्रविरुद्धं देवाः किं कुर्वन्ति ? योगमन्त्रादिप्रभावात् किंस्यात् ? सर्वं स्वकर्म-कृत्यमित्यादिमूढवचो न प्रमाणीकार्यमित्यलं विस्तरेण। तस्मात्कृतकमतं त्यक्त्वा प्रतिपद्यागितकागमम्। देवताराधने यत्नः कार्यः सम्यगदशाप्यहो ॥"

PANDIT ŚRĪ VĪRAVIJAYA

Pandit Śrī Vīravijaya was born at Ahmedabad, Śantidas Pādo near Gheekāṇṭā, of Audicya Brāhmaṇa parents Yajneśvara and Vijkore on Āśo sud 10th 1829 Vikram era. He was named Keśavarām. He had a sister named Gangā. He was married to a lady named Raliāt at Dehgām before he attained the age of 18 years. As a result of some domestic quarrel between the mother and the son, the latter left home. The mother searched for him and learnt that he was at Rocaka village. He however did not return and the mother died heart-broken. It is said that his sister Gangā also on hearing this news died. Keśavarām after leaving home wandered from place to place till he met Śrī Śubhavijaya either at Bhīmanātha village near Dholerā or at some place near Pālitāṇā. He was then seriously ill but recovered through the good offices of Śrī Śubhavijaya. He then asked leave of Śrī Śubhavijaya to return home, but the latter pursuaded him to lead the life of a Sādhu and Keśavarām agreed. He was then initiated at Pānsar and named Vīravijaya on Kartak Vad 1848. Then both went to Cambay and they entered Cambay in a procession taken out by the Sangha which had assembled on the outskirts of the city to receive them. Śrī Śubhavijaya had previously thereto initiated two other pupils named Dhīravijaya and Bhāṇavijaya. Both the preceptor and the pupil stayed at Cambay for about five years i. e. upto Jeth Sud 5th 1853. During the period Śrī Vīravijaya made great progress in his study of Sanskṛta, studied the five Mahākāvyas and the six systems of Indian philosophy as also the religious scriptures. The title of Pandit was thereafter conferred upon him some-time before his

preceptor died on Fāgan Vad 12th 1860 at Ahmedabad. Pandit Śrī Vīravijaya was greatly devoted to his Guru. His major works are Praśna-Cintāmaṇi× in Sanskṛta (1868) and Surasundarī Rāsa (1857), Dhammila Kuṇvara Rāsa (1896) and Candraśekhara Rāsa (1902) and commentary on Adhyātmasāra of Upādhyāya Śrī Yaśovijaya in Gujarāti. Amongst his minor works are Śubhaveli being the biography of his Guru in verse, Pūjās, Sajjāyas and Stavanas. The hymn of Śrī Mahāviraswami's 27 births is of fine lyric quality. His Pūjās specially Panca Kalyāṇaka Pūjā (1889) contain pieces of beautiful lyric poetry. There is a Vīravijaya Nirvāṇa Rāsa written by his pupil Rangavijaya which gives authoritative information about his life. He lived at Surat during the monsoon of 1871. There yatis quarrelled with him apparently on the question of Tithi-Date i. e. which dates should be considered authoritative by the Jains and contended that Vīravijaya was wrong. They even went the length of going to Court on such a flimsy pretext, but there Śri Vīravijaya successfully proved that his opinion was correct. Now this dispute arose really because Pandit Śrī Vīravijaya was a Saṃvegi or Reformist Sādhu in the line of the great Reformist Śrī Satyavijaya Pannyāsa (Pandit). In 1878 a member of the Ḍhundhiā or Sthānakavāsi section which was opposed to idol-worship filed a suit against the members of Vīśā Śrīmāli caste of Ahmedabad and Vīravijaya was the leading Sādhu cited there as a witness. The sādhus of the other sect were also cited. There Vīravijaya successfully proved that idol-worship was in accordance with the Jain sacred scriptures. He was very learned in canonical literature and publicly expounded such abstruse philosophical work as Śrī Viśeṣāvaśyaka Bhāṣya with commentary. Since 1865 when an Upāśraya was built at Bhaṭṭhinī-Pole Ahmedabad, Vīravijaya whenever he came to Ahmedabad stayed there, and it came to be known after his name.

× See V. 6 which shows his having successfully performed Sādhanā of Sarasvatī:"

"श्री शारदा शरदशर्वरीशविभाविराज्युज्ज्वलकायकांतिः ।
ममोज्ज्वलध्यानपथावतीर्णा वाणीमपूर्वां विमलां तनोतु ॥"

He took a leading part in the Anjana-śalākā and installation ceremonies got performed by Seth Motiśa in his group of temples on Satruñjaya Hills in 1893 and also in similar ceremonies at Seth Haṭhising's Temple at Ahmedabad in 1903. In 1899 he was in a Sangha going on a pilgrimage to Pancatīrtha. Before it left the borders of Gujarāt cholera broke out and people dispersed in small groups. The group which stuck to Śrī Vīravījaya was brought back by him safely to Ahmedabad, by his Māntric powers. At every stage on the way back Śrī Vīravijaya used to sprinkle charmed water around the camp.

In his Rāsās Śrī Vīravijaya has made special obeisance to Sarasvatī and Padmāvatī. The writer is reliably informed that Śrī Vīravijaya was a devoted worshipper of Padmāvatī and performed Māntric Sādhanā of Rakta (Red) Padmāvatī (See Appendix 3). *

The beauty and charm of his poetry are themselves sufficient proof of his being a gifted writer. He is a poet of the first order in Gujarāti and many of his lyric pieces entitle him to be called theDayārām of the Jains. He died on Bhādarva Vad 3rd 1908. Vikrama era

Śrī Vīravijaya was so modest that although Śrī Vījayadevendrasūri Ācārya of Tapagaccha offered to confer upon him the title of Upādhyāya he did not agree to receive the same. It is said that Śrī Rūpavijaya was his rival in composition of Pūjās and Stavanas. His footprints were installed in the said Upāśraya at Bhaṭṭhini Pole on Mahā Sud 6th 1909.

Amongst his contemporaries was the poet Śrī Padmavijaya, the preceptor of the said Rūpavijaya who flourished from 1792 to 1862. Vikrama era

MUNI MAHĀRĀJA ŚRĪ MOHANLĀLJI

Śrī Mohanlālji was born at Cāndpur in Marwād of Brāhmaṇa parents Bādarmalji and Sunder on Caitra Vad 6th 1885 Vikrama era.

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* The Rakta Padmāvatī Mantra is given here from the writer's collection:- ॐ ह्रीँ ह्रीँ क्लीँ ब्लूँ सः त्रिभुवनक्षोभिणी त्रिभुवनमोहिनी ह्रूँ श्रीँ रक्तपद्मावती नमः ॥

He was initiated as 'Yati' in 1903 by Śrī Mahendrasūri and was made a pupil of Śrī Rupacandji himself a pupil of Śrī Mahendrasūri and became a Saṃvegi (Reformist) Sādhu in 1931. In those times Bombay was not considered sufficiently holy for visit or stay of Sādhus. Sādhus used to come only upto Daman and never proceeded southwards beyond Daman. Śrī Mohanlālji considered it his duty to preach Jain doctrines to the Bombayites also and make them follow the path of religion. As a Saṃvegi Sādhu he visited Bombay for the first time in 1947 then again in 1951, 1952 and 1957. When in Bombay he so much impressed Jains as well as non-Jains by his simple holy life that he earned great respect and regard of all Bombayites without distinction of caste and creed whether rich or poor whether literate or illiterate. What impressed the people most was his pure and simple ascetic life. His unassuming nature and his preachings founded on the basic principles of all religions appealed to the heart of every one of his hearers. His speech seemed more to be the speech of a saintly soul rather than of a mere scholar. His hearers were impressed and convinced because his discourse appeared to be specially meant for every one of his hearers and suit them inspite of their divergent tastes. It always appeared to be a heart-to-heart talk. His manners were charming by their very simplicity. He seemed always to be frankly disclosing whatever passed in his mind. Although religious-minded he had sympathy and love for the worldly-minded and used always to guide them to better ways and simpler but higher sphere of life. By his holy life and saintly thoughts directed towards the welfare of every creature and his concentration on the ideal of Ahiṃsā he had so to say created a very holy and peaceful atmosphere around him and whosoever came in contact with his hallowed personlity enjoyed real peace of mind and many times such occasion became the turning point of his life. The writer though then very young had the privilege of hearing his very impressive discourses and he still retains the highest regard for his simple unassuming but truly humane, holy and ideally ascetic life.

Without his asking anyone specially, people spent lacs of rupees for religious and charitable purposes. The richest used to wait upon him daily to learn even by a mere word or hint of his pupils what would meet with his remotest desires and used to vie with each other to carry out the same. The period of his life prior to 1947 was really the preparatory ground for his immense popularity in his later life which went on increasing till he died at Surat on Chaiter Vad 12th 1963 Vikrama era. During the period of 16 years from 1947 to 1963 he spent monsoons at Surat in 1948 and 1950 and at Bombay in 1951 and 1952 and stayed at Surat during the monsoons of 1955 and 1956 and again stayed in Bombay from 1957 to Māgha 1963 and visited Surat last in 1963 when he departed this life. During the year 1949 he went with a Sangha on pilgrimage to Śatrunjaya in Pālitāṇā and stayed there during the monsoon of that year. The monsoon of 1953 he spent at Ahmedabad and that of 1954 at Pātan. As a result of his preachings several Libraries and schools for religious and secular education and charitable funds were started at Bombay, Surat, Pālitāṇā and Ahmedabad. An Industrial school also imparting religious education named Rao Saheb Hirāchand Motichand Jhavery and A. S. Jayakore Udyogaśālā was started at Surat. There is a library and Sanskṛta Pāṭhaśālā established in his memory at Bombay which is even now rendering very useful services to the Jains as well as non-Jains.

We have already described the charming personality of Śrī Mohanlālji. Adverting to his Māntric powers, we apprehend that to describe particular incidents would involve mention of names of contemporaries so we would say generally that he was believed to possess Vacanasiddhi-miraculous power by which whatever he said came to pass. In or about 1930 when he was on the outskirts of Jaipur city and had to pass a night in the Jungle near a Vāv (a step-well) a tiger approached him. He thereupon stood in meditation in Kāyotsarga-pose. The tiger thereupon nodded his head and went away. In or about 1945 when he was at a place near Kaira, probably

Mātar about the month of Caitar, a buffalo was about to be sacrificed during Navarātra in the temple of a Hindu goddess. When pressed by the Jain Sangha to do something to save the buffalo he got charmed powder (vāsa) dropped on the buffalo and it immediately became wild and turbulent and escaped. Thenceforward the animal-sacrifice was discontinued there. He had much influence with the king of Sirohi and obtained permission from him for Jains to construct a temple with a turret at Rohidā which was being objected to by local Brāhmins and others.

Many have experienced what may be described in yaugic terms his Anugraha Sakti. Whomsoever he blessed became prosperous in every respect. People of Surat held him, and even now hold his memory in high regard, all attributing their prosperity to the blessings of the Guru Mahārāja Śrī Mohanlālji.* His photoes are to be seen in much greater number in the houses and shops of the Jains than of any other Jain Sādhu. His name is remembered in the morning by Jains as they remember the name of Śrī Gautama. Once when Śrī Mohanlālji was in Bombay the rain was delayed for a very long time and people became very anxious and a Rathayātra i. e. Procession with the idol of Śrī Jina installed in a chariot was taken out under his directions and the rain poured down immediately.

* "सुरते श्रावका अस्य धनिनोऽभवताशिषः ।
किंवदन्ती त्वियं सत्या कूर्वे कूर्चेऽपि लक्षणम् ॥" —मोहनचरितम्, सर्ग १३ श्लो० ५०

Antiquity of Jain Mantras and Mantric Literature

WE have already stated that Vidyānupravāda, the tenth Pūrva, was entirely devoted to Mantras and Vidyās and that the Māntric literature comprised therein may be reasonably supposed to belong to the age of Śrī Pārśvanātha. We also indicated its possible connection with earlier Tīrthaṅkaras including the first Tīrthaṅkara Śrī Ṛṣbhadeva by reference to Kalpasūtra and the Jain tradition (See note p. 149 ante).

JAIN STŪPA AND OTHER ANTIQUITIES OF MATHURĀ

Tradition connects Śrī Pārśvanātha with the famous Jain Stūpa at Mathurā which has been described in the Inscription (No. XX Epigraphia Indica Vol. II) dated the year 79 of Kuśāna King Vāsudeva i.e. 157 A.D. as 'built by the Gods'. Smith says in his 'Jain Stūpa and other Antiquities of Mathurā' (p. 13):-

"Its original erection in brick in the time of Pārśvanātha the predecessor of Mahāvīra would fall at a date not later than B.C. 600. Considering the significance of the phrase in the inscription 'built by the Gods' as indicating that the building at about the beginning of the Christian era was believed to date from a peried of mythical antiquity, the date B.C.600 for its first erection is not too early. Probably, therefore, this stūpa of which Dr. Fuhrer exposed the foundations is the oldest building known in India."

Śrī Jinaprabhasūri also in Mathurāpurī Kalpa contained in his work Vividha-Tīrtha-Kalpa p. 19 describes it as built by Gods (देव-निम्मिअथूभ), and in his Caturaśīti-Mahātīrtha-nāmasaṅgraha-kalpa he describes it as 'built by Mahālakṣmī' (मथुरायां महालक्ष्मीनिर्मितः श्रीसुपार्श्वस्तूपः), the name Mahālakṣmi being perhaps taken to be a synonym for Kuberā, Kubera being the famous god of wealth and Kuberā being his female counterpart and therefore identified with Mahālakṣmī.

According to the account contained in the said Mathurāpurī Kalpa the original Stūpa was of gold and built by Kuberā, a sylvan

deity presiding over the forest where two Sādhus in the 'Tīrtha' (spiritual regime) of Śrī Supārśvanātha spent the monsoon, as she was much pleased at their saintly character and severe austerities, and wished that their desire to make obeisance, along with the Sangha, to the images of Jina on Mt. Meru might be fulfilled. It was a representation of Meru with its triple girdles and four idols of Jina facing the four quarters on each of the three girdles. A dispute arose amongst the followers of different religions regarding the ownership of the Stūpa, and it was agreed that the same should be decided by divine intercession and that the disputants should for that purpose keep vigil during the night and worship the particular gods they believed in by burning incense etc. before their representations on Paṭa (canvas or a piece of cloth). In a cyclone which occured during the night all the Paṭas except that of Śrī Supārśvanātha were torn and destroyed. Consequently the Stūpa was declared to belong to the Jains. In the time of Śrī Pārśvanātha the Stūpa was encased in bricks as a precaution against bad times predicted by Śrī Pārśvanātha. A temple was built outside the Stūpa and an idol of Śrī Pārśvanātha was installed therein. The Stūpa was ultimately repaired at the instance of Śrī Bappabhaṭṭisūri in 1300 Vīra era. The said account and the various images and Āyāgapaṭas discovered from the excavations of the Stūpa are important to prove ancient worship of Āyāgapaṭa and Paṭas in general as also of Sarasvatī and Ambikā whose images have been found from the excavations by Dr. Fuhrer. Mathurā Inscription No II (Vienna oriental journal Vol. III 1889) relates to the dedication of the image of Sarasvatī in the year 84 of Kuśāna kings i. e. 162 or 172 A.D. The Mathurā image of S'rī Ambikā is preserved in the Indian Museum, Calcutta. It is made of red stone. Other early images of Ambikā are the rock-cut images in the Navamuni cave, Khaṇḍagiri, Orissa and at Dhānk* in Kathiawar. The importance of these images of Sarasvatī and Ambikā is that they

* "Stylistically also the (Dhānk) sculptures belong to the early fourth century between Kuśānas or (Kṣatrapas) and the Guptas"–Dr. H. D. Sankalia, P. 430 J. R. A. S. 1938.

are independent and not merely as attendant deities. They, therefore, prove independent ancient worship of Sarasvatī and Ambikā.

POPULAR JAIN DEITIES

There is mention of both Sarasvatī and Ambikā in Nirvāṇa-kalikā but not Kuberā. Subsequent works on installation ceremonies dealing with Śāntikavidhi–Propitiatory rites include special verses in praise of Kuberā the deity presiding over the Jain Stūpa at Mathurā and Acchuptā (a Vidyādevī, see p. 38 Nirvāṇa Kalikā) besides the popular Śāsandevatās+ viz. Apraticakrā, Padmāvatī, Ambikā and Siddhāyikā. Śrī Jinaprabhasūri gives these verses in Nandirayaṇavihi, Vidhiprapā p. 30. As in Mahāniśītha Sūtra Śrutadevatā or Sarasvatī, Āmrakuṣmāṇḍi, Acchuptā and Indrāṇi are mentioned as standards of comparison they appear to be very popular from ancient times.× The reason of the popularity of the four deities mentioned above is probably that Apraticakrā, Padmāvatī, Ambikā and Siddhāyikā are respectively the deities presiding over the famous Tīrthas Śatruñjaya, Sammetaśikhara alias Pārśvanātha hills, Girnār and Pāvāpuri–Vaibhāra hills. As the Jains gradually moved to Western India Girnār and Ambikā gained in importance. Śatruñjaya in ancient times had fallen

+ According to Rūpamaṇḍana images of Śrī Ādinātha, Śrī Neminātha, Śrī Pārśvanātha and Śrī Mahāvīra are endowed with miraculous qualities as also image of Śrī Cakreśvarī, Śrī Ambikā, Śrī Padmāvatī and Śrī Siddhāyikā and are especially worshipped:

"जिनस्य मूर्तयोऽनन्ताः पूजिताः सर्वाः सौख्यदाः ।
चतस्रोऽतिशयैर्युक्तास्तासां पूज्या विशेषतः ॥२५॥
श्री आदिनाथो नेमिश्च पार्श्वो वीरचतुर्थकः ।
चक्रेश्वर्यम्बिका पद्मावती सिद्धायिकेति च ॥२६॥" रूपमंडन अध्याय ६, पृ. ४५.

× "सेणंपूज्जा × × × सेणं सुयदेवया [सेणं सरस्सई] सेणं अंबाहुंडी सेणं अच्छुत्ता सेणं इन्दाणी ।"
Adh. II Uddeśa 8, Mahāniśītha; (Ms. p. II A) see also the following in Panca-Kalpabhāṣya, 5th Kalpa where Kusmāṇḍī alias Ambikā is invoked along with Sarasvatī for obtaining learning:

"सव्वसूयसमूहमती वामकरे गहियपोत्थिया देवी ।
जक्खकुहंडीसहिया देंतु अविग्घं मम नाणम् ॥

into the hands of the Buddhists. It is said that even Kapardiyakṣa, one of the presiding deities thereof, when Śrī Vajraswāmi in the beginning of the Christian era visited Śatruñjaya, had turned heretic and was replaced by another deity by Śrī Vajraswāmi. During that period Girnār was the only Tīrtha which could be easily visited by Jains in Western India. Girnār therefore became a popular place of pilgrimage and Śrī Ambikā came to be considered the Jain Āmnāya × deity. Śrī Apraticakrā or Cakreśvarī being connected with Panca-Parameṣṭi-Mantra and the Sūrimantra-Yantra and Siddhacakra-Yantra continued to be a popular Māntric deity. Śrī Padmāvatī being connected with Śrī Pārśvanātha the ideal of Māntrikas and the most popular Tīrthaṅkara who earned the title of Purisādāṇīya has continued to be an equally popular Māntric deity. The importance of Śrī Siddhāyikā is owing to her being an attendant deity of the last Tīrthaṅkara Śrī Mahāvīra.

VIDYĀDEVĪS

The worship of Vidyādevīs amongst Jains is most ancient as would be evident from references given further on.

They are essentially Māntric deities presiding over all Māntric literature. Of course as Śrutadevī alias Sarasvatī is the deity presiding over the whole literature sacred as well as secular, she occupies the pre-eminent position amongst Māntric deities, and Vidyādevīs are considered deities allied to her but holding comparitively a subsidiary position. In the Jain pantheon Śāsana-Yakṣas and Śasana-Yakṣiṇīs are concerned with the protection of the Jain fold and the Jain doctrine.

AMBIKĀ AND OTHER MĀNTRIC DEITIES

Śrī Ambikā appears to have been invoked on various occasions

× "तत्र देव्यस्त्रिधा प्रासाददेव्यः १ संप्रदायदेव्यः २ कुलदेव्यश्च ३ । × × × संप्रदायदेव्यः **अम्बा सरस्वती त्रिपुरा तारा प्रभृतयः**" (आचारदिनकर पृ २०६);

"यासां च देवीनां अप्रसिद्धत्वात् कल्पादर्शनात् गुरूपदेशाभावात् नामोद्दिष्टो मन्त्रो न ज्ञायते तासां **अम्बामन्त्रेण** वा **चण्डीमन्त्रेण** वा **त्रिपुरामन्त्रेण** वा प्रतिष्ठा विधेया। अत्र देवीप्रतिष्ठायां शासनदेवीगच्छदेवी-कुलदेवीपुरदेवीभुवनदेवीक्षेत्रदेवीदुर्गादेवीनां सर्वासामेक एव प्रतिष्ठाविधिः।" (आचारदिनकर पृ. २१०).

by various Âchāryas and laymen for the fulfilment of the objects of the Sangha. We have seen how Priyagranthisūri invoked her and succeeded in impressing the Jain doctrine of Ahiṃsā on the Brahmaṇas intent on the sacrifice of a goat. Māndevasūri, different from the author of Laghuśānti, once forgot the text of Sūrimantra and learnt the same again by invoking Ambikā. The famous Haribhadrasūri was aided by Śrī Ambikā * when he defeated the Buddhists who were assisted by their patron-deity Tārā in the debate. Bappabhaṭṭisūri was aided by Śrī Ambikā in his dispute with the Digambaras regarding precedence in worship at Girnār. It is unnecessary to multiply instances of worship of Śrī Ambikā amongst Jains in the ancient times. We may conveniently mention here that this fact is borne out by the poetic literature consisting of hymns viz. Caturviṃśati Stotras and Stutis. We would specifically mention Caturviṃśatikā Stutis by Śrī Bappabhaṭṭisūri, Śrī Śobhanamuni and Nyāyaviśārada Śrī Yaśovijayaji. All the three have verses in praise of Sarsvatī, Vidyādevīs and also in praise of Śrī Ambikā although she is not a Vidyādevī but is a Śāsandevī particularly an attendant deity of Śrī Neminātha. As the Stutis relate to the twenty-four Tīrthankaras verses in praise of 24 Śāsandevīs would have been quite appropriate. But the fact that Vidyādevīs are praised instead shows the ancient character of their worship and also of Māntric worship. Bappabhaṭṭisūri has twice praised Vairoṭyā,× the chief queen of Dharaṇendra and Kapardiyakṣa. In his times they must have been amongst Māntric deites usually worshipped. Śobhanamuni has additionally praised Śāntidevatā and Brahmaśāntiyakṣa (See also p. 7 & p. 8 Nirvāṇakalikā), who must have been therefore amongst the Māntric deities commonly worshipped in his times. Śrī Yaśovijayaji has several

* See Śrī Haribhadrasūri's commentary on Āvaśyakasūtra p. 411 for mention of Ambā and other deities. See also foot-note on page 204 ante.

× We have Vairoṭyāstava of much earlier date by Āryanandila wherein both Śrī Vairoṭyā and Śrī Padmāvatī are described as queens of Śrī Dharaṇendra. See also p. 36 & p. 38 Nirvāṇakalikā.

verses in praise of Sarasvatī instead. It is quite natural in his case as he is known to have been an Upāsaka of Sarasvatī. Further instead of Vairoṭyā he praises Śrī Padmāvatī which shows that worship of Padmāvatī was more common in his times. Śrī Jinaprabhasūri also in his Caturviṃśatistava (Kāvyamālā Part VII p. 170) praises Sarasvatī and Ambikā. The same is the case with Caturviṃśatistuti by Śrī Dharmaghoṣasūri. In the numerous hymns composed in the intermediate period of 700 years between Śrī Sobhanamuni and Śrī Yaśovijayaji Sarasvatī appears to have been usually praised varied sometimes by the praise of Śāsandevīs, but worship of Sarsvatī and Ambikā seems to have been current uninterruptedly from the most ancient times to this day.

Referring to 'Aindrastuti' by Śrī Yaśovijayaji the prefernce of Śrī Yaśovijaya for praise of Sarasvatī instead of Yakṣas might be noted. The fact that the worship of Brahmaśānti and Kapardiyakṣa had gone out of vogue during the interval of 700 years between Śrī Śobhana muni and Śrī Yaśovijaya might account for it. The available Māntric literature also confirms this inference, as it does not include Mantra Kalpas of these Yakṣas. (In an unpublished list of manuscripts of the first and second Stambhas of Bhāṭhaṅki Kuṇdi at Jeselmer dealing with Mantra Medicine and Astrology bearing No. 843 to No. 1004–a copy of which is with the writer–there is a Kapardiyakṣārādhanā–Kalpa being No. 877–7 leaves. But it is not available anywhere else).

VIDYĀDEVĪS AND ORIGIN OF VIDYĀDHARAS

As promised we shall now deal with the origin of Vidyādharas and worship of the Vidyādevīs. The oldest account as to the origin of Vidyādharas and worship of the Vidyādevīs is found at pp. 163–164 Vasudevahīṇdi of Śrī Sanghadāsagaṇi (circa 600 A. D.). A similar account is given at pp. 161–162 of Āvaśyaka Cūrṇī as well as at pp. 143–144 of Śrī Haribhadrasūri's commentary.

Briefly it says that in times of S'rī Ṛṣabhadeva after he renounced the world and turned an ascetic, two princes named Nami and Vinami

sons of Kaccha and Mahākaccha, followed him from place to place, attended upon him sword in hand and served him zealously. Dharaṇendra, the king of snake-deities, who came to make obeisance to the lord, saw them serving the lord humbly, diligently and respectfully. Out of curiosity he inquired what their object was in thus serving the lord. They replied that the lord distributed lands amongst his sons and other Kṣatriyas when they were in a distant country and that they were then serving the lord in order that the lord might do them some favour. Dharṇendra replied with a smile that the lord was beyond favour and disfavour and indifferent even to his own body, was without any possessions or belongings and free from attachment like a lotus, and that as they had however served the lord for a long time he would give them lands on both the sides of Mt. Vaiṭādhya as its reward. As the lands were not approachable on foot, he said that, he would give them the flying-lore and also other Vidyās with the aid of which they might induce people to go with them there. They thanked him and Dharṇendra gave them forty-eight thousand Vidyās of Gandharvas (Deities) and Pannagas (Snake-deities) including amongst them Mahārohiṇī,* Prajnapti, Gaurī, Vidyunmukhī Mahājwālā, Tiraskāriṇi, Bahurūpā and others. Nami and Vinami founded on the South and North sides of Mt. Vaitādhya fifty and sixty towns respectively. Their subjects were divided in sixteen Nikāyās or groups, eight Nikāyās belonging to Nami and the other eight to Vinami. The respective groups took their names from the names of the Vidyādevīs presiding over them e. g. Gaurikas from Gaurī, Gāndhāras from Gāndhāri, Mānavas from Mānavī, Mātaṅgas from Mātaṅgī, Kālakeśās from Kālikā etc. They installed Lord Ṛṣabha in the courts in their towns as also the particular Vidyādevī presiding over the particular group of Vidyādharas.‡

* Āvaśyakacūrṇī additionally mentions that amongst the forty-eight thousand Vidyās Gaurī, Gandhārī Rohiṇī and Prajnapti are Mahāvidyās.

‡ Śrī Dharaṇendra laid down rules for the observance of Vidyādharas: (1) No one

Thus arose the Vidyādharas. We may refer the readers to p. 176 ante for an account of some Vidyādharas who flourished about the time of Śrī Mahāvīra.

Most of the stories comprised in Vasudevahiṇdi relate to Vidyādharas and their achievements through the employment of Vidyās which are nearly forty in numbers. Mahājwālā is described there as the most powerful Vidyā being counter to all other Vidyās. An interesting account of Sādhanā of Mahājwālā and other Vidyās involving worship of Sañjayanta and Dharṇendra appears at p. 318 et seq. Vasudevahiṇdi Pt. II. The reader interested in them may refer to them himself. What is comparatively of greater importance for our purpose is the enumeration of a number of Vidyās in one of the most ancient Aṅga viz. Sūyagadāṅgasūtra, II Śruta Skandha, Adh. 2, Sūtra 30 p. 318

SŪTRAKṚTĀṄGA-VIDYĀS

The said Sūtra calls those who employ Vidyās for the purpose of getting food, drink, clothing, bedding, house or any other object of enjoyment, non-Āryans and misguided and states that such persons would after their death become demons or pariahs amongst gods and would thereafter be reborn quite dumb and blind as a result of such misuse of Vidyās. It is clear that what the passage condemns is the employment of Vidyās out of selfish motives. The Vidyās are therein classed amongst Pāpaśruta i. e. sinful or evil learning

About forty Vidyās are enumerated in the said Sūtra of which twenty eight are Vidyās proper and the remaining twelve are meant for astrological predictions. They are explained in the commentary on the said Sūtra. The famous Tāntric Ṣaṭkarmas and many other objects are said to be achieved by these Vidyās. One of the Vidyās Ātharvaṇi–apparently connected with Atharvaveda–is said to cause injury to another at once. This would support what we have stated before that Tantra and Mantra

shall in any way offend a Sādhu (ii) nor offend or do injury to a person who has taken refuge in a Jain temple (iii) nor abduct a woman against her will and that if any one transgressed these rules he would lose his Vidyās. P. 227 Vasudevahiṇḍī Pt. II.

have their origin in Atharvaveda. Pākaśāsanī is the same as Indrajāla causing illusions, Mohanakarā causes fascination or infatuation, Garbhakarā brings about conception, Durbhagākarā makes even a good-looking person ugly and Subhagākarā even an ugly person good-looking. Vaitālī attacks with a staff and Ardhavaitālī counteracts the former. Avaswāpinī causes deep sleep, Tālodghāṭanī opens locks, Śvapākī is a Vidyā of Cāndālas otherwise known as Mātaṅgī×. Śāmbarī, Drāvidī and Kāliṅgī are so called because they are connected with the respective countries of Śambaras, Dravidas and Kaliṅgas or are composed in their respective languages. Gāurī and Gāndharī are amongst the sixteen Jain Mahāvidyās. Avapatanī causes one to fall down and Utpatanī to rise up. The latter is the same as the flying-lore. Jṛmbhaṇī terrifies the opponent, Stambhinī paralyses them. Śleśaṇī means either one which sets a thing on fire or joins things together, Āmayakaraṇī causes or spreads disease, Viśalyakaraṇi removes foreign substances like arrow-heads etc. from the body and heals it up. Prakrāmaṇī causes swift forward movement. Antardhānī causes persons and things to disappear. Āyamaṇī means that which lengthens out or stretches forth; if it stands for Ācamanī it means one which swallows up. *

VASUDEVAHIṆḌI-VIDYĀS

Of these Avaswāpinī, Tālodghāṭanī, Gaurī, Gāndhārī Jṛmbhaṇī Stambhanī, Vaitālī, Śvapākī–Mātaṅgī and Tiraṣkaraṇī–Antardhānī are also found amongst Vidyās described in Vasudevahiṇḍī. The first two and the fifth are mentioned at page, 7, eighth at page 84, sixth at pp. 317–319 and the remaining at p. 164 of Vasudevahiṇḍi. For names

× Gauri and Gāndharī are described as Mātaṅga–Vidyās in Nīs'īṭha Bhāṣya Udd. XVI v. 63 and Bṛhat-Kalpa Udd. I, v. 2508. See also Paris'iṣṭha Parva II, where two Vidyādharas marry Cāṇḍālakanyās to acquire accomplishment in a particular Vidyā.

* We would note here other references to Vidyā and Mantra occurring in Sūtrakṛtāṅga or in its Niryukti. Mantra: Sūtrākṛtāṅga, Adh. VIII v. 4, p. 168; Vidyā-Mantra: Niryukti v. 98, p. 169; Mantra: Sūtrakṛtāṅga, Adh. 14 v. 20, p. 248.

of Vidyās mentioned at various places in Vasudevahiṇdi see appendix IV, 74, at p. 51 Vasudeva hiṇdi Part II. It also mentions Mahārohiṇī Prjnapti, Mahājwālā Mānavī and Kālī besides Gaurī and Gāndhārī, mentioned above who are amongst the 16 Jain Mahāvidyās.

JWĀLĀMĀLINĪ AND DIGAMBARA JAIN MĀNTRIKAS

We have already stated that according to Vasudevahiṇdi the most powerful Vidyā is Mahājwālā alias Mahājwālini alias Jwālāmālinī. Vidyādharas accomplished in this Vidyā are there described to be always victorious over their opponents who may be accomplished in other Vidyās. This is, perhaps, the reason why this Vidyādevī, who is also the attendant deity–Śāsandevī of the eighth Tīrthaṅkara Śrī Candraprabha, is popularly worshipped and has independent Mantra-kalpas. The oldest Mantrakalpa available of Śrī Jwālāmālinī alias Jwālinī is of Śrī Helācārya alias Elācārya a Digambara Ācharya and a Māntrika of great repute. He has also composed a hymn in praise of the deity. There is another Kalpa by Śrī Indranandi, also a Digambara Jain Āchārya, based upon the said old Kalpa of Śrī Helācārya. Śrī Mallişeṇasūri, author of the present work–Śrī Bhairava Padmāvatī kalpa has included in his "Vidyānuśāsana", an abridged Jwālāmālinī Kalpa and has also composed an independent Mantra–Kalpa of this deity. We may note here that according to the Digambara tradition famous Mantrasiddhas began with Śrī Pūjyapāda (6th century Vikrama era) followed by the said Śrī Helācārya (of Drāvida Sangha) who flourished circa 9th century Vikrama era and Śrī Indranandi (of Drāvida Sangha) who flourished circa 996 Vikrama era i.e. Śaka 861. Then came the author of the present work Śrī Mallişeṇasūri who was followed by Śrī Śubhacandrācārya, author of Jnānārṇava, Bhaṭṭāraka Śrī Ariṣṭanemi and Bhaṭṭāraka Śrī Śubhacandra (circa s.y.1608), who was a pupil of the famous Bhaṭṭāraka Jnānabhūṣaṇa. Śrī Ariṣṭanemi wrote Śrī Śrīdevī Kalpa and Śrī Śubhacandra wrote Śrī Ambikākalpa. There have been others also of lesser note who need not be mentioned here.×

× Bhaṭṭāraka Siṃhanandi (circa 16th century Vikrama era) wrote 'Namaskāra-Mantra-

PAUMACARIYAM, PADMACARITRA, TRIṢAṢṬHIŚALĀKĀPURUṢACARITRA AND VIDYĀS

There are several references to Vidyās in Paumacariyam. It is a work composed in 530 Vīra era, i.e. 60 Vikrama era according to its colophon. Its author Vimalasūri describes himself as belonging to Nāila Kula. Now Nāila Kula is synonymous with Nāila Śakhā which started from Ārya Nāila a pupil of Śrī Vajrasena about 150 Vikrama era.* So the work may be taken to have been written about that date. Jacobi considered it to be not earlier than the 4th or 5th century A.D. Dr. Kieth, Dr. Woolner and some other scholars considered it to be of about 3rd century A.D. because of the occurrence in the work of the word Dinār and certain Greek astrological terms; but Dr. Winternitz, Dr. Leumann and other scholars consider that there is no justification for doubting the date 530 Vīra era given in the colophon of the work itself.

We would draw the attention of the readers particularly to the passage occuring in the 7th Uddeśa from v. 135 to v. 145. About 61 Vidyās are enumerated in the said passage. Their names generally indicate the objects achieved through them. Amongst them may be noted Prajnapti which is one of the 16 Jain Mahāvidyās and Aṇimā and Laghimā two of the well known eight Siddhis (Aṣṭasiddhi). The flying lore is stated there to have been acquired by Rāvaṇa, Bhānukarṇa alias Kumbhakarṇa as also Bibhīṣaṇa.

Of the Vidyās named in the said passage Prajnaptī is also found in the passage from Vasudevahiṇḍī (p. 164) referred to above.

kalpa'; Guṇanandi (circa 16th century Vikrama era) wrote Ṛṣimaṇḍala-Yantra-Pūjā; Arhaddāsa a contemporary of Āśādhara wrote Sarasvatīkalpa and Āśādhara (1235 to 1300 Vikrama era) wrote Gaṇadharavalaya and Pratiṣṭhāsāroddhāra alias Jinayajna-kalpa'. Padmanandi (1385–1450 Vikrama era) who made an image of Sarasvatī speak and Trikālya Yogi (circa 11th century) are some of the other Digambara Jain Māntrikas.

* See Vīranirvāṇa Samvat and Jain Kālagaṇanā P. 123.

Stambhinī noted above as a common Vidyā is found here as Jalastambhinī (one which freezes or stops water) and Agnistambhinī (one which cools down or extinguishes fire). Jayā and Vijayā may also be noted, as these Vidyās and the deities of identical names presiding over them are mentioned in Sūrimantra as well as Vardhamāna Vidyā. The Prākṛta Vāubbhavā might mean Vāgudbhavā i.e. Sarasvatī or Vāyūdbhavā meaning one that generates stormy wind or cyclone. Īsānī, Shaktī and Kauberī are Vidyās apparently connected with Śankara, Shaktī and Kubera. Cāndālī is the same as Śvapākī or Mātaṅgī and Nindrāṇī is the same as Avaswāpinī noted above. The flying lore is here thrice referred to. It is also mentioned in Vasudevahiṇdī and as Utpatanī in Sūtrakṛtāṅga. Bandhanī (one which binds) and Mocanī (one which releases) are also found in Vasudevahiṇdī.

We should note here the fact that Padmacarita alias Padmapurāṇa, which appears to be a very close Sanskrit rendering by Śrī Raviṣeṇa a Digambara Jain Āchārya (634 Vikrama era) of Paumacariyam, has the said passage from Paumacariyam rendered verbatim in Sanskrit. There are two or three differences which can be accounted for by variant readings. We might however, note one which cannot perhaps be so accounted for: Adarśanī for Visannā. Adarśanī can be identified with Tiraskariṇī alias Antardhānī already mentioned. Instead of Avaswāpinī we have Nindrāṇī.

Śrī Hemacandrācārya in Triṣaṣṭhiśalākāpuruṣacaritra Parva 7, canto 2 appears to have taken the said passage describing Vidyās from the said Padmacaritra but has additionally mentioned Rohiṇī, Gaurī and Gandhārī, which are mentioned in Vasudevahiṇdi as well as in Āvaśyakacūrnī (pp. 161–162) as Mahāvidyās. All the three works describe Rāvaṇa as accomplished in 1000 Vidyās. (See Pauma. VIII, 6; Padma. IX, 134–all Vidyās; and Triṣaṣṭhi loc.cit.).

The importance of the above references is that they occur in works which were composed long before the influence of Tāntrikas made itself felt on contemporary literature and at least as regards

Sūtrakṛtāṅga in a work composed earlier than even the origin of Tantras.

They prove the existence of Vidyās not only about the time these works were written but also in very ancient times specially because they are described in such a matter-of-fact way in Sūtrakṛtāṅga and are associated with legendery characters of great antiquity described in the said subsequent works.

ŚRĪ, HRĪ, DHṚTI, KĪRTI, BUDDHĪ & LAKṢMĪ

We have already shown existence of Jain Māntric deities in olden times. We might here refer to the footnote on page 201 ante giving a reference from Śrī Bhagavatī Sūtra IX, 11, Sūtra 430 to a marriage-present of the idols of the six deities. Śrī, Hrī, Dhṛti, Kīrti, Buddhī and Lakṣmī. They seem to have been chosen as marriage-present because they are believed to bring prosperity. It was Hrīdevī amongst these who inspired Udyotanasūri otherwise known as Dākṣinya-cinha to write his beautiful story named Kuvalayamālā.

JAIN NARRATIVE LITERATURE VIDYÂS AND MANTRAS

Not merely the works already referred to but the whole of the Jain narrative literature is full of stories containing descriptions of miraculous achievements performed through the aid of Mantra, Maṇi* or gems, or Medicine and of Vidyādharas, Mantra-sādhanās and their incidental dangers. We would particularly refer to Śrī Haribhadrasūri's Samarāiccakahā, the said Kuvalayamālā, Śrī Siddharṣi's Upamitibhava-prapañcā-Kathā ×, Śrī Dhanapāla's Tilakamanjarī, Śrī Lakṣmaṇagaṇi's Supāsanāha-cariyam and Śrī Hemacandrācārya's Triśaṣṭhi-śalākā-puruṣa-caritra and Srī Somaprabhācārya's Kumārapāla-Pratibodha.

We shall give some references from Tilakamanjarī. At p. 25 ff. occurs Māntric initiation of the king when he obtained Aparājitā Vidyā for Sādhanā of Rājalakṣmī; at p. 37 occurs worship of Śrī and at p.

* अचिन्त्यः खलु प्रभावो मन्त्रमणिरोषधीनाम् ।

× Its famous author Siddharṣi calls it composed by the goddess of speech (गीर्देवतया विहिता) in the colophon thereof.

326 ff. occurs Sādhanā of Vidyās through Māntric worship of their idols. Eight chief Vidyās including Prajnapti and Rohiṇī are there described. They come to this world from heavenly nether regions to offer boons to the Sādhaka. This last is an important reference as it shows that of the sixteen chief Vidyādevīs presiding over the two regions of Vaitādhya eight are described as they preside over one of the said two regions. Limitation of space does not permit us to discuss the numerous references even from the works already named. We would refer the curious reader to the article "Magic and Miracle in Jain Literature" by Kalipada Mitra commenced in The Jain Antiquary Vol. VII No. II p. 81 and continued in subsequent issues.

AUSPICIOUS AND PROTECTIVE MÂNTRIC RITES

We must however state that there are frequent references to Bhūikamma or Bhūtikarman, Kautuka, Mangala, Prāyaścitta, Balikarma and Rakṣāvidhāna, in the canon. Bhūtikarma is besmearing the body or an object with ashes or earth or tying to it an amulet, charm or thread accompanied with recital of Mantras for protection of the person or the object against evil eye, evil influence, evil spirits or even illness and theft. Rakṣāpoṭṭalikā used to be tied by Dikkumarīs (female deities) to the wrist of a newly born Tīrthaṅkara as protection against evil spirits and evil eye.

Balikarma is worship of or oblation to household deities. Rakṣāvidhāna is a protective rite. Kautuka is putting a mark with ashes, soot or black pigment on the forehead, with the object of warding off evil. Mangala means auspicious objects like curds, unhusked rice Dūrvā grass and Siddhārtha i.e. Sarṣapa or white mustard and Prāyaścitta means expiatory or propitiatory rites toward off apprehended evil indicated by bad dreams or movement or transit of planets. See Bṛhatkalpa bhāṣya I, 1308 ff. Sūtrakṛtāṅga II,2, 32; Bhagavatī Sūtra IX, 33, Sūtra 380; Uttarādhyayana XXII, 9; Aupapātikasūtra II & 27; Jambudvīpapannatti V, Sutra 114; Jnātādharmakathā I, 1 Sūtras 12 & 14 and I, 14 Sūtra 99; Vipākasūtra I, Sūtra, 28 p. 77; Praśnavyākaraṇa I, 2 Sūtra

7; Rājapraśnīya, Sūtra 54 p. 120; Vyavahārasūtra Sutra I; Kalpasūtra III, Sūtra 67 p. 62; Upāsakadaśāṅga, I Sūtra 3 & VII, Sūtra 43, Āvaśyaka -bṛhadvṛtti p. 518 and Pancāśaka XIII, 24.

Obtaining answers by questioning seers, who know future by gazing on a piece of cloth, mirror or crystal, sword, water, or wall aided by deities, or through Vidyās giving answers in dreams, or through a deity like Ghaṇṭika Yakṣa communicating the answer to the ear of a Dombī–is also classed with the above along with Nimitta or Divination in Bṛhatakalpa I, v. 1314 which says that one employing these through pride is tainted with 'Ābhiyogika' Karma which makes him subservient to other deities in the next life but if one employs these without any desire for personal benefit and only for enhancing the credit or reputation of the Jain fold and the Jain faith he becomes an 'Ārādhaka' or faithful devotee and earns Karma which would make him high–born in the next life. +

We would stop here for a moment to show how this is a complete answer to all objections against Mantras and Vidyās and an explanation of what is really meant by inclusion of Mantras and Vidyās in Pāpa–śruta. * It means that by themselves they are not sinful but it is their abuse that makes them so and that they are called Pāpaśruta only because of such possibility of their abuse; otherwise the fact that

+ Cf. Bhagavatīsūtra III, 5; Uttarādhyayana XXXVI, v. 262 p. 709. See Ṭhāṇāṅga IV, 4, 354 p. 274 for 5 Bhāvanās.

* Besides Sūtrakṛtāṅga II, 2, Sūtra 30 already referred to Ṭhāṇāṅga IX,3, Sūtra 678 p. 451, and Samavāyāṅga XXIX p. 49 term Mantras and Vidyās 'Pāpaśrutas'. The last mentions works on Vidyās like Rohiṇī and others, works on Mantras of Ceṭakas and others, and works on Yoga i.e.herbs or powders meant for other's fascination or control. Uttarādhyayana XXXI v. 19 also prohibits employment of Pāpaśruta; strangely the Saṅgrahaṇī verse cited by the commentator does not include Mantras and Vidyās but only Nimitta of eight kinds and sciences of singing, dramaturgy, architecture, medicine and archery and cites a Saṅgrahaṇī verse in support which is also cited at p. 660 Āvaśyakasūtra by Śrī Haribhadrasūri in his commentary.

Vidyā is defined as Śrutā comprised in Pūrva would be a direct contradiction as all Purvās are sacred and Vidyā being part thereof is also sacred (See commentary on Vijjācāraṇa Sūtra 683 p. 794 Bhagavatī-sūtra XX). Vidyācāraṇas actually employ Vidyā to enable them to move about in the air. They would not have done so if such use of Vidyās had been prohibited or considered sinful. Śrī Vajraswāmi an ideal Āchārya also used Vidyās (See his life described ante). *

Had there been anything objectionable in Mantras and Vidyās *per se* the person employing the same properly would not have been considered an Ārādhaka. Not only that but as we shall show further on a Māntrika failing to employ Mantra on a suitable occasion is termed a Virādhaka or an offender against Faith. Of the triple essentials namely Darśana–faith, Jnāna–knowledge and Cāritra–conduct Māntric Sādhanā and Mantra–prayoga involve slight transgression against conduct only which can be atoned for by expiatory rite as is performed by a Sādhu after even careful movement for necessaries of life of an ascetic. That would be the case if there is no abuse of Vidyās and Mantras; otherwise it might be an offence against all the three essentials including the prime essential–faith. × The Jains ordinarily recognise Mantras and Vidyās for peace and tranquility of body mind and soul. See the following Sūtra which is a part of Pratikramaṇa i. e. confession and repentence ceremony daily performed by the Jains wherein deities devoted to the service of the Jain fold are invoked for the peace and tranquility of the body mind and soul:—

वेयावच्चगराणं संतिगराणं सम्मदिट्ठिसमाहिगराणं करेमि काउस्सग्गं।

* Uttarādhyayana XXXVI v. 262 elucidates the point, also Ṭhaṇāṅga IV, 4 sūtra 354.

× Bhagavatīsūtra III, Udd. 4 to 6 dealing with projection of forms and things through Vaikriya Labdhi include a passage in Udd. 5 question 18 and 19 and answers thereto which says that a person employs miraculous power only because of Kaṣāya (anger, pride, deceit and covetiveness otherwise termed Rāga-attachment and Dveṣa-aversion) affecting him and that therefore confession and repentance are necessary. This would apply equally to employment of Vidyās and Mantras.

REFERENCES TO VIDYĀS AND MANTRAS FROM SCRIPTURES

Jain scriptures while giving rules as to how a Sādhu should obtain his food by begging state that he should not in obtaining food commit any of the sixteen faults including employment of Vidyā, Mantra, Cūrṇa or magical powder and Yoga-a mixture of drugs or Mūla i. e., roots or herbs meant for a charm:

धाई दूइ निमित्ते आजीव वणीमगे तिगिच्छा य ।
कोहे माणे माया लोभे य हवंति दस एए ॥
पुव्विं पच्छा संथव विज्जा मंते य चुन्न जोगे य ।
उप्पायणाइ दोसा सोलसमे मूल कम्मे य ॥-पिण्डनिर्युक्ति, ४०८,४०९

ĀCĀRĀṄGA AND UTTARĀDHYAYANA

Besides Piṇdaniryukti, commentary on Ācārāṅga II, 1 Sūtra 273 and commentary on Ṭhaṇāṅga III, 4 Sūtra 196 also describe the said sixteen faults. Similarly Uttarādhyayana XV, vv. 7 & 8 say that he is a Sādhu who does not maintain himself by employment of Vidyā, Mantra and medicine and gives them up. Uttarādhyayana XXIV vv. 21–25 while describing eight essentials for observance of Sādhus called 'Pravacanamātṛs' and particularly the three 'Guptis' say that a Sādhu should carefully control himself from a resolve involving injury to others and execution thereof through concentration or recital of Mantras. Similarly Uttarādhyayana XVIII, 31 says that a Sādhu should turn back from divination through questioning deities etc. and from employment of Mantras for fulfilling desires of others.

There is a reference to Omkāra in Uttarādhyayana XXV, 29. Uttarādhyayana-Niryukti v.88 refers to Aṅgavidyā and v.118 to Prāsādapātana Vidyā i. e. Vidyā which brings down a palace. Commentary on Uttarādhyayana VI, p. 263 describes Kāmaghaṭa i. e. a wish-granting pot obtained through Vidyā.

THAṆĀṄGA

Ṭhāṇāṅga V, 2, Sūtra 440 mentions Ṛddhi–Labdhi i. e. miraculous powers acquired by development of the soul, and the commentary thereon describes some of the principal ones. Ṭhāṇāṅga V, 3, Sūtra 449 men-

tions five kinds of purifications which include Māntric purification through Śucividyā. * Ṭhāṇāṅga IX, 3, Sūtra 692 mentions Ambada who was a Vidyādhara and a Jain layman in the time of Śrī Mahāvīra. Ṭhāṇāṅga X, 3, 755, mentions the miraculous works described at p. 151 ante; and Sūtra 776 mentions Tejoleśyā i. e. miraculous power of destruction acquired by performance of austerities which could burn a person to death or consume any object. Śītaleśyā is a counter to the said Tejoleśyā and extinguishes the fire generated by the latter. Śrī Mahāvīraswāmi employed Śītaleśyā to protect his pupil Gośāla from being burnt to death by an ascetic named Vesiyāyaṇa through Tejoleśyā directed against Gośāla. See for the said account Bhagavatīsūtra XV, Uddeśa 1, Sūtras 543, Āvaśyakacūrṇi pp. 298–299 and Triṣaṣṭhiśalākāpuruṣa-caritra IV, vv. 117–119. Śrī Gautamaswāmi went up Mt. Aṣṭāpada by use of miraculous power viz. Janghācāraṇa–labdhi to make obeisance to the images of the twenty–four Tīrthaṅkaras in the temple constructed there by Śrī Bharata,the eldest son of Śrī Ṛṣabhadeva–See Āvaśyakacùrni p. 383, and Āvaśyaka Bṛahat–tīkā p. 287. The reader would see from these accounts that there is no absolute prohibition against the use of miraculous powers.

SAMAVĀYĀṄGA RĀYAPASEṆĪ AND JAMBUDVĪPAPRAJÑAPTI

Samavāyāṅga LXXII, p. 83 mentions seventy two arts for man which include Vidyā and Mantra as the 47th and 48th arts. The names of the 45th and 46th arts are the names of two Vidyās mentioned in Sūtrakṛtāṅga II, 2, Sūtra 30 described ante. Rājapraśnīya, Sūtra 83 describes them differently; commentary on Jambudvīpaprajnapti II, Sūtra 30 reproduces the 72 arts from Rājapraśnīya but gives independently 64 arts for woman which include Mantra and Tantra as the 4th and 5th arts. As these seventy two or sixty four arts were expected to be acquired by everybody i. e. all house–holders who desired to be classed amongst the learned according to the standard prevalent in former

* Sucividyā is described at p. 14 B of Nirvāṇakalikā.

times, it shows that the generality of people used to be versed in Vidyās and Mantras in those times.

BHAGAVATĪSŪTRA, JNĀTĀDHARMAKATHĀṄGA, ANTAKṚTDAŚĀṄGA, VIPĀKA & UVAVĀI

At Page 149 ante we have given a reference to Rāyapaseṇi, Sūtra 53 which describes Srī Keśi Kumaraśramaṇa as being prominent in the knowledge of Vidyās and Mantras (विज्जप्पहाणे मंतप्पहाणे). Similarly at p. 174 ante we have stated that according to a set description all Gaṇadharas are said to be Mantrapradhāna and Vidyāpradhāna. We would cite Jnātādharmakathā I, 1, Sūtra 4 and Vipākasūtra I, 1 Sūtra 1 where Ārya Sudharma is so described. We have also referred to p. 32, Aupapātika Sūtra where "Therās" are also similarly described. Bhagavatīsūtra 5, Sutra 108 has a similar description of 'Therās' of Srī Parśvanātha. These descriptions conclusively show how the Jain canon views Vidyās and Mantras. It would not have so described–as it has done–Gaṇadharas and Therās, if it considered Vidyās and Mantras had something inherently sinful or derogatory, because in that case such description would not in anyway redound to their credit or properly represent the very high qualities acquired by living ideal ascetic life by these persons. As the said attributes are in juxtaposition with others describing the very high and rare qualities of Gaṇadharas and Therās the said attributes also must be taken to describe their very high and rare qualities–not merely approved of but greatly acclaimed. Jnātādharmakathā I, 14, Sūtra 99 mentions inter alia Cūrṇayoga and Mantrayoga. The said passage throws considerable light on the condition of society in ancient times as it was commonly believed that ascetics were possessed of miraculous powers or had knowledge of Mantras or charm with ashes, clay or thread, magical powders or herbs, roots, bark, creeper, or a blade of Silika grass, pills, medicine or combination of medicines which would cause enchantment, fascination or bring good luck or prosperity to a person. Suvratā the Jain female ascetic, says that she would not even hear such things,

much less instruct anyone to employ same. As mentioned in the footnote on p. 175 ante Antakṛddaśāṅga III 8, Sūtra 6 mentions worship of the image of Śrī Hariṇegameṣi.

PRAŚNAVYĀKARAṆA

Praśnāvyākaraṇa 1, 1 Sūtra 7 (p. 28 et seq.) is a long Sūtra and contains several references to Mantras important for our purposes. There are the following references:-'Yantras' meaning 'Diagrams' for the purpose of driving away the opponent etc; 'Ākevaṇa' meaning 'Attracting people' and according to a variant reading 'Ahivvaṇa' meaning 'Rendering inimical', 'Āvindhana' meaning making 'one possessed', 'Ābhiyogya' meaning 'making one subservient'-all this being done through Mantras or medicine. Further the Sūtra refers to 'controlling' which destroys the mental power or will of the medium. These, though true in form, involve injury to living beings, so are, in spirit, untrue; and those who teach these to others are condemned. It includes taking or giving bath with charmed waters for prosperity, good luck etc., protective magical rites, as also Śāntikarma i. e. oblation to fire for obtaining peace or good health accompanied with recitation of Mantras. This shows widespread prevalence of Mantras and Māntric rites.

Praśnavyākaraṇa II, 2, Sūtra 24 (pp. 113-114) praises 'Truth'. Truth is said inter alia to contribute to accomplishment in the flying -lore of Vidyādharas and Cāraṇas (flying-ascetics) as also Mantras, Medicine and Vidyās. It also says all Mantras, Magical powders, recitation of Mantras, Vidyās* and Jambhagas (i. e. the deities concerned with Mantras, Vidyās and Wealth), Economics, weapons, Arts and Scriptures have truth as their base.

VIPĀKAŚRUTA

The last of the 11 existing Aṅgas is Vipākaśṛuta. Its II Śrutaskandha, Sūtra 4 (p. 54) narrates the story of one Priyasena who would control the king, lords and others by employing Vidyās and magical

* Mantras as of Śrī Hariṇegameṣi and Vidyās such as Prajnapti and others.

powders for fascination or being invisible or charming, controlling or making others subservient. This does not require further comment.

UPĀṄGAS

Coming to the Upāṅgas besides the references already given Uvavaī p. 28 refers to Śrī Mahāvīra's Sādhus possessed of various miraculous powders (Labdhis) including Cāraṇas which according to the Commentary means Janghācāraṇas and Vidyācāraṇas (Sādhus possessing miraculous powers through austerity and Vidyā enabling them to fly through the air),–see Bhagavatī XX, 9, Sūtra 683 p. 793 and commentary thereon p. 794. Vijjāharas (persons accomplished in special Vidyās like Prajnapti and others), and Āgāsātivāino (persons capable of bringing down from the sky in form of rain desirable objects like gold etc. and also undesirable objects like dust, pebbles etc). Rāyapaseṇi Sūtra 80 inter alia refers to Mantraprayoga thought of by queen Sūriyakantā to kill king Paesī. Pupfiyā–Puṣpikā IV (p. 31 A) refers to Vidyā–prayoga and Mantraprayoga for getting issue.

DAŚAVAIKĀLIKA AND PRABHĀVAKAS

Amongst Mūlasutras Daśavaikālika Adh. II, v. 6 mentions 'Agandhana' snakes who would not suck up again poison from the part of the body bitten by them once they have emitted it and would prefer to be burnt to death under Māntric compulsion. The other kind of snakes called 'Gandhana' are the common snakes who when forcibly drawn back by Mantras suck up the poison from the bite being compelled to do so by Māntrikas. Daśvaikālika Adh. VIII, 2, 51 says that a Sādhu should not communicate inter alia Mantra or Medicine or magical powder or the science of divination or dreams or astrology as the same involves injury to living beings. This presumes knowledge of Mantra etc. on the part of the Sādhu. Commentary p. 41 et seq. Daśavaikālika I mentions Avanāminī and Unnāminī Vidyās (the former brings down objects and things and the latter raises them up) possessed by a Mātaṅga *

* Quoted by Malayagiri in his commentary on Vyavahārasūtra, Pīthikā, p. 28. See also Niśītha Bhāṣya, Pīthikā v. 33 (p. 20) which is the same with a variant reading.

(a member of the depressed class) and acquired from him by king Sreṇika. Commentary p. 58 Daśavaikālika Adh. I mentions invocation of a deity through Vidyā for inducement of faith in a pupil and commentary p. 40 mentions reaching destination over a long route quickly through Vidyā. The following v. 183 of Daśavaikālika–Niryukti (p. 101) mentions eight kinds of persons who through their respective qualities add to the glory of the Faith. They are (1) persons possessing supersensual knowledge (2) or Miraculous power 'Labdhi' (3) Ācharyas (4) Dialecticians (5) Excellent exponents of religion (6) Ascetics performing severe austerities (7) Diviners (8) Persons accomplished in Vidyā and persons respected by the Royalty or the people.

'अइसेस इड्ढियायरिय वाइ धम्मकही खमग नेमित्ती।
विज्जारायगणसंमया य तित्थं पभाविंति ॥' १८३

'PRABHĀVAKAS'

We give below a verse usually cited to describe eight kinds of persons who add to the glory of the Jain faith.

"पावयणी १ धम्मकही २ वाई ३ नेमित्तिओ ४ तवस्सी य ५।
विज्जा ६ सिद्धो य ७ कई ८ अट्ठेव पभावगा भणिया ॥"

'Eight kinds of persons are said to add to the glory of the Jain faith and they are (1) Exponent of religion (2) Exponent of religion through stories (3) Dialectician (4) Diviner (5) Ascetics performing severe austerities (6) Person accomplished in Vidyā (7) Person accomplished in Mantras, magical powders, root and herbs (8) and Poet.'

The readers would note that persons accomplished in Vidyās and Mantras are recognised as Prabhāvakas (adding to the glory) of the Religion. It would not have been so if Mantras and Vidyās were considered inherently sinful or if there was absolute prohibition against their employment. Āvaśyaka Sūtra and its Cūrni and Bṛhat–tīkā by Śrī Haribhadrasūri have numerous references to Mantras, Vidyās, Māntrikas, Vidyādharas, Siddhas and allied subjects. We would comment only on the important amongst them. The same remarks apply

to two of the Six Chedasūtras viz: Vyavhāra Sūtra and Bṛhat-Kalpa, their respective Bhāṣyas and commentaries.

ĀVAŚYAKASŪTRA

Āvaśyaka-Niryukti v. 927 mentions eleven kinds of Siddhas including Vidyāsiddha, Mantrasiddha and Yogasiddha; and the following verses give their illustrations (See Cūrni p. 539 ff. & Bṛhattīkā p. 408 ff.). Niryukti v. 931 defines and distinguishes between Vidyā and Mantra as mentioned in the note * on p. 147 ante. Niryukti v. 932 says that the universal monarch of Vidyās is he who is accomplished in Vidyās or at least one Mahāvidyā like Mahāpuruṣadattā as was Āryakhapuṭācārya. The commentary thereon says that Vidyās are accomplished even by obeisance to a Vidyāsiddha. Niryukti v. 933 says that he is accomplished in Mantras who has mastered all Mantras or many Mantras or even a single principal Mantra as was the Sādhu who through Mantra pulled out and drew away through the air the columns from the front of a palace-gate. Niryukti v. 934 says that he is a Yogasiddha who is fully acquainted with all the mixtures of magical powders of miraculous effect or even one of them as was Ārya Samita. (See note* p. 191 ante). At p. 452 there is an interesting account of Sādhanā with a dead body and the miraculous effect of Pañcaparameṣṭi Mantra which protected the boy meant to be sacrified to the Vetāla by an ascetic who was seeking Siddhi as to Suvarṇa Puruṣa i. e.goldman. At p. 407 obeisance to Arihanta is said to be the meaning of twelve Aṅgas, as all the Aṅgas are meant for purification of thought which is achieved by such obeisance also. Bṛhat-tīkā p. 392 mentions Paraśu Vidyā acquired by Paraśurāma and p. 401 describes 'Cāṇḍālas' who were Vidyāsiddhas. Bṛhat-tīkā p. 812 mentions a compromise effected between a person who had recently embraced Jainism and one of the deities previously worshipped by him, where by the layman agreed to worship the deity on account of insistance by the latter if the deity agreed to remain by the side of the images of Jinas. This shows that as long as a person worships Tīrthaṅkara as the only divinity who

could lead him on the path to Salvation, he would not be committing an offence against Faith if he worshipped a deity either subsidiary to or attendant on Jinas for some wordly object or only out of compulsion.

The story of Gandharva Nāgdatta p. 65 ff. Cūrṇi and p. 565 ff. Bṛhat-tīkā, Āvaśyaka Sūtra shows the prevalence of snake-charming and curing persons bitten by snakes through Mantras in ancient times. It was otherwise known as Gāruda Vidyā. The persons accomplished in it were styled Gandharvas, perhaps because snakes are charmed by Mantras to the accompaniment of music. P. 605 Bṛhat-tīkā cites the following verses from Dhyānaśataka of the famous gloss-writer Jinabhadragaṇi Kṣamāśramaṇa wherein the removal of poison from the body of a person bitten by a snake through Mantras is given as an illustration of how soul is freed from the poisonous brooding of the mind by Śrī Jina.

जहसव्वसरीरगयं मंतेण विसं निरुंभए डंके।
ततो पुणोऽवणिज्जइ पहाणयरमंतजोगेणं॥
तह तिहुयणविसयं मणोविसं जोगमंतबलजुत्तो।
परमाणुंमि निरुंभइ अवणेइ तओवि जिणवेज्जो॥ ध्यानशतकं, श्लो. ७१-७२

Niryukti vs. 220, 227 & 228 state that 'Kautuka' through application of ashes, science of divination and obtaining answers by questioning Iṅkhiṇikā-Dombī (who ties small bells to her ears and jingles them when Ghanṭika Yakṣa whispers in her ears the answer to her question which she communicates to the person consulting her) arose in the time of Śrī Ṛṣabha. Niryukti v. 508 mentions Mahābhūtika Indrajālika i. e., one who is able to create hallucinations. Niryukti v. 218 says that Pūjā-worship of Nāgas and others arose in the time of the universal monarch Bharata, son of the first Tirthaṅkara Śrī Ṛṣabhadeva. Utsava-celebration in honour of Indra also arose in his time.

PIṆḌANIRYUKTI

Another Mūlasūtra, Piṇḍaniryukti has several references to Vidyā, Mantra, Cūrna, Yoga and Añjana besides the one already cited above. V. 52 p. 21 refers to consultation with a deity for divination by an

ascetic who is constantly attended upon by deities pleased with him because of his severe austerities. V. 462 (p. 133) refers to miraculous powers obtained inter alia through Vidyā such as driving away or killing an opponent. V. 465 (P. 134) refers to 'Labdhi' (miraculous power obtained through development of soul). Piṇḍaniryukti vv. 494–500 and Bhāṣya v. 44 refer to Vidyā, Mantra, Cûrṇa, Añjana and Yoga.

They mention as illustrations of their employment a Sādhu who obtained rich food from a very miserly and mean person through previous enchantment of his house; Pādaliptasūri who cured King Muruṇḍa of severe headache by moving his index-finger round his own knee accompanied with mental recitation of Mantra; two young sādhus who became invisible by application of magical collyrium to their eyes and who used to dine with King Chandragupta unknown to him, but were discovered by Cāṇakya; and Ārya Samitasuri (see note p. 191 ante) who through mixture of magical powders divided the waters of the river Benā and crossed over to the opposite bank. The said passage also describes the evils likely to follow from the employment of Vidyā or Mantra viz. that the opponent might employ counter-Vidyā or Mantra and might paralyse, drive away or kill the person who first used Mantra or Vidyā; or there may be a scandal amongst the people that the person employing Vidyā or Mantra is deceitful and lives sinfully, harming others, and might be arrested, tortured, made to give up the dress of Sādhu or might be capitally punished on a complaint being made to the Government that he is a magician injuring others through magical practices. Piṇḍaniryukti v. 499 states that there might be an exception in the case of a properly qualified person; Āchārya Malayagiri in his commentary thereon says that such a person should employ Mantra for the sake of the Jain fold. × This makes it quite clear that the Jain scriptures although prohibiting employment of Mantras and Vidyās generally recognise an exception and recommend employment of Mantras and Vidyās by a properly qualified person for the sake of the Saṅgha.

× "सङ्घादिप्रयोजने मन्त्रोऽपि प्रयोक्तव्य इति भावार्थः ।"

VYAVAHĀRA SŪTRA

Bhāṣya v. 118 of Vyavahāra–Pīṭhikā (p. 41) prescribes contemplation through Pañcamaṅgala i. e. Pañcaparameṣṭi Mantra in case of any ill-omen. Vyavahāra I, Bhāṣya v. 82 (p. 74) says that a Sādhu may stay on with another who is possessed of Vidyā or Nimitta till he learns the same from him. Commentary on Bhāṣya I, v. 90 (p. 76) says that as a rule one should not enter into a controversy with a powerful king. If he, however, persists he should be controlled through Vidyā Cūrṇa etc. Bhāṣya I, (p. 84) vv. 130 and 131 recommend that a debater about to enter into a debate should be inter alia taught Vidyās which are counter to those of his opponent. Vyavahāra Bhāṣya I, p. 121 says that a Sādhu possessed of Labdhi or Vidyā should bring round an inimical king through Labdhi, Vidyā or Mantra. Vyavahāra Bhāṣya I, p.137 says that one desiring to confess and repent should resort to Koraṇṭaka garden in Broach and invoke the presiding deity observing a three day's fast and carry out expiatory austerities as might be prescribed by the deity.

Vyavahāra Bhāṣya III v. 181 et seq. refer to the case of a Sādhu who becomes distracted having been charmed through Vidyā, Mantra or magical powder and prescribe that if he cannot be cured of such fascination by persuasion of the person employing the same, counter–Vidyā should be employed to remove such fascination and engender repugnance instead in the mind of such person towards the Sādhu. As an example is mentioned the austere Sādhu who through his miraculous powers protected a Jain female ascetic from the clutches of the Buddhists. Bhāṣya II, v. 185 throws abundant light on the propriety of employment of Mantras in such cases * and v. 191 says that a Sādhu should be protected from his opponent through pursuasion or threats or by employment of such miraculous power as one possesses;

* विसस्स विसमेवेह उसहं अग्गिमग्गिणो ।
मंतस्स पडिमंतो उ दुज्जणस्स विवज्जणा ॥१८५॥

how can one neglect one's adherents although he has power to protect them.

अणुसासण भेसण या जा लद्धी तस्स तं न हावेज्जा।
किं वा मति सत्तीए होइ सपक्खे उवेक्खाए ॥१९१॥

If a Sādhu who had been a slave is claimed back by his master Vyavahāra Bhāṣya II, v. 220 prescribes that Vidyās or Mantras should be employed to secure his freedom.

Vyavahāra Sūtra Bhāṣya IV, v. 12 states inter alia that Vidyās have to be repeated and Prābhṛtas and Nimitta are to be studied in a solitary place; Āchārya and Upādhyāya may do so going elsewhere. Vyavahāra Bhāṣya IV, v. 339 refers to Sūtra commencing with Namukkāra, i. e. Pancaparameṣṭi Mantra. Vyavahāra Bhāṣya V, v. 18 refers to Vidyā, Mantra, Cūrṇa Nimitta and astrology. Vyavahāra Bhāṣya V, v. 121 etseq. state that an Āchārya must acquire Vidyā Mantra etc. to remedy serpent–bites. V. 136 describes various Vidyās such as 'Dūta' where the messenger or representative is treated instead of the person who is ill and the latter is cured; 'Ādarśa' in which the reflection in a mirror is magically treated and the person who is reflected is cured; 'Vastra' in which with a piece of cloth over which Mantra is recited passes are made over the body of the affected person and he is cured; 'Darbha' in which a blade of grass is so used; 'Tālavṛnta' in which a palmyra fan is so used, and the affected person is cured; 'Capetā' in which someone is slapped and the affected person is cured; and 'Antahpura' or harem in which passes are made over one's own body instead of that of the affected person and the latter is cured. Bhāṣya V, vv. 139–140 say that a female ascetic may recite Mantra but not Vidyās unless it has been previously acquired by her i.e. before initiation.

Vyavahāra Bhāṣya VI, v. 148 says that an Āchārya must be protected lest a woman should cast a spell upon him or bring him under her control. Vyavahāra Bhāṣya VI, v. 154 says that an Āchārya has to recite Vidyās and Mantras and study sciences dealing with Nimitta and Yoga in a solitary place, so he should not go out to beg food.

If there be any doubt still lingering in the minds of the readers as to Sādhanā or practice of Vidyās and Mantras by Jain Sādhus it should be thoroughly dispelled by vv. 251–252, Vyavahārasūtra Bhāṣya VI, which say: 'Āchāryas repeat Vidyās on every 'Parva' i. e. the middle day of the month or the fortnight. The middle day of the fortnight i. e. the eighth day is considered 'Parva,' so also the middle day of the month, i. e. the fourteenth day of the dark half (of the month); other 'Parvas' being the days of the eclipse of the sun and the moon.' *

Siddhaputras and Siddhaputrīs are referred to at various places as also Sārūpikas in Vyavahārasūtra-Bhāṣya, (See Udd. IV v. 134 ff; Udd. V v. 74 Udd. VII vv. 13, 17; Udd. VIII v. 288). Nimitta, Vidyā, Mantra, Cūrṇa and Yoga are referred to in v. 3 Udd. VII. V. 187 × Udd. VII uses as an illustration the fact that whatever the universal monarch of Vidyā utters becomes Vidyā, but that it is accomplished at the proper time and place; so the utterances of Jina which are possessed of eight qualities should be recited with due regard to time and place and not indiscriminately at all times and at all places. V. 201 Udd. VIII refers to 'Abhiyoga' superior force i. e. charming or controlling. Sūtra 8, Udd. X, p. 97 and the Bhāṣya thereon respectively refer to and explain 'Gaṇasobhī' i. e. one who adorns the fold. It says: 'A dialectician as mentioned in the 1st Uddeśa, an exponent of the religion through appropriate stories, a diviner and one possessing miraculous powers through Vidyā adorn the fold.'

NIŚĪTHA SŪTRA

Niśītha Sutra XIII Uddeśa is full of references to Kautuka

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* विज्जाणं परिवाडी पव्वे पव्वे य देंति आयरिया ।
मासद्धमासियाणं पव्वं पुण होइ मज्झं तु ॥२५१॥
पक्खस्स अठमी खलु मासस्स य पक्खिअं मुणेयव्वं ।
अण्णं पि होइ पव्वं उवरागो चंदसूराणं ॥२५२॥

× जहा विज्जा नरिंदस्स जं किंचिदपि भासियं ।
विज्जा भवति सा चेह देसे काले च सिज्झइ ॥१८७॥

etc., Nimitta, dream, Vidyā, Mantra, Yoga and Cūrna and says that if they are employed for or communicated to the followers of other religions or even to Jain householders, the Sādhu so doing shall perform penance as therein prescribed. It is apparent from this that he does not commit any sin if the same are employed for or communicated to Jain Sādhus. We are however not left to gather the meaning in such an indirect manner for Bhāṣya verse 4284 and the Cūrni thereon (p. 841 s. y. 1996 Edn.) state the exceptions clearly: one should in exceptional circumstances employ Kautuka etc. or communicate Mantra. The exceptional circumstances are specified to be epidemic, famine, kingly oppression, fear, illness, blockade of roads, necessity to ascertain the cause of any strange happening, debate, or for adding to the glory of the faith. ×

Niśītha Pīthikā (pp. 8–9) refers to Mātaṅga Harikeśa who was accomplished in Avanāminī and Unnāminī Vidyās and illustrates how humility and respect for the Guru are necessary in a Sādhaka for acquiring accomplishment in Vidyās. Niśītha Uddeśa I, Bhāṣya v. 410 (see Cūrnī thereon p. 125) states that for the purpose of acquiring Vidyās a Sādhu may cultivate friendly relations with a householder or a lax Sādhu (Pāsattha). Niśītha Uddeśa XVI, Bhāṣya v. 63 refers to Ratnadevatā, Śuci–Vidyās and Mātaṅga Vidyās named Gaurī and Gāndhārī; compare Bṛhatkalpa Bhāṣya Udd. I, v. 2508. Niśītha Uddeśa XVI Bhāṣya v. 472 says that one may adopt another Āchārya as a preceptor for acquiring Vidyā Mantra and Nimitta and it would be deemed to be done for enhancing the glory of the Faith. +

The most important reference however is at p. 1105 Niśīthacūrnī Uddeśa XVI, Bhāṣya v. 571 which states that in case Sādhus get accidentally lost in a dense jungle and are unable to find their

× असिवे ओमयरिए, रायदुट्ठे भए व गेलण्णे ।
अद्धाणरोहकज्जेऽट्ठजा य वादी पभावणता ॥ भा० ४२८४ ॥

+ Cf. Bṛhatkalpa Udd. V. Bhāṣya v. 5473.

way to an inhabited quarter, they should resort to contemplation of the sylvan deity (who may be attached to the Jain Faith), assuming Kāyotsarga pose. The deity thus invoked would tell them the way to an inhabited place or guide them there through some miracle such as the appearance of an illusory herd of cows in some part of the forest going to such a place. The significance of the said reference is that the Jain sacred scriptures under special circumstances sanction invocation of such deities by Sādhus for such and similar purposes, just as Vyavhāra-sūtrā Udd. X p. 137 sanctions invocation of the deity presiding over Koraṇṭaka at Broach for ascertaining appropriate expiatory austerities for due performance of Repentence.‡

MAHĀNIŚĪTHA

Adh. III Udd. 11 gives Vardhamānavidyā alias. Aparājitā Mahā-vidyā. It is also given at the end of Adh. VIII after the colophon. Srutadevatā Vidyā is set forth in Adh. 1 v. 46ff. It is to be recited one lac times in a temple. These are known as two Mahānisītha Vidyās. Adh. VII Uddeśā 4, Āryā verses 19–20 give Kurukullā Mantra: 'ॐ कुरुकुल्ले स्वाहा' * for protection against all kinds of dangers (vv. 19–23).

BṚHATKALPA SŪTRA

Commentary on Bṛhat Kalpa Pīthikā Bhāṣya v. 20 states that just as Vidyā and Mantra are acquired by worship with due regard to material, place, time and devotional feeling so Maṅgala or Benedictory verse comprising a prayer in the beginning of a work brings about completion thereof without obstacle and confers the desired fruit on the pupils studying the work.

‡ Cf. Bṛhatkalpa Bhāṣya Udd. I. vv. 3104 to 3110 and also the writer's article entitled 'Place of Mantra, Vidyā and Tantra in Jainism' Jain Yuga Vol. V, 1–3 pp. 53–56.

* Kurukullā is referred to in such an ancient work as Rudrayāmala at p. 92 "ॐ कुमारी कौशिकी काली कुरुकुल्ला कुलेश्वरी ।" as in Mahānisītha. It will not therefore be correct to say that Kurukullā is a Buddhistic deity borrowed by other pantheons.

Pīthikā Bhāṣya v. 146 refers to miraculous works which the commentary interprets as Mahāparijñā, Aruṇopapāta etc. Pīthikā Bhāṣya v. 291 mentions the incident of a Vidyādhara invoking a Vidyā of which a word or two were forgotten by him and how Prince Abhaya by his 'Padānusāri' power supplied the same and acquired from the Vidyādhara the Vidyā in return. Bhāṣya I, v. 1009 mentions as an illustration Sādhanā of Vetāla and its dangers when not properly performed. Bhāṣya I vv. 1308–1314 we have already referred to as describing Kautuka, Bhūtikarma etc. and showing how and when a person employing the same as well as Vidyā and Mantra become 'Ārādhaka' and acquires Karma which would make him high-born in the next life.

GHAṆṬIKA YAKṢA AND GHAṆṬĀKARṆA

Bhāṣya I, v. 1312 (pp. 403–404) refers to Ghaṇṭika Yakṣa who may probably be the same as Vīra Ghaṇṭākarṇa. Tha Mantra of Ghaṇṭākarṇa‡ styled Ghaṇṭādi Vidyā is given after vv. 10–12 Ch. VI, Vidyānuśāsana and also in the commentary on v. 1 of Namiuṇa Stava.+ As some are under the erroneous impression that Ghaṇṭākarṇa is a Buddhist deity we may note that Agni-Purāṇa Adh. 50 vv. 41–42* describe his Dhyāna with eighteen arms. He is therein described as destroyer of diseases and particularly Visfoṭaka-tumours or small-pox as is mentioned in his famous Mantra. The ancient lexicographer and

‡ ॐ घंटाकर्ण महावीर सर्वभूतहिते रतः ।
उपसर्गभयं घोरं रक्षरक्ष महाबल स्वाहा ॥

+ ॐ घंटाकर्ण महावीर सर्वव्याधिविनाशक ।
विस्फोटकभये प्राप्ते रक्षरक्ष महाबल स्वाहा ॥

* घण्टाकर्णोऽष्टादशदोः पापरोगं विदारयन् ।
वज्रासिदण्डचक्रेषुमुसलाङ्कुशमुद्गरान् ॥४१॥
दक्षिणे तर्जनीखेटं शक्तिं मुण्डं च पाशकम् ।
चापं घण्टांकुटारं च द्वाभ्यां चैव त्रिशूलकम् ।
घण्टामालाकुलो देवो विस्फोटकविमर्दनः ॥४२॥ अग्निपुराण, अ० ५० ।

grammarian Vyādi, a contemporary of Pāṇiṇi (circa 350 B. C.) according to Kathāsaritsāgara, IV Taranga, but who flourished certainly before Kātyāyana mentions Ghaṇṭākarṇa as a 'Gaṇa' of Śiva:

" गोपालो ग्रामणीमालुर्घंटाकर्णकरन्धमौ ".

See Svopajnatīkā on v. 124 Abhidhānacintāmaṇi II, P. 89. Skandapurāṇa, Kāśīkhaṇda, Uttarārdha, Adh. 53, v. 8 and vv. 30 to 43 (p. 232) also mention Ghaṇṭākarṇa as a 'Gaṇa' of Śiva. Harivaṃśa Bhaviṣyaparva Adhs. 79 to 83 refer to Ghaṇṭākarṇa and his meeting Śrī Kṛṣṇa in Badarikāśrama and his worship of Viṣṇu.

Yoginī Tantra (p. 461) v. 101‡ also mentions Ghaṇṭākarṇa as one of the Vīras. Jinaprabhasūri refers in his Vividha-Tīrtha-Kalpa (p. 86) to a shrine of Ghaṇṭākarṇa Mahāvīra on Śrī Parvata really referring to the last Tīrthaṅkara Mahāvīra. It may be of interest to note that outside the main temple of the famous Śrī Badarī Narāyaṇa is a small temple wherein an image of Ghaṇṭākarṇa is even this day found installed.

Bhaṣya I, v. 1318 says that employment of Nimitta i. e. Divination through excess of pride would engender Āsurī Bhāvanā (Demonic mood) which would bring about next birth in the Demon-class of deities. Commentary on Bhāṣya I, v. 2681 mentions creation of horses through the aid of Yoniprābhṛtā by Śrī Siddhasenācārya. Bhāṣya I, v. 2824 refers to Vidyā. Bhāṣya I, vv. 2958-2964 mention employment of Vidyā to ward off danger from beasts of prey, invocation of a deity for the purpose through contemplation by a Sādhu usually performing severe austerities, as also heroic physical self-defence. Besides Gaurī and Gāndhārī Vidyās already referred to (Bhāṣya I, v. 2508) there are references to Prajnapti Vidyā (p. 56), Mohinī and Stambhanī Vidyās (Bhāṣya III, v. 4809, p. 1291; also commentary on Bhāṣya I, v. 2744) and Ābhoginī Vidyā (Bhāṣya III v. 4633, p. 1250).

‡ एक जङ्घोनलश्चैव कर्दमालिमविग्रहः ।
घण्टाकर्णस्ततोर्ध्वश्च दक्षिणं पार्श्वमास्थिताः ॥१०१॥ योगिनीतन्त्रम् ।

Bhāṣya III, v. 4624 mentions a case in which Mantra or Nimitta may be employed. Bhāṣya III, vv. 4632–4638 mention employment by Sādhus of Vidyās like Ābhoginī, Nimitta and divination in case of theft of things meant for their use. Bhāṣya III v. 4809 mentions employment of Stambhanī and Mohanī Vidyās as also physically dealing out punishment if the Sādhu is able enough through requisite training to do so e. g. to fight a thousand persons simultaneously. Bhāṣya IV. v. 5593 mentions the qualifications of an Āchārya who would depose a king inimical to the Jain fold and amongst such qualifications special mention is made of possession of miraculous powers through Vidyā like Āryakhapuṭācārya. It also mentions Kālakācārya who punished king Gardabhilla. Bhāṣya VI vv. 6270–71 mention protection of the fold through employment of Vidyā, Mantra, Cūrṇa etc. Bhāṣya VI v. 6302 and commentary on vv. 6304 and 6308 mention cases in which Vidyā, Mantra and charmed pills may be used.

PAYANNÂS

In Payannās the reference to Vidyā Mantra Cūrṇa and Nimitta in vv. 798–799 Titthogāli Payanno may be noted. There injury to others through Vidyā etc. is deprecated and is said to entail wandering in unending cycle of births and deaths. The date of Titthogāli Payanno is about the beginning of the 5th century Vikrama era.

Aṅgacūliyā Ms. p. 3 refers in course of the ceremony of initiation to the rite of Vāsakṣepa over which Mantra has been recited by the Āchārya after performance of Digbandhana rite i. e. the rite to ward off undesirable spirits and adverse influence from all quarters. It also refers to Vardhamāna Vidyā. P. 20. refers to false Sādhus who practice astrology, Vidyā, Mantra and Tantra and keep laymen and laywomen pleased through practice of Kārmaṇa, Mohana and Vaśīkaraṇa. The concluding portion refers to Vaggacūliā and Vidyā–Mantra–Prayogas therein for Śānti.

POPULARITY OF ŚRĪ PÀRŚVANÀTHA'S WORSHIP

At the commencement of the privious section hereof namely

'Jain Mantravāda and Caityavāsis' we stated how the Māntric literature comprised in the tenth Pūrva, Vidyānupravāda may reasonably be supposed to belong to the age of Śrī Pārśvanātha. Then we stated how he has been invoked in the hymn Uvasaggaharam and described the life led by several Pārśvāpatyās who employed Nimitta involving use of Mantras and Vidyās for obtaining necessaries of life and how Māntrikas adopted Śrī Pārśvanātha as the Mantric deity par excellence.* Dharaṇendra, the principal attendant-deity× of Śrī Pārśvanātha is connected with the origin of Vidyās as stated above. Naturally, therefore, Vidyādharas+ as well as all Sādhakas of Mantras and Vidyās especially worshipped Śrī Pārśvanātha. 'Purisādāṇīya'–respected by the people–is the title of Śrī Pārśvanātha given in Kalpasūtra which aptly describes his popularity not only during his life but also thereafter. Moreover those Mantras and Vidyās become popular of which the presiding deities are alert and respond quickly. It is believed that the attendant deities of Śrī Pārśvanātha are alert and respond at once when invoked. Further from Jnātādharmakathāṅga II Śrutaskandha it appears that many of the female ascetic disciples of Śrī Pārśvanātha became on their death the chief queens of Indras of different heavenly regions. All the chief queens of the twenty Indras of Bhuvanapati-deities, of sixteen Indras of Vyantara-deities, of the Moon and the

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* After Śri Bhadrabāhu, Śrī Pādaliptasūri also invoked Śrī Pārśvanātha in a Māntric hymn of 7 verses which is in the writer's collection. We give here the first and the last verses thereof: 'भवियकयसंडवोहण, दिणमणिसिरिपासनाहतित्थस्स ।
नामग्गहणं वज्जं धरेइ न हु तस्स उवसग्गा ॥१॥
× × ×
इय (मह) सप्पहावेगवीस-मंतक्खरगब्भिय-महाथुत्तं ।
पालित्तयथुयमहियं, विग्घत्तं भवमुक्खकरं ॥७॥

× "विजया जया य कमठो पउमावइ-पासजक्ख वइरुट्टा ।
धरणो विज्जादेवी सोलसऽहिट्ठायगा जस्स ॥" श्रीपार्श्वनाथ कल्प

+ "आराधितः श्रीऋषभस्य काले विद्याधरेन्द्रेण नमीश्वरेण ।
पूर्वं हि वैताढ्यगिरौ जिनं तं वन्दे सदा शङ्खपुरावतंसम् ॥"

Sun and the Vaimānika Indras Śakra and Iśāna were disciples of Śrī Pārśvanātha in their previous life. Naturally, therefore, when invocation is with the name of Śrī Pārśvanātha these highly placed powerful deities respond promptly and effectively aid and grant the desires of such worshippers. This also accounts for the popularity of the worship of Dharaṇendra and Padmāvatī amongst Jains as they are the principal attendant deities of Śrī Pārśvanātha. We may add here that Śrī Pārśvanātha is worshipped at various places under hundreds of different attributes. Some of them are mentioned at p. 86 Vividhatīrthakalpa, line 10 onwards. The several Kalpas of Śrī Pārśvanātha included in Vividhatīrthakalpa also show the popularity of his worship. The connection of Śrī Pārśvanātha with the ancient Jain Stūpa at Mathura also points to the same fact.*

It is significant that Mānadevasūri, the author of the hymn Laghuśānti, although invoking Śrī Śāntinātha, the sixteenth Tīrthaṅkara, for securing peace and tranquility incorporates therein the Mantra of Śrī Pārśvanātha as propounded by Kamaṭha (an attendant deity of Śrī Pārśvanātha) called Mantrādhirāja. Similarly Vādivetāla Śrī Śāntisūri in his hymn named Bṛhat Śānti invokes Śrī Pārśvanātha thus: ॐ स्वाहा। ॐ स्वाहा। ॐ श्रीपार्श्वनाथाय स्वाहा॥' Similarly in Indranandi's Jvālinīmata (Mantra Kalpa of the attendant deity of the 8th Tīrthaṅkara Śrī Candraprabha), III Adh., vv. 58, 59 it is stated that whatever a Māntrika does, should be in the name of 'Pārśva Jina' and that whatever he utters saying 'Pārśva Jināya' becomes Mantra. This shows with what great regard Māntrikas viewed invocation with the name of 'Śrī Pārśva'. It is therefore unnecessary to dilate further on this point.

ANTIQUITY OF PAÑCAPARAMEṢṬI MANTRA

We shall note below some inscriptional proof as to the antiquity

* Epigraphia Indica II, Insn. XXIX p. 207 is an inscription on the image of Śrī Pārśva as is actually mentioned therein. It is a proof of the ancient and popular character of the worship of Śrī Pārśva.

of Pancaparameṣṭi Mantra. The famous Khārvel inscription which belongs to a date about two centuries before Christ begins thus:–

'NAMO ARAHANTÂNAM, NAMO SAVA SIDHÂNAM'*

These two clauses are practically the same as the first two clauses of Pancaparameṣṭi Mantra. Cunningham's Archaeological survey of India XX (which describes Mathurā Inscriprions) Insn. No. XI, Plate XIII + begins with obeisance to Arhantas and Siddhas thus, 'Namo Arhantānam Namo Siddhānam' These two clauses are the same as the first two clauses of Pancaparameṣṭi Mantra. It also refers to the fourfold congregation and is dated the year 62 which is equivalent to 140 Vikrama era. The said inscription shows that the said clauses were most probably borrowed from the famous Pancaparameṣṭi Mantra and establishes the antiquity thereof. Again Epigraphia Indica Vol. I p. 383, Insn. No. III begins thus 'Namo Arahantānam' i. e. 'Adoration to the Arhantas' which is the first clause of Pancaparameṣṭi Mantra.‡

That Śrī Bhagavatī Sūtra, Kalpasūtra and Āvaśyakacūrṇi commence with the fivefold obeisance comprising the principal part of Pancaparameṣṭi Mantra also shows the antiquity thereof.

MANTRAKALPAS, MANTRAS AND VIDYÂS

Mantrakalpas are works dealing with Mantras and Yantras of various deities, their Pūjā and its essentials, their Sādhanā Homa, Bali etc., and Prayogas being particular employment of Mantras and Yantras for achieving various objects. Besides Mantrakalpas mentioned in this Introduction and Anubhavasiddhamantradvātriṃśikā, Padmāvatīkalpas, Sarasvatīkalpas and Ambikāmantras contained in the appendices hereto, we note below some important available Mantrakalpas, Mantras and Vidyās:–

* See J. B. O. R. S., IV, p. 397 & XIII p. 22 and Prācīna Jaina Lekha Saṅgraha Vol. I by Śrī Jinavijaya.

+ See Vienna Oriental Journal Vol. I (1887) p. 173.

‡ Insns. Nos. XVII (p. 390) and XXXIV (p. 397) Vol. I and Insns Nos. XXX to XXXII (p. 207) Vol. II Epigraphia Indica have the same obeisance.

1 Namaskāramantrakalpa 2 Pancanamaskārakalpa 3 Pancaparameṣṭi Mahā Mantra Yantra Bṛhatkalpa 4 Mayūravāhinī Vidyā 5 Candraprabha Vidyā 6 Candrapannatti Mantra Sādhana 7 Omkārakalpa 8 Hrīṃkārakalpas 9 Uvasaggaharamkalpas 10 Santikarastavāmnāya 11 Tijayapahuttastotrāmnāya 12 Sattarisayayantravidhi 13 Namiūṇakalpa 14 Bhaktāmarakalpas 15 Kalyāṇamandirakalpas 16 Logassakalpa 17 Śakrastavakalpa alias Namutthuṇamkalpa 18 Cintāmaṇikalpas 19 Cintāmaṇikalpasāra 20 Cintāmaṇisampradāya 21 Cintāmaṇi Mantrāmnāya 22 Cintāmaṇi Mantra Paddhati 23 Mantrādhirāja Kalpa 24 Aṭṭe Maṭṭe (alias Tribhuvana Vijayapatākā Mantra) Mantra Kalpa 25 Dharaṇoragendrastava Kalpa 26 Kalikuṇda Yantra Mantra Kalpas 27 Kalikundārādhanā 28 Śrī Pārśvanāthakalpadrumamantrāmnāya 29 Śīghra sampattikara Pārśva Mantra 30 Pārśvanāthamantrārādhana 31 Jirāulī Pārśva Mantra Kalpa 32 Pārśva Stambhanī Vidyā 33 Vaśyakara Gaurī Gāndharī Pārśva Mantra 34 Uvasaggahara Pārśva Yantra 35 Viṣāpahāra Pārśva Mantra 36 Putrakara Pārśva Yantra 37 Sarvakāryakara Jagadvallabha Pārśva Yantra 38 Śāntikara Pārśva Yantra 39 Vādavijayakara Pārśva Mantra 40 Pārśva Cakra Mantra 41 Ṛṣabha Cakra Mantra 42 Ariṣṭanemi Cakra Mantra 43 Vardhamāna Cakra Mantra 44 Sīmandhara Mantra 45 Dharaṇendra Lakṣmīkara Mantra 46 Dharaṇendra Kaṣṭāpahāra Mantra 47 Rakta Padmāvatī kalpa 48 Rakta Padmāvatī Vṛddha Pūjana Vidhi 49 Śaivāgamokta Padmāvatī Pūjana including Sādhanās of Rakta Padmāvatī, Haṃsa Padmāvatī, Sārasvatī Padmāvatī, Śabarī Padmāvatī, and Mokṣa Padmāvatī 50 Kāmeśvarī Padmāvatī Mantra Sādhana 51 Bhairavī Padmāvatī Mantrasādhana 52 Tripurā Padmāvatī Mantrasādhana 53 Nityā Padmāvatī Mantrasādhana 54 Padmāvatī Dīpāvatāra 55 Padmāvatī Kajjalāvatāra 56 Mahāmohinī Padmāvatī Vidyā 57 Putrakara Padmāvatī Mantra 58 Padmāvatīstotrakalpa 59 Padmāvatī Svapna Mantrasādhana 60 Padmāvatīkalpalatā 61 Padmāvatī

* Kalikunda yantra is given even in such a work on astrology (Svaraśāstra) as Narapatijayacaryā, pp. 277–278.

Mantra Kalpas (by Merutuṅga & others) 62 Śatrubhayanāśanī Pārśva Vidyā 63 Paravidyocchedanī Pārśva Vidyā, 64 Sūrimantrakalpas 65 Vardhamāna Vidyākalpas 66 Gaṇadhara Valayakalpas 67 Caturviṃśati Tirthaṅkara Vidyās 68 Vidyānuśāsana 69 Surapati Vajrapāṇi Mantra 70 Cakreśvarī alias Apraticakrākalpas (containing Rakṣā, Vādavijaya, Śatrunāśa, Svapna, Ghaṭāvatāra, Lakṣmī, and Sarvasiddhikara Mantras) 71 Ambikā alias Kuṣmāndinīkalpas 72 Jwālāmālinī alias Jwālinī Kalpas, Yantras and Mantras 73 Siddhāyikā alias Kāmacāndālinī Kalpa 74 Kurukullā Mantra Sādhana, 75 Pancāṇgulikalpas 76 Pratyaṅgirā Kalpas 77 Ucchiṣṭacāndālinī Mantrasādhana 78 Karṇa Piśācinī alias Karṇa Piśācikā Mantrasādhana 79 Cakreśvarī Svapna Mantra Sādhana 80 Svapnāvatī Mantra Sādhana 81 Ambikā Svapna Mantra Sādhana 82 Ambikā Ghaṭa-Darpaṇa-Jala-Dīpāvatāra 83 Śrutadevatāghaṭāvatāra 84 Śāśanadevī Mantra 85 Śrī Ṛṣabha Vidyā 86 Śāntinātha Vidyā 87 Sàntīdevatā Mantrasādhana 88 Ghoṇaṣa Vidyā 89 Aparājitā Mahā Vidyā 90 Rogāpahāriṇī Vidyā 91 Vāsupūjya Vidyāmnāya 92 Acchuptā Mantra 93 Brahmaśāntī Mantra 94 Gajamukha Yakṣa Mantra 95 Ṣodaśa Vidyā-devī Mantras 96 Bhāratī kalpa 97 Vāgvādinīkalpa 98 Sarasvatīkalpas 99 Sārasvata Mahāvidyā (by Śrī Bhadrabāhu) 100 (a) Śrutadevatāvidyā (b) Aparājitāmahāvidyā alias Vardhamāna Vidyā (c) Kurukullā Vidyā mentioned in Mahāniśitha Sūtra 101 Śrīdevīkalpa 102 Lakṣmī Mantra 103 Mahālakṣmī Mantra 104 Yoginī Mantrasādhana 105 Yakṣiṇī Mantrasādhana 106 Siddhacakrakalpa 107 Ṛṣimandalakalpa 108 Śrī Vidyākalpa 109 Brahmavidyākalpa 110 Māṇibhadrakalpas 111 Ghantākarṇa Kalpas 112 Ugra Vīrakalpa 113 Kṣetradevatā Mantrasādhana 114 Kṛṣṇa Gaurakṣetrapālasādhana 115 Khodiyā Kṣetrapāla Mantrasādhana 116 Bhairava Mantrasādhana 117 Batuka Bhairava Mantrasādhana 118 Svarṇākarṣaṇa Bhairava Mantrasādhana 119 Catuṣṣaṣṭhi Yogini Yantra 120 Śrī Gautamaswāmi Mantrasādhana 121 Śrī Vajraswāmi Mantrasādhana 122 Śrī Jinadattasūri Mantrasādhana 123 Śrī Jinakuśalasūri Mantra Sādhana 124 Śrī Jinacandrasūri Mantra sādhana 125 Śrī Hemacandrācāryakṛta Mantras 126 Panca Pīra Sādhana 127 Jnānārṇava-Mantras 128 Vīsākalpas

(relating to diagram of 20) 129 Pandariā Kalpa (relating to diagram of 15) 130 Uvasaggahara Caturviṃśati Jinavarayantra 131 Sarvakāryakara Catuṣtriṃśat Yantra 132 Pānsaṭhiā Kalpa (relating to diagram of 65) 133 Botteriā Kalpa (relating to diagram of 72) 134 Vijayayantrakalpa 135 Vijayapatākākalpa 136 Jaitrapatākā Kalpa 137 Arjunapatākākalpa 138 Hanumatpatākā Kalpa 139 Trailokya Vijaya Yantra 140 Ghaṇṭārgala Yantra 141 Vajra Pañjara Mahāyantra Kalpa 142 Vajra Pañjarārādhanā 143 Mṛtyuñjayasādhanā 144 Candrakalpa (of Jagatśetha) 145 Diagrams of various numbers 146 Various Auṣadhikalpas with relative Mantras e.g. Śvetārka, Svetaguñjā, Aparājitā, Rudantī, Mayūraśikhā, Saṅkhāvali, Sahadevī, Siyālaśṛṅgi, Mārjārī etc. 147 Mantrāvalis 148 Pratiṣṭhākalpas.

CONCLUSION

Summing up the foregoing discussion on Jain Mantravāda and its history from the most ancient times to the present day we may observe that it would be clear to the readers on a careful consideration of the materials placed before them that Jain Mantravāda has its roots in the hoary past and is connected with Śrī Pārśvānātha, and possibly with Śrī Ṛṣabhadeva, Pārśvāpatyas, Naimittikas, Sārūpikas, Siddhaputras, Caityavāsis and numerous illustrious Āchāryas and Yatis who kept the Māntric tradition alive from generation to generation. It has remained an integral part of Jainism and has not separated from it and developed into an independent school of thought or philosophy like Vajrayāna which did develop into an independent school of Buddhism. The rigour with which the Jains dealt with laxity in observance of the rules of conduct for Sādhus by driving out of the fold those who least dared to tamper with the sacred fountains of Jainism, branding them as 'Nihnavas', acted as a great check upon the activities of the Jain Māntrikas and Jain Mantravāda did not degrade to the depth of adopting the abominable practices of Cīnācāra etc. Jain Mantravāda has taken its legitimate place in Jainism, as a kind of Yoga–Padastha Dhyāna, providing a practical and popular method of self–realisation through natural and convenient stages: Mantrayoga

for achieving individual or personal welfare, Mantrayoga for the general welfare and Mantrayoga without any exterior or worldly object meant only for the realization of the self. It has thus harmonised itself with the tenets of Jainism.

Thus Mantars and Vidyās have been recognised amongst Jains for securing the peace and tranquility of the body mind and soul from their respective afflictions howsoever caused. Mantrayoga is believed thus ultimately to confer even salvation on its practitioners if practised only with the object of realization of the soul. In the Pūrva literature as there are Jnānapravāda and Karmapravāda so there is Vidyānupravāda all forming important parts of the body of doctrines known as Jain philosophy. We may compare them with Jnāna, Karma and Upāsanā of the Vedic philosophy. Here we conclude the general part of this Introduction.

Contents

WE now come to the work proper. It is entitled Śrī Bhairava Padmāvatī Kalpa as it deals principally with Mantras of Bhairavī Padmāvatī.* 'Kalpa' is explained by the commentator as Mantravāda–samūha or a collection of Mantras. We have already stated that it deals with the Māntric worship of Śri Padmāvatī, an attendant deity of Sri Pārśvanātha. There are ten chapters in this work. The first chapter describes the high qualifications necessary for a Sādhaka. The second chapter deals with Nyāsas+ and Śakalīkaraṇa or the protective rite and the rite corresponding to Bhūtaśuddhi and Dhyāna (v. 12). It also describes the method to ascertain whether a particular Mantra is favourable to the Sādhaka or otherwise. The third chapter deals with the mode of worship of the deity. The methods for the achievement of the sixfold Māntric object (Ṣaṭkarma) are first described and the different Māntric Pallavas, Vinyāsas, Postures, Mudrās, rosaries, modes of telling beads,

* Ch. I v. 3 identifies Padmāvatī with Totalā, Tvaritā, Nityā, Tripurā, Kāmasādhinī and Tripurabhairavī. Nityās are sixteen, Tripurasundarī being Mahānityā. Tvaritā is the eighth Nityā and Kāmasādhinī is perhaps Kameśvarī Nityā–see Nityā Ṣodaśikārṇava I, p. 26, vv. 26–30. Tripurā has twelve 'Bhedas' i. e. variant forms–see Jñānārṇavatantra XII, p. 39 ff. Uddhārakośa Tantra (p. 6 a) gives the twelve names including Bhairavī " त्रिपुरा भैरवी विद्या हिंगुला चंडिका तथा ।
चामुंडा नारसिंही च ऐंद्री हैमवतीश्वरी ॥
मृडानी वारुणी दुर्गा महा त्रिपुरसुन्दरी ।
देव्या द्वादश नामानि प्रोक्तान्येतानि शूलिना ॥

Tripurābhairavī is one of the names of Tripurasundarī– see Jñānārṇavatntra VI Paṭala. This explains why Padmavatī is styled Bhairavī Padmavatī and this work Bhairava Padmavatī Kalpa. There is no doubt that the author indentifies Śrī Padmāvatī with Śrī Vidyā alias Ṣodaśī. According to Niruttara Tantra Sundarī and Bhairavī belong to Śrīkula. For different forms of Padmāvatī mentioned here, see Vidyānuśāsana, Samuddeśa IV, vv. 2 to 6 in Padmāsādhana. For identification of Tārā with Padmāvatī see Sādhanamālā vol. II p. 594 and of various deities with Padmāvatī see appendix 5 v. 20, as also p. 63 ante.

+ Note the use of the five clauses of Pancaparameṣṭi Mantra for the purpose.

directions and periods of time are prescribed for the achievement of the different objects of Māntric worship. The yantra for the worship of the Śrī Padmāvatī is then described followed by Pancopacāra Pūjā (five kinds of worship). Then the Mūla-Mantra (principal Mantra), six-lettered, three-lettered and single-lettered Vidyās of Śrī Padmāvatī and Homa are described. The Mantra of Pārśva Yakṣa and Cintāmaṇi Yantra are also described.

The Pancāṅga or the five parts relating to the Māntric worship of a deity are Paṭala, Paddhati, Stotra, Kavaca and Sahasranāma or a thousand names. This Pancāṇga is a later innovation. In modern works like Śāktapramoda there are Daśāṅgas or ten parts and even Dvādaśāṅgas or twelve parts. This kind of elaboration has nothing to commend as it merely mixes up the essentials with the non-essentials. The present work itself does not contain Stotra, Kavaca or Sahasranāma of Śrī Padmāvatī but the same composed by other authors are given in the appendices to the main work. The third chapter as far as it deals with Mantroddhāra can be said to correspond to Paṭala and the matter contained in the second chapter viz. Nyāsas, Dhyāna etc. combined with the remaining matter of the third chapter would correspond to Paddhati. One of the Ṣaṭkarmas viz. Māraṇa‡ is termed Niṣedha i. e. one which is prohibited in conformity with the Jain doctrine of Ahiṃsā.

The mention of Pārśva Yakṣa is important to show that in the time of the author each Tīrthaṅkara had a separate attendant Yakṣa and Yakṣiṇī. The last verse describes Cintamaṇi Yantra different from the famous Yantra of that name. We may note here that ancient non-Jain works like Nāradīyamahāpurāṇa describe Mantra for

‡ Some Kalpas like Śrī Cintāmaṇi-kalpa go further and say that one should not even think of such karmas (see p. 33 Jain Stotra-sandhoha Vol. II). It is stated in Jñānārnava that such undesirable rites are described by saintly people only to satisfy the curiosity of ordinary people who would like to know whether Jain Mantras can achieve all kinds of objects which other Mantras are able to achieve.

Bali or oblation which is a Mantra of Padmāvatī. It is "ॐ पद्मे पद्मे महापद्मे पद्मावतीये स्वाहा ॥" (See Nāradīyamahāpurāṇa Adh. 85, vv. 133–134). Note the Prākrit dative inflection of Padmāvatī which shows the Jain origin of the Mantra as the Jains used only Prākrit in the beginning. The fourth chapter describes twelve Yantras or diagrams for achieving different objects. The fifth chapter sets forth Yantras for accomplishing Stambhana i. e. stopping or paralysing persons and their activities and passing successfully through various ordeals. One of these Yantras relates to Vārtālī alias Vārāhī who is a Vidyā allied to Śrī Vidyā and is known as Dandinī.* It is meant for stopping motion, paralysing an army or the tongue of a rival debater or appeasing an angry person. A Prakrit Mantra invoking the 1st Tīrthaṅkara Śrī Ṛṣabha referred to in v. 8 and set forth verbatim in the commentary thereon is a part of this Yantra. This establishes the connection of Śrī Ṛṣabha with Mantravāda. We may also note that the commentary on v. 4 gives a Prakrit Mantra eulogizing Pancaparameṣṭi Mantra which is said to stop water and fire and to ward off great calamities caused by an enemy, epidemic, a thief or the king. Mantra of Ucchiṣṭa Cāndālinī (Aṅga-Vidyā of Rāja-Mātaṅgī or Rāja Śyāmalā who is again a Vidyā allied to Śrī Vidyā) given in v. 12 as part of the diagram for successfully facing various ordeals shows the popularity that Mātaṅga Mantras had already attained. The sixth chapter gives Yantras and Mantras for attracting and fascinating women. Śrī Ambikā (whom the author perhaps identifies with Nityaklinnā as appears from her Mantra) Kṛṣṇa–Mātaṅginī, Nityaklinnā (the 3rd Nityā), Padmāvatī and Kātyāyanī (a Vidyā allied to Śrī Vidyā) are invoked for the purpose in the various diagrams described in this chapter. The seventh chapter describes Yantras and Mantras for controlling and making others amenable to the will of or subser-

* Bahvṛcopaniṣat identifies Ṣodaśī alias Śrīvidyā with various deities as follows:— "या भाव्यते सैषा षोडशी श्रीविद्या पञ्चदशाक्षरी श्रीमहात्रिपुरसुन्दरी बालाम्बिकेति बगलेति वा मातङ्गी स्वयंवरकल्याणीति भुवनेश्वरीति चामुण्डेति चण्डेति वाराहीति तिरस्करिणीति राजमातङ्गीति वा शुकश्यामलेति वा लघुश्यामलेति वा अश्वारूढेति वा प्रत्यङ्गिरा धूमावती सावित्री गायत्री सरस्वती ब्रह्मानन्दकलेति ॥"

vient to the Māntrika. Mantras arising from the five first syllables of Pancaparameṣṭi Mantra and Anāhatavidyā and Prākrit Mantra invoking the 22nd Tīrthaṅkara Śrī Ariṣṭanemi, and Mantras of Nityaklinnā and Candeśvara may be noted.

The eighth chapter gives various Mantras for divining future through gazing in a mirror or lamp-flame or sword or water or the thumb to which soot and oil are applied. V. 13 describes such a Mantra for gazing in a mirror which is there stated to have been composed by Śrī Jina. This is very important as it ascribes authorship of a Mantra to Śrī Jina. The ninth chapter describes various herbs, medicines and powders for charming and fascinating men and women and making them subject to one's will, for gaining popularity, for striking terror in the heart of the enemy, for being invisible at one's will, for increasing business or vigour and for contraception. The commentary on v. 18 gives a Mantra invoking the eighth Tirthaṅkara for preparing collyrium meant for charming.

The tenth and the last chapter deals with Gārudavidyā i. e. Vidyā for controlling and catching snakes and treating persons bitten by them. Mantras invoking Śrī Pārśva, Garuda, Bheruṇḍā Suvarṇarekhā and Kurukulla* are described. A magic serpent is described who would go to and bite the enemy named. Then a Mantra is given to prevent such serpent from biting. The method of initiating a person and imparting to him the traditional Mantra is described. Pancaparameṣṭi Mantra with Jayā, Vijayā, Ajitā, Aparājitā, Jambhā, Mohā, Stambhā and Stambhini are there described for worship in a Yantra and also 'Svarṇapādukās' of Śrī Bhairava Padmāvatī. The pupil is warned not to impart the Mantra to a person who is not devoted to the

* Garuḍapurāṇa Adh. XIX vv. 14-15 gives Kurukulla Vidyā " ॐ कुरुकुल्ले स्वाहा ॥ " which is said to have been possessed formerly by Garuḍa for the protection of the three worlds. Nāradiyamahāpurāna Adh. 85 v.12 refers to Kurukullā. Garudapurāṇa Adh. XIX v. 23 & v. 19 respectively describe Bheruṇḍā (a Nityā) and Suvarṇarekhā Vidyās.

Jain Faith and that he should impart it only to a person devoted to the Jain divinity, Jain preceptor and the Jain Faith. The author then mentions his preceptor Ajitasenagaṇi and the fact of his having secured a boon from Sarasvatī and composed Śrī Bhairava Padmāvatī Kalpa.

The Author and the Commentator

MALLIṢEṆASŪRI is the author of Śrī Bhairava Padmāvatī Kalpa and Bandhuṣeṇa is its commentator.

Malliṣeṇasūri a Digambara Jain Āchārya of Sena-gaṇa traces his descent in the colophon of the said work. He was the pupil of Kanakasenagaṇi and the grand-pupil of Ajitasenagaṇi to whom all the kings rendered obeisance. This Ajitasenācārya was none other then the famous Guru of King Rācamalla of Gaṅga dynasty and his minister and general Camundarai. In the colophons of his Nāgakumāra Kāvya and Jwālinīkalpa also he describes himself as the pupil of Jinasensūri. As Malliṣeṇasūri in the colophons of his work Mahāpurāṇa, and Bhāratīkalpa describes himself as the son of Śrī Jinasena, one is inclined to think that Jinasena must have been his father also. One cannot, however, be certain about it as Gurus are even now regarded in India as spiritual fathers. We have no more information about his parentage.

Malliṣeṇa in the colophon of his said wark, Mahāpurāṇa gives its date as Jyeṣtha Śukla 5th Śaka 968 (1104 Vikrama era). As his other works do not bear any date we are unable to fix even the period of his literary activity with any more certainty. We can only say that he flourished about the beginning of the twelth century of Vikrama era.

From his titles* given in his various works, we can say that he was not only a great Māntrika but also a great poet of Sanskrit and Prākrit, a grammarian, a dialectecian and also versed in all the sacred scriptures and was favoured by Sarasvatī with a boon. From his two Sanskrit poetical works, Mahāpurāṇa and Nāgakumāra Kāvya it appears that he wrote in a simple and lucid style. Mahāpurāṇa contains the biographies of 63 eminent men in 2000 verses and Nāga

* " गारूडमन्त्रवादवेदी, उभयभाषाकविशेखरः, उभयभाषाकविचक्रवर्त्ती,
सकलागमलक्षणतर्कवेदी, सरस्वतीलब्धवरप्रसादः, योगीश्वर इत्यादि । "

kumāra Kāvya is a small poetical works in 5 cantos containing 507 verses. His fame however, rests on his Māntric works which apear to be mines of rare information a cult which has always been very secretive and jealous of any information passing beyond its esoteric circle of adepts and initiates. Besides Śrī Bhairava Padmāvatī Kalpa his Māntric works are Bhāratī alias Sarasvatī–Kalpa, Jwālinīkalpa and Kāmacāṇḍālinī alias Siddhāyikā Kalpa.

VIDYĀNUŚĀSANA

Vidyānuśāsana, a great compendium of Māntric treatises comprised in twenty four chapters containing nearly 7000 verses, is also ascribed to him. Probably, it is edited and enlarged by him. The text as now available contains several later additions and interpolations of Pandita Āśādhara's and Hastimalla's Gaṇadharavalayas, Āśādhara's Sarasvatistotra, and Rāvaṇa's Bālagraha Cikitsā and quotations from Imadi Bhattopādhyāya's Gāṇabhṛd–Yantra–Pūjā–Vidhāna and Mahasena's Trivarṇācāra. On a consideration of the opening verses 1 and 2 and the verse 139 of the colophon which allude to Matisāgara we are inclined to believe that the author of at least the original nucleus was one named Matisāgara. The work contains a hymn of Śrī Pārśvanātha and large extracts from Jwālāmalinī Kalpa both by Śrī Indranandi of Dravida Sangha who was the pupil of Vappanandi and a grand-pupil of Vāsavanandi and a famous Māntrika who flourished circa Śaka 861 i. e. 996 of Vikrama era which is the date of his Jwālinīkalpa. It must be therefore Matisāgara who, as is stated ni the beginning of the work, extracted from and summarised ancient Māntric works of different authors,* and he must have flourished subse-

तेषु विद्यानुवादाख्यो यः पूर्वो दशमो महान् ।
मंत्रयन्त्रादिविषयः प्रथितो विदुषां मतः ॥ ९ ॥
तस्यांशा एव कतिचित् पूर्वाचार्यैरनेकधा ।
स्वां स्वां कृतिं समालंब्य कृताः परहितैषिभिः ॥ १० ॥
उद्धृत्य विप्रकीर्णेभ्यस्तेभ्यः सारं विरच्यते ।
ऐदंयुगीनानुद्दिश्य मंदान् विद्यानुशासनम् ॥ ११ ॥

quent to the said Indranandi. We know that the preceptor of the famous Vādirāja, who was a contemporary of Mallisenasūri, was Matisāgara. Vādirāja and Mallisenasūri appear to have been connected with each other, as Vādirāja in the second verse of the colophon of his Nyāyaviniścaya-Vivarana refers to Kanakasena who is most probably the grand-preceptor of Mallisena and Narendrasena the co-pupil of Jinasena the preceptor of Mallisena. Further Matisāgara was a Mathapati of Simhapura and belonged to Dravida Sangha (which is called Jainābhāsa by Devasenasūri in his Darśanasāra) whose members being lax in the observance of the strict rules of conduct for Sādhus have been termed by Pt. Nāthurām Premi Digambara Caityavāsis, as their practices were very similar to the practices of Śvetāmbara Caityavāsis described in the foregoing pages hereof including practice of Mantra, Nimitta and Medicine. Matisāgara, the preceptor of the famous Vādirāja, is therefore very probably the author of the original collection of Māntric treatises comprised in Vidyānuśāsana. As the work was principally a collection, it has induced later writers to add thereto or interpolate therein subsequent treatises and passages from various known and unknown writers which can be removed without affecting the unity of the work.

The question which is most material for our purpose, however, is why is the work ascribed to Mallisena and whether he had any and if so what part in the preparation of the text of Vidyānuśāsana devoid of later interpolations.

We may infer from what we have already stated before that a sort of summary prepared by Matisāgara of ancient Māntric treatises did come to the hand of the person who prepared the present enlarged text (without the later interpolations) of Vidyānuśāsana. Mallisena's connection with it, on a cursory survey of the text is only that it includes a hymn of Jwālinī which bears his name. Perhaps the inclusion in Vidyānuśāsana of the treatises on Padmāvatī, Sarasvatī, Jwālinī, Kāmacāndālinī and Bālagrahacikitsā may further connect him in some

uncertain manner as he himself is said to have treated all these in independent treatises. Fortunately we have been able to secure a firmer footing in this connection by a detailed comparison of the text of Bhairava Padmāvatī Kalpa with the present text of Vidyānuśāsana. It is that Vidyānuśāsana contains within itself more than five sixths of Bhairava Padmāvatīkalpa. To be exact outof 308 verses (including 5 verses of colophon) of Bhairava Padmāvatī Kalpa 258 have been traced by us spread over fourteen different chapters out of the twenty four chapters of Vidyānuśāsana. All the verses in chapters II to VII of Bhairava Padmāvatī Kalpa are traced; the untraced verses in chapters I, II, VIII, IX and X are only 10, 5, 4, 6 and 25 respectively. The subject in ch. X of Bhairava Padmāvatīkalpa is Gāruda (snake-charming and charms against snake-bites) which being a speciality of the author, as is apparent from his title 'Gārudamantravādavedi,' he has added new matter comprised in new verses which for that reason could not be traced in Vidyānuśāsana. This accounts for the 25 untraced verses in the said X chapter, 5 of which form the colopon containing the author's lineage. The first chapter is introductory and describes the qualifications of a Māntrika. Here the matter to be treated being not Māntric and the author being a poet, he composed fine new verses.

A considerable portion of Sarasvatīkalpa of the author has been also traced by us in Vidyānuśāsana. Portions of Jwālini Kalpa and Kāmacāndālī Kalpa are also traced in Vidyānuśāsana. The text of Bālagrahacikitsā being not available to the writer has not been compared.

When we undertook the investigation, we never thought that such a large portion–practically the whole–of Bhairava Padmāvatīkalpa would be traced in Vidyānuśāsana. What is the inference to be drawn? This cannot be a mere coincidence. It can neither be interpolation nor plagiarism. It cannot be former because it cannot be taken off from Vidyānuśāsana without interfering with the current of narration and without interfering with the method, arrangement and sequence of the text. The portion is spread over practically the whole of Vidyānuśāsana

and cannot be taken off without disturbing the unity of the work. This is the reason why we think that Mallisena must have been at least a redactor if not the author that is to say he has added much more of his own in Vidyānuśāsana than the portion of Bhairava Padmāvatī-kalpa traced by us.

We cannot even imagine that an author of Mallisena's proud position bearing titles of being universal poet and an adept in Gāruda and Mantravāda could ever be supposed to be guilty of such wholesale plagiarism. From a statement in Jwālinīsādhanavidhāna in ch. IV of Vidyānuśāsana that the three-lettered Vidyā of Jwālinī is not written by the preceptor so it should be learnt from him personally, we think that the editor or redactor was guided in the editing or preparation of the text by a living Guru who would have written the Vidyā if he chose. This shows that the redactor had a kernel or nucleus in writing composed by the living Guru who could be approached to learn the three –lettered Vidyā of Jwālini. Probably the reference may be to Matisāgara who may have been living when Mallisena redacted the work under the guidance of the former. Probably Matisāgara might have been Vidyāguru to Mallisena being an adept in Mantravāda. It is significant that Vidyānuśāsana is styled 'Ārṣa' (ancient or composed by ancient sages) at the end of all the twenty-four chapters of the work and no name of the author is mentioned. If it was of sole ownership of Mallisena he would not have failed to subscribe his name as he has done in his other works. The only proper conclusion to be drawn is that he was the editor and redactor of the work.

We may note here that we have been led, as a result of the comparison of the text of Bhairava Padmāvatī Kalpa with Vidyānuśāsana to believe that the former was composed after the redacted edition of Vidyānusāsana was prepared. Sarasvatīkalpa, Jwālinīkalpa and Kamacāndālīkalpa also appear to have been subsequently composed.

Vajrapañjara-Vidhāna, and Bālagraha-Cikitsā are other Māntric works ascribed to him. Having had no access to them, we express no

opinion on the point. Sajjanacittavallabha, Ādipurāṇa, Pravacanasāratīkā and Pancāstikāyatīkā ascribed to Mallisẹṇa are not really his works. Pt. Nāthurām Premi in his recent compendium entitled "Jaina Sahitya aura Itihāsa" in Hindi surmises that Mallisẹṇa must not have been a Vanavāsi Sādhu i. e. a strict Sādhu living in a forest but must have been a Maṭhapati* i. e. one owning and residing in a monastery to which used to be attached lands and other properties yielding considerable income. He must have been practising Mantra, Nimitta and Medicine for the benefit of his pupils particularly his lay-followers.

Regarding the commentator Bandhusẹṇa he only gives his name in the Maṅgala verse to his commentary. As he gives his name in plural we may surmise that he may have been an Ācharya. As his name has the suffix 'Sena' we may infer that he belonged to 'Sena gaṇa' or Sangha which was formerly called 'Panca Stūpānvaya'. From his obeisance to Śrī Pārśvanātha, we may infer that he was a Jain. As he calls the work the best of Kalpa we may infer that he held the work and its author in high esteem. In his commentary he does not merely explain difficult terms but supplements what is left unsaid by the author and even supplies Mantras and other details not given by the author. He thus shows extensive and intimate knowledge of Mantras and Māntric rites. He is equally at home while commenting on various herbs named in the original work and gives synonyms thereof from the local Karnāṭakī (Kanarese) language (See Com. on ch. IX vv. 21, 25 and 35). As he supplements detailed information where it is lacking in the original, and sets forth verbatim Mantras+

* Pt. Nāthurām Premi in his article "Vanavāsi Aura Caityavāsi Sampradāya" (p.347 ff.) in his above-mentioned work says Maṭhapatis or Mathavāsis (including later Bhaṭṭārakas or Yatis) amongst Digambara Jain Sādhus correspond to Śvetāmbara Caityavāsis and may be termed Digambara Caityavāsis as they equally indulged in lax practices.

See Com. v. 38 ch. III, which gives Śrī Pārśva Yakṣāś Mantra, Com. v. 17 ch. V gives Candaśūlinī Mantra, Com. vv. 4 and 19 ch. VI respectively give Kṛṣṇa Mātaṅginī Mantra and Kātyāyanī Mantra; Com. vv. 10 and 17 ch. VII respectively give Anāhatavidyā and Ariṣṭanemi Mantra.

not even alluded to in the original, we may surmise that he must have been very closely connected with the author and might have been his junior co-pupil (Maillṣeṇa describes himself as the elder pupil of Jinasena in the colophon of his Jwālinī Kalpa) or his pupil. It is a fact however that much of such information and Mantras are given by the commentator from Vidyānuśāsana as we have ascertained from a detailed comparison of the work and the commentary with Vidyānuśāśana. There is no doubt that he has very ably commented on such a specialized work and laid the readers under great obligation by furnishing very accurate and exhaustive information on the subject. We may also infer that both the author and the commentator might have belonged to Karnātic from the references above mentioned in the commentary. About the author we can say from the knowledge of Purāṇic Mantras shown by him in the last chapter as noted in the 'Contents' of the present work that he was well acquainted with the Purāṇic literature and particularly Garudapurāṇa and Nāradīyamahāpurāṇa. The verses cited in the footnote × from the colophon of Kāmacāndālī Kalpa show that he wrote prose as well as poetry in Prakrit as well as Sanskrit in a charming style, was versed in uetrics or Prosody and Poetics, had such a marvellous Memory that he would not write any portion of his work till he completed the whole and that he was a favourite of Sarasvatī. From a verse* omitted in Sarasvatī Mantra Kalpa Appendix 11 after verse 76 we find that he styled himself Yogīndra.

× " भाषाद्वयकवितायां कवयो दर्पं वहंति तावदिह । नालोकयंति यावत्कविशेखरमल्लिषेणमुनिम् ॥१॥
छंदोऽलंकारशास्त्रं किमपि न च परं प्राकृत संस्कृतं वा
काव्यं तच्च प्रबंधं सुकविजनमनोरंजनं यः करोति ।
कुर्वन्नुर्वीशिलादौ न लिखति किल तद् याति यावत्समाप्तिम्
स श्रीमान्मल्लिषेणो जयतु कविपतिर्वाग्वधूमण्डितास्यः ॥२॥" कामचांडाली कल्पात्

* " वाक्पतेर्वादिवेतालादभयेंदोश्च पद्मलात् । श्री मल्लिषेणयोगींद्रादेशाद्विद्या समागता ॥ "
सरस्वतीमंत्रकल्पात्

APPENDICES

APPENDIX 1–ADBHUTA PADMÂVATĪ KALPA

WE now turn to works in appendices. 'Adbhuta Padmāvatī Kalpa' of Candrasūri, a pupil of Śwetambara Upādhyāya Yāśobhadra, is contained in Appendix I. It is a work in six chapters but the first two chapters are missing. Indranandi is mentioned in v. 50 ch. IV and after v. 15 ch. V of the said work and described respectively therein as Guru and Mantravādi–Vidyā–Cakravartī–Cūdāmaṇi This is enough to identify him as the famous Digambara Jain Māntrika who flourished circa 996 Vikrama era. The very high regard shown by the author for Indranandi shows that it was probably under the influence of his Māntric works that 'Adbhuta Padmāvatī Kalpa' was written. The mention of 24 companion–deities and 20 Dandeśas of Śrī Padmāvatī in the Yantra described in ch. IV of the work is novel. The arrangement of the Yantra is probably borrowed from some work of Indranandi. * Inclusion of Pratyaṅgirā, Ambikā, Jwālāmālinī and Cakreśvari in the Yantra shows the popularity of these deities at the time. + Details of worship of Śrī Padmāvatī are also given in the said chapter. V. 53 ch. IV gives Dhyāna of Padmāvatī which is different from that given in Bhairava Padmāvatī Kalpa in that one of her arms bears a lotus instead of the divine fruit. V. 19 ch. IV gives Padmāvatī's following Mantra. "ॐ आँ क्रौँ ह्रीँ ऐँ क्लीँ ब्लूँ पद्मावत्यै नमः ।"

This is different from the five Mantras described in Bhairava Padmāvatī Kalpa. The third chapter describes protective rite and

* Cf. Mālāmantra in ch. VI with Mālāmantra given in the beginning of Indranandi's Padmāvatīpūjana in Appendix 2.

+ Jinsenācārya who composed Harivaṃśapurāṇa in Saka 705 i. e. 840 Vikram era refers to 24 Śāsanadevatās and praises therein Apraticakrā alias Cakreśvarī and Ambikā which shows popularity of their worship at the time. Here is the verse:

प्रहीतचक्राप्रतिचक्रदेवता तथोर्जयन्तालयसिंहवाहिनी ।
शिवाय यस्मिन्निह सन्निधीयते क तत्र विघ्नाः प्रभवन्ति शासने ॥४४॥

Bhūtasuddhi. We surmise that the first and second chapters of the work may have contained Māntrilakṣaṇa and Divyādivya grahalakṣaṇa as are contained in Jwālinīkalpa of Indranandi. The fifth chapter deals with invoking the deity in the body of a suitable person. The sixth chapter gives Śrī Kalikuṇḍa Pārśvanātha Yantra to cure affliction by evil spirits and also to remove other troubles. Another Yantra and Mantras are then described for the same purpose.

The importance of this work is that it very probably reflects an earlier mode of worship and gives Mantra and Yantra of Padmāvatī as in vogue in the time of Śrī Indranandi that is at least a century prior to Mallişeṇasūri.

It is difficult to say who Candra and Yaśobhadra Upādhyāya were and when exactly they flourished. From v. 6 ch. V in which Padmāvatī is identified with various principal deities of other cults we are able to surmise that the author must be later than 1203 Vikrama era when Pārśvadevagaṇi wrote his commentary on Padmāvatyaṣṭaka as he had not the verse 20 of Padmāvatīstotra (Appendix 5) before him and did not therefore comment upon it. The fact is that the hymn being very popular several subsequent additions to it have been made from time to time and v. 20 is a part of such later addition. This verse appears to have been paraphrased as v. 6 ch. V of Adbhuta Padmāvatī Kalpa. We can therefore only say that the author must have flourished considerably later the 1203 Vikrama era. We may also note that there was one Yaśobhadrasūri of Harşapurīya Maladhāri Gaccha who in 1270 Vikrama era took part along with others in revising Devaprabhasūri's Pāṇḍavacaritra. He may be supposed to have had a pupil named Candra when Yaśobhadra was only Upādhyāya and not Ācārya or Sūri. The famous Saiddhāntika and logician Municandrasūri, the pupil of Yaśobhadrasūri of Bṛhadgaccha was cartainly not the author. That the author had not perhaps before him Mallişeṇa's Bhairava Padmāvatī Kalpa can be explained by the fact that after the historic debate in Siddharaj's time in 1181 Vikrama era and the defeat

therein and consequent expulsion from Gujarat of Digambara Jains the works of the latter were not readily available to Śwetambara Jains.

APPENDIX 2 PADMÂVATĪPŪJANA

Appendix 2 contains 'Padmāvatīpūjana' by Indranāndi already mentioned. He is styled Yogīndra. He recast the old Jwālinī Kalpa of Śrī Helācārya alias Elācarya, as it was difficult to understand, completing it at Mānyakheṭa, the capital of King Śrī Kṛṣṇarāja, on Vaiśākha Śukla 3rd Śaka 861 i. e. 996 Vikrama era. Indranandi in his Jwālinīkalpa mentions Gāṅgamuni (Elācārya's pupil), Vijābja, Āryā Kṣāntirasabbā, Viruvaṭṭa, Kandarpa and Guṇanandi as the seven persons through whom knowledge of Jwālinīmata was handed down to him, he having been directly instructed by the last two jointly. We may therefore reasonably suppose Elācārya to have lived about 150 years earlier i. e. about 850 Vikrama era. Indranandi was a very famous Digambara Jain Māntrkia and must have written other Māntric works also. From the fact that Vardhamānasūri (1468 Vikrama era) mentions at p. 150 in his Acāradinakara Vol II Indranandi along with others as authors of Pratiṣṭha–Kalpas (works on instāllation ceremonies), we may infer that he must have written a Pratiṣṭhākalpa. Vidyānuśāsana ch. V gives a hymn of Pārśvanātha with commentary which mentions him as its author.

APPENDIX 3–RAKTA PADMÂVATĪ KALPA ETC.

Appendix 3 contains ' Rakta Padmāvatī kalpa '. It comprises Mantras, Yantras, a hymn and a special mode of worship of Padmāvatī. From the fact that the Yantra is called second in the subscription one may think that there must have been the first Yantra which is now missing. From the abrupt and unconnected manner in which different subjects are treated one gets the impression of there being lacunae in the work. There is no data even to venture a surmise as to the author of the work. From the language of Pūjanavidhi one may think it to be not earlier than the 15th century of Vikrama era. The other parts are in Sanskrit and we are not sure whether they were written

at one and the same time. We may note here that there is a red-coloured image of Śrī Padmāvatī in a standing posture carrying Śrī Pārśvanātha's image on her head in Śrī Pārśvanātha's temple at Narodā near Ahmedabad and that as stated before (p. 251 ante) Pandita Śrī Vīravijaya performed Sādhanā of Rakta Padmāvatī.*

There is also in Śrī Pārśvanātha's temple at Tokersha's pole, Jamālpur, Ahmedabad, a red-coloured sand-stone image of Śrī Padmāvatī with five hoods carrying thereon an image of Śrī Pārśvanātha and holding in her two upper hands a goad and a lotus and showing Varadamudrā with the other two.

APPENDIX 4 ŚRĪ PĀRŚVANĀTHASTOTRA ETC.

Amongst the works contained in this Appendix, the really important and old work is the hymn commencing with the words 'Śrī –maddevendra–Vṛndā' etc. There is a very famous Māntric hymn of Indranandi commencing with the words 'Śrīmannāgendra–rudra' etc. The former does not bear the name of the author but the later bears that of Indranandi. The former is given n Vīdyānuśāsana after the latter. In Vidyānuśaśana ch. IV in Jwālinīsādhanavidhi is given a hymn of Śrī Jwālinī which begins with the words 'Śrīmaddaityorugendra' etc. This is followed by a hymn by Śrī Mallisẹṇasūri, which means that the hymn of Jwālinī given first is very probably by an older writer. If we are justified in indentifying the author of this hymn with the author of Śrī Pārśvanātha's said hymn, which follows Indranandi's Śrī Pārśvanātha's hymn in Vidyānuśāsana, because both commence with 'Śrīm', then we may say that he must have lived after Indranandi and before Mallisẹṇasūri i. e. between 996 and 1104 Vikrma era. One feels a little doubt as Indranandi's hymn also begins with 'Śrim', but there

*In Śrī Ajitanātha's temple in the rear of the Upāśraya at Bhaṭṭhinī-Bārī at Ahmedabad which came to be known as Vīravijaya's or Vīra's Upāśraya (see p. 250 ante) there is a bronze image of Śrī Padmāvatī before which, as was reported by Śrī Gulābvijayaji a sādhu in his line, Vīravijayaji performed Sādhanā and obtained a boon from Śrī Padmāvatī.

is really no scope for it because Indranandi appears to expressly mention his name in the body of his hymn or work as he has in fact done in the said hymn of Śrī Pārśvanātha and also his Jwālinīkalpa. That Jwālinīstotra commencing with the words 'Śrīmaddaityorugendra' is not Indranandi's is certain as the vehicle of Jwālinī in the first verse thereof is said to be a lion instead of the he-buffalo mentioned by Indranandi in his Jwālinī-kalpa. Both Elācārya and Malliṣeṇa describe the vehicle to be a he-buffalo.

We may here state in anticipation that we are inclined to think that the same author also composed the famous Padmāvatyaṣṭaka which has been much enlarged by subsequent additions as given in Appendix 5.

The other works in Appendix 4 viz. two Aṣṭakas, Jayamālā etc. are in ungrammatical Sanskrit and are meant to be recited while performing Pūjā.

APPENDIX 5-PADMÀVATÎ STOTRA ETC.

Appendix 5 gives the enlarged version of the famous Padmāvatyaṣṭaka. The first eight verses are the original verses and with verse 32 as the 9th verse comprise the original hymn, the ninth verse being meant to narrate the fruits to be gathered by the recital of the hymn. The 33rd verse of the hymn, as given, in this appendix, is of a similar nature and contains 'Falaśruti' by the redactor. VV. 34 to 36 prove conclusively that the original hymn contained only eight verses. Because the 32nd verse has the word 'Dānavendraiḥ' some think it must have been composed by some Dānavendrasūrī. We are not aware of any such Sūri. As the hymn was popular even in the time of the commentator Pārśvadevagaṇi i. e. in 1203 (he terms it 'Lokaprasiddha') it must have been written at least a century earlier. We think, as already stated above, that the author of this hymn must be the same as the author of Pārśvanāthastotra and Jwālinīstotra above mentioned. The five other works are Aṣṭaka, Pratyekapūjā, Jayamālā, Padmavatīdaṇḍaka and Padmāvatī Paṭala. All these except Daṇḍaka

appear to have been composed under the influence Padmāvatyaṣṭaka. Aṣṭaka is merely an adaptation of 'Śārdāṣṭaka' contained in Sarasvatīkalpa of Arhaddāsa. The latter contains only eight verses while the former contains twelve verses. Only the last four verses appear to be newly composed by the writer adapting Śārdāṣṭaka. The Mantras at the end of the Daṇḍaka are probaly from another Mantrakalpa. The language of Pratyekapūjā and Jayamālā at many places borders on Sankritized Hindi and at other places it is ungrammatical Sanskrit.

Referring to Padmāvatī Paṭala we can say that some one has composed it in close imitation of the famous Padmāvatyaṣṭaka We may refer to a similar hymn viz. Śrī Cakreśvaryaṣṭaka contained in Appendix 23. The unknown authors had perhaps the same model of Śrī Padmāvatyaṣṭaka before them and might be identical. Aṣṭaka, Pratyekapūjā and Jayamālā are probably by some Digambara Jain writers.

We would note here that Bhāskararāi the famous author of Bhāṣya on Lalitāsahasranāma cites while commenting on the words 'शक्यो विविधाकारः' in v. 36 a passage * from Rudrayāmala which gives names of some well-known Shaktis. Both Padmāvatī as well as Tārā are included therein. As noted by us in the footnote at p. 295 ante Padmāvatī is identified with various deities including Tārā. If one is rash enough to infer from such identification that Padmāvatī was not independently worshipped and that Padmāvatī is only another name of Tārā the above passage from Rudrayāmala would be an

* "पराशक्तिश्चादिशक्तिरिच्छा ज्ञानक्रियाबला ।
बालात्रपूर्णा बगला तारा वाग्वादिनी परा ॥
गायत्री चैव सावित्री सिद्धलक्ष्मीः स्वयंवरा ।
नकुली तुरगारूढा कुरुकुल्ला च रेणुका ॥
संपत्करी च साम्राज्यलक्ष्मीः पद्मावती शिवा ।
दुर्गा भद्राकृतिः काली कालरात्रिः सुभद्रिका ।
छिन्नमस्ता भद्रकाली कालकण्ठी सरस्वती ॥"

eye-opener for it names Padmāvatī and Tārā as distinct Shaktis. Further carried to its logical extreme such argument would eliminate all the deities identified and one would have to come to the absurd conclusion that no deity except Tārā ever existed. The passage also shows that both Padmāvatī and Tārā were known before the advent of Buddhist Tantras, as Rudrayāmala is known to be an earlier work. Further, Vairoṭyāstotra of Ārya Nandila (circa 130 Vikrama era) expressly mentions Padmāvatī.

"जा धरणोरगदइया देवी पउमावई अ वइरुट्टा ।
सप्पसहस्सेहिं जुआ देवी किर किंकरा जाया ॥२॥" वैरोट्यास्तोत्रम् ॥

Nirvāṇakalikā p. 37 also mentions Padmāvatī. The text of Uvasaggaharastotra purporting to include the Māntric gāthās × belived to have been secreted away to prevent abuse thereof also mentions Padmāvatī in three of them as follows:—

"ॐ ह्रीं श्रीं पास विसहर विज्जामंतेण झाणज्झायव्वो ।
धरण पउमावइदेवी ॐ ह्रीं क्ष्म्व्यूं स्वाहा ॥८॥
ॐ थुणामि पासं ॐ ह्रीं पणमामि परमभत्तीए ।
अट्ठक्खर धरणिंदपउमावई पयडियकित्ति ॥९॥
जस्स पयकमले सया वसइ पोमावई धरणिंदो ।
तस्स नामेण सयलं विसहरविसं नासेई ॥१०॥"

This will conclusively prove the ancient character of the worship of Śrī Padmāvatī much earlier than the 7th century A. D. ‡

APPENDIX 6

Appendix 6 contains a hymn to Śrī Padmāvatī by Municandra alias Municandranātha who cannot be identified with any of the three famous Municandrasūris who flourished in the 12th century of Vikrama

× They are probably of later date than the original text of 5 gāthās.

‡ Śrī Padmāvatī's 'parivāra' can be ascertained from her Yantra, vv. 13 to 21, ch. III, Bhairava Padmava ī Kalpa. It may be interesting to note that there is a marble image of Śrī Padmāvatī in a Jain temple at Idar showing the same symbols as are described in her Dhyāna in v. 12, ch. II ibid. as has been observed by Mr. Sarabhai Nawab the publisher hereof.

era as the hymn is neither in correct Sanskrit nor free from metrical faults. We can only conjecture that the author may perhaps be identified with Municandra who wrote 'Rasāulo' in 1577 Vikrama era or with Municandra of Paurṇamikagaccha who flourished circa 1550 Vikrama era. The correct name of the hymn as appears in the colophon of a copy thereof in the writer's possession is 'Prakaṭa Padmāvatīstotra' and the said colophon also mentions it to be a part of 'Devīpāṭha'. The author there is said to be Municandrācārya. It is apparently in imitation of 'Durgārājastotra' which begins with the words 'या देवी खड्गहस्ता' The only noteworthy feature of the hymn is the effect produced by alliterative words therein.

APPENDIX 7

Appendix 7 contains the famous Cintāmani Mantra of Śrī Pārśvanātha and various Mantras and Dhyāna of Śrī Padmāvatī and Mantra of Haṃsa Padmāvatī. The work really ends before the words 'सम्प्रति पद्मावतीमहादेव्याः कल्पो लिख्यते ।' Another Kalpa of Padmāvatī is commenced with the said words. Of this Kalpa only the first two Mantras are given and it is then left incomplete. The author of the work is not known. In imitation of non-Jain Mantras the author has given Ṛṣi (seer) etc. While mentioning 'Kīlaka' he has not realized that Jain Mantras do not require any Śuddhi or Purification nor any removal of Kīlaka or Śāopddhāra See vv. 60-61 ch. 24 (P. 222), Mantra Mahodadhi.

APPENDIX

Appendix 8 contains a hymn comprising a thousand names of Śrī Padmāvātī which seems to have been composed apparently to complete the Pancāṅga or the five parts of the worship of the deity. The five parts are: 1 Paṭala 2 Paddhati 3 Kavaca 4 Stotra and 5 Sahsranāma. In Paṭala Mantra is evolved from the technical terms used to signify various Mantrabījas or letters forming a Mantra; Paddhati gives details of worship including Dhyāna; Kavaca is a hymn meant for the protection of the Sādhaka; Stotra is a simple hymn and Sahasranāma or Satanāma is enumeration of a thousand or hundred names in the form of a hymn.

In this hymn Padmāvatī is described as 'Mantrarūpā ca Mantrajnā Mantradā Mantrasāgarā' identifying her with Mantra. We would note here some of the important appellations identifying her with various well-known deities: Lakṣmī, Mahālakṣmī, Kamalā, Śrīrūpā, Ramā, Maheśvarī, Mahādevī, Śivā, Satī, Candī, Durgā, Vṛṣārūdhā, Bhuvaneśvarī, Sarasvatī, Bhāratī, Sādhvī, Bhagavatī, Khecarī, Kāmadhenu, Kālī, Kālikā, Bālā, Vajrā, Vedamātā, Vīramātā, Jinamātā, Jaineśvarī, Yoginī, Yogeśvarī, Nāginī, Nāgakanyā, Nāganātheśavallabhā, Bhujagākāraśāyinī, Kundalinī, Śatcakrabhedavikhyātā, Līlāvatī, Tripurā, Sundarī, Tripurasundarī, Tripurabhaīravī, Bhaīravī, Bhīmā, Tārā, Totalā, Tvaritā, Kāmasādhinī, Kātyāyanī, Śivadūtī, Gaurī, Gāndhārī, Jwālinī, Jwālāmukhī, Ambikā, Cakreśvarī, Cintāmani, Jayā, Vijayā, Jayantī, Omkārarūpā, Hrīṃkārarūpā, Tārā and Tārāmānavimardinī. From the last appellation which is found in v. 29 of Padmāvatyaṣṭaka, we may surmise that probably this hymn was composed after the redaction of Padmāvatyaṣṭaka i. e. circa 17th century Vikrama era as we surmise that to be the date of the redactor (perhaps some Jayavijaya see v. 33) of Padmāvatyaṣṭaka. Nothing is known about the author of Padmāvatisahasranāma.

APPENDIX 9

This appendix 9 also contains a hymn of Padmāvatī containing identifications of Śrī Padmāvatī with well-known deities. Some of them not already noted above are Vaīroṭyā, Prajnapti, Mahākālī, Bhadrakālī, Kāmākṣā, Jagadambā, Annapūrṇā, Śrīvidyā, Bhavānī, Mātaṅgī, Rājamātaṅgī, Hīngulāja, Pītā (not Pīṭhā) or Bagalāmukhī, Vāgvādinī, Śāradā, Kuṣmāṇḍī, Śākambharī, Camuṇda, Mahāmāyā, Gāyatrī, Vardhamānavidyā and Bāhubali. Her Vāhanas are said to be the lion and the swan. V. 11 refers to the single lettered, three-lettered, six-lettered and fifteen-lettered Vidyās of Śrī Padmāvatī. We are unable to trace the author of this hymn.

APPENDIX 10

This appendix 10 contains a hymn of Śrī Padmāvatī in Apabhraṃśa dialect by Śrī Jinaprabhasūri whose life we have already

described and have also shown therein the Mūlamantra and the single-lettered Vidyā of Padmāvatī contained in the said hymn. There is a reference to Yantra of 65 in v. 25 and in v. 34 it is stated that the benefit received by the favour of Śrī Padmāvatī obtained through the recital of Cintāmani Mantra (ॐ ह्रीँ नमः–see v. 18) which grants every desire equals to that received by the combined favour of all the 16 Vidyā-devīs through perfection achieved by the Sādhaka through their Sādhanā.

SARASVATĪ

As all the works contained in Appendices 11 to 15 relate to Sarasvatī, we shall offer some preliminary remarks relating to the ancient character of her worship and her various 'Vāhanas' and symbols.

The images including those of Sarasvatī and Ambikā discovered from the excavations of the Jain Stūpa at Mathurā proves that Sarasvatī and Ambikā were worshipped by the Jains in ancient time (see ante p. 256). The statue of Sarasvatī discovered there is headless. "The goddess is shown sitting squatted with her kness up on a rectangular pedestal, holding a manuscript in her left hand. The right hand which was raised has been lost. The figure is clothed in very stiffly executed drapery, a small attendant with hair dressed in rolls stands on each side. The attendant on the left wears a tunic and holds a jar–the attendant on the right has hands clasped in adoration." Plate 99, p. 56, The Jain Stūpa and other Antiquities of Mathura by V. A. Smith.

Śrī Bhagavatīsūtra Vol. III p. 979 and Pakkhisūtra p. 71 have verses in praise of Śrutadevatā alias Sarasvatī which show that the worship of Sarasvatī amongst Jains is very old; see also the passage from Mahānisītha cited in the footnote at p. 257 ante.

It is interesting to note that Sūtradhāra Maṇḍana gives 12 'Bhedas' or variant forms of Sarasvatī * with their names in his

* [अथ द्वादश सरस्वत्यः]
एकवक्त्रा(:) चतुर्भुजा मुकुटेन विराजिता(:) ।
प्रभामण्डल संयुक्ता(:) कुण्डलान्वित शेखरा(:) ॥७९॥ [इति सरस्वतीनां साधारणलक्षणम्]

Devatāmūrtiprakaraṇa, Adh. VIII, vv. 79 to 85, pp. 159–160. Of these the symbols of Sarasvatī as described in v. 81 are identical with those of Śrutadevatā alias Sarasvatī in Nirvāṇakalikā. × According to Agnipurāṇa§ Sarasvatī holds a book, a rosary and Vīṇā or lute (in two hands). Vāyupurāṇa describes her as showing in her right (lower) hand Varadamudrā and holding in the right (upper) hand a rosary and in the left (upper) hand a book and showing in her left (lower) hand Abhayamudrā. Most of her Purāṇic descriptions as also Sarasvatī-rahasya Upaniṣad give her a book and a rosary. According to the Jain tradition however most of the older descriptions give her a lotus and a book and describe her as sitting in a lotus–See Kalyāṇakandam Stuti and Śrī Haribhadrasūri's Saṃsāradāvā Stuti; see also v. 11 Sarasvatīstotra, Appendix 12, also Bappabhattisūri's Catūrviṃśatikāstuti v. 76, v. 26 Ch. 4 Anubhavasiddhamantra-dvātriṃśikā, Appendix 30 and the Stuti from Pancakalpabhāṣya (see footnote p. 257 ante.)

अक्षपद्मं वीणा पुस्तकं (पुस्तं) महाविद्या प्रकीर्तिता ।	[इति महाविद्या १]
अक्षं पुस्तकं (पुस्तं) वाणापद्मं महावाणी च नामतः ॥८०॥	[इति महावाणी २]
वराक्षपद्मपुस्तकं शुभावहा च भारती ।	[इति भारती ३]
वराम्बुजाक्षपुस्तकं सरस्वती प्रकीर्तिता ॥८१॥	[इति सरस्वती ४]
वराक्षं पुस्तकं पद्मं आर्या नाम प्रकीर्तिता ।	[इत्यार्या ५]
वरपुस्तकाक्षपद्मं ब्राह्मी नाम सुखावहा ॥८२॥	[इति ब्राह्मी ६]
वरपद्मवीणा पुस्तकं महाधेनुश्च नामतः ।	[इति महाधेनुः ७]
वरं च पुस्तकं वीणा वेदगर्भा तथाम्बुजम् ॥८३॥	[इति वेदगर्भा ८]
अक्षं तथाऽभयं पद्म पुस्तकेनेश्वरी भवेत् ।	[इतीश्वरी ९]
(असपद्मं ? अक्षाभयं) पुस्तकं च महालक्ष्मीस्तथावरलम् ॥८४॥	[इति महालक्ष्मीः १०]
अक्षं पद्मं पुस्तकं च महाकाल्यभयं तथा ।	[इति महाकाली ११]
अक्षपुस्तकमभयं पद्मं महासरस्वती ॥८५॥	[इति महासरस्वती १२]

× श्रुतदेवतां शुक्लवर्णां हंसवाहनां चतुर्भुजां वरदकमलान्वितदक्षिणकरां पुस्तकाक्षमालान्वितवामकरां चेति ।

§ पुस्तकाक्षमालिकाहस्ता वीणाहस्ता सरस्वती ।

Very early Vīṇā or the lute seems to have been substituted for Varadamudrā–see v. 6 Sarasvatīstotra, appendix 12, also Viṣṇudharmottarapurāṇa, III, Adh. 64, vv. 1 & 2. Vīṇā then continues to be very popular and becomes an invariable symbol of Sarasvatī. Her seat of lotus loses popularity and Haṃsa or swan is universally accepted as her Vāhana. It is a fact that amongst Śvetambara Jain sculptures the image of *Sarasvatī* with the vehicle of a pea-fowl or pea-cock has not yet been found. It was the famous painter Ravivarmā who was responsible for showing a pea-cock as the Vāhana of Sarasvatī. The confusion is perhaps due to an unwarranted identification of Saraswatī with Kaumārī i. e. Śakti of Kumāra whose Vāhana is a peacock. Because Sarasvatī is traditionaliy believed to be Kumārī i. e. virgin, she is taken to be the same as Kaumārī Śakti. Amongst Jains also there is Prajnapti Vidyādevī whose Vāhana is 'Mayūra' or a peacock and there is a Mayūravāhini Vidyā referred to in Pancaparameṣṭi Mahāmantra Yantra Bṛhat Kalpa: but none of these is Sarasvatī.

Āśādhara in his Pratiṣṭhāsāroddhāra gives the Mantra of Mayūravāhinī and says that with that Mantra Vāgvādinī should be installed. Thus amongst the Digambara Jains Sarasvatī came to be identified with Mayūravāhinī and since Āśādhara's time some Digambara Jain sculptures of Sarasvatī are found with the peacock as her Vāhana. Āśādhara himself has also described Sarasvatī as Puṇḍarīkāsanā having the lotus as her seat. Later Digambara Jain writers have following Āśādhara described her either as Mayūravāhinī or Puṇḍarīkāsanā and some as Haṃsavāhanā.* The confusion is perhaps due to loss of the old tradition and mixing up of Mayūravāhinī with Sarasvatī. It can however be said without fear of contradiction that no ancient image of Sarasvatī is found with the peacock as her vehicle.

APPENDIX 11

Sarasvatīkalpa by Śrī Malliṣeṇasūri, the author of Śrī Bhairava

* See hymns to Sarasvatī by Malayakīrtī and Arhaddāsa contained in Malayakīrti's Sarasvatīkalpa.

Padmāvatī Kalpa, is comprised in Appendix 11. V. 2 thereof gives Dhyāna and symbols of Sarasvatī. V. 28 refers to the single-lettered Mantra viz. Hrīṃkāra for achieving perfection in the Sādhanā of Sarasvatī. It may be noted that the Mantra is the same as the single-lettered Vidyā of Śrī Padmāvatī. There are lacunae (1) after vv. 34 and (2) after v. 37 (p. 64) and (3) after the Mantra given after v. 65 (p. 66) and (4) after v. 76 (p. 67) which the readers will find filled in the footnote * from the writer's copy of Sarasvatī Kalpa.

APPENDIX 12

In this appendix is a beautiful Māntric hymn to Sarasvatī by Śrī Bappabhattisūri. He flourished from 800 to 895 Vikrama era. This was the time when Buddhist Tāntrikas known as Siddhas × made Tantras as well as Kundalinīyoga popular. With Sahajayānists who followed the earlier Siddhas Pañcatattva worship and other objectionable practices spread and ultimately Śrī Śankarācārya, (circa 8th century A. D.) in opposition to Vāmācāris advocated Samayamata. It lays

* १ ॐ ह्रीँ क्रौं क्लीँ जम्भे मोहे अमुकं वशं कुरु २ वषट् ॥ वश्ययन्त्रम् ॥

(तद्यथा) २ ॐ ओं क्रौं ह्रीँ अम्बे अम्बाले अम्बिके यक्षिदेवि यम्ल्व्र्यूँ ब्लें र्यूँ ह्सौँ ब्लें ह्सौँ ररर रां नित्यक्लिन्ने मदद्रवे मदनातुरे अमुकं आकर्षय २ घे २ संवौषट् ॥

३ द्वादशसहस्रजापैः दशांशहोमेन सिद्धिमुपयाति ।
मंत्रस्त्रिभुवनसारः गुरूपदेशात्स विज्ञेयः ॥

४ वाक्पतेर्वादिवेतालादभयेंदोश्च पद्मलात् ।
श्रीमल्लिषेणयोगींद्रादेशाद्विद्या समागता ॥

× Luipā or Ādisiddha (cira 669 A. D. according to Dr. Bhattāchārya but circa 769-809 A. D. according to Pt. Rāhula Sāṅkṛtyāyana) and Jālandharapā alias Hādipā known as Ādināth, his pupil Matsyendranātha, and the pupil of latter Gorakṣanātha alias Anaṅgavajra (circa 705 A. D. according to Dr. Bhattāchārya but circa 809–849 A. D. according to Pt. Rāhula Sāṅkṛtyāyana) were some of the famous 84 Siddhas who believed in no God but Śūnya, Vijnāna and Sukha. The Nāthas who believed in one God appear to be the spiritual descendants of the Siddhas and came to light about 1200 A. D. The famous Yogi Jnāneśvara, who lived from 1275 to 1296 A. D. traces his descent in his commentary on Śrī Bhagavadgītā from Śrī Ādināth alias Jālandharapā.

stress on internal worship while Kaula worship is mainly external. In Samayācāra Dhyāna is in Sahasrāra-cakra and not in such lower cakras as Mūlādhāra and Svādhiṣṭhāna. It is interesting to note that Śrī Bappabhattisūri was well conversant with Kundalinīyoga as is clear from this hymn and recommends Dhyāna which is according to Samaymata and different from Kaula practices. In v. 8 he speaks of the identity between Śabdabrahma and Paramabrahma and in v. 10 gives the Sārasvata Mantra which is set forth as Mūlamantra in the Mantra Kalpa which follows. In the biography of Śrī Bappabhattisūri contained in Prabhāvakacaritra (vv. 738–739) it is stated that he practised Adhyātmayoga for 21 days fasting unto death and expired like a real Yogi, his soul leaving the body through Brahmarandhra or Daśamadvāra. He is the first Jain Āchāraya to refer to Kundalinī. Śrī Munisundarsūri (1436–1503 Vikrama era) also refers to Kundalinī and Dhyāna in Sahasrāra-cakra respectively in vv. 2 and 4 of his Śāradāstavāṣṭaka. In the Mantrakalpa which follows the hymn, detailed Dhyāna in Ṣaṭcakra is described; Bṛhad Sārasvata Yantra and another Sārasvatayantra as also important Mantras with directions for worship of Sarasvatī are therein described.

APPENDIX 13

The 'Om Arhanmukhakamala-vāsinī' etc. in Appendix 12 is the Mantra which is also incorporated in the hymn in this Appendix 13. This hymn is wrongly ascribed to an unknown Sādhvī Śivāryā merely from the words 'Sādhvī Śivāryā' occuring in v. 8. This is apparently a mistake as can be seen from the verse occuring after the said Mantra 'Candracandana-gutīm' etc. which mentions Hemasūri i. e. Hemacandrācārya as the Āchārya who prescribed the pill prepared from sandal-wood paste and pure camphor–the pill over which the said Mantra × was to be recited for increasing the intellectual powers

× Śrī Hemacandrācārya mentions the said Mantra in his Yogaśāstra ch. VIII v. 72 describing it as 'Pāpabhakṣinī Vidyā' i.e. Vidyā which destroys sins and sets forth the same verbatim in his commentary on the said verse.

of his pupils. It is clear therefore that the Stotra contained in this appendix which contains the same Mantra is the composition of Śrī Hemacandrācārya and not of any Sādhvī named Śivāryā. Each of the words Sādhvī, Śivā and Āryā is a name of Sarasvatī–see Sarasvatī–sahasranāma, Pancāṅgasaṅgraha (Benares, s. y. 1954). We give in the footnote Sārasvatavidyā by Śrī Bhadrabāhu * from the writer's collection for comparison. V. 7 of the hymn in this appendix 13 describes Jnānamudrā as a symbol of Sarasvatī instead of Vīṇā, the other symbols being book, and two lotuses. The swan is mentioned to be the vehicle.

We have already described the life of Śrī Hemacandrācārya (see pp. 218–220). We may however add that about his time last of the Tāntrika Siddhas flourished and the Nātha cult was about to rise. His Yogaśāstra belonged to this transitional period when the people appreciated and valued miraculous powers but strongly disapproved of the Vāmācāri practices. The way had already been paved for this by Samayamata preached by Śrī Śankarāçārya.

As an illustration of his faith in the efficacy of Mantra, we may refer the readers to his Kāvyānuśāsana‡ where he mentions 'Pratibhā' or genius as the cause of poetical powers and says that it is of two kinds: (i) natural and (ii) acquired through Mantra by the grace of Māntric deity etc. He adds however that in the latter case also there is temporary or permanent removal of the veil of Karma showing that Māntric powers were not inconsistent with the Jain philosophy of Karma.

। श्री भद्रबाहुकृता सारस्वतविद्या ।

* "ॐ नमो भगवईए सुयदेवयाए सव्वसुअमायाए बारसंगपवयण जणणीए सरस्सईए सच्चवयणि सुवन्नवन्नि ओअर २ देवि मम सरीरं पविस मुहं पविस सव्वजणमयहरीए अरिहंतसिरीए ॐ किरि २ सिरि सिरि नमः॥" लक्षत्रयजापेन वरदा भवति । महाव्रतधारिणा भाव्यं । पठितेन आदेयवचो भवति ॥

‡ "प्रतिभास्य (काव्यस्य) हेतुः । सावरणक्षयोपशममात्रात्मा । मन्त्रादिदेवोपाधिकी ।" काव्यानुशासनम् ॥ अलंकारचूडामणिवृत्तिः–"मन्त्रदेवतानुग्रहादिप्रभवौपाधिकी प्रतिभा । इयमप्यावरणक्षयोपशमनिमित्तैव । दृष्टोपाधिनिबन्धनत्वात्तु औपाधिकीत्युच्यते ।"

APPENDIX 14

Appendix 14 contains 'Śārdāstavana' a Māntric hymn to Sarasvatī by Śrī Jinaprabhasūri whose life we have already described (see pp. 229–236). It is a beautiful hymn and may serve as an illustration of the great poetical powers of its author and his fondness for Mantras. As in the writer's copy of the hymn instead of 'श्रीन्द्रमुख्य०' in v. 4 the reading is 'श्रीन्द्रनन्दि०' there appears to be an allusion to the great Māntrika Indranandi. V. 7 describes a rosary, a lotus, a Vīṇā or lute and a book as the symbols of Sarasvatī who is said to be residing in a lotus. It is expressly stated in v. 9 that the hymn contains a great Sārasvata Mantra which is probably this:"ॐ ऐँ ह्रीँ श्रीँ वद २ वाग्वादिनि भगवति सरस्वति तुभ्यं नमः"

APPENDIX 15

The Devīstotra comprised in the 15th Appendix is probably composed by some non–Jain writer. It contains various names of Sarasvatī, Lakṣmī, Yoginī and others. It may be noted that the author identifies Devī with Jaineśvarī, Bauddhamātar and Jinamātar. It is easy to identify Jaineśvarī as Śrī Ambikā as she is described as riding on a lion.

ŚRĪ AMBIKĀ

As the works in Appendices 16 to 21 relate to Śrī Ambikā, we shall offer a few preliminary remarks about her.

We have already shown that Śrī Ambikā has been worshipped by the Jains from very ancient times and that she is considered to be the Jain Āmnāya deity. Many have been perplexed as to why Śri Ambikā is associated with the images of various other Tīrthaṅkaras although an attendant deity of the 22nd Tīrthaṅkara Śrī Neminātha. The reason is that she is the deity taken to represent the Jain Āmnāya as Tārā represents the Bauddha Āmnāya. Not only is she associated with other Tīrthaṅkaras but her images also are found installed in the temples of various other Tīrthaṅkaras–not merely in the temple of Śrī Neminātha. For instance, Śrī Jinaprabhasūri in his Vividhatirtha Kalpa on

p. 19 describes her as riding on a lion and guarding the Tīrtha of Mathurā and her image is actually found from the excavations of the Jain Stūpa at Mathurā (see p. 256 ante). In the same work in Ahicchatrā Kalpa p. 14, it is stated that there was an image of Śrī Ambikā in Ahicchatrā in the vicinity of the fort riding on a lion with the image of Śrī Neminātha on her crown. Now it should be noted that Ahicchatrā is a Tīrtha sacred to Śrī Pārśvanātha. The same work mentions that images of Śrī Ambikā were found installed in the temples at Hastināpura, Pratiṣṭhānapura alias Paiṭhaṇa, Girināŕ, Dhīmpurī and several other places. Even this day in the famous temple of Śrī Antarikṣa Pārṣvanātha at Śrīpura alias Sirpur is an image of Śrī Ambikā accompanied by an image of Kṣetrapāla.* Similarly in the famous Serisā Pārṣvanātha Tīrtha (near Kalol) is found when the Tīrtha was recently discovered a large stone-image of Śrī Ambikā in a sitting posture carrying on her crown the image of Śrī Neminātha holding a bunch of mangoes in her left hand and supporting a child on her lap with the right. Another child stands beside her and the lion crouches at her feet. In Prabhāsa Pāṭaṇa also, in the temple of Śrī Dādā Pārśvanātha is an image of Śrī Ambikā-see fig. 87 'Bhārṇāṃ Jain Tīrtho'. She is shown as sitting under a mango tree, carrying on her crown an image of Śrī Neminātha and holding a bunch of mangoes in her right hand and supporting with the left a child on her lap. Another child stands on her right. Her vehicle the lion is also shown. From an inscription it appears that an image of Śrī Ambikā was formerly installed in the temple of Śrī Candraprabha at Prabhāsa Pātana. In the famous Ellora caves there are several carved images of Śrī Ambikā. One large image going under the name

* 'Raivatakagirisaṅkṣepa', Vividhatīrthakalpa and 'Śātruñjayamāhātmya' II, 13 give names of several Kṣetrapālas and other deities presiding over various parts of the Mt. Girnār. They are associated with Śrī Ambikā in the Jain narrative literature. Some of them are Kālamegha, Meghanāda, Girividāraṇa, Kapāṭa, Siṃhanāda, Khoḍika, Raivat, Siddhavināyaka, various Rudras, Gomeḍha Yakṣa and Mahājwālā.

of Indrāṇi is that of Śrī Ambikā. She is shown in a sitting posture shaded by a fine mango tree carrying an image of Śrī Neminātha on her crown. Her right hand which is mutilated probably held a bunch of mangoes and the left hand supports a child on her lap. There is a lion crouching at her feet and attendants round about her. Peacocks are shown on the top of the mango tree indicating the advent of spring.

In several metal images of Śrī Ṛṣabhadeva is associated the image of Śrī Ambikā instead of Śrī Cakreśvari. Sometimes she is associated with the images of Śrī Pārśvanātha and other Tīrthaṅkaras also. This can be explained only on the ground of Śrī Ambikā being the representative Jain Āmnāya deity. This proves the antiquity and popularity of the worship of Śrī Ambikā.

In the hymns (Appendices 16–18, 20–21) and Śrī Ambikā Mantra Kalpa (Appendix 19) Ambikā is variously described. She is said to have two, four or more arms and to be of golden colour or of red, white or dark-blue colour. We may state here that one and the same deity is differently described as the object desired to be achieved differs. Broadly speaking a Sādhaka may contemplate on the Sāttvika (tranquil or peaceful) form of the deity if the object desired by him is Sāttvika (peaceful i. e. devoid of passion); similarly the form is Rājasa (imbued with grandeur) or Tāmasa (terrific), if the object desired by the Sādhaka is Rājasa (imbued with passion or desire) or Tāmasika (malignant).* Generally the 'Sāttvika' form of a deity is described as having two arms and being in a sitting posture, the Rājasa as having four arms and being in a standing posture and the Tāmasa as having many arms and actually in such action as is in

* यथा कामं तथा ध्यानं कारयेत्साधकोत्तमः । क्रूरकार्येषु सर्वेषु ध्यानं वै तामसं स्मृतं ॥२४॥
वश्ये विद्वेषणे स्तंभे राजसं ध्यानमीरितम् । सात्त्विकं शुभ कार्येषु ध्यानभेदःसमीरितः ॥२५॥
बालसूर्यांशुसंकाशं राजसं ध्यानमुच्यते । सात्त्विकं श्वेतवर्णं च कृष्णं (वर्ण)तामसमुच्यते ॥२६॥
—बृहज्ज्योतिषार्णवे श्रीबटुकभैरवोपासनाध्यायः १२४ ॥

consonance with the object desired by the Sādhaka. In Sāttvika Dhyāna the colour of the deity is white, in Rājasa red–sometimes yellow, and in Tāmasa dark blue or black. Peace, knowledge, selfless devotion or propitiation of the deity are Sāttvika objects; prosperity happiness and other worldly objects imbued with passion or desire are Rājasa objects; and adversely affecting an enemy etc. are Tāmasa or malignant objects. Further, some deities are by their nature Sāttvika some Rājasa, some Tāmasa and some have all the three qualities. + A Sādhaka makes his selection accordingly. This is the reason why special deities are recommended for worship for special objects (See Śrīmad Bhāgavat Sk. II, Adh. III, vv. 2–9 specially 6 & 7). This accounts for variations in the 'Svarūpa' or form of a deity. We think the deciding factor in ascertaining the nature of a particular deity or its image is the actual impression created on the mind of the Sādhaka. Amongst postures symbols and colours of a deity the most important factor is the colour as it most affects the Dhyāna.

As some deities have all the three qualities and some only one of them any inference as to worship of a particular form of a deity being ancient or otherwise which does not take into account the original conception as to the nature of the deity is likely to be erroneous. Śrī Ambikā is not only a Śāsanadevī but as already stated is also the Jain Āmnāya deity and as such has been invoked for achieving various objects from time to time.* She is therefore conceived

+ See 'Saptaśatī Prādhānika Rahasya' and 'Saptaśatī Vaikṛtika Rahasya'.

* See p. 259 ante for the various purposes for which Śrī Ambikā was invoked from time to time. Śrī Haribhadrasūrī invoked her for obtaining success in the debate against Buddhists who were aided by their patron-deity Tārā. In 'Anubhavasiddha-mantra-dvātriṃśikā' ch. IV vv. 7 to 15 is described the worship of Śrī Ambikā for divination. See also Śrī Ambikā's Mantra for divination at p. 93 Appendix 19, where she is invoked as Vāgīśvarī. Her various Mantras in the said Appendix 19 show the various purposes for which she is invoked. Instead of the last Mantra on p. 93 Appendix 19 Pancaparameṣṭi Mahāmantra Yantra Bṛhatkalpa gives this Mantra: 'ॐ ह्रीँ रक्ते २ महारक्ते २ सौँ ह्रम्व्र्यूँ २ शासनदेवि एहि २ अवतर २ स्वाहा ॥'

to possess all the three qualites. It would not therefore be correct to state in relation to her that worship of her two-armed form is ancient and that of other forms is otherwise, merely because only two-armed ancient images have come to light. Having regard to her nature as originally conceived it is equally possible that further discoveries may bring to light her other ancient forms also. In regard however to deities like Sarasvatī originally conceived as possessing a single quality viz. Sattva it can be stated without fear of contradiction that her two-armed form is ancient both because that is the only ancient form yet discovered and specially because that is the form in conformity with her Sāttvīka nature as originally conceived.

We would now refer the readers to Ācāradinakara Vol. II pp. 207–209 where Bhagavatīmandala is described to be worshipped as a part of installation ceremonies of goddesses. As it is a Yantra common to goddesses including Śrī Ambikā it furnishes a clue to her 'Parivāra' which includes 8 Mātṛkās, 16 Vidyādevīs, 64 Yoginīs, 52 Vīras, 8 Bhairavas, 10 Dikpālas, 9 Grahas, Kṣetrapāla and others.

Śrī Ambikā is also known as Kuṣmāṇḍī, Āmrakuṣmāṇḍī, Kuṣmāṇḍinī, or Kohaṇḍī because her 'Vimāna' or heavenly abode is named Kuṣmāṇḍa or Kohaṇḍa–see Vividhatīrtha Kalpa p. 107. Śrī Durgā is also known as Kuṣmāṇḍī because it is said that she is fond of the offering of Kuṣmāṇḍa i. e. a red pumpkin or gourd, which however is not the case here. Śrī Ambikā is called Āmrakuṣmāṇḍī refering to the mango in her hand, perhaps to distinguish her from Śrī Durgā.

APPENDIX 16

We would now consider the question of the authorship of the hymn in Appendix 16. As the name Ambāprasāda is cleverly introduced in the last verse of the hymn, it is presumably by some Ambāprasāda. We have referred to the minister Ambāprasāda who was cured of a snake-bite by Vādī Devasūrī on Mt. Abu–see foot-note at pp 217–218 ante. There has been another Ambāprasāda, the younger brother of the Digambara Jain poet Amarakīrti. The latter

refers to him as Ambāpasāya i. e. Ambāprasāda in his Apabhraṃśa work 'Chhakammuvaeso' written in 1247 Vikrama era.

As there is in v. 3 of the hymn a reference to Kuberanagara (perhaps Kodināra),* which is the name of the town where Śrī Ambikā resided with her husband according to the Śvetāmbara tradition, we think the author of the hymn is very probably the said Śvetāmbara minister Ambāprasāda. It may also be noted that the Digambara tradition describes Śri Ambikā to be of dark-blue (Harita) colour which colour not mentioned at all in the hymn although her three different Dhyānas are given where Śrī Ambikā is to be contemplated as of three different colours. None of the said colours is 'Harita' or dark-blue.

APPENDICES 17 TO 19

The hymns in Appendices 17 and 18 do not furnish any clue as to their authoriship. The Mantra incorporated in the hymn in Appendix 17 is one of Śrī Ambikā's Mantra set forth in Appendix 19. We think Appendix 19 is a continuation of the work contained in Appendix 18 and the two verses given in the beginning of Appendix 19 are the verses containing 'Falaśruti' of the hymn in Appendix 18 and are followed by the Kalpa of Śrī Ambikā containing her various Mantras meant for achieving various objects. As the hymn in Appendix 21 by Śrī Jineśvarasūri, the pupil of Śri Jinapatisūri, does not give the full-grown Mantra incorporated in the hymn in Appendix 17 the latter hymn is probably later in date than the hymn in Appendix 21.

According to v. 1 of the hymn in Appendix 17 Ambikā is the protectress of all the creatures of the world and according to v. 8 the protectress of all the Jain temples. Both the hymns in Appendices 17 and 18 and the first Mantra on p. 93 describe her as devoted to the Jain Faith. The correct readings in the 2nd half of

* See Vividhatīrtha Kalpa, Ambikādevī Kalpa p. 107 which mentions Kodināra, also Śatruñjayamāhātmya II, 13 which mentions Kuberanagara.

v. 3, Appendix 17 are 'ह्रौं द्रुतं द्रावय॰ etc.' and 'ह्रौं द्रुहि॰ etc.' and that in the 15th line of the hymn in Appendix 18 is 'ॐह्रींकाकांकाचीजाम्बिते।'

APPENDIX 20

The author of the hymn contained in this appendix is Vastupāla the famous minister of Vīradhavala. The author styles himself in v. 10 a poet, the minister of the sovereign of Gujarāt and the ocean of learning or Sarasvatī. He addresses Śrī Ambikā as Kūṣmāṇḍī, Ambā, and Sarasvatī. The former term has already been explained. He describes Ambikā as always prompt in the protection of the Jain fold. The author in a poetic fancy says that Lakṣmī who resides in lotus would never leave the devotee who bears in his heart the lotus-feet of Śrī Ambikā, being fond of the advantageous and novel lotus-abode in the form of Śrī Ambikā's feet. Ambikā's Vāhana the lion is also praised. She is said to be holding a bunch of mangoes before her as a token of the fruit to be reaped immediately by her worship. In the 7th verse are mentioned the eight dangers which are warded off by Śrī Ambikā. The author compares the hymn to a song to be sung in a circular dance. According to Rājaśekhara's Caturviṃśatī-prabandha Śrī Ambikā and Śrī Kapardiyakṣa * were the patron-deities of Vastupāla and Tejapāla.

Vastupāla was not only a great minister but also a great general and defeated King Śaṅkha of Lāṭa when the latter invaded Cambay as also the Muhammedan chieftain named Hammīra alias Mojdin Sultān, who may perhaps be identified with Mahomed Ghori, × near Mt. Abu. Besides, he was a scholar, a critic and an accomplished poet whose Sūktis i.e. (pithy memorial verses) are found in Śārangadhara's and Jalhana's anthologies. He wrote Naranārāyaṇānanda Mahākāvya in the style of great classical poems. The wonder is that even with his varied

* Śatruñjayamāhātmya describes Kapardiyakṣa to be of golden colour riding on an elephant and carrying in his four hands a rosary, a goad, a noose and a citron (bijoru) and having the banyan tree as his resort. Kapardiyakṣa Kalpa mentions a long purse instead of the rosary.

× See Jain Sāhitya Saṃśodhaka Vol. III, 1, pp 153-160

activities he found time to copy manuscripts himself (see the Ms. of Dharmābhyudaya Kāvya dated 1290 Vikrama era in the handwriting of Vastupāla preserved in Śrī Śāntinātha Bhandāra at Cambay). He was a great patron of literature and rewarded poets and men of letters so liberally that he earned the title of Laghu Bhoja or II Bhoja. For his scholarship he was compared to the famous Hemacandrācārya. His munificence was without distinction of caste and creed. He spent large sums in building Jain and Śaiva temples and even mosques for Muhammedans and libraries, rest-houses, alm-houses, wells, step-wells, tanks, lakes etc. for the public.

He established three big libraries or Pustakabhandāras at the huge cost of Rs. 18 crores. It is however the Delwārā temples, of which Luṇigavasahi was built by Tejapāla the brother of Vastupāla at a cost of crores of rupees, which have earned for the brothers lasting fame.

Vastupāla was born of Aśvarāja and Kumāradevī, the latter being the daughter of Dandapati Ābhu. The exact date of his birth is not known but it must be circa 1230 as it is reported that he performed a pilgrimage to Satruñjaya with his father in 1249 Vikrama era. He had two wives Lalitādevī and Vejaladevī of whom the former being very clever was frequently consulted by Vastupāla even on intricate state-problems. He had a son Jaitrasiṃha by Lalitādevi who was appointed the governor of Cambay in 1279 during the lifetime of Vastupāla. He died on Māgha Sud 5th 1296 Vikrama era. He had earned 24 titles such as Sarasvatī-Kaṇṭhābharaṇa i.e. the neck-ornament of Sarasvatī etc. His ideals may be summed up in a single verse of his own:

"शास्त्राभ्यासो जिनपदनतिः संगतिः सर्वदार्यैः
सद्वृत्तानां गुणगणकथा दोषवादे च मौनम्।
सर्वस्यापि प्रियहितवचो भावना चात्मतत्त्वे
सम्पद्यन्तां मम भवभवे यावदाप्तोऽपवर्गः॥

APPENDIX 21

This hymn is by Śrī Jineśvarasūri. We think it must be by the 2nd Jineśvarasūri the pupil of Śrī Jinapatisūri and not the famous

debater *Jineśvarasūri* who defeated Caityavāsis in 1080 Vikrama era. He was born of Nemicandra Bhāṇḍāgārika and Lakṣmī at Maroṭa in 1245 Vikrama era and was named Ambada. Nemicandra accepted the Jain Faith at the instance of Śrī Jinapatisūri and thereafter wrote Saṭṭhisaya Payaraṇa. Śrī Jinapatisūri initiated Ambada in 1255 and named him Vīraprabha. He was ordained Ācārya in 1278 at Jālore by Sarvadevasūri and named Śrī Jineśvarasūri. He wrote Śrāvakadharmavidhi in 1313 and a commentary thereon in 1317. He died in 1331 Vikrama era. His pupils were Śrī Pūrṇakalaśagaṇi (see ante pp. 228–229) Lakṣmītilaka, Abhayatilaka, Candratilaka, Jinaprabodhasūri (who wrote Mantrārādhanavidhi), Jinaratnasūri, Devamūrti, Vivekasamudragaṇi and Sarvarājagaṇi–all learned scholars and writers.

ŚRĪ CAKREŚVARĪ

The hymns in both the Appendices 22 and 23 are in praise of Śrī Cakreśvarī. We shall therefore offer some remarks regarding her iconography. Śrī Cakreśvarī has the eagle for her vehicle and according to Nirvāṇakalikā has eight arms. She shows in her four right hands Varadamudrā, an arrow, a discus, and a noose and in her four left hands a bow, a thunderbolt, a discus and a goad. A marble image with eight arms showing the said symbols is installed in a niche to the left of the flight of steps leading to Caumukha's Tūṅka (group of temples) on Mt. Śatruñjaya. Another image of Śrī Cakreśvarī with four arms is installed in the temple of Śrī Vastupāla and Tejapāla on Mt. Girnār. She holds in both her upper hands discuses and in the lower right hand a garland and in the lower left hand a conch. Her Vāhana viz. the eagle is also shown. The unmistakable symbol of Śrī Cakreśvarī is the discus; sometimes it is shown in her two hands and sometimes in all the four. One can easily understand that these are variations made to give different artistic effects by the sculptor, whose only restriction is that he shall not omit the distinguishing symbol of the deity viz. the discus in the case of Śrī Cakreśvarī and the bunch of mangoes and a child in the case of Śrī Ambikā.

Śri Cakreśvarī is a Śāsanadevī (the deity presiding over the fold) being the attendant deity of Śrī Ṛṣabhadeva the first Tīrthaṅkara, so the other 23 Śāsanadevīs are her companion–deities. She being one of the deities presiding over Sūrimantra, Pancaparameṣṭi Mantra and Siddhacakrayantra, the other presiding deities thereof are her allied deities. Besides the deities usually shown in the Yantra of a deity viz. 16 Vidyādevīs, 10 Dikpālas, 9 Grahas and Kṣetrapāla,* Śrī, Hrī, Dhṛti, Kīrtī, Buddhi and Lakṣmī are shown in her Yantra in the collection of the writer as her Aṅgadevatās. 64 Yoginīs and 52 Vīras and 8 Bhairavas are the usual attendants of a Devī as can be seen from Bhagvatī–Mandala given at pp. 207 to 209, Ācāradinakara. Śrī Siddhacakrayantra mentions Jayā, Vijayā, Jayantī, Aparājitā, Jṛmbhā, Mohā, Stambhā and Andhā as the eight attendant deities and Pūrṇabhadra, Mānībhadra, Kapila and Piṅgala as four Vīras and Śrī Vimaleśvaradeva as one of the principal presiding deities. This will furnish sufficient information as to Śrī Cakreśvarī's 'Parivāra'.

APPENDICES 22 and 23

Both the hymns of Śrī Cakreśvarī in the Appendices 22 and 23 show her 'Vāhana' to be the eagle and describe her distinguishing symbol viz. the discus as wielded by her. The second hymn suggests that she wields discuses in her two hands and states that with the other two she holds a lotus and a fruit.

The hymn in Appendix 22 is by the famous Māntrika Āchārya Śrī Jindattasūri whose life we have already described–see pp. 214–216 ante. × We have already made our remarks as to the authorship of the

* At page 181 Ācāradinakara Vol. II are given several current names of Kṣetrapāla viz. Kālamegha, Meghanāda etc. and he is described to be of 5 colours namely Kṛṣṇa (black), Gaura (white) Kāñcana (golden) Dhūsara (dusky) and Kapila (variegated).

× In his hymn 'Siggham avaharau viggham' he invokes Śri Cakreśvarī thus:—

"चक्केसरि चक्कधरा विहिपहरिउछिन्नकंधरा धणियं ।
सिवसरणलग्गसंघस्स सव्वहा हरउ विग्घाणि ॥८॥"

hymn in Appendix 23 while discussing the works contained in Appendix 5.

There are some incorrect readings in the said hymn which can be properly corrected if a correct manuscript can be obtained. As regards the hymn in Appendix 22, we would only note that the opening words of the 4th line of v. 1 should be 'मातर्मां तनयं' instead of 'मात मन्ति नयं ।'

APPENDEX 24

The hymn given here enumerates the names of 64 Yoginīs. Another set of 64 names of Yoginīs is given in vv. 19 to 28, Adh. 146 Agnipurāṇa, which describes them as belonging to the eight families of Mātṛkās, a set of 8 Yoginīs being related to each of the eight Mātṛkās. Still another set of 64 names is given at pp. 67–68 Mantra-mahodadhi and at p. 85 thereof is given the 91 lettered Mantra + of Yoginīs, which is really an invocation for protection on offering being made to Yoginīs. We may refer the readers to the foot note on pp. 233-4 ante for other sets of names of 64 Yoginis. Rudrayāmala (Uttaratantra) contains a hymn to Yoginī (see pp. 263–64), but there Yoginī is the deity connected with Mūlādhāra-cakra. Nīrvāṇakalikā (p. 5) gives the Jain Mantra * to be recited on offering oblation to

+ "ऊर्द्ध ब्रह्मांडतो वा दिवि गगनतले भूतले निष्कले वा
पाताले वा तले वा सलिल पवनयोर्यत्र कुत्र स्थिता वा ।
क्षेत्रे पीठोपपीठादिषु च कृतपदा धूपदीपादिकेन
प्रीतादेव्यः सदा नः शुभबलिविधिना पांतु वीरेन्द्रवंद्याः ॥ यां योगिनीभ्य स्वाहा ॥"

* योगिन्यो भीषणा रौद्रा देवताः क्षेत्ररक्षकाः ।
आगत्य प्रतिगृह्णन्तु जिनेष्ठानुविधायिनः ॥१॥
ये रुद्रा रुद्रकर्माणो रौद्रस्थाननिवासिनः
सौम्याश्चैव तु ये केचित् सौम्यस्थाननिवासिनः ॥२॥
सर्वे सुप्रीतमनसः प्रतिगृह्णन्त्विमं बलिम् ।
सिद्धिं यच्छन्तु नः क्षिप्रं भयेभ्यः पान्तु नित्यशः ॥३॥
Here is a Mantra of 64 Yoginis from the writer's collection:
"ॐ ऐं ह्रौं श्रीं क्लीं हसौं चतुःषष्टियोगिनीभ्यो नमः ॥"

Yoginīs, which is also an invocation for protection and success. The Yoginīs are there described as protectresses of land (Kṣetra-rakṣakās), which suggest that they are subordinate to Kṣetrapāla who is the chief warden of the land. 52 Vīras usually mentioned along with 64 Yoginīs are also described as protectors of land and may be identified with the different Kṣetrapālas of different places. Sometimes Kṣetrapāla is considered to be Vīrādhivīra or the Chief of Vīras in which case Vīras would be taken to be subordinate to him. According to Nirvāṇa -kalikā it would appear that most of the Yoginīs are in their nature terrific while only some are peaceful. Śrī Jwālamālinīstotra (Appendix 25) also refers to Yoginīs. There is a hymn of 64 Yoginīs noted in Jain Granthāvali.

Agnipurāṇa as stated above relates 64 Yoginīs to 8 Mātṛkās; Durgāsaptaśatī describes Mātṛkās as companion-deities of or emanations from Śrī Candikā (See Adh. X vv. 5-6). Yoginīs are thus related to Śrī Candikā or Śrī Durgā or Nārāyaṇī mentioned in the hymn. That the worship of Yoginīs was prevalent in ancient times will be apparent from the fact that Agnipurāṇa Adh. 52 refers to their idols. At Ujjain, the ancient capital of the famous King Vikramāditya whom legends describe as having controlled Vīra Vetāla and 64 Yoginīs and as having obtained boons from his patron deity Harasiddhi, there are to be found ruins of a temple said to be of 64 Yoginīs. This shows that the worship 64 Yoginīs is very old. The fact that their Pīṭhas are said to be at Delhi-Yoginīpura, Ajmer and Broach besides Ujjain (see p. 234 ante), all which places have been capitals of powerful kingdoms in the past, leads one to conjecture that the King used to worship them and 52 Vīras for protection of their kingdoms especially during wars and epidemics or public calamities. In a hymn of 15 verses commencing with the words "Jaga-gaja-vasaṇīṇam" etc. in the collection of the writer they are praised for removal of various diseases and their Maṇdala or diagram of 64 squares containing figures 1 to 64, the total vertically horizontally and diagonally being 260-is described.

Śavarīpā (657 A.D.) was the originator of Vajrayoginī cult where the deity worshipped is of red colour (see p. 92 ante). This would suggest that Vajrayoginī cult where the deity worshipped is of other colours existed prior to Śavarīpā. Luipā (669 A. D.) introduced Yoginī Sañcaryā (see p. 91 ante). This shows how Yoginī worship spread amongst Buddhists. It should be noted however that in the said Buddhist Tantra Yoginī is not one of the 64 Yoginīs nor for the matter of that the principal Yoginī but, judged from her Dhyāna and Mantra, can be identified with Chinnamastā, one of the 10 Siddha Mahāvidyās of Hindu Tāntrikas.

The Yoginīs were however well-known during the time of Śrī Jinadattasūri and Śrī Hemacandrācārya as can be seen from their biographies (see p. 214 and 220 respectively).

We may note here an annecdote relating to the 64 Yoginīs who having taken possession of the 64 Koṭhās or towers of the new fort built round Ahmedabad by Sultan Ahmed Shah harassed him. The Sultan having not been relieved of his trouble inspite of various remedies was advised to seek the aid of a Jain Āchārya named Śrī Ratnasiṃhasūri, a pupil of Śrī Jayatilakasūri of Bṛhat Pauśālika branch of Tapāgaccha. Śrī Ratnasiṃhasūri employed the mystic diagram of 65 formed with the figures 1 to 25 representing the 24 Tīrthaṅkaras and the Sangha which is considered to be the most sacred body next to the 24 Tīrthaṅkaras and therefore taken to be represented by the figure 25. The Sultan was thus saved from the harassment of the 64 Yoginīs. *

As Yoginītantra gives Śrī Padmāvatī's Mantra for foreseeing the future through dreams ('ॐ ह्रीँ पद्मावतीदेवि त्रैलोक्यवार्तां कथय २ स्वाहा॥' to be recited daily for 2 years), it probably considers Padmāvatī to be a Yoginī. Similarly Mahāyakṣiṇī Tantra gives Śrī Padmāvatī's Mantra ('ॐ क्लीँ पद्मावती स्वाहा') calling it Aṣṭamahāsiddhi-Yakṣiṇī-Prayoga, which

* See Vṛddha Tapāgaccha Pattāvali and also the hymn Caturviṃśati-Jina-stotram relating to the diagram of 65 commencing with the words "आदौ नेमिजिनं नौमि ।"

would suggest that Śrī Padmāvatī is also considered to be Aṣṭamahāsiddhi –Yakṣiṇī. The latter Tantra also gives Śrī Cakreśvarī's and Śrī Kalikuṇḍa's Mantras. This shows the popularity of these deities.

Verses 9 to 12 with better readings are given in the footnote below from a copy of the hymn in the writer's collection. * Nothing is khown about the author of the hymn.

APPENDIX 25

This appendix contains the famous Jwālāmālinīstotra and a hymn in praise of the Mantrabīja Hrīṃkāra which is known as Māyābīja. We have offered our remarks regarding the worship of Jwālāmālinī at p. 264 ante. Jwālāmālinī is believed to be a Vidyā counter to all Vidyās and Mantras of the opponent. She is said to cure all diseases, to ward off all kinds of snakes and untimely and unnatural death and above all to counteract the adverse influence of planets and ward off evil spirits of all kinds: she is described as Mahāvaśī–great subdueing or controlling power. When appropriately invoked she would fascinate and charm all. The text of the hymn is according to the Śwetāmbara tradition. Although it is slightly different from that in Indranandi's Jwālinī–Kalpa and Vidyānuśāsana, its author is very probably Indranandi. The hymn being popular has been much imitated. The Mālāmantra at pp. 12–13 (Appendix 1), the hymn at p. 13–14 and the hymn at pp. 19–20 (Appendix 3) viz. Śrī Padmāvatī–āhvāna–stava may be compared for the purpose. Non-Jain hymns similar to this hymn are Sudarśana–Kavaca–stotra and Narasiṃha Sudarśana–Kavaca–stotra.

* चतुःषष्टिः समाख्याता योगिन्यो मे वरप्रदाः ।
त्रैलोक्ये पूजिता नित्यं देवदानवयोगिभिः ॥९॥
चतुर्दश्यां तथाष्टम्यां संक्रान्तौ नवरात्रिके ।
यः पठेत् पूजयेन्नित्यं तस्य विघ्नं प्रणश्यति ॥१०॥
राजद्वारे च संग्रामे तथा च रिपुसंगमे ।
अग्निचौरभयं नास्ति तत्रसंस्थोऽपि मुच्यते ॥११॥
स्मृत्वा नारायणीं देवीं सर्वोपद्रवनाशिनीं ।
प्रातर्मध्याह्नसंध्यायां पठितव्यं विचक्षणैः ॥१२॥

The diagram given after Śrī Māyābīja-stotra is only one ofthe several Yantras. Śrī Jwālāmālinī current among Jain Māntrikas.

As regards the second hymn, we have to note that the text requires to be corrected with the aid of a good manuscript. Śrī Hemacandrācārya, in his Yogaśastra (VIII, vv. 47–56), has described the Sādhanā of Hrīṃkāra. It is one of the Mantras of Śrī Padmāvatī. It is the principal Mantrabīja worshipped by Śāktas who call it Devī –Praṇava and consider it perhaps more sacred than even Omkāra. § According to the famous Kalyāṇavṛṣṭistava the Vedas declare Hrīṃkāra alone to be the name of Tripurasundarī +. It is called Śaktibija, Trilokībīja, Ādimantra, Ātmabīja, Parameṣṭibīja and Siddhavidyā. The hymn describes the three kinds of Dhyāna viz. white, red and yellow for achieving different objects. Nothing can be said about its authorship but perhaps the words 'Saubhāgyalakṣmī and Mahodayapadam' occuring in vv. 13 and 16 respectively may furnish a clue. We would only state that there did live one Udayaprabhasūri the preceptor of the famous author of Syādvādamañjarī circa 1300 Vikram era if one is inclined to read his name in the phrase 'Mahodayapadam.'

APPENDIX 26

The correct title of the hymn contained in this Appendix would be "Śrīvidyā–garbhastotram", as the hymn like the famous Kalyāṇavṛṣṭistava includes the 15 syllabled Śrīvidyā formed by taking the initial syllables of the verses 3 to 17, but the initial letter of v. 17 should be 'Hrīṃ' and not 'Śrīṃ'. V. 3 expressly mentions Pancadaśākṣarī.

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§ वियद्दीकारसंयुक्तं वीतिहोत्रसमन्वितम् ।
अर्धेन्दुलसितं देव्या बीजं सर्वार्थसाधकम् ॥१८॥
एवमेकाक्षरं ब्रह्म यतयः शुद्धचेतसः ।
ध्यायन्ति परमानन्दमया ज्ञानाम्बुराशयः ॥१९॥
–श्री देव्यथर्वशीर्षम् ।

+ 'ह्रींकारमेव तव नाम गृणन्ति वेदाः
मातस्त्रिकोणनिलये त्रिपुरे त्रिनेत्रे ।' इत्यादि

The initial syllables of the verses 1 and 2 viz. Hrīṃ and Śrīṃ are additional Mantra-bījas at the beginning of the Pancadaṣākṣarī Vidyā proper. Such an addition is technically called 'Sirah' or the head of the Mantra or Vidyā. The Upāsanā of Śrīvidyā gained greater currency§ because the same was set forth together with the relative diagram Śrīcakra by Srī Śankarācārya in his hymn Saundaryalaharī (See vv. 1,11 and 32* and Kameśvarasūri's commentary on the same). The addition of Ramābīja i.e. Śrīṃ at the end converts Pancadaśākṣarī into Ṣodaśākṣarī Śrīvidyā +. When out of the three Khaṇḍas of Pancadaśākṣarī the first Khaṇda is 'Ha Sa Ka La' instead of 'Ka E Ī La' it is called Lopā-mudrā or Hādī Vidyā as it begins with the syllable 'Ha', the other being called Kādī as it begins with the syllable 'Ka'. Tripurasundarī with 15 Nityās preside over Ṣodaśakṣarī or the 16 syllabled Śrīvidyā which forms the basis of the Samaya mode of worship.‡

§ Śrī Devyatharvaśīrṣopaniṣad describes Pañcadaśākṣarī Śrīvidyā, Bahvṛcopniṣad refers to Śrīvidyā and Tripurātāpinī and Bhāvanopaniṣad describe Śrīcakra.

* 'शिवः शक्तिः कामः क्षितिरथ रविः शीतकिरणः
स्मरो हंसः शक्रस्तदनु च परामारहरयः
अमी हृल्लेखाभिस्तिसृभिरवसानेषु घटिता
भजन्ते वर्णास्ते तव जननि नामावयवताम्' ॥३२॥

+ See all the hymns in 'Śrī Lalitāstavanamaṇimālā' (published by Nirṇayasāgara Press) which contain the 16 syllabled Śrīvidyā formed by putting together the initial syllables of the 16 verses of each of the hymns.

‡ "The first four syllables of the Ṣodasākṣarī constitute the first Khaṇḍa, relating to Agni, representing Kriyāśakti, the Jāgrat state, the Viśva-vṛtti and Tamoguṇa. The next five syllables constitute the second Khaṇḍa, relating to Sūrya, representing Icchā-śakti, the Svapna state, the Taijasavṛtti and Rajo-guṇa. The Hṛl-lekhā between the two represents the Rudra-granthi. The next three syllables constitute the third Khaṇḍa relating to Soma, representing Jñāna-śakti, the Suṣupti state, the Prājña-vṛti and Sattva-guṇa. The Hṛl-lekhā between the second and third Khaṇḍas represents the Viṣṇu granthi. The fourth Khaṇḍa of one syllable, known as the Candra-kalā, which should be imparted by the Guru, is implied after the three aforesaid Khaṇḍas. The Hṛl-lekhā between the third and fourth Khaṇḍas represents the Brahma-

APPENDIX 27

Referring to the hymn in this Appendix its language besides being ungrammatical is so poor that the hymn cannot be ascribed to any person of note. Some one named Śrīdharācārya is mentioned as the author.

APPENDIX 28

Referring to Padmāvatī Kavaca in this appendix, we may repeat that such hymns have probably been composed on account of the eagerness of some one to have complete Pancāṅga of Śrī Padmāvatī (see v. 14 which mentions the object 'साङ्गता जायते देवि ! नान्यथा गिरिनन्दिनि ।'). It is probably written after the composition of Padmāvatī-sahasranāma -stotra (see v. 13). The author is probably a non-Jain as would appear certain from v. 14 which says that it was narrated by Nandi and was being published to Girinandinī i. e. Pārvatī. The opening words (v. 1) lead us to the same conclusion.

APPENDIX 29

This appendix contains Sūrividyā-stotra. It is in praise of the deities presiding over the 5 Pīṭhas of Sūrividyā alias Sūrīmantra on which we have offered our remarks at pp. 161-165 ante. The first 3 Pīṭhas are presided over by female deities and are therefore called Vidyās. They are Sarasvatī, Tribhuvanaswāminī and Śrī alias Lakṣmī. The fourth Pīṭha is presided over by Yākṣarāja Gaṇipiṭaka and is therefore a Mantra. The fifth Pīṭha having Indras as principal presiding deities is also Mantra. It is also presided over by 16 Vidyādevīs, 24 Yakṣas and 24 Yakṣiṇīs being the attendant deities of the 24 Tīrthaṅkaras. It being the best of Mantras and having a number of deities presiding over it is called Mantrādhirāja. That a bath with a little water is allowed and the Sādhaka is directed to put on a fine piece of cloth (v. 17) shows that exceptions were being made by Sādhus for Māntric Sādhanā. In Sūrimantrārādhanavidhi by Śrī Devendrasūri, published

granthi." PP. 126-127, Saundarya-Laharī, by Pt. S. Subrahmaṇya Śāstrī and T. R. Śrīnivāsa Ayyaṅgār.

by Śrī Prītivijayaji, this very hymn is given and ascribed to Śrī Mānadevasūri, but it is not his. Śrī Mānadevasūri's genuine Sūrimantra-stotra is given by us in Appendix A hereto. This Mānadevasūri composed Laghuśāntistava contained in Appendix 31. We would here reproduce verse 11 from a hymn of Śrī Gautamaswāmi by Śrī Vajra-swāmi published at p. 114, Jainstotrasandoha, Pt. I, as it mentions all the presiding deities of the five Pīṭhas in their proper order in a single verse and shows that Sūrimantra was the same in the time of Śrī Vajraswāmī.

'श्रीमद् गौतमपादवंदनरुचिः श्री वाङ्मयस्वामिनी
मर्त्यक्षेत्रनगेश्वरी त्रिभुवनस्वामिन्यपि श्रीमती ।
तेजोराशिरुदात्तविंशतिभुजो यक्षाधिपः श्री सुरा-
धीशाः शासनदेवताश्च ददतु श्रेयांसि भूयांसि नः ॥

We have already referred to Śrī Vardhamāna–Vidyā Kalpa of Śri Vajraswāmī incorporated by * Śrī Siṃhatilakasūri (1322 Vikrama era) pupil of Śri Vibudhacandrasūri in his Vardhamāna–Vidyā Kalpa as the 3rd chapter thereof. We may note here that the correct reading instead of 'दुइय' in the 4th verse of the hymn is 'तइय'।

APPENDIX 30

This appendix contains Anubhavasiddhamantra–Dvātriṃśikā about which we offered a few remarks at pp. 159–161 ante, particularly about its connection with Vidyāpravādapūrva and Jain Āgamas and in relation to the probable date of the work, the lower limit of which has been stated to be the 7th century A. D. The upper limit of its date would be the date of Bhadraguptācārya and Vajraswāmi i. e. the 1st century A. D. As promised there we shall now make further observations especially on the question of the priority between Hemacandrācārya's Yogaśāstra and Śubhacandrācārya's Jñānārṇava alias Yogapradīpa.

* Besides Vardhamānavidyā–Kalpa Siṃhatilakasūri wrote in 1322 Vikrama era Mantrarājarahasya with Līlāvatī commentary and in 1326 commentary on Bhuvanadīpaka (a work on the method of answering questions astrologically) of Padmaprabha and Gaṇitatilakavṛtti.

PRIORITY BETWEEN YOGAŚĀSTRA AND JÑĀNĀRṆAVA

Pt. Nāthuram Premi in his work 'Jain Sāhitya Aura Itihāsa' refers to the colophon contained in the manuscript (No. 13) of Jñānārṇava of the Bhaṇḍāra at Pātan called Khetarvasi which is dated 1284 Vikrama era and was written for Digambara Sahasrakīrti. It mentions the fact that a manuscript was got written for and given to Yogi Śubhacandra by Jāhiṇī. This is certainly the reference to the original manuscript from which the one for Sahasrakīrti was written. Pt. Premiji thinks it curious that there is no mention of the fact that the work was composed by Śubhacandra himself and is therefore inclined to believe that the author of Jñānārṇava must be some prior Śubhacandra probably a grand-preceptor of the Śubhacandra referred to in the colophon as in those times the name of an Āchārya was many times given to his grand-pupil. Pt. Premiji infers from this that there must be an interval of about 25 to 30 years between Sahasrakīrti's manuscript and Śubhacandra's manuscript and an interval of about 30 to 40 years between Śubhacandra and his supposed grand-preceptor Śubhacandra who wrote Jñānārṇava. Pt. Premiji would thus fix the date of Jñānārṇava to be about 1214 Vikrama era although through an apparent mistake of calculation (as ascertained from him by the writer) he mentions it to be the last quarter of the 12th century of Vikrama era.

The weak link in Pt. Premiji's argument, it would be apparent to the reader, is the supposition of another prior Śubhacandra as the author of Jñānārṇava. Pt. Premiji himself admits (p. 447) that the various qualifications * of Śubhacandra mentioned in the colophon in all respects apply to the author of Jñānārṇava. The truth therefore is that it really describes the author and the manu-

* 'तया कर्मक्षयस्यार्थं ध्यानाध्ययनशालिने ।
तपःश्रुतनिधानाय तत्त्वज्ञाय महात्मने ॥
रागादिरिपुमल्लाय शुभचन्द्राय योगिने ।
लिखाप्य पुस्तकं दत्तमिदं ज्ञानार्णवाभिधम् ॥'

script was the first copy or Prathamādarśa of the author and the supposition of a prior Śubhacandra as the author is quite redundant as there is nothing to support it except a mere doubt arising from an omission which may be accidental. Further, we do not think that the mention of Śubhacandra himself being the author in the colophon recording Jāhiṇī's gift of the manuscript which is stated to have been got written for him is so material as to warrant the kind of inference drawn by Pt. Premiji. The proper date of Jñānārṇava would therefore be circa 1254 Vikrama era. Hemacandrācārya the author of Yogaśāstra having died in 1229 Vikrama era it would be clear that Yogaśāstra was written earlier than Jñānārṇava. Its probable date is about 1216 * as it is referred to in Triṣaṣṭhisalākāpuruṣacaritra written between 1216 and 1229 Vikrama era. Before going further into this question, we would tell the readers that this question is being discussed because in Yogaśāstra there are several verses which practically agree verbatim with some verses in the first chapter of Anubhavasiddhamantradvātriṃśikā and the same verses appear in Jñānārṇava apparently paraphrased.

All the three works describe Mantras for achieving various worldly objects as also for attaining final beatitude. Compare vv. 1, 4 and 6,I, Anubhavasiddhamantra-dvātriṃśikā with vv. 31, 43 and 44, VIII, Yogaśāstra and vv. 36–37 and 60–61 XXXVIII, Jñānārṇava. Śrī Hemacandrācārya in his own commentary on the said verse 31 says that contemplation on 'Om' as of yellow and other colours is described as it may be sometimes useful. Śri Śubhacandrācārya in v. 4, XL, Jñānā. says that the best of sages have published many 'Karmas' from Vidyānuvāda (i. e. X Pūrva) to satisfy the curiosity of people though they are achieved only through malignant Dhyāna. Mantras and Vidyās for achieving laudable objects are considered to be part of

* Both Dr. Buhler and Rasiklal C. Parikh the learned author of the Introduction to Kāvyānuśāsana consider the date of Yogaśāstra to be shortly after 1216 Vikrama era and that of the commentary on it a few years later.

Dharma-Dhyāna especially Saṃsthānavicaya just as Piṇdastha, Rūpastha and Rūpātīta Dhyānas are a part of the said division of Dharma-Dhyāna. Mantras and Vidyās for achieving evil objects are part of Ārta or Raudra i. e. Malignant Dhyāna. To them, who would not distinguish between Mantras and Vidyās for achieving good and bad objects and condemn all Mantras and Vidyās absolutely calling them Pāpaśruta, this will be an eye-opener. It is needless to add that both Śrī Hemacandrācārya and Śrī Subhacandrācārya must have been great believers in Mantras and Vidyās, when they introduced this novel mode of describing Dhyānas † as Piṇdastha, Padastha, Rūpastha and Rūpātīta and described them as a part of Dharma-Dhyāna, and set forth the ancient holy Mantras while treating Padastha Dhyāna.

In the said verses the readers would find that Yoga. closely follows Anubhava., while Jñānā. paraphrases and expands the same idea. Even 'Vidyāratna' occuring in v. 1, I, Anubhava. is echoed as 'Tattvaratnāni', in v. 81, VIII, Yoga. and as 'Tattvāni . . . . Ratnāni' in v. 115, XXXVIII Jñānā. Comparing vv. 8 and 15, I, Anubhava. with vv. 74 and 81, VIII, Yoga, and vv. 106 and 115, XXXVIII, Jñānā., we find that Anubhava. and Yoga. agree that the Mantra or Yantra described therein had been extracted from Vidyāpravāda Pūrva mainly by Śrī Vajraswāmi * , while Jñānā in the said verse 106 says that it was by sages Sañjayanta and others. The former two works represent the Śvetāmbara tradition in as much as both of them ascribe the extraction of Mantra or Yantra from Vidyānupravāda to Śrī Vajraswāmi, so well known as the last 'Daśapūrvadhara' amongst Śvetāmbara Jains, while Jñānā., following probably the Digambara tradition ascribes it to Sañjayanta and others. The next verse 75,

† See the writer's article in Gujarāti entitled 'Yogiśvāra Śrī Hemacandrācārya and Dhyānanirūpaṇa' in the monthly named 'Suvāsa' Vol. I, 12 & Vol. II, 2.

* The correct reading in v. 8, I, Anubhava. as appears from a copy made by the writer form another manuscript is 'श्री वैरस्वामिसूरिभिः' instead of 'श्री वीरस्वामिसूरिभिः' Vairaswāmi being the Prakṛta rendering of Vajraswāmi.

VIII, Yoga. appears to be reflected in the verse 107, XXXVIII Jñānā., while the former is word for word the same as v. 15,I, Anubhava. except for the difference of reading viz. 'Janma' instead of 'Karma' in the latter. We may also note that 'Praśāntimeva' in Anubhava. is a misprint for 'Praśāntinava'. The sequence also of vv. 74 and 75 Yoga. appears to have been followed in vv. 106 and 107 in Jñānā. The readers would note the close agreement between Anubhava. and Yoga. and that Jñānā. paraphrases while borrowing and that many a time as here the paraphrase by Jñānā. is far from happy–it is rather clumsy in this case. From the close agreement between Anubhava. and Yoga. we infer that Yoga. borrows from Anubhava., and from the fact that the sequence of Yoga. is retained in Jñānā. we infer that the latter borrows from Yoga. The fact that Jñānā. paraphrases shows the anxiety of the later writer to conceal the fact of his borrowing from the former work. Further Yoga. has vv. 64 and 65 in ch. VIII which are word for word the same as verses 13 and 14 in ch. I Anubhava., but there are no verses in any way similar to them in Jñānā which conclusively proves that Yoga. had Anubhava. before it and borrowed from it and not from Jñānā. Further Jñānā. has no verses which are not in Yoga. but are in Anubhava., so Jñānā. had not Anubhava. probably before it. Now if one has the audacity despite these facts to suggest that granting Jñānā. had not Anubhava. before it the same sequence of verses in Yoga. as well as Jñānā. may as well be due to Yoga. borrowing from Jñānā. as the latter from the former. To him our reply is that the said verses, being admittedly similar to the verses in the earlier work Anubhava., are not the original composition of Jñānā. It must therefore be first shown from what independent source (such as would not be available to Yoga.), they have been taken by Jñānā before it can be suggested that they are taken by Yoga. from Jñānā. On the contrary as the said verses in Yoga. closely agree with those in Anubhava. it is certain that Yoga.), took them from Anubhava. and that therefore Jñānā., having had no other source to borrow from, borrowed them from Yoga., and while doing so paraphrased them. The clumsiness of Jñānā. in paraphra-

sing and expanding is clear from its said verse 107, where it recommends the scripture propounding 'Siddhacakra' for contemplation, forgetting that in the preceding verse what has been recommended for contemplation is 'Siddhacakra' it self. The reason given therein that because of its preaching in regard to 'Siddhacakra' the scripture should be contemplated instead of 'Siddhacakra' shows how far-fetched it is from the main theme. Yoga. as well as Anubhava. speak of 'Siddhacakra' alone for contemplation and have nothing to say about the scripture propounding 'Siddhacakra'. We are not basing our conclusion on isolated verses in these works. There is a complete agreement between verses 9 to 14, I, Anubhava. with verses 60 to 65, VIII, Yoga., except that instead of 'अर्हंकारं' in v. 11 Anubhava. there is 'अहम्लींकारं' in v. 62 Yoga., which leads us to believe that the latter has borrowed from the earlier Anubhava. The said verse 9, I, Anubhava. and the said verse 60, VIII, Yoga. appear to have been expanded into verses 86 and 87, ch. XXXVIII by Jñānā. by resorting to figurative language and by addition of redundant phrases. It would be clear to any discerning man that this is an instance of expansion by a later writer and not an abridgement in a later work of an idea expressed in details in a previous work- The next verse 88, XXXVIII, Jñānā. though shown to be a part of the original text in the printed edition of Jñānā., is really a quotation as shown by Pt. Nāthuram Premi in his work 'Jaina Sāhitya-Aura Itihāsa' (pp. 450–51) by a reference to the two old manuscripts of Jñānā. The said verse 88 expresses in a different meter and in other words the same idea as is contained in v. 10, I, Anubhava. and v. 61, VIII, Yoga., both the latter verses being word for word the same and in Anuṣṭubh meter except for the difference in reading viz. 'नृणाम्' in Yoga. instead of 'सदा' in Anubhava. In this case the verse in Jñānā., being admittedly not an original verse and having not been taken from any other known source, must be taken definitely to have been borrowed from Yoga. As there are innumerable verses in Jñānā. which are similar to verses in Yoga. and are not similar to any verses in Anubhava. the inevitable conclusion

is that Jñānā. has borrowed from Yoga. The reader would like to know why is the verse which is admitted to be a quotation happens to have been paraphrased in Jñānā. The answer is that the author of Jñānā. appears to prefer Āryā meter to Anuṣṭubh and has therefore to paraphrase while converting it to that meter or that being anxious to conceal his borrowing from Yoga., he paraphrases even the quotation. We have, made our remarks relating to v. 11, I, Anubhava. and the corresponding verses in the other two works. The next v. 12 I, Anubhava. is word for word the same as v. 63, VIII, Yoga. The verse 91, XXXVIII, Jñānā. is on the face of it a paraphrase of the said verse. The reader would note how happy is the adjective 'Anavadyām' in Anubhava. and Yoga. and compare the corresponding 'Acintyavikramām' of Jñānā. and further note how Jñānā. again uses the same adjective 'Acintya' in the same verse. If it had been the poet's original composition he would not have been driven to use the same adjective twice in one and the same verse. Further what the other two works describe as the Vidyā emanated from Gaṇadharas is described as emanated from Lord Vīra by Jñānā. The tradition however is that Lord Vīra communicated 'Tripadī' to the Gaṇadharas and the latter composed all the scriptures. Of course, Pūrvas, we consider to be ancient and in that way the Vidyās contained in one of the Pūrvas can be said to have emanated from Lord Vīra or rather from the first Tīrthaṅkara as far as the present cycle of time is concerned. This verse proves the antiquity of Sūrividyā which is the same as Gaṇabhṛd Vidyā or Sūrimantra. The next verses 13 and 14, I Anubhava. which are word for word the same as vv. 64 and 65, VIII, Yoga. have been already dealt with by us.

We refered to v. 88, XXXIII, Jñānā. above which is really a quotation in the said work and is a paraphrase of v. 61, VIII, Yoga. and stated that it must have been therefore borrowed definitely from Yoga. Other instances are v. 3 Jñānā. p. 392 and v. 2, Jñānā. p. 407 which are shown as quotations therein and are respectively a

paraphrase of vv. 24 and 79, VIII, Yoga. Further there are quotations in the author's own commentary on v. 5 and vv. 18–22, VIII, Yoga. which are also quotations in Jñānā. v. 2 (quoted), XXXVIII, p. 388 and v. 1 (quoted), p. 391 Jñānā. A later writer abridging a former work would not relegate to his commentary the verses quoted by the former writer in the text, for the simple reason that even the previous writer considers them sufficiently important to quote them in the body of the text. Here Jñānā. considering the verses quoted in the commentary on Yoga. sufficiently important quotes the same in the body of the text. This is also a proof as to Jñānā. borrowing from Yoga. as well as its commentary. It may be noted that the verses quoted either in the text or the commentary, ch. VIII, Yoga. are more or less faithfully reproduced in Jñānā., while the verses which form part of the text of Yoga. even if quoted in Jñānā. are not reproduced there in the same words. Strangely enough there are some verses forming part of the text of both the said two works which are word for word the same except sometimes a slight difference in readings-see v. 37 and 69. VIII, Yoga. and vv. 46 and 100, XXXVIII, Jñānā.; cf. also v. 5, X, Yoga. with v. 4 XXXIII, Jñānā. We shall also note v. 79, VIII, Yoga. and v. 2 (quoted) p. 407, Jñānā. as they are quotations in both the works and agree with a slight difference in reading viz. 'अन्येग्रन्थविस्तराः' in Yoga. and 'अन्यद्ग्रन्थविस्तरः' in Jñānā. The verse 22, XXXVIII, Jñānā. is very important as it refers to another author or Āchārya, who makes variations of letters in the Dhyāna of Mantrarāja or Mantrādhipa viz. 'Arham'. Comparing ch. VIII, Yoga. with ch. XXXVIII, Jñānā. we find almost all the verses of Yoga. assimilated in Jñānā. but vv. 6 to 17 remain untouched. We think Jñānā. refers to this portion of Yoga. and its author Hemacandrācārya in the said v. 22. At several places Jñānā. has added merely laudatory verses in the said ch. XXXVIII while expanding the matter taken from ch. VIII, Yoga. Jñānā. amplifies by expanding a single verse of Yoga. into two or more verses and adding Purāṇic illustrations and resorting to figurative language and sometimes to

indirect or abstruse mode of expression and adding unnecessary adjectives, descriptions or eulogies. If the reader would read ch. XXXVIII, of Jñānā. for himself he would be convinced of tne truth of our aforesaid remarks. We would not therefore exhaust our reader's patience by taking him through the said chapters verse by verse. As we have minutely compared all the verses in the said chapters, we feel certain that the reader also would on an independent examination of the said chapters come to the same conclusion. The reader would find also in some of the verses not noticed here clear evidence of Jñānā. having borrowed and paraphrased verses from Yoga.

We shall now consider what other scholars have said on the question of the respective dates of the authors of the said two works. Pt. Nāthuram Premi has, while discussing in his work 'Jain Sāhitya Aura Itihāsa', the date of Śubhacandrācārya and his work Jñānārṇava, stated that he first discussed it in 1907 A. D. in his Introduction to Jnānārṇava believing Bhattāraka Viśvabhūṣaṇa's Bhaktāmracaritra to be authoritative; but that in the special issue of 'Digambara–Jaina' (Śrāvaṇa 1973 S.Y. i. e. 1917 A. D.) in the article entitled 'Śubhacandrācārya', he controverted his own arguments in the said Introduction as the historicity of the greater portion of the narrative literature written by later Bhattārakas appeared doubtful to him. The said Bhaktāmaracaritra has absurdly described Bhoja, Kālidāsa, Vararuchi, Dhanañjaya, Mānatuṅga, Bhartṛhari, Māgha and several others to be contemporaries, although every historian knows that they were not so. It also describes Śubhacandrācārya to be a brother of the famous Bhartṛhari as also of King Bhoja. How can anyone be a brother to persons who lived centuries apart ? Pt. N thuram Premi rightly complains that the publishers of Jnānārṇava, though duly informed of his having revised his opinion expressed in the said Introduction and his having controverted the same in the said article entitled 'Śubhacandrācārya' published in 'Digambara–Jaina', have published two further editions of Jñānārṇava with the same old Intro-

duction. They could have atleast appended a note about Pt. Premiji's latest and considered views.

EXAMINATION OF MR. PATEL'S VIEWS

We are surprised however, to see the same unhistorical Bhaktāmaracaritra being relied on in fixing the date of Śubhacandrācārya by Mr. Gopaldas Jivabhai Patel in his Introduction to 'Yogaśāstra', which purports to be a free rendering by him in Gujarāti of the original Yogaśāstra. Relying on the said work he takes Śubhacandrācārya to be a brother of the famous King Bhoja whose date he takes to be 1078 Vikrama era. He ascribes the same date to Śubhacandrācārya and consequently considers him to be about 70 or 80 years older than Hemacandrācārya. Starting with such incorrect assumption Mr. Patel compares their respective works. Although he notes that Yogaśāstra is a concise and systematic work and that Jñānārṇava is a work written in the loose style of a religious discourse, he credulously says that there is greater reason to suppose that Yogaśāstra was composed by systematizing and abridging Jñānārṇava. We are inclined to think that if Mr. Patel had minutely compared both the works or if he had realised the unhistorical nature of Bhaktāmaracaritra he would have probably come to a different conclusion. He himself has felt doubts about his own conclusions and he has expressed the same in his Introduction. He also says that Hemacandrācārya, having been surrounded by many enemies, always ready to denounce him, could not have dared to commit such plagiarism. He has however not been able to free himself from the tangle of Bhaktāmaracaritra, and has landed himself in an inextricable hole, when he hazards the conjecture of a very large portion of Yogaśāstra viz. chs. V to XI being interpolation by some unknown and unnamed overzealous pupil of Hemacandrācārya with the object of enhancing the glory of his great Guru. He does not assign any reason for his conjecture except that Hemacandrācārya himself could not have been guilty of devoting disproportionately a large portion of his work to the

description of Prāṇāyāma. He suggests that the object of such a pupil might have been to give to his preceptor the credit of describing miraculous matters from such a popular work as Jñānārṇava. There is no evidence whatsoever of Jñānārṇava having become popular immediately or even during the supposed interval of 70 or 80 years between Śubhacandrācārya and Hemacandrācārya. It is also not shown that Jñānārṇava was the only work containing description of miraculous matters. Our readers know that not only Anubhavasiddhamantradvātriṃśikā but also Vidyānuśāsana and various works of the famous Māntrikas Indranandi and Malliṣeṇasūri in fact dealt with such matters. They were all prior to the date of Śrī Hemacandrācārya. As regards the supposed disproportionateness of the portion relating to Prāṇāyāma in Yogaśāstra, as Mr. Patel himself has noted at p. 37 of his said Introduction, the said portion contains various methods of knowing beforehand the exact date or hour of one's death. He mentions only astrology and omens. As a matter of fact besides Prāṇāyāma and the said two methods of divination the author has described other methods of divination such as divination through one's breath, dreams, or gazing on one's shadow, or by listening to words of different classes of people, or through employment of Vidyās or Mantras or Yantras. He further describes in the same ch. V the method of entering the body of any other creature. Mr. Patel is not right when he says Hemacandrācārya has devoted 300 verses to the description of Prāṇāyāma. In fact he has devoted only 35 verses to that topic. The remaining portion of ch. V is taken up in the description of the said various methods of divination and the Yogic miracle of entering the body of another creature. To Mr. Patel these methods of divination may be uninteresting, but to judge the author with such a bias is not to judge him truly. The proper standard of examination can be had only if one takes into account the times in which and the people for whom the work was written. The fact that every one of the subjects treated in the said ch. V has independent treatises written on it from ancient times shows rather the popularity of the subjects treated in Yogaśāstra and the comprehensive nature

of the said work, which should add to its merit rather than detract from it in any way. Again it would hardly be correct to say even today, that the methods of divination have lost their charm, when we actually see representatives of all classes of people running after the palmists, astrologers, spiritualists and various other fortune-tellers and diviners and when the list of their patrons include the elite of the society. When thus the main plank of disproportionateness in the theory of interpolation has slipped the whole structure of the supposed interpolation falls to the ground. Further the simplest test to find out whether a particular portion of a work is interpolated or not is to remove the suspected portion from the work and see whether the remaining work has completeness and whether the unity of theme remains intact. Had the said test been applied, it would have been immediately found out that out of the eight well-known parts of Yoga only Yama, Niyama and Āsana remain, while the remaining five are taken off, as they are treated in chs. V to XI of Yogaśāstra. Nobody would ever imagine that the great author of Yogaśāstra while writing on Yoga dealt only with the three preliminary parts and said nothing regarding the remaining five important parts of Yoga. This conclusively proves that Mr. Patel's theory of interpolation in Yogaśāstra by some overzealous pupil is really a myth.

Besides the allegation of want of proportion Mr. Patel speaks about repetition in Yogaśāstra because the author of Yogaśāstra describes Dhāraṇā in v. 7, ch. VI, having described Dhāraṇā of breath in ch. V, vv. 27 to 35. The simple answer is that in ch. V he deals with Dhāraṇā as a part of Prāṇāyāma, where control of breath is the principal element and the object to be achieved is the fixing of the mind. In v. 7 ch. VI he merely mentions various parts of the body for the exercise of Dhāraṇā, which are not mentioned in ch. V. In Dhāraṇā mentioned in ch. VI, the fixing of the mind is the principal element and the control of breath is secondary, and the object to be achieved is Dhyāna, the details of which are described

in the subsequent chapters. The readers would thus see that there is no truth in the said charge of repetition. One is really amused to see that while Mr. Patel is hypercritical about the supposed want of proportion and repetition in Yogaśāstra, he is quite oblivious of the frequent repetitions, panegyrics and laudatory verses occuring at various places in Jñānārṇava. We are however sure that Mr. Patel's attention was not drawn to Anubhavasiddamantradvātriṃśikā published in 1937 A. D. as Appendix 30 to Śrī Bhairava Padmāvatī Kalpa, a year prior to his 'Yogaśāstra', otherwise he would not have failed to take it into account while considering the question of priority between Yogaśāstra and Jñānārṇava.

We should like to note here a fact which has not been considered in the discussion about the priority between the two works. As a result of the historic debate, already mentioned at p. 216 ante, between Śvetāṃbara Vādi Devasūri and Digambara Kumudacandra, which took place in the court of Siddharāja in 1181 Vikrama era, the Digambara Jains had to leave the country ruled over by King Siddharāja. The new works composed by Digambara Jains were not therefore available to Śvetambara Jains. On the other hand, whatever Śrī Hemacandrācārya wrote was widely circulated by his Royal patrons. There is therefore a greater probability of Yogaśāstra having come to the hands of Śrī Śubhacandrācārya and having been largely drawn upon by him for writing Jñānārṇava rather than Jñanārṇāva coming to the hands of Śrī Hemacandrācārya.

APPENDIX 31

This appendix contains the famous hymn 'Laghuśānti' of Śrī Mānadevasūri pupil of Pradyotanasūri. He was born of Jinadatta and Dhāraṇī at Nādol. We have already described his life (see pp. 196–7 ante). We have also stated that the epidemic at Taxilā was the occasion for the composition of this hymn (see p. 197 ante). He was a great Māntrika and was constantly attended upon by the deities Jayā and Vijayā (according to Gurvāvali also by Padmā and Aparājitā). In the

hymn he has praised Jayā, Vijayā, Ajitā and Aparājitā. He is also the author of the famous hymn Namiūṇa which comprises the famous Cintāmaṇi Pārśvanātha Mantra. There is an Avacūri and another commentary on Laghuśānti, the latter by Upādhyāya Śrī Guṇavijaya (s. y. 1659); the one given here is by Śrī Dharmapramodagaṇi. The Mantra mentioned in v. 14 is Mantrādhirāja relating to Śrī Pārśvanātha. The entire Mantra of Śrī Śāntinātha as given in the commentary on v. 15 may be compared with Śāntibalimantra given in Nirvāṇakalikā pp. 25–26, as also with Śāntidevī's two Mantras, especially the 2nd Mantra, at pp. 6–7 Ācāradinakara Vol I. A special sanctity attaches to this hymn as it forms part of both the morning and evening Pratikramaṇa (Confession and Repentence) ceremonies.

We have to note that it was at Taxilā that Śrī Bāhubali, son of the first Lord Ṛṣabhadeva, got Dharmacakra installed, when he could not see the Lord when he went to make obeisance to Him in the morning. According to Mahāniśītha Dharmacakra at Taxilā related to Śrī Candraprabha, the eighth Lord. When Huen-tsang came to India in the 6th century of Vikrama era, it was in the possession of the Buddhists who believed it to be of-Candraprabha Bodhisattva. The fact-that only a few years back remains of Jain temples were discovered at Taxilā while excavations were being carried on there under the supervision of the archaeological department-bears out the tradition recorded in Prabhāvakacaritra that even till the time of its author brass and stone images were supposed to exist in the underground cellars at Taxilā.

Parsis and Mantras

AS some of the writer's Parsi friends have desired that we should also deal with Parsi's belief in Mantras, we would very briefly do so as limitations on space at our disposal would not permit us to treat of the same in details. "Zarathushtra recognized the worship of only one Supreme Being, the Great Lord alone, the one without a second. He also declared the six Attributtes of the Lord to be worthy of our adoration, and in places spoke of Them as Divinities, the Holy Immortals. × × × Ātar (Fire), being the living symbol of Zarathushtra's Faith, was also given a place in the Gāthās. Besides the six Holy Immortals and Ātar, there are two other Beings mentioned in Gāthās–Sraosha and Ashi–who are also to be taken in much the same way as the Amesha–Spentas." P. 91, 'The Religion of Zarathushtra' by Dr. I. J. S. Taraporewala. *

THE AMESH-SPENTAS OR HOLY IMMORTALS

The Amesh–Spentas are six; sometimes Ahura Himself is mentioned together with them and then they are spoken of as the ***seven*** Holy Immortals. We describe them below particularly.

1. Asha–Vahishta (the highest or the best Asha). Very early He represented fire, the symbol of the Zoroastrian Religion. In the Pahlavi language His name is Ardibesht. He is the Lord of Fire. Originally Asha–Vahishta meant the highest Truth or Righteousness or the Spiritual or Divine Law or the Law of God.

2. Vohu–Manõ is later Bahman. In later times Bahman occupies the first place among the Holy Immortals, while Ardibesht takes second. Literally Vohu–Manõ means Good Mind implying loving kindness and good will towards all beings, including the animal creation. "Quite logically, therefore, many Parsis have held that early

* The writer acknowledges his great indebtedness to the said valuable work of Dr. Taraporewala in writing the present section.

Zoroastrians must have abstained from meat-eating." (P. 86). × It is Vohu-Manõ who leads mankind upto Asha. Emphasis laid on purity of mind-Cittaśuddhi by the various systems of Indian Philosophy may be advantageously compared. Amṛtabindu Upaniṣad also speaks of two kinds of Mind pure and impure. +

3. Kshathra-Vairya means the Supreme Power, the Perfect Strength, or the Omnipotence and the Universal Sovereignty of the Lord. Divine Power is attained by one who treads the path of Truth or obeys the Law of God. Kshathra-Vairya later becomes Shahrivar the Lord of Mineral Kingdom.

4. Spenta-Ārmaiti or Holy Devotion stands at the head of the feminine group of the three Holy Immortals as Asha stands at the head of the masculine group of the three Holy Immortals. She has been also identified with Mother Earth. She is the Spirit of Earth and also Divine Wisdom and Grace. She is the Guardian of the Faith of Zarathushtra. In Gujarati she is called 'Spendārmad'.

5 & 6. The twin Amesh-Spentas, Haurvatāt and Ameretatāt stand for 'Wholeness' and 'Immortality'. Haurvatāt is Spiritual Perfection. Haurvatāt and Ameretatāt are the Guardians of the waters and of the vegetable Kingdom respectively. In Gujarati they are called 'Khordād' and 'Amerdād' respectively.

YAZATAS

Yazatas (the Adorable Ones) are Divine beings who may be called the Angels to distinguish them from Amesh-Spentas who may be called the Archangels. They correspond to the 'Devas' of Hindus. In later Zoroastrianism, the three most important Yazatas are Ātar Ashi and Sraosh. The number of Yazatas including Amesh-Spentas

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× "There are clear indications in the Gāthās about the sin of killing animals." P. 90, 'The Religion of Zarathushtra'

+ ॐ मनो हि द्विविधं प्रोक्तं शुद्धं चाशुद्धमेव च ।
अशुद्धं कामसंकल्पं शुद्धं कामविवर्जितम् ॥१॥

usually given is thirty-three like that of the Vedic gods. The Yazatas are regarded as Powers subordinate to Ahura Mazda, the Supreme God, and as the servants of His Will. While some of them are only personifications of Divine Attributes, others represent the Elements i. e. the Powers of Nature or the original Indo-Irānian Deities.

Among these Sraosh stands for obedience to the Divine Law and is the Guardian Angel of Humanity, for Obedience to the Law of Mazda is the highest protection humanity could have. He guards night and day all the creatures of Mazda holding uplifted His double weapon. The most efficacious of His weapons are the Holy Chants (Manthras), His body is the Holy Chants (Tanumānthra). He is the special Guardian of the Zoroastrian flock. His aid is invoked at night when the powers of evil stalk abroad, and the cock, who ushers in the day is the bird sacred to Sraosha. He is very closely associated with the human soul after death. Rashnu and Mithra are the two Divinities closely associated in later Avesta with Sraosh in the task of judging the souls of the departed. Ashi Vanguhi (Holy Blessings) has been constantly associated with Sraosh. In later ages the blessings were uuderstood more in the material sense of riches and Ashi became a sort of Goddess of Fortune actually translated as Lakshmī in the Sanskrit version of the Avesta texts by Nairyosang (circa 1200 A. D.). Her aid has been invoked by the great prophets and Heroes of Irān. She is also the guardian of Matrimony.

Among the Powers of Nature invoked in the Avesta are the Fire or Ātar, the waters or Aradvisūra, Anāhita, the Wind or Rāman (the ancient Vāyu) and the Earth or Zam. Anāhita is mentioned as the patron of the King of Kings side by side with Ahura Mazda and Mithra (or Mitra-the sun). The image of Anāhita was worshipped in Persia as recorded by Greek writers. In the Yasht (hymn of praise) dedicated to Rāman, the list of His suppliants is headed by Ahura Himself. Hvarekshaĕtra-later Khurshid-the Sun, Māongha-the moon, Ushahina (or Ushah or the Dawn), Tishtrya or the Dog-star are

some of the older Indo Iranian Deities, whose worship was revived in post-zoroastrian ages. Asha Vahishta then became the Archangel of Fire. Nairyosangha is the Messenger of the Supreme Ahura mazda to mankind. Ātar-Verethraghna becomes in later language Ātash Behrām meaning the most sacred Zoroastrian Fire Temple.

CULT OF MITHRA

In later Achaemenian days the cult of Mithra developed into a definite school of religious thought in Irān and grew into an important esoteric school of occultism. Certain mystic rites and ceremonies were early associated with this cult. The cult spread throughout the Greek and later the Roman world and all over Europe. Even in far off England shrines of Mithra have been found. The worship of the ancient Āryan Sun-God was a very dominant cult in the early days of Christianity and influenced the new religion as well. Airyaman is the Deity associated with Mithra and Varuṇa in the Veda where he is invoked during marriage ceremony and a short hymn dedicated to him is still used among the Parsis today as an essential part of the marriage ceremony.

Another Aryan Deity whose worship was revived in the later Avesta days was Verethraghnā (Vedic, Vṛitrahan), the slayer of the Arch-Fiend Vṛitra. He is the Angel of Victory. Later He is called Behrām.

FRAVASHIS

Parsis thus worship besides the Supreme Being several Deities and offer hymns of praise to them (Yashts). They also invoke the Fravashis of the departed, for the Fravashis of the good are regarded as the guardians of creation. The Fravashi is the highest and the eternal principle in all beings. The Yazatas and the Amesha-Spentas and even Ahura Mazda have their Fravashis. They are said to be archetypal souls clothed in ethereal forms. This worship has its parallel in the Hindu worship of Pitṛis and the Roman worship of the Manes.

PRINCIPAL DOCTRINES

Of the several methods to reach God treading the path of Asha (Spiritual life) such as knowledge, Devotion and Action the method most emphasized in Zoroastrianism is that of Action, although there are hints about all these three scattered in Avesta. "Zoroastrianism is above all a *Religion of Action*–Karma Yoga, to use the Hindu phrase. xxx The whole Teaching has been compressed into three commandments–Humata, Hūkhta, Huaarshta (Good Thoughts, Good Words, Good Deeds). And though, as necessarily, thoughts come first, as the roots of all action, still *Good Deeds* constitute the chief qualification in treading the Path of Ash. xxx Never has seclusion from the world and from worldly duties formed part of the Zoroastrian belief". The Law of Karma or the Law of Action and Reaction has been clearly recognized in Zoroastrian theology but nowhere is there a reference to condemnation or reward through all eternity. As for the doctrine of Reincarnation which is a necessary corollary to the Law of Karma Parsi scholars say that it may be deduced by a sort of implication, but is not expressly put forward in Gāthās. The popular belief of Parsis however is that there is life after death.

VEDIC CONNECTION

'Athravan' is the term used in Avesta for the Priest which is phonetically connected with Atharvaveda. It indicates that the cult of Fire had been definitely established in Irān. We have shown (see footnote* 228 ante) that Atharvans and Aṅgiras of the Atharvaveda respectively signified the white or holy and the black or hostile magic. Perhaps it may furnish a clue to the use of the term 'Angrõ–Mainyu' for the Power of Evil which Zarathushtra conquered. Historically it may have reference to the struggle between the two factions of Āryans, one of which was helped and guided by Ṛṣis of the Aṅgiras Kula, and the other by those of Ātharvan Kula. According to Mr. Mānshanker P. Mehta, the learned author of the Gujarati book entitled 'Ahunavara' (published by Srī Forbes Gujarati Sabhā), it

appears from the Ṛgveda that the fire cult was started in ancient times by the Ṛṣis of Bhṛgu, Ātharvan and Aṅgiras Kulas; that Bhṛgus were against the worship of Indra introduced by Aṅgiras; that Bhṛgus and Ātharvans, the spiritual guides of the faction of Āryans which left India and ultimately went to Irān, stuck to the ancient fire cult and Soma-cult; and that Zarathustra although a reformer retained fire-worship and the worship of Soma of the Vedic Gods like Agni, Sūrya, Mitra, Aryamā, Varuṇa (Asura Varuṇa) and others as subordinate to the Supreme Being called Ahura Mazda. The 'Devas' of the Veda were however degraded to the position of the Demons and Asura Varuṇa became the Supreme Being-Ahura Mazda, while the other leading Vedic deity Indra was reduced to the position of the chief lieutenant of the Evil One.

MANTRAS

The 61st chapter (Hā) of Yasna refers to the miraculous powers of the three small prayers viz. Ahuna-Vairya, Ashem Vohu and Yenghe Hātām; they are used by the Parsis even this day. It says that they are very effective in overcoming magicians, evil spirits, thieves, robbers, atheists, the wicked and the liars. The most ancient and according to many pre-Zoroastrian in date is the prayer known as ***Ahuna-Vairya.*** It is said that "if this prayer is repeated properly even once in the correct rhythm and intonation, and with a clear understanding of its meaning, it is equal in efficacy to the repetition of a hundred other hymns put together. Zarathushtra Himself is said to have chanted this prayer in order to defeat the Evil Spirit when he came to tempt Him. And again and again the Avesta states that "the Ahuna-Vairya protects the Self (tanu)"-P. 68. 'The Religion of Zarathushtra'. It embodies within itself the essentials of Zoroaster's Teaching, and that is the reason according to Dr. Taraporewala why such special efficacy is attached to it. The curious reader would do well to persue the said very instructive work of Dr. Taraporewala (specially p. 68 et seq.) as it treats of the inner meaning of the hymn

with great lucidity. We would be content to quote from the said work only its translation and the translation of the other two sacred prayers viz. 'Ashem Vohu' and 'Yenghe Hātām' to which miraculous powers are said to be attached.

AHUNA VAIRYA

"Just as a Ruler (is) all powerful (among men), so (too, is) the Spiritual–Teacher, even by reason of His Asha; the gifts of Good Mind (are) for (those) working for the Lord of Life; and the strength of Ahura (is granted) unto (him) who to (his) poor (brothers) giveth help."

ASHEM VOHU

"Asha is the highest good, (it alone) is (true) happinness.

Happiness is for him (alone) who (is) righteous for (the sake of) the highest Asha."

In point of sanctity it ranks second only to the Ahuna Vairya.

YENGHE HĀTĀM

(That man) among those that are about whom, because of his Righteousness.

Mazda Ahura knoweth (that he is) verily better as regards acts of worship (than others)-(All such), both men and women, do we revere.

Regarding 'Ahuna–Vairya' it is laid down that if one does not know one or the other of the Yashts (Hymns of Praise) he may recite 'Ahuna–Vairya' a certain number of times instead of the said Yashts and he would have the merit of having recited the said Yashts. Similarly 'Ahuna–Vairya' is directed to be recited for achieving various objects and also as thanksgiving for benefits received.

It would be clear that although Ahuna–Vairya is a prayer, it is believed to be a Mantra just as Hindus believe Gāyatri or Jains believe Panca Parameṣṭi Mantra to be a Mantra. The same remarks apply to the other two prayers. Both 'Ahuna–Vairya' and 'Ashem–Vohu' are used as part of Kusti–Prayers by Parsis.

It is customary amongst Parsis to recite the hundred and one names of Ahura Mazda as Muhammedans recite the 99 names (Asma-ul-'husna) of Allāh, or as Hindus and Jains recite Satanāma or Sahasranāma of the Divinity worshipped by them. Parsis generally use rosaries made of 101 amber-beads. It is not known however that there is anything similar to Tāntric Sādhanā amongest Parsis for acquiring accomplishment or perfection (Siddhi) in any particular Mantra so that the Sādhaka thereafter becoming a Siddha or an adept is able infallibly to achieve his desired object with the aid of such a Siddha-Mantra. There are however historical instances of Upāsanā of Yazatas like Aradvisūra Anāhita and Ashi Vanguhi by the great heroes and kings of ancient Irān for achiveing various objects.

CONCLUSION

We are glad to bring this Introduction which has grown beyond the farthest expectation and the widest estimate of the writer and the publisher, to a close. We take this opportunity to offer our apologies to the readers of the work for keeping them waiting for the Introduction beyond all reasonable expectation. The only thing which we would like to mention, not as an excuse for the delay but as a matter of fact, is that the Introduction was undertaken when the work itself was practically ready for publication and that we could only devote our leisure hours to the work although many a time we had to encroach upon the business hours also. The readers can well imagine the difficulties besetting the path of the Press and the Publisher in these times of stress, struggle and strife. The readers would therefore appreciate the more the enterprize of the Publisher in placing this very exhaustive work in their hands in such times. We thank the Press and the Publisher for the consideration shown by them and also thank the several friends who have been from the very beginning taking keen interest in the progress of the work and have been selflessly and unstintingly helpful in various ways in the preparation of this work. We would not attempt to describe the kind

of service rendered by each of these esteemed friends. We would however expressly acknowledge the very great help received from the books issued to the writer from time to time by Muni Śrī Mohanlalji Jain Central Library, Madhav Baug, Bombay. ARHAM OM !

15 Dhanji St., Bomby,
27th April 1944,
Vaiśākha Śukla Pancamī
s. y. 2000.

MOHANLAL B. JHAVERY

। श्री गणधरसारकृतवृद्धिसंहस्तोत्रम् ।

रागाइरिउजईणं, नमो जिणाणं नमो महजिणाणं[1]
एवं[2] ओहिजिणाणं, परमोहीणं तहा तेसिं[3] । १ ।
एवमणंतोहीणं, णंताणंतोहि–जुअ[4]–जिणाण
नमो सामन्नकेवलीणं भवाभवत्थाण[5] तेसि नमो । २ ।
उग्गतवचरणचारिण[6], मेवामित्तो नमो नमो होउ
चउदससदसपुव्वीणं, नमो तहेगार[7]संगीणं । ३ ।
एएसिं सव्वेसिं, एव किच्चा[8] अहं नमोक्कारं[9]
जमियं[10] विज्जं पउंजे, सा मे विज्जा पसिज्झिज्जा । ४ ।
निच्चं[11] नमो भगवओ, बाहुबलिस्सेह पण्हसमणस्स[12]
ॐ वग्गु वग्गु निवग्गु, मग्गुं सुमग्गु गयस्स तहा । ५ ।
सुमणेवि अ सोमणसे, महुमहुरे जिणवरे नमंसामि
इरिकाली पिरिकाली, सिरिकाली तहा महाकाली । ६ ।
किरिआए हिरिआए, पयसंगए तिविह आयरिए[13]
सुहमव्वाहयं तह, मुत्तिसाहगे[14] साहुणो वंदे । ७ ।
ॐ किरिकिरि काले पिरि, पिरिकालिं च सिरिसिरि सकालिं
हिरि हिरि कालि पयंपिअ[15], सिरिं तु तह आयरिय[16]कालिं । ८ ।
किरिमेरु पिरिमेरु सिरिमेरु तहय होइ हिरिमेरु
आयरिय मेरुपयभवि साहंते मेरुणो वंदे । ९ ।
इअ मंतपयसंहा, थुणिआ सिरिमाणदेवसूरिहिं
जिणसूरिसाहुणो[17] सइ, दिंतु थुणंताण सिद्धिसुहं । १० ।

1 मणोजिणाणं; महंहोउ 2 एव 3 तेसि 4 जुय 5 भवाभवत्थाणं 6 ०चारीण 7 तहेक्कार० 8 काउं 9 नमुक्कारं 10 जमिउं 11 ॐ निच्चं 12 पण्णसमण्णस्स 13 यंविरए 14 ०साहए 15 पयमिय 16 अ 17 सूरिणो.

। योनिप्राभृतांतर्गतमंत्रौ ।

। श्रीमाणिभद्रमंत्रः ।

ॐ नमो भगवते माणिभद्राय कपिलरूपाय अनंतशक्तिसंहिताय नवनागसहस्रबलाय अतुलबलवीर्यपराक्रमाय किंनरकिंपुरुषगरुडगंधर्वयक्षराक्षसभूतपिशाचसर्व शाकिनीनां निग्रहं कुरु २ फट् स्वाहा ॥ सर्वनिग्रहमंत्रः ॥ १ ॥

। श्रीगणधरवलयमंत्रः ।

(नमो जिणाणं नमो ओधि) नमो परमोधि नमो अणंतोधि णमो कुट्ठबुद्धिणं णमो पादानुसारीणं णमो संभिन्नसोयाणं नमो (सयं) संबुद्धाणं नमो पत्तेयबुद्धाणं नमो(उ)ज्जुमदीनं नमो विउलमदीनं नमो दसपुव्वीणं नमो चउदसपुव्वीणं नमो अठंगमहानिमित्तकुसलाणं नमो विज्जाहराणं नमो चारणाणं नमो आगासगामीणं (नमो घोरतवाणं)[1] नमो आसीविसाणं नमो दिट्ठिविसाणं नमो उग्गतवाणं नमो दित्ततवाणं नमो महातवाणं नमो घोरतवाणं नमो घोरगुणबंभचारीणं नमो आमोसहिपत्ताणं नमो खेलोसहिपत्ताणं नमो विप्पोसहिपत्ताणं नमो सव्वोसहिपत्ताणं नमो मणबलीणं णमो वचबलीणं णमोकायबलीणं नमो खीरसप्पीणं नमो सप्पिआसवाणं नमो अमयमहुसप्पीणं नमो सव्वऋद्धीणं नमो भयवदो गणधरवलयस्स सव्वे सव्वं कुणंतु ॥ गणधरवलयमंत्रः ॥ २ ॥

दिरका आणाकाले असज्जदोसे निमित्तसाहणए
गुरुउवसग्गे जाये(अ) वेर(हि)म्मि भणह (इमं) मंतं ॥

---

1 एतत्पदमधिकं भाति । अग्रे एतदेव पदं यथास्थानं निवेशितं द्रष्टव्यम् ।

॥ अंगविद्यांतर्गतविद्याः ॥

। अंगविद्या ।

नमो अरिहंताणं नमो सिद्धाणं नमो आयरियाणं नमो उवज्झायाणं नमो लोएसव्वसाहूणं। नमो जिणाणं नमो ओहिजिणाणं नमो परमोहिजिणाणं नमो सव्वोहिजिणाणं नमो अणंतोहिजिणाणं नमो भगवओ अरहओ अव्वओ महापुरिसस्स महावीरवद्धमाणस्स नमो भगवइए महापुरिसदिण्णाए अंगविज्जाए सहस्सपरिवाराए (स्वाहा) ॥ १ ॥

। भूतिकर्मविद्या ।

णमो अरहंताणं नमो सिद्धाणं नमो आयरियाणं नमो उवज्झायाणं नमो लोए सव्वसाहूणं। नमो महापुरिसस्स महइ महावीरस्स सव्वणुसव्वदरिसिस्स इमा भूमिकम्मस्स विज्जा। इंदि आलिंदि आलिमालिंदे मारुदि स्वाहा। नमो महापुरिस्सदिण्णाए भगवईए अंगविज्जाए सहस्सवाकरणाए क्षीरिणीविरण उडुंबरिणीए सह सर्वज्ञाय स्वाहा सर्वज्ञानाधिगमाय स्वाहा। सर्वकामाय स्वाहा। सर्वकर्मसिद्धयै स्वाहा ॥ २ ॥

(क्षीरवृक्षछायायां अष्टमभक्तिकेन गुणयितव्यं क्षीरेण च पारयितव्यं। सिद्धिरस्तु। भूमिकर्मविद्याया उपचारः चतुर्थभक्तेन कृष्णचतुर्दश्यां गृहीतव्या षष्ठेन साधयितव्या। अहतवत्थेण कुशसत्थरे।)

। सिद्धविद्या ।

णमो अरहंताणं णमो सिद्धाणं णमो आयरियाणं णमोउवज्झायाणं णमो लोएसव्वसाहूणं। णमो आमोसहिपत्ताणं णमो विप्पोसहिपत्ताणं णमो सव्वोसहिपत्ताणं णमो संभिन्नसोआणं णमो रवीरस्सवाणं णमो महुस्सवाणं। णमो कोट्ठ बुद्धिणं णमो पयबुद्धिणं णमो अरवीणमहाणसाणं णमोरिद्धिपत्ताणं णमो चउदसपुव्वीणं णमो भगवईए महापुरिसदिण्णाए अंगविज्जा। ३ सिद्धे सिद्धाणुमए सिद्धासेविए सिद्धचारणाणुचिण्णे अमियबले महासारे महाबले अंगदुवारधरे स्वाहा ॥ ३ ॥

(छट्ठग्गहणी छट्ठसाहणी जपो-अट्ठसयसिद्धा भवति ॥)

। पडिरूवविज्जा ।

नमोः अरिहंताणं णमोसिद्धाणं णमो महापुरिसदिण्णाए अंगविज्जाए णमोक्कारइत्ता इमं मंगलं पउंजइस्सामि सा मे विज्जा सव्वत्थ पसिज्झउ। अत्थस्स य धम्मस्स य कामस्स य इसि(स)स्स आइच्च चंदनक्खत्तगहगणतारागणाण (जोगो) जोगाणं णभम्मि अ जं सव्वं तं सव्वं इह मज्झं (इह) पडिरूवे दिस्सउ। पुढविउदधिसलिलाग्गिमारुएसु य सव्वभूएसु

देवेसु जं सव्वं तं सव्वं इध मज्झ पडिरूवे दिस्सउ । अवेतु (उ) माणुसं सोयं (दिव्वं सोयं) पवत्तउ। अवेउ माणुसं रूवं दिव्वं रूवं पवत्तउ अवेउ माणुसं चक्खुं दिव्वं चक्खू पवत्तउ । अवेउ माणुसे गंधे दिव्वे गंधे पवत्तउ । एएसु जं सव्वं तं सव्वं इध मज्झ पडिरूवे दिस्सउत्ति । णमो महति महापुरिसदिण्णाए अंगविज्जाए जं सव्वं तं सव्वं इध मज्झं पडिरूवे दिस्सउ । णमो अरहंताणं णमो सव्वसिद्धाणं सिज्झंतु मंता स्वाहा ॥ ४ ॥

(एसविज्जा छट्ठग्गहणी अट्ठमसाधणी जापो अट्ठसयं)

। पडिहारविज्जा–स्वरविज्जा ।

णमो अरिहंताणं णमो सव्वसिद्धाणं णमो सव्वसाहूणं णमो भगवतीए महापुरिसदिण्णाए अंगविज्जाए उभयभए णतिभये भयमाभये भवे स्वाहा । स्वाहा डंडपडीहारो अंगविज्जाए उदकजत्ताहिं चउहिं सिद्धिं ॥ णमो अरिहंताणं णमो सव्वसिद्धाणं णमो भगवईए महापुरिसदिण्णाए अंगविज्जाए भूमिकम्मं सव्वं भणंति। अरहंता ण मुसा भासंति। खत्तिया सव्वे णं अरहंता सिद्धा सव्वपडिहारे उ देवया अत्थ सव्वं कामसव्वं सव्वयं सव्वं तं इह दिसउत्ति । अंगविज्जाए इमा विज्जा उत्तमा लोकमाता बंभाए वाणपिया पयावइ अंगे एसा देवस्स सव्वअंगम्मि मे चक्खुं सव्वलोकम्मि य सव्वं पव्वज्जइसि सव्वं व जं भवे । एएण सव्ववइणेण इमो अट्ठो दिस्सउ । उंतं (उतं) पव्वज्जे । विजयं पव्वज्जे सव्वे पव्वज्जे उडुंबरमूलीयं पव्वज्जे । पव्वावि (इ) स्सामि तं पव्वज्जे । मेघडंतीयं पव्वज्जं स्वरपितरं मातरं पव्वज्जे स्वरविज्जं पव्वज्जेंति स्वाहा ॥ आभासो अभिमंतणं चउदकजत्ताहिं सिद्धं ॥ ५ ॥

। महाणिमित्तविज्जा ।

णमो अरिहंताणं णमो सव्वसिद्धाणं णमो केवलणाणीणं सव्वभावदंसीणं णमो आधोधिकाणं णमो आभिबोधिकाणं (पव्वज्ज ?) णमो मणपज्जवणाणीणं णमो सव्वभावपवयणपारगाणं बारसंगवीणं अट्ठमहाणिमित्तायरियाणं सुयणाणीणं णमो पण्णाणं णमो विज्जाचारणसिद्धाणं तवसिद्धाणं चेव अणगार सुविहियाणं णिग्गंथाणं णमो महाणिमित्तीणंसव्वेसिं आयरियाणं णमो भगवओ जसचओ (? अरहओ) महावीरवद्धमाणस्स ॥ ६ ॥

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