

APPENDIX I

DETAILS OF ŚAIVA SYMBOLISM

In the Śaiva tradition, there are altogether twenty-five *mūrtis*, or divine forms, in which Lord Śiva can be portrayed. One of these is Naṭarāja—Lord of the Dance.

Another is *Ardhanārīśvara* (lit: ‘half-female Lord’), in which the right half of His body is male, and the left half female.

A third is called Dakṣiṇāmūrti, which means ‘southward looking’, for Lord Śiva is said to reside on Mount Kailāsa, a Himalayan peak, from which he looks down over the whole of India. In this *mūrti*, he is represented as seated beneath a banyan tree, showing the *chinmudra* (*chit-mudrā*)—the manual symbol of perfect consciousness or divine knowledge, the *mudrā* that signifies ‘*summā iru*’.¹ It is said in the *Purāṇas*² that long ago four great sages, the sons of Brahmā, realizing that they still had not attained real wisdom, made a pilgrimage to Mount Kailāsa to entreat the Lord to instruct them in the true meaning of the sacred scriptures. He graciously agreed to their request and expounded everything to them in great detail; but they were still unable to realize the Truth. Then He sat silent and motionless in yoga posture, only displaying the *chinmudrā* with His right hand. At this they were all enlightened and attained liberation.

In several *mūrtis*, Lord Śiva rides upon a white bull. All the Hindu deities have some animal or bird as their vehicle (*vāhanam*). In some cases this can be taken to represent the ego, which is vanquished by Divine Grace and transformed into a faithful servant, for, while there

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1. See Introduction p. xxxii.
 2. See Introduction p. xv. Note 1.

is existence in the body, the ego cannot be permanently annihilated in entirety; but for a 'realized soul' it becomes an instrument for God's work, instead of being an enemy. Thus the great *asura* (demon), whom Lord Murukan defeated,¹ had received a boon from Lord Śiva that he could not be destroyed, and so, when he was cleft in two by the lance of wisdom (*vēl*) in the final battle, one half was changed into a cock and the other into a peacock. The peacock became Lord Murukan's mount and the cock His banner. Similarly Gaṇeśa's vehicle, a rat, was another demon whom he conquered and transformed. In the case of Lord Śiva, however, the bull represents the soul (*paśu*), of which He is the Lord (*Pati*). It can also be taken to stand for Dharma or righteousness.

In many Śiva temples there can be seen, usually on the outside wall at the back of the innermost shrine, where the *liṅgam*² is placed, a sculpture depicting Lord Śiva as a pillar of light. For once upon a time, according to the Puranic story, Brahmā and Viṣṇu were disputing between themselves as to which was the greater and both claimed to be the Supreme Being. Then a pillar of fire appeared before them and they agreed that whichever of them was able to discover its end should be recognized as the Almighty. So Brahmā changed himself into a swan and flew up towards the summit, while Viṣṇu, transformed into a boar, delved through all the nether-worlds to find the base. But however far they went they found the pillar of fire extending still further. Then they realized that it was nothing other than Lord Śiva Himself, and both made obeisance to Him and begged forgiveness for their arrogance.

According to the canons of traditional art there are certain features, which each *mūrti* must include. All of these

1. See Introduction pp. xiii, xiv.

2. See Introduction p. ix.

3. See Introduction p. vii. Brahmā and Viṣṇu in this story are also interpreted by some to represent speech and mind. c.f. *Taittirīya Upaniṣad*. 9. 1 — "Speech and mind turn back, being unable to reach It."

have a symbolical meaning, and, for most of them, a story explaining their existence can be found in one or another of the Purāṇas. Many of them are common to almost all the *mūrtis*. For instance, Lord Śiva is frequently described as having a body with a rosy tinge—the sign of auspicious-ness—smeared all over with holy ash. For, after destroying the world, He wears its ashes on His body. Holy ash is thus a symbol of purification¹, and its application to the forehead (and to other parts of the body, if uncovered) is the most universal observance among all Śaiva Hindus, who regard it with especial reverence.

He is always depicted with three eyes, the third of which, between the eyebrows, is the ‘eye of wisdom’, and it is common practice among Hindus to wear at this place a spot of sandal-wood paste or red powder, known as a *pottu*.

Round His neck He wears a garland of skulls. These are the bones of countless Brahmās and Viṣṇus, signifying the numberless times that He has seen the universe created and destroyed.

One of His names is Nīlakaṇḍan, which means ‘blue-throated one’. The reason for this is given in a Puranic story, in which it is related that once the *devas* (gods) and the *asuras* (demons), without first praying to Lord Śiva, tried to extract the ambrosia of immortality by churning the Ocean of Milk, on which Lord Viṣṇu is said to recline. But, before the nectar could be obtained, the ocean emitted a deadly poison, which threatened to destroy everything in existence. All then fled to Mount Kailāsa to beseech the Lord to save them. This He did by swallowing the poison Himself and keeping it in His throat, which as a result turned blue. By this sacrifice he saved the whole world, and another of His names is Tyāgarāja which means ‘Lord of the Supreme Sacrifice’.

Cobras are coiled round His chest and arms, and a serpent is also shown on His head. These probably represent

1. Holy ash is made from the burning of dried cow-dung, which leaves virtually no residue at all, thus indicating that all impurity (*paśu mala*) must be burnt up in the fire of Divine Grace.

Kuṇḍali, the great cosmic force, or Śakti as power¹, and He is generally described as having 'matted locks', which in India are a commonly accepted feature of ascetics who have renounced the world, for He is the Supreme Yogi.

On His head He also bears the crescent moon and the Ganges. The moon is a symbol of Grace and also of time, which in oriental astrology is measured by the phases of the moon as well as by the revolution of the earth round the sun. The Ganges is said to have been originally a heavenly river, which, in answer to the prayers of a devotee, Lord Śiva permitted to descend to the earth. But it poured down with such torrential force that the earth and all living beings were in danger of being destroyed, until, out of His great mercy, He broke its fall by receiving it in His matted locks, which in consequence are frequently described as being wet and glistening, and allowed it to flow gently down to the earth. The Ganges also can be taken to represent the pure water of Grace.

On His feet He wears anklets, called *kalal*, from which small bells are suspended. In ancient times these were worn by warriors as an emblem of victory. The tinkling of the bells can be taken to signify the Primordial Sound.

As Naṭarāja, Lord Śiva holds fire and a drum in His hands. In other *mūrtis* He is portrayed with other emblems, such as a trident, a battle-axe and a deer, and the reason for the existence of each of these is explained in a Puranic story. Once upon a time a number of *rishis* (sages), living in a forest with their wives, became exceedingly puffed-up with arrogance because of the powers they had acquired through performing severe *tapas*. To humble their pride, Lord Śiva appeared among them in the form of a young and handsome beggar, accompanied by Viṣṇu disguised as His beautiful wife. The *rishis*, entirely forgetting the goal of their endeavours, became a prey to lust and crowded round the girl babbling foolish words, while their wives became irresistibly enamoured of the youth, and followed him every-

1. See Appendix III p. ix.

where, as he wandered about chanting the Vedas. Then the young mendicant and his wife suddenly disappeared, and the sages understood that they had been made the victims of the divine sport of the Lord. In great anger, to avenge themselves, they performed an evil sacrifice. Out of the sacrificial fire they conjured forth in turn, a tiger, a trident, a battle-axe, a stag and a host of hissing snakes, all of which they directed against the Lord, But He killed the tiger and flayed it and tied its skin round His loins. He caught the trident and the axe and made them His own weapons. The stag He changed into a deer and held in His hand. And the snakes He seized and wore all over His body as girdles and bracelets and necklaces. These were followed by hordes of malignant spirits (*bhūtas*), but the Lord commanded them to serve as His army and thenceforth they ever remained with Him as His retinue. Then from the fire came a thin-waisted rattle-drum, whose reverberations caused the whole universe to quake with fear. But Lord Śiva simply picked it up and held it, so that it should be always sounding in His ear. Finally, in desperation, the magicians raised up a huge giant, which they sent against the Lord together with the sacrificial fire itself. But He took the fierce flames in the palm of His hand, and with a gentle push felled the monster and stood upon its back.

All these emanations from the sacrificial fire may be taken in general to show, among other things, that so-called 'evil' can always be transformed into 'good', and in the presence of God can have no existence. But the trident can also signify the three *guṇas*, which by their interaction constitute the manifested world¹, and the deer is said by some to represent the fickle mind. The countless ghosts or spirits, by whom Lord Śiva is always said to be attended, may also stand for all the numberless souls who are awaiting rebirth in physical form.

In several *mūrtis*, in addition to the tiger-skin, the Lord is shown as being clad in the hide of an elephant,

1. See Introduction p. xxii.

which was the form assumed by a terrible demon (*asura*), from whose oppression the gods and *rishis* had besought Him to deliver them. In answer to their prayers He appeared in a gigantic form. His body shining with blazing light, which blinded all those that beheld it. After killing the elephant, to restore their sight, He wrapped its hide round His body to screen its dazzling radiance.

APPENDIX II

‘THE FIVE LETTERS’

In the Śaiva tradition the supreme *mantra*, or formula for invocation, is what is called the *Pañcākṣara*, which means ‘the five letters’.¹ These are—*Na-ma-Śi-vā-ya*, or *Śi-vā-ya-na-ma*. *Nama Śivāya* is one of the names of Lord Siva. In Sanskrit its literal meaning is — ‘adoration (or homage) to Śiva’ (*Śivāya* being the dative case of Śiva). The *Pañcākṣara* embodies in itself the whole essence of Śaiva Siddhānta philosophy, and is said by the followers of that school to be the core of the Vedas, for it appears in the centre of the central chapter of the central and most important Veda—the Yajur Veda.²

The meaning of the five letters is as follows:

Śi is *Śiva*.

Vā is *Śakti*—that is, *Anugraha Śakti*, the Lord’s ‘revealing’ Śakti.³

Yā is the soul or *jīvātma*.

Na is *Tirodhāna Śakti*, the Lord’s ‘obscuring’ Śakti³

Ma is bondage (*pāśa*) or ‘the three impurities’ (*māla*).⁴

Creation, or manifestation, takes place when the Lord wills it, and is effected through His Śakti. The whole of

1. In Tamil, as in Sanskrit, each consonant with the vowel that follows it forms a separate letter. Thus, for example, the sounds *va*, *vī*, *vu*, *vo*— *śa*, *śī*, *śu*, *śo* etc. each have a different character to represent them.
2. Most commentators on Śaiva Siddhānta claim that the Vedas are only three in number, and do not recognize the Atharva Veda as a Veda, since they say that it consists only of magical formulae and quotations from the other Vedas. c.f. also *Bhagavad Gītā*. Chap. IX. vv 17 and 20.
3. See Introduction pp. xvii, xviii and xxx.
4. See Introduction p. xvi.

manifestation is represented by the letters *na-ma*. All work is for the purification of the soul (*ya*), which is said to be in *advaita* union with the world (*na-ma*). While the soul identifies itself with the body and its various faculties, Śakti or the Lord's Grace works in a hidden way (*Tirodhāna Śakti—na*), until the soul comes to realize who it is. Then it naturally turns to the Lord (Śiva), and separates itself from impurity (*mala*) or bondage (*pāśa—ma*). Now the 'Mother' (*va*), who was always helping it, though concealed from it, becomes apparent to it and helps it openly, and leads the 'Son' (*ya*) to the 'Father' (*śi*) and shows Him to him. When the soul sees the Father, it becomes silent (*mauna*).

This is the path by which the soul must climb, and the *Pañcākṣara* takes different forms according to the different stages in the ascent. The first or 'original' form is *Namaśivāya*. This is called the *sthūla* or gross *Pañcākṣara*. Those who want the satisfaction of worldly needs must repeat it in this form, for here *na-ma*, or the world, comes first. When the soul begins to seek after liberation, it must repeat the *sūkṣma*, or subtle form of the *Pañcākṣara—Śivāyanama*. Here God comes first, and the soul is midway between Him and the world. When the soul comes to the point where it thinks of nothing but the Lord and His Grace or Śakti, it must repeat the *kāraṇa*, or causal, or *mukti Pañcākṣara—Śivāya* (or, according to some schools—*Śivāśiva*, and according to others—*Śivayavaśi*). Then when the idea of self is erased and only Śiva-Śakti exists for it, it repeats the *mahākāraṇa*, or supreme causal *Pañcākṣara—Śiva*. Finally, even Śakti disappears and nothing remains except *Śi*. This is the *Mahāmanu Pañcākṣara*, the 'great letter' or the 'Lord's letter'.

Initiation into the use of the first two forms of the *Pañcākṣara*—the gross and the subtle—can be given by an orthodox Śaiva priest, but initiation into the later stages of the path can only be imparted by the *sat-guru*.

APPENDIX III

RĀJA YOGA

As there are a number of references in the text to the practice of *Rāja Yoga*, it seems necessary to say a few words about this *yoga* and its principles¹.

The first of the *Vedic Mahāvākyas* ('great sayings') is *Prajñānam Brahman*, which means 'Brahman is Consciousness', or 'Consciousness is Brahman'. There is nothing but that.

All forms derive from Consciousness (*chit*) in its creative aspect as Power (Śakti). This cosmic creative power is called *Kuṇḍalī*, which means literally 'coiled', for Śakti is said to be coiled round the Supreme Śiva, represented as a point without dimension (*bindu*).

Man is made in God's image, and this same Śakti is in him with all her powers. On the microcosmic scale she is called *Kuṇḍalīni* and is said to be asleep, coiled up like a snake, in a centre or plexus at the base of the spine called the *Mūlādhāra*. Śiva, her Lord—that is, Pure Consciousness unmodified—is situated in 'the thousand petalled lotus', called the *Sahasrāra*, at the top of the skull, whence the life-force escapes through an aperture called the *Brahmarandhra*, which, in the case of a yogi, opens at the moment of death, and which also serves as the entrance for the descent of Grace.

The aim of yoga is to awake Śakti (*Chit*—Consciousness) and make her return to Śiva, her Lord (*Sat*—the One and Only Reality), who is in fact herself in another aspect. Their union is Bliss (*ānanda*).

In her ascent to the *Sahasrāra* she is said to pierce and pass through six centres or *chakras* (lit: 'circles'), of which

1. What follows is based largely on the exposition of *yoga* given by Sir John Woodroffe (Arthur Avalon) in "The Serpent Power".

the *Mūlādhāra* is the first. *Rāja Yoga* is concerned principally with the ‘subtle body’ of man, and these *chakras* are not anatomical centres, but subtle seats of consciousness situated within the spinal system.

The most authoritative treatise on yoga—the *Yoga Sūtras* of *Patañjali*—defines *yoga* as the restraining of the ‘mind-stuff’ (*chitta*) from taking various forms (*vṛttis*).¹ For it is the essential nature of the mind to be endlessly assuming different forms, and this constitutes its ceaseless activity. Only when it is controlled and quiet can the realization arise of that which is the true nature of man—namely, pure consciousness—and that realization is *samādhi*. “Be still and know that I am God.”

In the theory of yoga, the movement of the mind is very closely connected with *prāṇa*—the vital energy or life-force, which is also Śakti and of which breath, in both gross and subtle aspects, is the principal manifestation. That is why *prāṇāyāma*, or breath-control, plays a very important part in yoga practice.

On the physical plane in the human body, *prāṇa*, or the vital breath, operates in ten different ways. The first of these, also known as *prāṇa*, is called the ‘upward breath’, which takes in the universal life-force, distributes it throughout the organism, and finally exhales it. It is centred in the heart. The second is called *apāna*, or the ‘downward breath’, which digests food and governs the excretory functions. Its centre is in the *Mūlādhāra* and it is always pulling in opposition to *prāṇa*.

The vital energy (which is “but an infinitesimal part of the cosmic energy) is conveyed to all parts of the body by thousands of channels or arteries (*nādis*), that radiate from each of the subtle centres or *chakras*. These are also of a subtle nature and should not be confused with the nerves or arteries of modern medical science. Among them there are three of paramount importance, which are called *Ida*,

1. *Yoga Sūtras* of Patañjali. I. 2.

Piṅgalā and *Suṣumnā*.¹ The *Suṣumnā* is situated within the spinal column and extends from the *Mūlādhāra* to the *Sahasrāra*. On one side of it is *Idā*, and on the other *Piṅgalā*, which entwine it from left to right and right to left, encircling each of the *chakras* in upward ascent, until the last, the *Ājñā chakra*, between the eyebrows, is reached. Thenceforward *Idā* and *Piṅgalā* proceed separately, one to each of the two nostrils, while the *Suṣumnā* continues straight to the *Sahasrāra*. *Idā* is often described as the Moon, *Piṅgalā* as the Sun, and the *Suṣumnā* as Fire.

In the ordinary man the *Suṣumnā* is closed, and the vital breath is conveyed through the channels of *Idā* and *Piṅgalā* alternately, now by one and now by the other. As long as *Idā* and *Piṅgalā* work unevenly, the mind will not be still and there can be no question of the rising of *Kuṇḍalini*, who is asleep in the *Mūlādhāra*, coiled up like a serpent with its head blocking the entrance to the *Suṣumnā*. The object of this *yoga* is to divert the *prāṇa* from *Idā* and *Piṅgalā* into the *Suṣumnā* and then to make it rise through the six *chakras* to the *Sahasrāra*. By training under a *guru* the passage of air can be made equal in both *Idā* and *Piṅgalā* and then stopped altogether. When the air is prevented from going upwards as *prāṇa*, it tends to rush downwards, and then, its escape as *apāna* having also been checked, it is directed towards the *Mūlādhāra*. This generates intense heat, which helps to arouse the sleeping *Kuṇḍalini*. As her coils are loosened, the mouth of the *Suṣumnā* is opened and, by detaching the mind from external objects, by concentration and by meditation, she can be led upwards to the *Sahasrāra*, where she joins her Lord in ecstasy.²

On the union of Śiva and Śakti nectar flows from the *Brahmarandhra* to the *Mūlādhāra*, flooding the whole organism, which needs no other food to sustain it, and the aspirant is drowned in bliss, oblivious of the 'external' world, which has ceased to exist for him.

1. In Tamil these are called *Idaikalai*, *Piṅkakai* and *Sulumunai*.

2. These are the last four steps of 'eight-fold *yoga*'. See Introduction, pp. xxvi, xxvii.

Kuṇḍali and *Kuṇḍalini* are one and the same Śakti, but her uncoiling in relation to the macrocosm represents a process which is the opposite of that which takes place in the microcosm. For, as *Kuṇḍali* uncoils, the whole world of appearances comes into being; but with the uncoiling of *Kuṇḍalini* this world is absorbed into her and disappears. Thus when *Kuṇḍalini* is asleep, man is in the 'waking-state'. When she awakes, he sleeps—that is, he loses his so-called 'waking' consciousness and becomes one with the Supreme Formless Consciousness, which is all.

The union of Śakti with Śiva is yoga and is the goal of all systems or types of yoga. For, whether the aspirant is aware of it or not, when the soul is adequately prepared, *Kuṇḍalini* will rise, no matter what the method of purification. But in *Rāja Yoga*, the science and process by which this union is attained is studied directly, so to speak, and the various stages that it involves are consciously investigated and experienced¹.

The end of yoga is *samādhi*, that is, the state in which the individual self is merged in the Universal Self, or Brahman. But there are two degrees of *samādhi*, called *savikalpa* (lit: 'with difference') and *nirvikalpa* (lit: 'without difference'). In *savikalpa samādhi* the soul still retains a certain awareness of itself as the 'enjoyer', and the distinction between subject and object still continues to exist for it. In *nirvikalpa samādhi* all differentiation entirely disappears, all individuality is lost and there is nothing but the One Eternal Unchanging Reality, which is Pure Formless Consciousness. This is true liberation (*mukti*). Śaiva Siddhānta also specifies two grades of *samādhi* or *niṣḍai*—*yoga niṣḍai* and *jñāna niṣḍai*— and maintains that the practice of *yoga* by itself cannot lead beyond *yoga niṣḍai*.

1. It cannot be too strongly emphasized that none of the practices prescribed for Rāja Yoga— particularly those that affect the breathing—should be attempted, except under the guidance of a properly qualified *guru*. Otherwise, the aspirant runs the risk of doing himself serious-harm— both physically and psychically.

No one, it is said, can remain in either *savikalpa* or *nirvikalpa samādhi* for more than a limited period of time, without causing the death of the physical body. But there is another level of *samādhi*, where the highest realization is permanently retained while in the waking state. This is known as *sahaja sthiti* (*sahaja* means ‘natural’ or ‘innate’ and *sthiti* means being’ or ‘remaining’). The bodily functions of one who has attained this *samādhi* continue to operate as before, but he has no connection with them whatsoever, and is as separate from his own body as he is from any other body, for he is permanently centred in his Real Self.

In describing yogic practices a certain symbolism of language is often employed. Thus the word used for the vital breath (*prāṇa*) is *vāsi*, which means ‘horse’, and so in the text such phrases as ‘learn *vāsiyoga*’, ‘ride the untamed horse’, ‘tie up the restive steed’, etc., all refer to the practice of controlling the breath or *prāṇāyāma*.

As the breath should normally go out from the nostrils for a distance of twelve inches, it is described as ‘the horse that has twelve feet’.

The path of birth’ (lit: ‘the way by which the embryo goes forth’) refers to sexual activity and so ‘to go beyond the path of birth’ means the control of lust.

‘The house no builder made’ is the body.

‘The two channels that must be closed’ are *Iḍā* and *Piṅgalā*, through which normally ‘the horse of *prāṇa*’ ‘courses right and left’, and these are the ‘two legs’ by which it must be controlled, the Tamil word for leg (*kāl*) having also the meaning of ‘wind’ or ‘air’.

‘Guiding the horse on either side’ means, at first, keeping the breath equal in both channels, and then, after the entrance to the *Suṣumnā* has been opened, guarding the mind from being distracted or diverted.

Though the mind can be stilled by control of the breath, it is always liable to rise again with increased force, and

1. ‘*Vāsi*’ can also stand for Śakti and Śiva. See Appendix II p. vii.

therefore has to be kept still by intense concentration. This is what is called ‘the churning of the *Suṣumnā*’

To ‘tie all three together as one’ may signify the stage when *Kuṇḍalīnī* reaches the *Ājñā chakra*, where *Iḍā*, *Pīṅgalā* and *Suṣumnā* are united, or the attainment of that level of consciousness in which the seer, sight and the object seen all become one—which is in fact the same thing. This is also ‘the solitary house, where there is no day or night’.

‘To concentrate on the end of the nose’ means to concentrate on the point from which the nose springs, that is between the eyebrows, which is the place of the ‘third eye’, where the *Ājñā chakra* is situated. When the ‘eye of wisdom’ is opened the cosmic dance can be seen.

The ‘six supports’, the ‘six steps’, or the ‘six shrines’ are the six *chakras*, and the ‘seventh step’ or the ‘silver step’ is the final stage before liberation.

Kāśī, which is another name for Benares, means ‘the place of light’ (from the Sanskrit root *kāś* = ‘to shine’), and signifies the state of consciousness that is reached after the six *chakras* have been transcended.

The ‘empty hall’ is the ‘Pure Void’, beyond the ‘seventh step’, i.e. beyond *nāda*, the first ‘vibration’ of Consciousness, the Primordial Sound.

‘Standing on the pillar of *Omīkāra*’ is the end of *nāda* (sound), beyond all the *tattvas*, i. e. beyond all manifestation.

According to the theory of yoga the human body is divided into three regions or *maṇḍalas*. The first and lowest *maṇḍala* is the region covering the base of the spine, the genitals and the lower abdomen, and is said to be the ‘domain of fire’; the second includes the stomach and the heart, and is called the ‘domain of the sun’; and the third, containing the throat and the head, is the ‘domain of the moon’.

The phrase ‘uniting the sun with the moon’ can be understood in several ways. Thus, *Pīṅgalā* is called the ‘sun’ and *Iḍā* the ‘moon’. When the breath or *prāṇa* is

made even in both channels, it can be directed into the *Suṣumnā*, which is the first objective of this *yoga*. 'Uniting the sun with the moon' can therefore refer to the balancing of *prāṇa* in *Iḍā* and *Piṅgalā* and its diversion into the *Suṣumnā*. When *prāṇa* enters the *Suṣumnā*, it is said that there is 'neither day nor night', for the *Suṣumnā* 'devours time'.

Again, *prāṇa* in the heart is called the 'sun', and *apāna* in the *Mūlādhāra* the 'moon'. Their mutual disagreement prevents them from leaving the body and maintains the continuous activity of life. To still this activity they have to be brought into harmony, and their union in the *Suṣumnā* and the process leading to it really constitutes *prāṇāyāma*. In Hatha Yoga, which is the yoga of control of the body and its functions in both gross and subtle aspects, *prāṇāyāma* is the principal method, and the two syllables—*ha* and *tha*—stand for 'sun' and 'moon' respectively, so that the word *hatha yoga* means 'uniting sun and moon'.

And this is really the end of all yoga, for, after purification or purgation by fire, in the three lower *chakras*— the seats of greed lust and anger—Śakti, who as the source of all energy is 'the heart of the Lord', in the form of *Kuṇḍalinī* pierces the *Anāhata chakra* in the region of the heart, and enters the 'solar realm', and the whole microcosm is illumined by her rays. Śiva, her Lord—that is Pure Consciousness unmodified—is symbolized by the moon above the *Ājñā chakra*. When Śakti is brought from the heart and joined with her Lord in the head, the 'sun' has been united with the 'moon'. Then from the 'moon' a stream of nectar pours, flooding the whole organism and at the same time nourishing it. This is Perfection, which is the end of yoga, and he who achieves it is *Yoganāthan*.

GLOSSARY
OF TAMIL AND SANSKRIT WORDS AND
PROPER NAMES

[(S) signifies Sanskrit spelling, (T) Tamil spelling]

<i>advaita</i>	non-dual.
<i>āgama</i>	While all Hindus accept the Vedas as the revealed word' (<i>śruti</i>), the Saivas state that the primary authority consists of the Vedas and Āgamas together. The Vedas are said to be 'general' and to express basic metaphysical principles, while the Āgamas are described as being 'special', since they are concerned with all the practical details of worship and the various means prescribed for attaining liberation. Each school of Hinduism has its own Āgamas; thus, there are <i>Śaiva Āgamas</i> (<i>Śivāgamas</i>), <i>Vaiṣṇava Āgamas</i> , <i>Śākta Āgamas</i> (<i>Tantras</i>) and so on.
<i>aḥam brahmāsmi</i>	one of the four Vedic <i>mahāvākyas</i> or 'great sayings'. It means 'I am <i>Brahman</i> .'
<i>ānanda</i>	bliss, beatitude.
<i>ānava</i>	See Introduction p. xvi.
<i>aśrama</i> (<i>āśram</i>)	(lit: 'a place of striving') (1) a hermitage or the abode of an ascetic or of one who has renounced the 'world'. In modern times the word has come to denote a place where people live together with some common spiritual aim; (2) the four <i>aśramas</i> are the four stages in life, in which effort is made to fulfill the duties appropriate to each, as laid down in the Hindu scriptures. (See p. 3 Note 3.)
<i>asura</i>	The word <i>sura</i> stands for a god or celestial being, and <i>asura</i> is its opposite—that is, a demon or evil power. (See Introduction p. xiv)

<i>ātma</i> (<i>ātman</i>)	spirit, as distinct from soul (in the sense of psyche) and body. According to Vedānta there is only one <i>Ātmā</i> or Universal Spirit, whereas in the Śaiva Siddhānta doctrine there are many <i>ātmās</i> (<i>jīvātmās</i>) or individual souls, but only one <i>Paramātmā</i> , which is The First Principle or <i>Paraśivam</i> ,
<i>Aum</i>	See under <i>Omī</i> .
<i>bhakta</i>	a devotee or lover of God.
<i>bhakti</i>	love, faith, devotion.
<i>Brahmā</i>	one of the 'three divine forms' that govern the manifested world; that which represents the 'creative' aspect of God. (See Introduction p. vii.)
<i>Brahman</i>	the word used in Vedānta doctrine to denote the Unmanifest Absolute, corresponding to <i>Paraśivam</i> in Śaiva Siddhānta.
<i>chakras</i>	(lit. 'circles') subtle seats of consciousness situated within the spinal system. (See Appendix III pp. ix, x.)
<i>charyā</i> (S) <i>chariyai</i> (T)	See Introduction pp. xxv—xxvii.
<i>Chellappan</i> <i>Chellappaswāmi</i>	See Introduction pp. xxxiii, xxxiv.
<i>chit</i>	knowledge, consciousness.
<i>darśana</i> (<i>darśan</i>)	(1) sight, vision; especially in the sense of having a sight or vision of a great person or spiritual being; (2) viewpoint, doctrine.
<i>deva</i>	(from the root <i>div</i> = to shine) a god or celestial being. (See Introduction p. xiv.)
<i>Dharma</i>	(from the root <i>dhṛ</i> = to be established or settled) universal order. The word can be used in a general sense as the law of righteousness, or in the sense of the essential nature or law of being of any given entity. For instance, one can speak of the <i>dharmā</i> of a king, the

dharma of a merchant, the *dharma* of a country or one's own *dharma*, which is called *svadharmā*. It thus also includes the meanings of virtue, duty and uprightness.

<i>dhyāna</i>	(from the root <i>dhi</i> =to think) meditation, contemplation.
<i>Gaṇeśa</i>	the elephant-headed god, eldest son of Lord Śiva. (See Introduction p. xiii.)
<i>Gangā</i>	(lit: 'river') the Ganges, regarded by Hindus as the most sacred river in India. (For symbolism, see Appendix I p. iv.)
<i>guṇa</i>	(lit: 'quality'). The 'three <i>guṇas</i> ' are the three properties which constitute <i>prakṛti</i> (primordial matter) and the manifested world. (See Introduction p. xxii.)
<i>guru</i>	a teacher, a spiritual guide.
<i>gurunāthan</i> (T)	lord of <i>gurus</i> , master <i>guru</i> , <i>guru</i> of <i>gurus</i> ,
<i>Hara</i>	one of the names of Lord Śiva, meaning 'he who takes away'.
<i>Iḍā</i> (S) <i>Iḍaikalai</i> (T)	See Appendix III pp. x, xi.
<i>Indra</i>	the king of the gods and celestial beings.
<i>jīva</i> <i>jīvatmā</i>	the individual or embodied consciousness, which in Siddhānta has real, but in Vedānta only apparent existence.
<i>jīvanmukta</i>	one who has attained liberation (<i>mukti</i>), while in the physical body.
<i>jñāna</i>	(from the root <i>jñā</i> = to know, as for 'gnosis') true knowledge or wisdom.
<i>jñāni</i>	a knower of the truth or a seer.
<i>Kailāsa</i> (<i>Kailās</i>)	the abode of Lord Śiva, represented analogically in the physical world as a peak of that name in the Himālayas.
<i>Kandaswāmi</i>	a name of Lord <i>Murukan</i> , the presiding deity of Nallūr temple. (See Introduction p. xxxiii.)
<i>karma</i>	See Introduction pp. xxiv, xxv.

<i>Kāśī</i>	Benares, on the river Ganges, which is for Hindus something of what Jerusalem is for Christians and Mecca for Muslims. (For yoga symbolism, see Appendix III p. xiv.)
<i>konrai</i> (T)	the 'forest laburnum', the flowers of which are sacred to Lord Śiva.
<i>kriyā</i> (S)	See Introduction pp. xxvi, xxvii.
<i>kiriyai</i> (T)	
<i>Lakṣmī</i>	the consort of Viṣṇu, the goddess of wealth and prosperity.
<i>Lañkā</i>	Ceylon.
<i>liṅgam</i>	See Introduction p. ix.
<i>mahāvākya</i>	(lit: 'great saying'). There are four Vedic <i>mahāvākyas</i> . For Chellappaswami's <i>mahāvākyas</i> see Introduction p. xxxiv.
<i>mala</i>	impurity; excreta. In Śaiva Siddhānta philosophy the 'three impurities' or <i>malas</i> are <i>ānava</i> , <i>karma</i> , <i>māyā</i> . (See Introduction p. xvi.)
<i>mantra</i>	(from the root <i>man</i> = to think; lit: 'an instrument of thought', or 'that which protects the mind') a syllable or syllables with power; originally, a Vedic hymn or sacrificial formula; a sacred word or formula recited or contemplated in divine worship; the representation in sound of any deity that is invoked.
<i>māyā</i>	See Introduction pp. xvii, xviii and xxi, xxii.
<i>maunam</i>	silence; quiescence in word, thought and action consciousness without thought.
<i>mukta</i>	one who has attained liberation or <i>mukti</i> .
<i>mukti</i> ,	liberation, deliverance, freedom.
<i>(mokṣa)</i>	
<i>Murukan</i>	See Introduction p. xiii.
<i>nāda</i>	(lit: 'sound') the first stirring or vibration of the Supreme Spirit or <i>Paramātmā</i> , which initiates the process of manifestation and from which all manifested things derive.

<i>Nallūr</i>	(lit: 'good town'). See Introduction p. xxxiii.
<i>Namaśivāya</i>	(lit: 'homage to Śiva') the <i>Pañcākṣara mantra</i> , (See Appendix II); also one of the names of Lord Śiva.
<i>natchintanai</i> (T)	(lit: 'good thought') the name given by <i>Yoga-swami</i> to the songs that he sang. (See Introduction p. xxxvii.)
<i>niṣḍai</i> (T)	another name for <i>samādhi</i> , the state of consciousness in which all human or individual faculties are transcended. (See Appendix III p. xii.)
<i>niṣḍa</i> (S)	
<i>Ōmī</i>	(sometimes spelt <i>Aum</i>), the primordial sound, the supreme <i>mantra</i> . (See Introduction p. x.)
<i>Ōmkāra</i>	the syllable <i>Ōmī</i> .
<i>Pañcākṣara</i>	(lit: 'five letters') the principal Śiva mantra. (See Appendix II.)
<i>Piṅgalā</i> , (S)	See Appendix III. p. xi. .
<i>Piṅkalai</i> (T)	
<i>prāṇa</i>	(1) the vital force, which permeates and activates the whole body. As <i>prāṇavāyu</i> (<i>vāyu</i> means 'air') it appears as breath, but is something much more than physical breath, which is only its grossest manifestation; (2) a particular function of the vital breath— the 'upward going breath'. (See Appendix III p. x.)
<i>prāṇāyāma</i>	control of breathing. (See Appendix III pp. x and xiii.)
<i>pūjā</i>	ritual worship.
<i>purāṇas</i>	See Introduction p. xv. Note 1.
<i>rishi</i> , <i>ṛṣi</i> (S)	a sage, a seer.
<i>Rudra</i>	the third of the three principles that control the manifested world; a name of Lord Śiva in His 'destructive' aspect.
<i>sādhana</i>	steady and persevering practice of some method or exercise prescribed for spiritual ends.

<i>Śaiva</i>	(1) relating to Śiva; (2) one who worships Śiva.
<i>śakti</i>	(lit: 'power') the Divine Power, represented as the 'female' principle; Lord diva's 'Consort'; the 'consort' of any deity.
<i>samādhi</i>	(lit: 'putting together', 'synthesis') the state in which the individual self is merged in the Universal Self or Brahman. (See Appendix III pp. xii, xiii.)
<i>Śaṅkara</i>	(lit: 'he who does good') one of the names of Lord Śiva; the name of the great exponent of Advaita Vedānta, also known as <i>Śaṅkarācārya</i> (<i>ācārya</i> means 'teacher').
<i>sannyāsa</i>	renunciation or adoption of the life of a <i>sannyāsin</i> . (p. v.)
<i>sannyāsi</i> <i>sannyāsin</i>	(lit: 'one who throws down or abandons') one who has renounced the 'world' and all possessions and lives as a homeless wanderer. This is the last of the four 'stages of life' or <i>aśramas</i> . (See p. 3. Note 3.)
<i>sat</i>	(1) truth, reality, being; (2) that which is good or true.
<i>sat-guru</i> <i>sadguru</i>	true guru, real guru,
<i>siddha</i>	(1) one who is accomplished, one who has attained his object; (2) one who has supernormal powers (<i>siddhis</i>). (See p. 56. Note I.)
<i>Siddhānta</i>	(lit: 'the end of ends' or 'the end of knowledge'). Śaiva Siddhānta is the philosophical expression of the worship of Śiva in South India. (See Introduction pp. xvi—xxxii.)
<i>siddhi</i>	(1) accomplishment, attainment, success; (2) supernormal power.
<i>Śiva</i> <i>Śivam</i>	(lit: 'The Auspicious One'). According to an ancient authority (<i>Unādi Sūtra</i>) the word is derived from the root <i>śi</i> , meaning 'in whom all things lie'. (1) The Supreme Being; (2) God in His 'destructive' aspect, more often called Rudra in this connection.

<i>Śivadhyāna</i>	meditation on Śiva or what is Real.
<i>Śivamāyām</i>	‘pervaded by’ or ‘consisting of Śiva’. (See p. 15. Note 2.)
<i>Śivathoṇḍan</i>	(lit: ‘a devoted servant of Śiva’). See Introduction p. xxxvii.
<i>Śivathoṇḍu</i>	See Introduction p. xxxvii.
<i>Śivāyanama</i>	the <i>Pañcākṣara mantra</i> , ‘the subtle five letters’. (See Appendix II.)
<i>Skanda</i>	another name for Murukan or Kandaswāmi, to whom the temple at Nallūr is dedicated; said to be the ancient Vedic war-god.
<i>śrī</i>	(lit: holy, divine) (1) a name of the goddess Lakṣmi (2) a name of Viṣṇu, her consort; (3) a term of respect and mode of address for males.
<i>Sulumunai</i> (T)	the Tamil name for <i>Suṣumna</i> . (See Appendix III p. xi.)
<i>Suṣumna</i> (S)	See Appendix III p. xi.
<i>swāmi</i>	(lit: one who has no master but himself.—from the word <i>sva</i> =‘one’s own’) (1) one who has renounced the ‘worldly life’ and is following some spiritual path; (2) an epithet of God.
<i>tantra</i>	(lit: ‘a net’ from the root <i>tan</i> = to spread) (1) means, contrivance, method; (2) doctrine, treatise; the Śākta Āgamas.
<i>tapas</i>	(from the root <i>tap</i> = to burn) concentrated spiritual endeavour. (See Introduction p. iv.)
<i>tapasvin</i>	one who practises <i>tapas</i> , an ascetic.
<i>tattva</i>	the essential nature or property of a thing, element. (See Introduction pp. xx—xxii.)
<i>Tillai</i> (T)	Chidambaram in South India, so-called because originally the site of the town was overgrown with <i>tillai</i> trees (<i>excoecaria agallocha</i>); for Saivas one of the most venerated places in all India, where there is a famous temple dedicated to Naṭarāja (see Introduction p. x), for at this place Lord Śiva is said to have shown the cosmic dance to two great devotees called Patañjali and Vyāghrapāda. (See also p. 117. Note 3.)

<i>turiya</i>	(lit: 'the fourth') according to Vedānta, the condition of pure being beyond all states of consciousness. (See Introduction p. xxiii.)
<i>Umā</i>	one of the names of Lord Śiva's Consort or <i>Śakti</i>
<i>veda</i>	(lit: 'knowledge') the 'revealed' truth; the four Vedas are the primary authority for all Hindus.
<i>Vedānta</i>	(lit: 'the end of the <i>Vedas</i> ') a metaphysical doctrine or viewpoint (<i>darśana</i>) based on the teaching of the <i>Upaniṣads</i> . (See Introduction pp. iv, xviii—xxii, xxviii—xxx.)
<i>Viṣṇu</i>	(lit: 'the All-Pervader') one of the 'three divine forms' that govern the manifested world; God as Preserver or Sustainer; for Vaiṣṇavas, the Supreme Being.
<i>Yama</i> (T)	the god of death.
<i>yantra</i>	(lit: 'an instrument for restraining') a machine, apparatus, implement; a symbolic diagram.
<i>yoga</i>	(lit: 'union') union with the Supreme Being; the paths leading to that union. (See Introduction pp. xxvi, xxvii and Appendix III.)
<i>yogi</i>	one who is an adept in <i>yoga</i> .
<i>Yoganāthan</i> (T)	(lit: master of <i>yoga</i>) an alternative name for Yogaswāmi; also a name of Lord Śiva.
<i>Yogaswāmi</i>	our <i>gurunāthan</i> ; எங்கள் குருநாதன்