

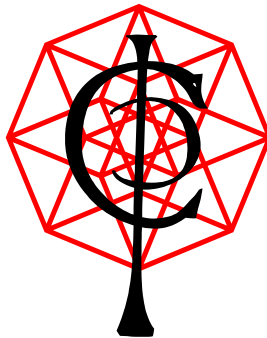
ANNOTATIONS  
ON THE  
**SACRED WRITINGS OF THE HINDÜS**

BEING AN EPITOME  
OF SOME OF THE MOST REMARKABLE AND LEADING  
TENETS IN THE FAITH OF THAT PEOPLE

*Illustrating their Priapic Rites and Phallic Principles*

WITH SOME REMARKS ON THE  
LINGA PŪJĀ AND ŚAKTI PŪJĀ.

BY  
EDWARD SELLON



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## INTRODUCTION

It has been suggested to the Author of the following pages, to compile a small treatise, which, without professing to be an abridgment of the Hindü Sacred Writings, should convey in a concise form an Epitome of the information that has been obtained with respect to the leading dogma of the Brahminical Superstition.

When we reflect upon certain peculiarities of the Religious Worship practised by the Hindüs; on its great antiquity, on the fact, that two thousand years before the Christian æra it was, as at the present day, in full force; that it witnessed the rise, decline and fall of the Idolatry of Egypt, and of the great Western Mythology of Greece and Rome; that hitherto it has scarcely yielded in the slightest degree to the adverse influence of the Mohammedan race on the one hand, or to European dictation on the other; and that it exercises, by its system of caste, a powerful control over the manners, customs, costume and social status of the entire Hindü community, it becomes a subject fraught with interest to every cultivated mind, and offers an affecting but curious example of the power of a hoary and terrible superstition in degrading and enslaving so large a portion of the human race.

The sources from whence much of the material in

this compilation are derived, are acknowledged in numerous notes.

It does not come within the compass of this sketch to enumerate all the theological dogmas contained in the Sacred Writings of the Hindüs; those only have been selected for annotation and remark which seem to have the most direct bearing on the object in view, in the elucidation of the worship of POWER—the Gnosticism of India.

## ANNOTATIONS

ON THE

# SACRED WRITINGS OF THE HINDÜS

THE origin of the Religious Worship of the Hindüs is lost in remote antiquity. For many ages anterior to the time of *Menu*, their first Lawgiver, all that has been handed down to us by oral tradition seems to confirm the hypothesis, that they were worshippers of one God only, whom they designated *Brühm Atma*, “the Breathing Soul”: a spiritual Supreme Being, coeval with the formation of the world, without end, everlasting, permeating all space, the beneficent disposer of events. The worship of the Hindüs at this period was probably simple, and their ceremonies few. In process of time, however, the date of which cannot be correctly determined, they appear to have adopted a material type of emblem of *Brühm*: a rude block of stone began to be set up: this was the *Phallus*, or, as they termed it, the LINGA. This emblem had reference to the procreative Power seen throughout nature, and in that primæval age was regarded with the greatest awe and veneration. To the influence of this image was attributed the fructifying warmth which brought to perfection the

fruits of the earth and contributed to the reproduction both of man, animals, and everything that has life.

This simple and primitive Idolatry came, by degrees, to diverge into the adoration of the elements, particularly Fire; and at length developed itself by the institution of an emanation from *Brühm Atma* in his Triune capacity; as Creator, Preserver or Saviour, and Destroyer. These attributes were deified under the names of *Brahma*, *Vishnu* and *Siva*, on whom were conferred three *Gunas* or qualities, viz., *Rajas* (passion), *Sat* (purity), and *Tumas* (darkness). This is the Trimurti.<sup>1</sup>

The next step towards the formation of a Pantheon was the institution of *Avatas* and *Avantaras*, i.e., greater and lesser Incarnations; by which one or other of the *Triad* imparted a portion of his divine essence both to men (generally Bahurdurs or heroes) and to brutes. The tendency to deify heroes, and irrational creatures, was not peculiar, however, to the Hindüs, for the Assyrians, Etruscans, Greeks and Romans had the same custom, as had also the Egyptians in a much more extended degree.

This system of *Avatas* was followed by an almost universal deification, not only of the elements and the heavenly bodies, but of every recognised attribute of the Supreme Being, and the Evil Spirit; Omnipotence, Beneficence, Virtue, Love, Vice, Anger, Murder; all receive a tangible form, until at the present time the Hindü Pantheon contains little short of a Million Gods

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<sup>1</sup> "Trimurti, 'three formed.' *Murti* signifying also an Image. Our vital souls are, according to the *Védanta*, no more than images or *eidola* of the Supreme Spirit." — *As. Res.*, vol. iii.

and Demi-gods. It is admitted, however, that to many of these they pay only relative honour.

It is a little remarkable that of this host of Divinities, especially in Bengal, *Siva* is the God whom they are especially delighted to honour. As the Destroyer, and one who revels in cruelty and bloodshed this terrible deity, who has not inaptly been compared to the Moloch of Scripture, of all their Divinities suggests most our idea of the Devil. It may therefore be concluded that the most exalted notion of worship among the Hindüs is a service of *Fear*. The *Brahmins* say that the other Gods are good and benevolent, and will not hurt their creatures, but that *Siva* is powerful and cruel, and that it is necessary to *appease* him.

Although this deity is sometimes represented in the human form in his images, it is not thus that he is most frequently adored. The most popular representation of him is unquestionably the *Linga*; a smooth stone rising out of another stone of finer texture, *simulacrum membri virilis, et pudendum Muliebre*. This emblem is identical with *Siva* in his capacity of "Lord of all."

It is necessary, however, to observe here, that Professor Wilson, while admitting that "the *Linga* is perhaps the most ancient object of homage adopted in India," adds, "*subsequently to the ritual of the Vedhas*, which was chiefly, if not wholly, addressed to the Elements, and particularly to fire. How far the worship of the *Linga* is authorised by the *Vedhas* is doubtful, but that it is the main purport of several of the *Puranas*<sup>1</sup> there can be no doubt."<sup>1</sup>

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<sup>1</sup> *Puranas*, the Modern Scriptures of the Hindüs, as distinguished from the *Vedhas* or more Ancient Scriptures.

The universality of *Linga Puja* (or worship) at the period of the Mohammedan invasion of India is well attested. The Idol destroyed by Mahoud of Ghizni, notwithstanding the remarkable stories related by the Mohammedan chroniclers of a colossal image of human form which the Brahmins offered immense sums to save from destruction, but which upon being shattered by a blow from Mahoud's mace disgorged a vast treasure of gold and precious stones of inestimable value—and the whole of which story Wilson proves is a pure fiction—was nothing more than one of those mystical blocks of stone called *Lingas*.<sup>2</sup>

The worship of Siva under the type of the *Linga* is almost the only form in which that deity is revered. Its prevalence throughout the whole tract of the Ganges as far as Benares, is sufficiently conspicuous. In Bengal the *Lingam* Temples are commonly erected in a range of six, eight, or twelve on each side of a Ghaut<sup>3</sup> leading to the river. At Kalma is a circular group of one hundred and eight temples erected by the Rajah of Burdwan. These temples, and indeed all those found in Bengal, consist of a simple chamber of a square form surmounted by a pyramidal centre; the area of each is very small. The *Linga* of black or white marble, and

<sup>1</sup> Wilson on Hindü Sects.—As. Res., vol. xvii.,

<sup>2</sup> As. Res. vol. xvii., pp. 208, 209 and 210.

<sup>3</sup> *Ghaut*, "a high place," applied to a pass, such as the *Laulpet* pass, where the traveller ascends from the campaign country to the tableland of the *Deccan*: also, and in this instance, signifying an artificial "high place," constructed either of stone or marble, with an immense flight of steps leading down to the river. There are numerous *Ghauts*, or *Ghâts*, of this description on the banks of the Ganges, where the banks are too high to allow the people to approach the stream with safety.



sometimes of alabaster slightly tinted and gilt, is placed in the middle.

Speaking of Siva and Pawáti, M. de Langle says, "Les deux divinités dont il s'agit, sont très souvent et très pieusement adorées, sous la figure du Linga (le Phallus des anciens) et de l'yoní, dans leur mystérieuse conjonction. L'yoní se nomme aussi *Bhaga* (pudendum muliebree), *Madheri* douce, et *Argha*, vase en forme de bateau, dans lequel on offre des fleurs à la divinité, tels sont les noms de *l'Adhera-Sacti* (énergie le la conception vivifiée par le Linga). Quand cette déesse est représentée par le symbole que je viens d'indiquer, elle prend le nom de *Devi* (divine) plus communément que ceux de *Bhavani*, de *Pracritri*, &c. Suivant les théologians Hindous, une vive discussion s'éleva entre *Pavati* (née des montagnes) et *Maha-deva* (le grand dieu), peu de temps après leur mariage, sur l'influence des sexes dans la production des êtres; ils convinrent de créer séparément une race d'individus. Les enfants de Mahadeva furent nombreux, et se dévouèrent au culte de le divinité mâle; mais il manquoient d'intelligence et de force, et ils étoient mal conformés, ceux de Parvati étoient beaux, bien faits et d'un excellent naturel; cependant, obsédés par les *Lingadja*, ou enfants de *Maha-deva*, ils envinrent aux mains avec eux, et les vainquirent. Maha-deva alloit dans sa fureur anéantir d'un coup-d'œil les Yônídja vainqueurs si Parvati ne l'eut apaisé. Les Brâhmanes offrent aux Linga des fleurs, et ont soin quand ils font leurs cérémonies d'allumer sept lamps, <sup>1</sup> lesquelles, selon Mathurin,

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<sup>1</sup> De Langle is in error here. The Punctaty, as its name implies, consists of five, not seven lamps.

vessière de la croze, ressemblent au chandelier à sept branches des Juifs, qu'on voit à Rome sur l'arc Titus. Les femmes portent des Lingas au cou et aux bras; celles qui desirent devenir fécondés rendent à cette idole un culte tout particulier; elles ont il d'autant plus de confiance dans ses prêtres que ceux-ci font vœu de chasteté.”<sup>1</sup>

The offerings are presented at the threshold.

Benares, however, is the peculiar seat of this form of worship. The principal Deity, Siva, there called *Viveswarra*, as observed already, is a Linga; and most of the chief objects of pilgrimage are similar blocks of stone. No less than forty-seven Lingas are visited, all of pre-eminent sanctity; but there are hundreds of inferior note still worshipped, and thousands whose fame and fashion have passed away. It is a singular fact, that upon this adoration of the procreative and sexual Sacti (or power) seen throughout nature, hinges the whole gist of the Hindü faith, and notwithstanding all that has been said by half-informed persons to the contrary, this puja does not appear to be prejudicial to the morals of the people. “Among a people of such exuberant fancy as the Hindüs,” says Sir William Jones, “it is natural that everything should receive form and life. It is remarkable to what a degree their works of imagination are pervaded by the idea of sexuality. Indeed, it seems never to have entered into the heads of the Hindü Legislators and people that anything natural could be offensively obscene, a singularity which pervades all their writings, but is no proof of

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<sup>1</sup> *Monuments Anciens et Moderns de l'Hindoustan.*—Par. L. L. de Langle; Paris, 2 vols, folio, 1810.

the depravity of their morals, thence the worship of the *Linga* by the followers of *Siva*, and of the *Yoni* by the followers of *Vishnu*.”<sup>1</sup>

We find amongst the sacred paintings of the Hindüs numerous representations of devotees, both male and female, adoring the *Linga*, and a description of one of these pictures will suffice for them all. The domestic temple, in which the emblem is usually placed, is a *Dewal*, a term derived from *Deva*, a deity, and *Havela*, a house, *i.e.*, the “house of God.” Indeed, the natives have no such word as “Pagoda” for their temples, which are always called *Dewals*.

The worshipper is seated, dressed, and arrayed in all her jewels, as directed by the Ritual. In her right hand she holds a *Mala*, or Rosary of one hundred and eight round beads, which is not visible, as her hand is placed within a bag of gold brocade (*Kampkab*) called *Gumuki*, to keep off insects or any adverse influence. Her *langi* or bodice is yellow, her dress transparent muslin edged with gold (*upervastra*). In front of her are the five lamps, called *panchaty*, used in this *Puja*, *viz.*, *Jari*, or spouted vessel for lustral water; the *Dippa*, or Cup, to sprinkle the flowers which she has offered, and which are seen on the *Linga*: and, lastly, the *Gantha*, or sacred bell, used frequently during the recapitulation of the prescribed *Muntrus*, or incantations. Nearly all the *Pujas* are conducted with the frequent ringing of bells, and the object of this is twofold—first to wake up the

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<sup>1</sup> Sir W. Jones's Works, vol. ii., p. 311.

“It is unattended in Upper India by any indecent or indelicate ceremonies.”—Wilson in Hindü Sects. As. Rec., vol. xvii.

attention at particular parts of the service; and secondly, to scare away malignant *Dewtas* and evil spirits; precisely, in fact, for the same reasons as they are used at the celebration of Mass in Roman Catholic countries.

The Linga and the Earth are, according to the Hindüs, identical, and the mountain of Meru is termed the "Navel of the Earth." Meru is supposed to be the centre of the universe, and is said to be 8,400 *yojans* high, 32,000 broad at the top, 16,000 at the bottom. It is circular, and formed like an inverted cone. This notion was not confined to India, for when Cleanthes asserted that the earth was in the shape of a cone,<sup>1</sup> this is to be understood only of this mountain, the Meru of India. Anaximenes<sup>2</sup> said that this column was plain and of stone, exactly like *Meru-pargwette* (Pawati) of the inhabitants of Ceylon.<sup>3</sup> "This mountain," says he, "is entirely of stone, 68,000 *yojanas* high, and 10,000 in circumference, and of the same size from the top to the bottom."

In India the followers of Buddha<sup>4</sup> insist that this mountain is like a drum, with a swell in the middle, in the same form in fact as the *Tomtoms* used in the East. In the west, formerly, the same opinion had been expressed by Lucippus, and the Buddhists in India give that shape also to islands. This figure is given as an emblem of the re-union of the powers of nature. *Meru* is the sacred and primeval Linga: and the earth beneath is the mysterious *Yoni* expanded, and open like

<sup>1</sup> As. Res., viiii.

<sup>2</sup> Plutarch de placit. philosoph.

<sup>3</sup> Joinville As. Res., vol. vii.

<sup>4</sup> Trailoyeya-Derpana.

the *Padma* or Lotus. The convexity in the centre is the navel of *Vishnu*, and the physiological mysteries of their religion is often represented by the emblem of the Lotus; where the whole flower signifies both the earth and the two principles of its fecundation. The germ is both *Meru* and the *Linga*; the petals and filaments are the mountains which encircle *Meru*, and are also the type of the *Yoni*. The four leaves of the Calyx are the four vast regions turning towards the four cardinal points. According to the two geographical systems of the Hindüs, the first or more ancient is (as set forth in the *Puran*) the Earth described as a convex surface gradually sloping towards the borders, and surrounded by the ocean. The second, and more modern system, is that adopted by their astronomers. The followers of the *Puranas* consider the Earth as a *flat surface*, or nearly so, their knowledge does not extend much beyond the old continent, or the superior hemisphere; but astronomers being acquainted with the globular shape of the earth, and of course with an inferior hemisphere, were under the necessity of borrowing largely from the superior part in order to fill up the inferior one.

The leaves of the Lotus represent the different islands in the ocean around *Jambu*, and according to the Hindü system, the whole earth floats upon the waters like a boat. The *Argha*<sup>1</sup> of the Hindüs and the

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<sup>1</sup> The three words *Am ba*, *Nabbi* and *Argha* seemed to have caused great confusion among the Greek mythologists, who even ascribe to the earth all the fanciful shapes of the *Argha*, which was intended at first as a mere emblem. Hence they represented it in the form of a boat, of a cup, or of a quoit with a boss in the centre, sloping towards the circumference, where they placed the ocean.—Agathem. book i. c. 1.

Others described the earth as a square or parallelogram, and Greece was supposed to lie on the summit, with Delphi in the navel,

Cymbium of the Egyptians are also emblems of the earth and of the *Yoni*. The *Argha*, or Cymbium, signifies a vessel, cup or dish, in which fruits or flowers are offered to the deities, and ought to be in the shape of a boat; though many are oval, circular, or even square.

*Iswarra*, or Bacchus, is styled *Argha-Nautha*, or "Lord of the boat-shaped vessel"; and *Osiris* the *Iswara*, or Bacchus of Egypt, according to Plutarch, was commander of the *Argo*, and was represented by the Egyptians in a boat carried on the shoulders of a great many men. The ship worshipped by the *Suevi*, according to Tacitus, was the *Argha*, or *Argo*, and the type of the *puendum muliebre*. "The Agha, or *Yoni*, with the *Linga* of stone, is found all over India as an object of worship. Flowers are offered to it, and the water, which is poured on the *Linga*, runs into the rim, which represents the *Yoni*, and also the *fossa navicularis*, and instead of the *Linga*, *Iswarra* is sometimes represented standing in the middle, as *Osiris* in Egypt."<sup>1</sup>

Plutarch has said of the Egyptians, that they had inserted nothing into their worship without a reason, nothing merely fabulous, nothing superstitious, as many suppose, but their institutions have either a reference to morals or something useful in life. The mass of

or central part of the whole.—Pind. *Pyth.*, 6. Eurip. *Ion.*, v., 233.

While the Jews, and even the early Christians, insisted that the true navel of the earth was Jerusalem, and the Mohammedans, Mecca.

The *Argha* is a type of the *A'dhara-Sacti*, or Power of Conception, exerted and vivified by the *Linga* or Phallus, one and the same with the ship *Argo*, which was built, according to Orpheus, by Juno and Pallas, and according to Apollonius, by Pallas and Argos, at the instance of Juno.—Orph. *Argon.*, v., 66, Apoll.. lib. ii., 5, 1190. *As. Res.*, vol. iii.

<sup>1</sup> *As. Res.*, viii.

mankind lost sight, however, of morality in the multiplicity of rites, as it is easier to practise ceremonies than to subdue passions; so it was in India and Egypt.

In the course of investigating the ceremonies of the Hindüs, and in attempting to elucidate their meaning, it will be found necessary to draw an analogy between them and those of the Egyptians. The resemblance is very striking, they mutually serve to explain each other. When the Sepoys, who accompanied Lord Hutchinson in his Egyptian expedition, saw the temple at Hadja Silsili they were very indignant with the natives of the place for allowing it to fall into decay, conceiving it to be the temple of their own god, Siva, a fact, to say the least of it, no less singular than interesting.

The annihilation of the sect and worship of *Brahma*, as the *Iswarra* or "Supreme Lord," is described at large in the *Kasi-chandra* of the *Scanda Puran*, where the three powers are mentioned as contending for precedence. *Vishnu* at last acknowledges the superiority of Siva, but *Brahma*, on account of his presumptuous obstinacy, had one of his heads cut off by Siva, and his puja, or worship, abolished.

The intent of this legend is evidently to advance the claims of the *Saiva* sect, and if we substitute the contending sects for the battle of the Deutas, or angels, the fable will appear not quite destitute in historical fact, nor wholly without foundation.

The contention of schismatics from the same stock is always more inveterate than where the difference is total. The sect of *Brakma* claimed exclusive pre-eminence for the object of their choice as being the Creative Power, the *Iswarra*, or "Supreme Lord." The two other

sects joined against the followers of *Brahma*. The sect of Siva, being the most powerful, rendered theirs the established religion, and claimed for *Siva*, in his turn, the exclusive title of *Iswarra*. The sect of *Vishnu* or *Heri* at length emerged from its obscurity, and in concert with the adorers of *Sacti* (or the female power), destroyed and abolished the sect and worship of *Siva*, and then *Vishnu*, *Heri*, (or *Krishna*) became the *Iswarra*, or "Supreme Lord," and his worship became the established religion. This appears to have been the case in Egypt; and notwithstanding that all affinity between the two systems has of late years been so strongly denied, if we substitute Osiris for *Brahma*, Horus for *Vishnu*, Typhon for *Siva*, and Isis for the *Sacti* (or female power), the narrative agrees in every respect.

Again, the Sun is one of the forms of *Vishnu* (as *Heri*); Osiris and Horus are both said to have been identical with the Sun. The bull of *Siva* (*Nandi*) is the same as the bulls Apis and Mnevis of Memphis and Thebes.

He (*Nandi*) is the *Vahan*, or vehicle of this divinity; the Bull is the type of justice, whose body is *Param-eswarra*, and whose every joint is virtue ; whose three horns are the three *Vedhs*, and whose tail ends where *Aa'herma*, or injustice, begins. The Phallus of Osiris<sup>1</sup>

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<sup>1</sup> "Now that Osiris is none other in reality than the great principle of fecundity is further evident from their manner of celebrating the *Pramylia* (a festival which has been before observed to bear a resemblance to the *Priapeia* of the Greeks), in which they carry about in procession and expose to public view a statue of the God with a *triple-phallus*, signifying hereby that he is a first principle, and that every such principle, by means of its generative faculty, multiplies what proceeds from or is produced by it."—Plutarch de Iside et Osirides, xxxvi.



was an object of worship, and is also the emblem of Siva.

Bacchus or Osiris was represented by an equilateral triangle, and the sectarian mark of the worshippers of Siva is this hieroglyphic. The worship of Bacchus was the same as that which is paid to Siva, it had the same obscenities, the same cruel bloodthirsty rites, and the same emblem of the generative power.

The Hindü sacrifices to *Durga*, or *Kali*, are a striking exemplification of this hypothesis. Mr. Patterson informs us that "When the stroke is given which severs the head of the victim from its body, the cymbals strike up, the tumtums beat, the kranch, or buccinum, is blown, and the whole assembly, shouting, smear their faces with the blood; they roll themselves in it, and, dancing like demons, accompany their dances with obscene songs, allusions and gestures."<sup>1</sup>

The Abbé Pluche mentions the same particulars of the assistants in the sacrifices of Dyonisius or Bacchus.

*Durga*, *Káli*, or *Maha Káli* as the Sacti, spouse or energetic will of Siva, the destructive power, bears a remarkable analogy with the Moloch of Scripture, as well as with Typhon, Saturn, Dis, Pluto, and other divinities of the West. She is eternity, and under this attribute is often represented as trampling her lord *Siva* under foot; sometimes in paintings we see her sitting upon him in the act of coitus, by which we are to understand that his worship will only last to the end of the world, and then to pass away for ever. She is represented *in coitu* as typical of the creative power of Siva during the period of his administration, she being the

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<sup>1</sup> As. Res., vol. viii.

medium, or Sacti, by which his will is carried into operation.

*Maha Káli*<sup>1</sup> delights in bloodshed and cruelty, and human sacrifices are very acceptable to her. In images and paintings she is portrayed as holding in her four hands the heads of victims streaming with blood. Over her shoulders is thrown a necklace of human skulls. She is seated on the sacred *Padma*, or Lotus, and wears a golden tiara on her head. Other representations there are of this terrible divinity, in which her features are distorted, hideous fangs project from her mouth; her fingers are armed with talons, like a bird of prey, while her body is entwined with serpents. To Maha Káli is attributed pestilence, rapine, lust, murder, and all the ills of humanity. She is the protectress of murderers, thieves, prostitutes, panders, and all evil doers. Under the name of *Bowani* she is the special patroness of the *Thugs*.<sup>2</sup> The buffalo is sacrificed to her in the absence of a human victim, while the Brahminee bull and cow are held in the utmost veneration.

When the attributes of the Supreme Being began to be viewed in the light of distinct individuals, mankind attached themselves to the worship of the one or the other exclusively, and arranged themselves into sects: the worshippers of Siva introduced the doctrine of the eternity of matter. In order to reconcile the apparent contradiction of assigning the attribute of creation to the principle of Destruction, they asserted that the dis-

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<sup>1</sup> *Bhayánama*, one of the names of this Goddess, is the same as Phœbe.

<sup>2</sup> Thugs: Robbers who always strangle their victims previous to plundering them.

olution and destruction of bodies was not real with respect to matter, which was in itself indestructible, although its modifications were in a constant succession of mutation; that the power must necessarily unite in itself the attributes of creation and apparent destruction; that this power and matter are two distinct and co-existent principles in nature; the one active, the other passive; the one male, the other female; and that creation was the effect of the mysterious union of the two.

This Union is worshipped under a variety of names: *Bhava*, *Bhavani*, *Mahadeva*, *Mahamaya*, &c. Thus the attribute of creation was usurped from *Brahma*, by the followers of Siva, to adorn and characterise their favourite divinity.

This seems to have been a popular worship for a great length of time, out of which sprang two sects: the one personified the whole Universe and dispensations of providence (in the regulation of it) under the name of *Prakriti*, and which we from the Latin call nature. This sect retains the *Sacti* only, and were the originators of the *Sactas* sects, or worshippers of POWER, before and hereafter to be alluded to. The other sect took for their symbol the Male emblem (*Linga*) unconnected with the female *Sacti* (or *Yoni*). There was also a third sect, who adored both male and female.

According to Theodoret, Arnobius, and Clemens of Alexandria, the *Yoni* of the Hindüs was the sole object of veneration in the mysteries of Eleusis.<sup>1</sup> When the people of Syracuse were sacrificing to goddesses, they offered cakes in a certain form, called *mulloi*;<sup>2</sup> and in

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<sup>1</sup> Demosthenes of the Crown.

<sup>2</sup> Apuleius, p. 802.

some temples, where the priestesses were probably ventriloquists, they so far imposed on the credulous multitude who came to adore the *Vulva*, as to make them believe that it spoke and gave oracles. The Phallic rites were so well-known among the Greeks that a metre consisting of three troches only derived its name therefrom.

In the opinion of those who compiled the Puranas, Phallus was first publicly worshipped by the name of *Básewarra-Linga* on the banks of the *Cumudoati*, or Euphrates; and the Jews, according to Rabbi Aeha, seem to have had some such idea, as may be collected from what is said regarding the different earths which formed the body of Adam.<sup>1</sup>

The extraordinary analogy between the Sacti and Eleusinian mysteries is very striking. There is a Greek Vase in the Hamiltonian Collection at the British Museum, which represents the purification of a woman who is a candidate for the office of Sacti (to use an Indian word), she is about to be initiated into the greater mysteries. This woman is naked and stands near a font, in which her right hand is placed, her body has already been washed with some soapy substance, and scraped with the stirgil, which is seen near her feet. The priest who assists has a palm branch in his hand, which was sometimes of gold. He finishes the purification by an aspersion, and a prayer adapted to the ceremony.

The painting on another Vase in the same collection is thus described by D'Hancarville [vide Plate 29 of his

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<sup>1</sup> Gemara Sanhedrim, c. 30, cited by Ryland. [A long digression, extending over five pages in the 1902 print edition, which followed here, has been moved to the end of the *Annotations*. — T.S.]

Edit. of Greek and Etruscan Vases]—“La peinture de ce Vase blesse l'honnêteté et la pudeur, on y voit représentées deux Bacchantes toutes nues qui vout se laver *probablement avec du vin* pour oindre leur corps et auprès d'elles un Faune, or Siléne. Ces deux femmes par cette préparation et cette lustration prescrite par la loi se disposent peut-être à assister aux mystères de Bacchus. Nous ne rapporterons pas ici les indécences lubriques que se commetorient dans ces brutaux mystères et qui avec fondement on été reprochées aux Gentils par les apologistes de la Religion Chrétienne.”

It has already been remarked that the secret of the Eleusian Mysteries is supposed to have consisted in the adoration of the *Yoni*; and from the representations of the initiation, just cited, bearing a striking analogy to “the Sri *chakra*, the ring or full initiation,” as prescribed by the Tantra referred to by Wilson, even to the washing of the body with *wine*, leaves but little doubt of their identity of the rites.

The probability that Isis was the Sacti (or POWER) of Egypt <sup>1</sup> has already been shown; and how far its

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<sup>1</sup> Now *Universal Nature*, in its utmost and most perfect extent, may be considered as made up of these three things, of *Intelligence*, of *Matter*, and of that which is the result of both these, in the Greek language called *Kosmos*—the first of these is the same with what Plato is wont to call the *Idea*, the *Father*; to the second of them he has given the name of the *Mother*, the Nurse, and the place and *Receptacle of generation*; and to the latter of them that of the offspring and the *Production*—so again with regard to the Egyptians, there is good reason to conclude that they were wont to liken this *Universal Nature* to what they called the most beautiful and perfect *Triangle*; the same as does Plato himself in that nuptial diagram, &c.—Now in this *Triangle*, which is rectangular, the perpendicular side is imagined equal to three, the base to four, and the hypotenuse, which is equal to the other two containing sides, to five. In this scheme, therefore, we must suppose that the Perpendicular is designed by

adoration was known to the Assyrians is now to be considered.

The numerous terra-cotta figures and images in ivory, to which Layard has given the general name of Venus (*Kún*), seem unquestionably to be an impersonation of *Sacti*, or the female power, as the *Yoni* is rather obtrusively represented in many of these statuettes, while the fissure and other natural appendages are absent in others. In the former not only is the yoni portrayed, but a certain ornament on the *mons veneris* is curled, precisely in the same conventional manner as is seen in the beards of the Male Statues in the Assyrian antiquities; while in the latter, the *true Venus*, the fissure and the appendages are omitted.

One is therefore led to believe that the adoration of *Sacti* was a prominent feature in the Assyrian worship. And this idea is confirmed by a bas-relief of clay found at Susa, which gives a nude figure having the *yoni* depicted, and holding in her hands the *Argha*.<sup>1</sup> The attitude of this figure, and the manner in which the *Argha* is placed in her hands, resembles in a remarkable manner the images of the Hindü goddess *Devi*.

Camala or *Laksmi* is the Hindü Venus, and generally draped. *Radha*, assumed to be an incarnation of *Laksmi* (but as the *Sacti* of *Krishna*, adored by the *Sactas* Sects of *Radhaballabhis*), is invariably nude, with the *Yoni* uncovered.

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them to represent the Masculine nature, the Base the Feminine, and that the Hypothenuse is to be looked upon as the offspring of both; and accordingly the *first* of them will aptly enough represent Osiris, or the prime cause; the second Isis, or the receptive power; the last, Orus, or the common effect of the other two."—*Plutarch de Iside et Osiride*, lvi.

<sup>1</sup> Originals in the British Museum.

For representations of (what may be thought to be) the Assyrian Sacti (or impersonation of the female generative principle) the reader is referred to a collection of Images in the Assyrian department of the British Museum.

The Linga of the Assyrians was typified by a cone (or the *Membrum Virile* in its puerile form), numerous specimens of which were found projecting from the walls of the Palace of Nimroud, of which examples may also be seen at the British Museum.

The Assyrians do not appear, however (like the Linyonijas of the Hindüs), to have worshipped the Sacti *in union*, as we find it taught in the Tantras,—at least no delineations of the male and female conjunction have been found *as objects of worship*.

Gorius, in his splendid work on Etruscan Antiquities, gives a plate of two phalli, bearing inscriptions, the form of which objects resemble in too remarkable a degree the Hindü Linga to be omitted here; but whether the square base from which these emblems rise is to be regarded as a yoni cannot readily be determined; but the Hindü Lingas are frequently (as at Elephanta, for example) mounted on a square base, the base being the Yoni.

Patterson has already been cited in confirmation of the assertion that the excitation of "obscene mirth" is a principal object in most of the Hindü Plays and Sacred Mysteries during the festival of Huli and the *Dusserah*; and the numerous libidines interspersed among the engravings of d'Hancarville's edition of the Hamiltonian Collection of Vases, prove that such was also the case in Greece and Etruria; but from the circumstance of Parrhasius being the first painter who delineated the repre-

sentations called *libidines* in that part of the world, and from the pediments of many of the most antique cave temples of India, containing sculpture of this description, one is led to the conclusion that the practice arose in the East.

The clown and pantaloon of the modern carnival and our pantomimes are simply modified relics of antiquity: precisely similar characters are found depicted on vases of both Greek and Etruscan workmanship; but to suit the taste of that age these actors to their grotesque masks and costumes added an enormous phallus of red leather,<sup>1</sup> which Suidas termed *ithiphalli*.

The scenes represented on the ancient stage are continued to the present day throughout the East.

The pediments of their temples, both ancient and modern, and their sacred cars are loaded with *libidines*, many of the combinations being of a most debasing character.

But it must be borne in mind that these representations, whether of the character of theatrical performances or in that of sculpture, were regarded by the ancients as a part of their religious system, as it is now accepted by the Hindüs of the present day. How far the general character and moral tone of the Hindüs will bear comparison with the dwellers in the capitals of Europe is a point which may safely be left to the decision of those travellers who have had an opportunity of visiting and residing among both communities.<sup>2</sup>

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<sup>1</sup> *Ruber Porectus*.—Hor.

<sup>2</sup> One of the most accomplished Oriental scholars of our times, to whom the public is indebted for a *Telugu* Dictionary, and a translation of the Bible into the same language, a resident for thirty years in India, has recorded his judgment that, on the questions of



Of the practices of the Ancients it is now more difficult to form an accurate judgment, nor is it easy to determine the precise period when, from the natural corruption of human nature, religious observances gradually merged into licentious practices. It is well known that the most able and eloquent writers of antiquity flourished exactly at that period when these innovations had crept in; and that they were most eloquent in denouncing them. Modern notions of the state of the manners and customs of these times are mainly derived from those very denunciations, and such corruptions will always form an integral part of our nature.

We learn from the Vedhas, the most ancient and authoritative Scriptures of the Hindüs, that “in the beginning the Breathing Soul (*Brühm-Atma*) moved upon the face of the waters.” “This world,” says Menu, “was a chaos, undiscernible altogether, when the Supreme Being, manifesting himself in five elements and other glorious forms, perfectly dispelled the gloom.” As water is thus represented as the vehicle of creation, and the Padma or Lotus is a water plant from which each god at his birth emerges, it will be seen why this aquatic weed is held to be so peculiarly sacred in the eyes of the Hindüs. The Lotus is also a symbol of reproduction and generation, the flower of concealment, night, silence, mystery, and regarded with nearly the same veneration as the Yoni itself. In the poetical language of the Hindüs the Padma, under its various

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probity and morality, Europeans (notwithstanding their boasted Christianity and morality), as compared with the Hindüs, “*have not much to boast of.*”

appellations, is frequently alluded to, and is held in peculiar sanctity, not only in Hindüstan, but in Thibet, Nepaul, Siam, China, Burmah, and Ceylon, where temples and the images of the gods are decked with it.

The Hindüs adore the Lotus for other reasons; for example, because being able to reproduce itself without the assistance of the male pollen, it is a type of the androgynous or hermaphroditic character of the Deity. For the same reason this plant was also held sacred by the Egyptian priests.

Payne Knight's<sup>1</sup> account of the Lotus is interesting. He says, "The lotus is the *nelumbo* of Linnæus. It grows in the water, and amongst its broad leaves puts forth a flower, in the centre of which is formed the seed vessel, shaped like a bell or inverted cone, punctuated in the top with little cavities or cells in which the seeds grow; the orifices of these cells being too small to let the seeds drop out when ripe, they shoot forth into new plants in the places where they were formed; the bulb of the vessel serving as a matrix to nourish them until they acquire such a degree of magnitude as to break it open and release themselves. After which, like other aquatic weeds, they take root wherever the current deposits them."

Twelve *Lingas* are particularly mentioned in the *Kedara Kalpa* of the *Nandi-upa-puran*, as being of peculiar sanctity. In this *Purán*, Siva is made to say, "I am omnipresent, but I am especially in twelve forms and places."

These he enumerates as follows—

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<sup>1</sup> A Discourse on the Worship of Priapus, by R. Payne Knight, Lond., 1786. [New edition 1865, reprinted 1894. — T.S.]

- 1—*Somanatha*, in *Samashira*, i.e., *Surat*.
- 2—*Malikijuna*, or *Sri Sala*.
- 3—*Mahakala*, or *Ougein*.
- 4—*Om'kala*. Shrine of Mahadeo (or Great God, a name of *Siva*) at *Om'kala Mandatta*.
- 5—*Amareswarra*, in *Ujayai*, near the Hill.
- 6—*Vaidyanath*, at *Deoghur*, in Bengal. (This temple is still in existence, and a celebrated place of pilgrimage.)
- 7—*Ramâsa*, at *Sethubandha*, on the island of *Ramissaram*, between Ceylon and the Continent. (Here the *Linga* is fabled to have been set up by *Rama*.) This temple is still in tolerable repair, and one of the most magnificent in India, with a superb gateway one hundred feet in height.<sup>1</sup>
- 8—*Bhomasandkara*, in *Dakini*, which is in all probability the same as *Bhimeswarra*, a *Linga* worshipped at *Dracharam*, in the *Raja Mahendri* district, and there venerated as one of the chief of the twelve.
- 9—*Not known*.
- 10—*Tryambaka*, on the banks of the *Gomati* (*Goomtee?*).
- 11—*Gantamessa*—(site uncertain).
- 12—*Kedarêsa*, or *Kedaranath* in the *Himalaya*. The last has been frequently visited by travellers.
- In each of these temples the only image of Siva that attracted devotees was a Linga.* From this circumstance, and from what has already been adduced, there can be little doubt that the religion of the Saivas, or followers of *Siva* (comprising a large majority of the

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<sup>1</sup> For a print of it, *vide* "Monuments de l'Hindoustan, par M. de Langle." Also, Daniel's Plates, Ind. Antiq.

Hindüs of Bengal), is little more than a regular system of Phallic idolatry.

According to his followers—and he has many even in the Deccan—*Baswá Basavá*, or *Baswapa*, the supposed founder of the faith, only restored the worship of *Mahadeo*, and did not invent it. This man was the son of *Madija Ráya*, a Brahman, and *Madevi* his wife, inhabitants of *Hinguleswur-pavati-Agraharam*, on the west side of *Sri Saila*, and both devout worshippers of *Siva* (*Mahadeo*).

In recompense for their piety, *Nandi*, the Sacred Bull of *Siva*, was born on earth, as their son, becoming incarnate in that animal by the command of *Siva*, who, on learning from *Nareda* the decline of his religion and the neglect with which his *Lingas* were treated, manifested himself in a miraculous manner to these two devout persons. *Siva* in his human form, and accompanied by *Pawati* his *Sacti*, came forth from the great *Sangameswarra Linga*; thus proving that his divine essence even dwelt in these his emblems.<sup>1</sup>

From this time the adoration of the *Linga*, which had languished, again came into vogue, and, as before observed, is the principal and most venerated of all the Hindü Idols of Bengal.

But it is not only the votaries of *Siva* who adore their God under the symbolic form of the *Linga*; the *Vaishnavas*, or followers of *Vishnu*, use the same medium. They also are *Lingayetts*, one of the essential characteristics of which is wearing the Type on some part of their dress or person. The *Linga* is enclosed in a case

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<sup>1</sup> *Vide* Mackenzie's Collections, vol. ii., Halukanara MSS.

either of silver or copper, and worn suspended from the neck, or on the arm as a bracelet (*cada*). These amulets are intended to avert the bad influence of the evil eye, and may be compared to the Fascinum of the Romans and the Jettatura of Modern Italy.<sup>1</sup>

The Vaishnavas are divided into many sects. They comprise the *Ghoculasthas*, the *Yonijas*, the *Ramani*, and *Radha-ballabis*.

The *Ghoculasthas* adore *Krishna*, while the *Ramani* worship *Rama*; both have again branched into three sects—one consists of the exclusive worshippers of *Krishna*, and these only are deemed true and orthodox *Vaishnavas*.

Under the name of *Gopala* (the Shepherd), *Krishna* is doubtless the same as the pastoral Apollo, who fed the herds of Admetus, surnamed Nomios by the Greeks. The destruction of Python by Apollo signifies the purification of the atmosphere by the Sun from mephitic exhalations consequent on the deluge, and *Krishna's* victory over the noxious *Kalyanaga* may be explained in the same manner. In honour of his triumph, games and sports are annually held in India [*Huli*], as the Pythic games were at stated times exhibited in Greece. Like the Pythian serpent in the

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<sup>1</sup> "Sequuntur turpia atque obscena quaedam fascina exaere, quæ Etruscae feminae collo suspensa gerere consueverunt, ut sibi fecunditatem a *Priapo Deo* facilius impetrarent. Ea etiam persaepe taurius capiti adiuncta sunt: quae etiam puerorum —collo tamquam remedium præbiave appenderunt, loco *amuleti* et *fascini*, quod Plinius *infantium custodem* adpellat—[Hist. Nat. lib. xxviii. civ.] Horum plane ingens numerus tota Etruria in Museis obuius est: e quibus antiquis reliquiis, summam pudendamque fuisse veterum Etruscorum superstitionem, probe dignoscere licet."—*Museum Etruscum exhibens insignia, &c.*, by Antonio Francisco Gori, vol. ii., p. 141, A.D. 1744.

temples of Apollo, *Kalya narga* enjoys also his Apotheosis in those dedicated to the worship of Krishna. Nor are arguments wanted towards identifying Serpentarius, on our sphere, with his formidable foe, and the theatre of the warfare the river *Yamuna*, with the *Via Lactea*. Apollo and Krishna are both said to be inventors of the flute, one was disappointed by Daphne, who was turned into the *Laurus*, hence sacred to Apollo. Krishna's coy nymph was transformed into the *Tulasi*, alike sacred to him.

As *Parameswarra*, *Krishna* is represented of a black or dark blue colour. Now the *Tulasi* is the black *Ocy-mun*, and all animals or vegetables of a black or blue colour are sacred to him. His *Linga* also is always either black or dark blue, and may thus be distinguished from that of *Siva*, which is generally white.

This divinity, as *Parameswarra* is *Jagan'nauth* (*Juggernaut*), or "Lord of the Universe," and it was under the wheels of his sacred car that so many misguided beings annually immolated themselves.

Krishna, from his known amorous propensities, is a peculiar favourite with the Hindü women; to which M. de Langle makes the following naïve allusion, in his description of the character of this divinity: "Au reste," he says, "on ne peut douter de son extrême penchant pour le beau sexe; car, outre huit femmes, parmi lesquelles la favorite nominée *Râdhâ* est célèbre par ses graces et par sa beauté, il eut 16 mille concubines trouvées toutes vierges dans le palais de *Bhoun*, demon (*âzoura*) à cinq têtes, qu'il tua à cause de ses innoubrables forfaits. Suivant quelques theologiens Hindous, *Radha*, est une incarnation de *Lakchmi* femme de

*Vichnon*, incarné lui-même sous le nom de *Krishna*.”<sup>1</sup>

To return, however, to the *Vaishnavas*. Another of their sects adore *Krishna* and his mistress *Radha* united. These are the *Lingionijas*, whose worship is perhaps the most free of all the *Pujas*. A third, the *Radha-ballubhis*, dedicate their offerings to *Radha*<sup>2</sup> only. The followers of these last-mentioned sects have

<sup>1</sup> Monumens Ancien et Moderne de l'Hindoustan.

<sup>2</sup> *Radha*, *Radhica*, or *Rukmeni*, the favorite *Mistress* of *Krishna*, was one of the nine *Gopis* (Shepherdesses or Milkmaids), the inseparable companions of this Deity. She is an *Avata*, or incarnation of *Laksmi* or *Camala*, the spouse of *Vishnu*, the universal mother of Nature, and the impersonation of female beauty. She is the type of religion and spiritual love to the deity. Her characteristics are set forth in the *Gita Govisida* and *Gita Radhica Krishna*, the latter Poem bearing a most striking resemblance to the Canticles.

The loves of *Krishna* and *Radha*, which, in the writings of the Hindus are constantly adverted to, are said to mean, in their emblematical theology, the reciprocal attraction between the divine godness and the human soul; and are told at large in the tenth book of the *Bhâgavat*. In like manner is the *Bhâgavat Geeta* regarded by the Brahmins, though it apparently consists of a dialogue between *Krishna* and his follower *Arjün*. We are informed that in this instance *Krishna* is to be regarded as the Supreme Being, *Arjün* as the human soul. This mysticism abounds in all their writings, but is not peculiar to the Hindus. It is questionable whether any of their sacred writings contain one-half of the mysticism to be found in the Apocalypse of St. John.

“The separate Sects or religious systems that we find among Hindüs should never be confounded. The creed that honours *Vishnu-Krishna* as the Beneficent Power is quite separate from the demon worship in which *Siva-Mahadeva* is adored: and beyond this is the Tantra system of Magic and the destroying Powers. *Rukmeni* is the wife, not mistress, of *Krishna*. The wedding is described in the *Bhâgavat*, which is a canonical scripture. In a later age *Radha*, the mistress, not wife of *Krishna*, is the heroine of a heretical work, the *Dévi Bhâgavat*, or Tale of the good Goddess: and she is declared to be nature, the mother of all beings. The naked worship is quite separate, and appertains to the Tantrica or Black Magic. The *Brahma Vaivartta Puran*, the *Kalica Puran*, and some others are disowned by the orthodox Hindus, as works of authority, who pin their faith on the *Bhârrata*, *Bhâgavata*, and *Râmâyan*. All the other Puranas are rejected.”

adopted the singular practice of presenting to a naked girl the oblation intended for the Goddess, constituting her the living impersonation of Radha. But when a female is not to be obtained for this purpose, the votive offerings are made to an image of the Yoni, or emblem of the feminine POWER. These worshippers are called *Yonijas*, in contradistinction to the *Lingayats*, or adorers of the *Krishna (Vishnu) Linga*.

As the *Saivas* are all worshippers of Siva and *Bowanee* (Pavati) conjointly, so the Vaishnavas also offer up their prayers to *Laksmi-Nayarana*. The exclusive adorers of this Goddess are the *Sactas*.

The cast mark of the *Saivas* and *Sactas* consists of three horizontal lines on the forehead,<sup>1</sup> with ashes obtained, if possible, from the hearth, on which a consecrated fire is perpetually maintained. The ador-

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<sup>1</sup> The question of Sectarian Marks seems to have engaged the attention of Maurice. He says, "There was another remarkable symbol of Taut, or Mercury, prevalent in Egypt, as well as in India. It was the letter **T**, or in other words the cross, or *Crux Hermis*, in which form we find many of the more ancient Pagados of India, as Benares and Mattra, erected; and many of the old Egyptian statues, as is well known to antiquaries, are represented bearing this symbol in their hand or on their breasts. D'Hancarville, and the generality of mythologists, explain this symbol as referring to the *gross physical worship* to which the ancients were so greatly addicted, and as an emblem of Jupiter *Generator* (or Priapus), or the deity in his creative capacity, in Ancient Egypt and India, and which Mr. Bruce frequently met with in his travels through the Higher Egypt and Abyssinia. I have elsewhere observed the very singular manner after which the Latin *Vulgate*, and, according to Louth, probably the ancient copies of the Septuagint, have rendered the original of that passage in Ezekiel ix. 4, "I will set a mark upon their forehead;" rendering it in their version, "I will mark them on the forehead with the letter *Tau*;" which affords room to suppose it was a symbol of a more sacred (phallic?) import than is generally imagined," &c.—Maurice, *Ind. Antoq.*, pp. 44, 45. Lond., 1801.



ation of the Sacti<sup>1</sup> is quite in accordance with the spirit of the mythological system of the Hindüs. It has been computed that of the Hindüs in Bengal, at least *three-fourths* are Sactas, of the remaining fourth, three parts are *Vaishnavas*, and one *Saivas*.

Independently of the homage paid to the principal Deities, there are a great variety of inferior beings, *Dewtas*, and demi-gods of a malevolent character and formidable aspect, who receive the worship of the multitude. The bride of *Siva*, however, in one or other of her many and varied forms,<sup>2</sup> is by far the most popular goddess in Bengal and along the Ganges.

The worship of the female generative principle, as distinct from the Divinity, appears to have originated in the literal interpretation of the metaphorical language of the *Vedhas*, in which *Will*, or *Purpose to Create* the Universe, is represented as originating from the Creator and co-existent with him as his bride, and part of himself. We read in the *Rig-Veda* the following—“That divine spirit breathed without afflation, single, with (*Swadha*) her who is sustained within him, other

<sup>1</sup> *Sactya Rites among Mussulmans.*

According to Buckingham, “Between Zohaub and Kermanshah there are a people called Nessereah, who, like those of the same name in Syria, pay divine honours to the Pudendum Muliebre, and hold feasts resembling ancient mysteries of Venus.”

<sup>2</sup> In alluding to *Bhavani* (*Pavati*) as distinguished by a variety of names implying Nature, and among others using that of *Shacti* (a word that is usually and in this treatise called *Sacti*), Paolino in his *Voyages*, p. 327, gives an account of the Magna Mater of the Hindüs. “She changes,” he says, “and transforms herself into a thousand shapes, and appears sometimes as a man and sometimes as a woman. Her votaries paint the *Medhra*” (in Bengal called *yoni*), “which is represented by two side strokes, and a red one in the middle” (on the forehead). “This mark represents the womb of Bhavani,” in its conventional form.”—*Paolino’s Voyage to Malabar.*

than her nothing existed." Again, "First, desire was formed in his mind, and desire became the original productive seed."<sup>1</sup> The *Sáma-Veda* also, speaking of the divine cause of creation, says, "He felt not joy, being alone. He wished for another, and instantly the desire was gratified. He caused his body to part in twain, and thus became male and female. They united, and human beings were produced."<sup>2</sup>

Prakriti,<sup>3</sup> the mother of gods and men, one with matter, the source of error, is identified with *Maya* or delusion,<sup>4</sup> and coexistent with the Omnipotent, and his *Sacti*, his personified energy, his bride. According to Wilson, "these mythological fancies have principally been disseminated by the Puranas, and were unknown anterior to those writings." The whole subject is given *in extenso* in the *Brahma-Vaivaartta Puran* (a Purana which is not considered orthodox), under the head of *Prakrita Khanda*, in which the legends having reference to the modifications of the female principle are narrated. It is further stated in this *Puran*, that Brahma, having determined to create the universe, became androgynous, male and female; the right half having the sex and form of a man; the left, that of a woman. In his images he is sometimes thus represented, and is then termed Ardnari. "This is *Prakriti* of one nature

<sup>1</sup> As Res., viii. 393.

<sup>2</sup> Idem, viii., 426.

<sup>3</sup> "*Prakriti* is inherent *Maya*, because she beguiles all beings." — As. Res., xvii.

<sup>4</sup> On the base of Minerva's statue at Sais, whom the Egyptians regarded to be the same as Isis, a goddess who bears so striking an analogy to the Hindü *Prakriti* or nature, there was this inscription: "*I am everything that has been, that is, and that shld be: nor Izas any mortal ever yet been able to discover what is under my veil.*"—Plutar. de Iside et Osiride, s. ix.

with *Brahm*; illusion, eternal, as the soul so is its active energy, as the faculty of burning is in fire.”<sup>1</sup>

In another passage of the *Sama Vedha* it is said that *Krishna*, being alone invested with the divine nature, began to create all things by his own will, which became manifest in Mula-Prakriti.

Wilson asserted<sup>2</sup> that “*Krishna* is undoubtedly a very modern intruder into the Hindü Pantheon.” In what sense the term “modern” is here used is impossible now to determine, but the fact of Megasthenes<sup>3</sup> having visited a temple of this divinity, whom he calls Hercules, at Mathura on the Jumna, the Matura Deorum of Ptolemy, sufficiently proves that the worship of this Divinity was instituted many years antecedent to the Christian æra. It is therefore presumed that Wilson spoke in the comparative degree, and intended to imply that, as compared with other portions of the Ritual, the Vedas for example, the deification of *Krishna* is modern. However that may be, a worship which, like that of *Krishna*, has existed for two thousand years, may be fairly regarded as part of their religious system.

Although the adoration of the *Sacti* is authorized by some of the Puranas, the rites and formulæ are more clearly set forth in a voluminous collection of books called *Tantras*. These writings convey their meaning in the similitude of dialogue between Uma (or *Siva*) and *Pavati*.

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<sup>1</sup> Thus in the *Kuma-Puran*, c.xii., we read, “His energy, being the universal form of all the world, is *Maya*, for so does the Lord, the best of males, and endowed with illusion cause it to revolve. That *Sacti* of which the essence is illusion is omniform and eternal, and constantly displays the universal shape of *Mahesa*.”

<sup>2</sup> As. Res., vol. xvii. 214-220.

<sup>3</sup> Vide Arrian Ind. Hist., c. viii., also Strabo.

The followers of the *Tantras* profess to consider them as a fifth *Veda*, and attribute to them equal antiquity and superior authority.<sup>1</sup> The observances they prescribe have in Bengal almost superseded the original Ritual, but the question of their date is involved in considerable obscurity. From the practices described in some of the *Puranas*, particularly that of the *Diksha*, or rite of initiation, from the *Agni Purán*, from the specification of formulæ, comprising the mystical monosyllables of the *Tantras*, in that and other similar compilations; and from the citation of some of them by name in different *puranas*, we must conclude that some of the *Tantras* are prior to those authorities.

The *Tantras* are too numerous to specify them further, but the curious reader will find them under the heads of *Syama Rahasya*, *Anandra*, *Rudra*, *Yamala*, *Mandra*, *Mahodahi*, *Sareda*, *Tilika*, and *Kalika-Tantras*.<sup>2</sup>

Although any of the goddesses may be objects of the *Sacta* worship, and the term *Sacti* comprehends them all, yet the homage of the *Sactas* is almost restricted, in Bengal, to the consort of Siva. The *Varnis*, or *Vama-charis*, worship Devi as well as all goddesses. Their worship is derived from a portion of the *Tantras*.

According to the immediate object of the worshipper is the particular form of worship; but all the forms

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<sup>1</sup> Thus in the *Siva Tantra*, Siva is made to say, "The five scriptures issued from my five mouths, and were the East, West, South, North, and Upper: these five are known as the paths to final liberation. There are many scriptures, but none are equal to the Upper Scripture." *Kulluka Bhatta*, commentating on the first verse of the 2nd ch. Menu, says, "The *Scruti* is twofold, *Vaidika* and *Tantrika*, that is *Tantra*."

<sup>2</sup> *Vide* the Sanscrit copies of the *Tantras* in the British and Indian Museums.

require the use of some or all of the five Makaras<sup>1</sup>—*Mánsa*, *Matsya*, *Madya*, *Maithuna*, and *Mudra*—that is, flesh, fish, wine, women, and certain mystical gesticulations with the fingers. Suitable *muntrus*, or incantations, are also indispensable, according to the end proposed, consisting of various unmeaning monosyllabic combinations of letters, of great imaginary efficacy.<sup>2</sup>

When the object of worship is to acquire an interview with, and control over, impure spirits, a dead body is necessary. The adept is also to be alone, at midnight, in a cemetery or place where bodies are burnt. Seated on the corpse he is to perform the usual offerings, and if he do so without fear or disgust, the *Dhutas*, the *Yoginis*, and other male and female demons become his slaves.

In this and many of the observances practised, solitude is enjoined, but all the principal ceremonies comprehend the worship of *Sacti*, or POWER, and require, for that purpose, the presence of a young and beautiful girl, as the living representative of the goddess.<sup>3</sup> This worship is mostly celebrated in a mixed society; the men which represent *Bhairavas*, or *Viras*, and the women, *Bhanravis* and *Nayikas*. The *Sacti* is personified by a naked girl, to whom meat and wine are offered, and then distributed among the assistants.

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<sup>1</sup> They are enumerated in the *Sydma Rahasya*. "*Mudra* and *Maithuna* are the five-fold *Makrtra* which takes away all sin."

<sup>2</sup> "It is the combination of H and S called *Prásáda Mantra*, and described in the *Kulárnava*."—Wilson, *As. Res.*

<sup>3</sup> The female thus worshipped is ever after denominated *Yogini*, *i.e.*, "attached." This Sanscrit word is in the dialects pronounced *Jogi* or *Zogee*, and is equivalent to a secular nun, as these women are subsequently supported by alms. The word from custom has become equivalent with *Sena*, and thus is exactly the same as *Duti* or *Dutica*, (*doo-ty-car*). The books of morality direct a faithful wife to shun the society of *Yogini*, or females who have been adored as *Sacti*.

Here follows the chanting of the *Muntrus* and sacred texts, and the performance of the *Mudra*, or gesticulations with the fingers. The whole terminates with orgies amongst the votaries of a very licentious description.<sup>1</sup>

This ceremony is entitled the SRI CHAKRA, or PURNABISHEKA, THE RING or full Initiation.<sup>2</sup>

This method of adoring the Sacti is unquestionably acknowledged by the texts regarded by the Vanis as authorities for the impurities practised.

The members of the sect are sworn to secrecy, and will not therefore acknowledge any participation in Sacta-Puja. Some years ago, however, they began to throw off this reserve, and at the present day they trouble themselves very little to disguise their initiation into its mysteries, but they do not divulge in what those mysteries consist.<sup>3</sup>

The Culanava has the following and other similar passages: the Tantras abound with them:

<sup>1</sup> Wilson, on Hin. Sects, vol. xvii., As. Res.

<sup>2</sup> Ward, on the Vaisnavis, p. 309.

The leading rites of the *Sakti Sodhana* are described in the *Devi Radhasya*, a section of the *Rudra Yāmala*. It is therein stated that the object of worship should be either "A dancing girl, a female devotee, a courtesan, *Dhobee* woman, a barber's wife, a female of the Brahminical or Sudra tribe, a flower girl, or a milk-maid. Appropriate *muntrus* are to be used. She is to be placed naked, but richly ornamented with jewels and flowers, on the left of a circle described for the purpose, with various *muntrus* and gesticulations, and it is to be rendered pure by the repetition of different formulas, being finally sprinkled over *with wine* by the peculiar *mantra*.

"The *Sacti* is now purified, but if not previously initiated, she is to be further made an adept by the communication of the Radical *Mantra* whispered thrice in her ear, when the object of the ceremony is complete. The finale is what might be anticipated, but accompanied throughout by *muntrus*, and forms of meditation very foreign to the scene."—Wilson, As. Res., vol. xvii. 225, on Hin. Sects.

<sup>3</sup> [Well, duh . . . that's why they're called "mysteries" — T.S.]

“Many false pretenders to knowledge, and who have not been duly initiated, pretend to practise the Caula rites; but if perfection be attained by drinking wine, then every drunkard is a saint; if virtue consists in eating flesh, then every carnivorous animal in the world is virtuous; if eternal happiness be derived from the union of the sexes, then all beings will be entitled to it. A follower of the Caula doctrine is blameless in my sight if he reproves those of other creeds who quit their established observances. Those of other sects who use the articles of the Caula worship shall be condemned to a metempsychosis during as many years as there are hairs of the body.”

The Kauchilūas are another branch of the Sactas sect; their worship much resembles that of the Caulas. They are, however, distinguished by one particular rite not practised by the others, and throw into confusion all the ties of female relationship; natural restraints are wholly disregarded, and a community of women among the votaries inculcated.<sup>1</sup>

On the occasions of the performance of divine worship the women and girls deposit their *julies*, or bodices, in a box in charge of the Gurū, or priest. At the close of the rites, the male worshippers take each a *julie* from the box, and the female to whom it belongs, even were she his sister, becomes his partner for the evening in these lascivious orgies.<sup>2</sup>

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<sup>1</sup> This sect appears in the *Sankara Vijaya* as the *Uchchishtha Ganapati* or *Hairamba* sect, “who declare that all men and all women are of one caste, and that their intercourse is free from fault.”—*Vide Ward’s Works*, vol. ii. 5, on the above subject.—*Wilson on Hin. Sects*, vol. xvii.

<sup>2</sup> Yet these *Sacteyas* (or adorers of *Sacti*) look upon all but themselves as “*pasec jalea*” mere brutes!

Dancing formed an important part of the ceremonial worship of most Eastern peoples. Dancing girls were attached to the Egyptian temples and to that of the Jews. David also, we are told, "danced before the Lord with all his might." And to every temple of any importance in India we find a troupe of *Nautch* or dancing girls attached.

These women are generally procured when quite young, and are early initiated into all the mysteries of their profession. They are instructed in dancing and vocal and instrumental music, their chief employment being to chant the sacred hymns, and perform nautches before the God, on the recurrence of high festivals. But this is not the only service required of them, for besides being the acknowledged mistresses of the officiating priests, it is their duty to prostitute themselves in the courts of the temple to all corners, and thus raise funds for the enrichment of the place of worship to which they belong.

Being always women of considerable personal attractions, which are heightened by all the seductions of dress, jewels, accomplishments and art, they frequently receive large sums in return for the favours they grant, and fifty, one hundred, and even two hundred rupees have been known to be paid to these syrens in one night.<sup>1</sup> Nor is this very much to be wondered at, as they comprise among their number, perhaps, some of the loveliest women in the world.

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<sup>1</sup> [And that's quite a bit on a captain's salary, dammit. See the Author's autobiography, *The Ups and Downs of Life* (recently reprinted in a cheap paperback edition) for an account of his shagging his way around India for the British Empire. — T.S.]



It has been said already that among the classes from which a medium for Sacti is selected, is the courtesan and dancing-girl grade; they are indeed more frequently chosen for this honour than the others before enumerated. A *Nautch* woman esteems it a peculiar privilege to become the *Radha Dea* on such occasions. It is an office indeed which these adepts are, on every account, better calculated to fulfil with satisfaction to the sect of Sacteyas who require their aid, than a more innocent and unsophisticated girl.

The worship of Sacti (as already observed) is the adoration of POWER,<sup>1</sup> which the Hindüs typify by the *Yoni*, or womb, the *Argha* or *Vulva*, and by the leaves and flowers of certain plants thought to resemble it. Thus in the *Anandra Tantram*, c. vi., verse 13, we find an allusion to the *Aswattha*, or sacred fig-tree (the leaf of which is in the shape of a heart, and much resembles the conventional form of the *Yoni*, to which it is compared).

“*Aswattha patra sadrusam Yoniáciáram cha bhàjànam.*  
*Támra, rúpya, swaruaístu rachitam tal pra-susyate.*”

In Ananda Tantram, cap. vii. 148, and other passages, reference is made to *Bhagamala*. She appears to be the goddess who presides over the *pudendum muliebre*, i.e., the deified *Vulva*; and the *Sacti* is thus personified.

In the mental adoration of Sacti a diagram is framed, and the figure imagined to be seen inside the *Vulva*. This is the *Adhamukham*, or lower face, i.e., the *Yoni*,

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<sup>1</sup> In Egypt we learn that *Typho* sometimes bore the name *Seth*,” by which they mean the *Tyrannical* and *overbearing* POWER, or, as the word frequently signifies, the POWER that overturns all things, and that overleaps all bounds.”—Plutar. de Iside et Osiride, xxxvi.

wherein the worshipper is to imagine (*mantapam*) a chapel to be erected.<sup>1</sup>

All the forms of *Sacti Puja* require the use of some or all of the five—Makaras<sup>2</sup> *Mansa*, *Matsya*, *Madya*, *Maithuna*, and *Mudra*—that is, flesh, fish, wine, women, and certain mystical twistings or gesticulations with the fingers.

Such are some of the peculiar features of the worship of POWER (or Gnosticism),<sup>3</sup> and which, combined with the Linga Puja (or adoration of Phallus), constitutes at the present day one of the most popular dogmas of the Hindüs.

<sup>1</sup> Ananda Tantram.

<sup>2</sup> They are enumerated in the *Syama Rahasya*, "*Mudra* and *Mait-huna* are the five-fold *Makāra*, which takes away all sin."

<sup>3</sup> Simon Magus is supposed to be the founder of Western Gnosticism, he it was who corrupted the Nicolaitanes [*vide* Apocalypse, ii. 6, 15]. They held sensual pleasure to be the true creed.

In the *Foreign Quarterly Review*, p. 159, 580, the following passage occurs:—"The grand object of the magic of the Christians in the middle ages was to obtain the command over the services of demons: such were the pursuits of witches. But these were always looked upon as criminal. The belief that men possess the power to control spirits was not peculiar to the Gnostick Christians. The liturgies of the Roman and Greek churches contain several rules on these subjects."

The *Memoirs of Scipio di Kicci*, of Pistoja, reveal some remarkable facts, plainly demonstrating that Sacteya ideas had found their way into the monasteries and convents of Italy in the latter part of the last century.

[Follows long note from page 16]

If reference be made to chap. iv., vol. lii., of Lewis's *Origines Hebræ*, much curious information will be found regarding the "Idolatry of the Hebrews," which not only plainly shows that they adored Phallus, but goes far to confirm the hypothesis that the object of veneration in the Ark of the Covenant was the emblem itself, or a type of it.

At p. 23, vol. iii., we read that "The most ancient monuments of Idolatry among the Gentiles, were consecrated *Pillars* (Lingas?) or Columns, which the Hebrews were forbidden to erect as objects of divine homage and adoration." Yet he adds, "This practice is conceived to arise from an *imitation of Jacob*, who took a stone and *set it up*," &c. Again, "This stone was held in great veneration in future times by the Jews and removed to *Jerusalem*." They were accustomed "to *anoint this stone*, and from the word *Bethel*, the place where the pillar was erected, came the word *Bætylia* among the Heathen, which signified rude stones which they worshipped, either as *symbols of Divinity*, or as *true gods* animated by some heavenly power." Indeed, it would seem not improbable that the erection of the *Pillar of Jacob* actually gave rise to the worship of Phallus among some of the Pagan peoples. "For," says Lewis, "the learned *Bochart* asserts that the Phœnicians (at least as the Jews think) first worshipped *this very stone* which *Jacob anointed*, and afterwards consecrated others," &c.

It is to little purpose that we are reminded that the Jews were forbidden by their law to "make unto themselves any graven image," for, as Lewis shows in the following passage, there may be exceptions to this, as to every other general rule.

"Notwithstanding," he says, "the severity of the Law against the making of Images, yet, as Justin Martyr observes in his Book against Trypho, it must be somewhat mysterious, that God in the case of the *Brazen Serpent* should command *an image to be made*, for which, he says, one of the Jews confessed he never could hear a reason from any of their Doctors."

The brazen serpent continued to be worshipped by the

Jews, and to have incense offered to that Idol, till the reign of Hezekiah:

“For it being written in the Law of Moses, ‘*whosoever* looks upon it shall live,’ they fancied they might obtain blessings by its mediation, and therefore thought it worthy to be worshipped. Our learned Dr. Jackson observes, that the pious Hezekiah was moved with the greater indignation against the worship of this image, because *in truth it never was a type of our Saviour, but a figure of his grand enemy,*” &c.

Then we find the Jews relapsing into Idolatry by the adoration of the golden calf, set up too, not by a few schismatics, but by the entire people, with Aaron at their head. The calf superstition was doubtless a relic of what they had seen in Egypt in the worship of Apis and Mnevis. Next we have the golden calves set up by Jeroboam at Dan and Bethel.

Then follows (Judges viii. 22, &c.) the worship of Gideon’s Ephod.

“Then *Ephod* made by Gideon with the spoil of the Midianites became *after his death* an object of Idolatry.”—Ibid. p. 41.

We have also Micah’s Images and *Teraphim*.

The Samaritan Temple upon Mount Gerizim. “The Jews accuse the Samaritans of two instances of Idolatry committed in this place: the first, that they worshipped the Image of a Dove; the other, that they paid divine adoration to certain *Teraphims* or Idol Gods that were hid under that mountain.”—Ibid. p. 55.

We learn from St. Jerome (who received it by tradition from the ancient Jews, and indeed it is so stated in Numbers xxv. 1, 2, &c.; xxiii. 28, and numerous other passages of the Old Testament), that the Jews adored Baal Phegor (Baal Pheor), the Priapus of the Greeks and Romans. “It was,” he says, “principally worshipped by women *colentibus maxime fœminis Baal Phegor, ob obsceæni magnitudinem, quem nos Priapum possumus appellare.*”

“The Adoration,” Maimonides observes, “made to this Idol called *Pehor*, consisted in discovering the mons veneris before it.”

Chemosh (probably the same as Baal Pheor) also received the homage of the Jews, as also did Milcom, Molech. Baal berith (or Cybele), and numerous others.

From all this it will be seen that the Jews fell into Idolatry, and Phallic Idolatry too; consequently there will not appear anything so very startling in the supposition that the Ark of the Covenant contained a Phallus. We have seen that the *Stone of Jacob* was held in peculiar "*veneration*," was "*worshipped*" and "*anointed*;" we know from the Jewish records that the Ark was supposed to contain a table of *stone*, and if it can be demonstrated that that stone was phallic, and yet identical with the sacred name Jehovah, or Yehovah, which, written in unpointed Hebrew with four letters, is IEVE or IHVH (the HE being merely an aspirate and the same as E), this process leaves us the two letters I and V (or in another of its forms U). Then, if we add the I *in* the U, we have the "holy of holies," we also have the Linga and Yoni and Argha of the Hindüs, the Iswarra or "supreme lord," and here we have the whole secret of its mystic and arc-celestial import, confirmed in itself by being identical with the Linyoni of the Ark of the Covenant.

In Gregorie's Works,<sup>1</sup> pp. 120-21, is a passage to the effect that "*Noah daily prayed in the Ark before the Body of Adam*," *i.e.*, before the Phallus (Adam being the primitive Phallus, great Procreator of the human race).

"It may possibly seem strange," he says, "that this orison should be daily said before the body of *Adam*," but "it is a most confessed Tradition among the Eastern men that *Adam* was commanded by God that his dead body should be kept above ground till a fulness of time should come to commit it to the *middle of the: earth*<sup>2</sup> by a priest of the Most High God."

"This body of Adam was embalmed and transmitted from father to son, till at last it was delivered up by Lamech into the hands of Noah." Again, "The middle of the Ark was the place of prayer, and made holy by the presence of Adam's body."—*Ibid.* p. 121. "And so soon as ever the day began to

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<sup>1</sup> Gregorie's "Notes and Observations upon several passages in Scripture."—Vol. i., 4to., Lond., 1684.

<sup>2</sup> Mount Moriah—the Meru of India.

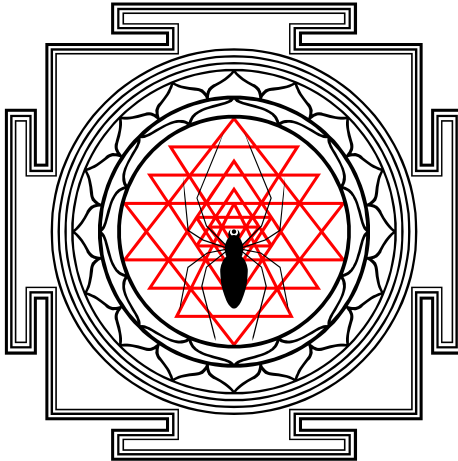
break, Noah *stood up towards the body of Adam, &c., &c., and prayed.*”

To return, however, to the tables of stone, and to the *Pillar of Jacob*. Our modern notion of their form is a diagram, or in other words, two head-stones placed side by side. Now if we alter the position a little, allowing one to recline horizontally, surmounted by the other perpendicular, we shall obtain a complete Linga and Yoni, the “sacred Name” of the holy of holies before mentioned, and the *Pillar* or Mast in the Argha or boat as represented in the Ark of the Egyptians. The treatment of the Wings of the supporting doves, on each side of this ark, conveys to us a pretty correct idea of where the Hebrews obtained their Cherubim or Seraphim—only, substituting a human head and body for the birds.

Upon consulting the Hebrew dictionary of Gesenius we shall find the word *aroun* and *aron* signifying an ark, a *chest*. In Genesis i. 26, the word is used as a mummy-chest, or coffin, for Joseph in Egypt. The ark of the covenant might in the same way be called the Coffin.

For the above reasons it is concluded that the object of veneration in the Ark of the Covenant, of the Jews, was a Phallus.

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## On the Phallic Worship of India<sup>1</sup>

THE subject to which it is proposed to direct attention this evening is the worship of Phallus, or Linga puja, which still prevails, and has prevailed in so many ages in India and elsewhere.

It is to be remarked that the adoration of the Lingam in that vast continent of Asia, unlike the more subordinate, and in some respects ridiculous worship of Priapus in vogue among the Greeks and Romans, constitutes to this day one of the chief, if not the leading dogmas of the Hindū religion. It may indeed be affirmed that there is scarcely a temple in India which has not its Lingam, and in numerous instances this symbol is the *only* form under which the deity of the sanctuary is worshipped. It has been the practice of missionaries to burke the question of Linga puja, from a mistaken and false delicacy. It is trusted, however, that the members of the Anthropological Society will not be offended if, in the consideration of this subject, a spade is called a spade, and not a rake or a hoe. We will, therefore, now proceed to discuss the emblem, its appearance, nature, and attributes.

The Linga, then, is a smooth, round black stone, apparently rising out of another stone, formed like an elongated saucer, though in reality sculptured from one block of basalt. The outline of the latter, which called to mind a Jew's harp (the conventional form of the *pudendum muliebre*) they term Argha or Yoni. The former (or rounded perpendicular stone) the type of the virile organ, is the Linga. The entire image, to which the

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<sup>1</sup> [Paper read before the Anthropological Society of London, 1865.]

name Lingioni is given, is also generally called Lingam.

This representation of the union of the sexes (for conventional though it be in shape, it is neither more nor less), typifies the divine sacti, or active energy in union, the procreative generative power seen throughout nature; the earth being the primitive pudendum or yoni, which is fecundated by the solar heat, the sun,—the primeval Lingam to whose vivifying rays, man and animals, plants, and the fruits of the earth owe their being and continued existence. Thus, according to the Hindūs, the Linga is God and God is the Linga; the fecundator, the generator, the creator, in fact.

These Lingas vary in form and size in a very considerable degree. Worn as amulets or charms against the influence of the evil eye, enclosed in small silver reliquaries affixed to the breast or arm, they are minute, sometimes not larger than a bean. The domestic Lingams average some three or four inches in height, and occasionally have the bull Nandi (the Wahan of Siva) carved out of the same piece of basalt; sometimes placed opposite the spout, or perineum end of the yoni, sometimes at the side of the emblem.

There appears to be ground for supposing that the Hindūs imagine that the bull will intercept the evil, which, as they say, is continually emitted from the female sacti. Thus, when the Linga is set up in a new village, they are particular in turning the spout of the yoni towards the jungle, and not upon the houses or roads, lest ill fortune should rest upon them.

As every village has its temple so every temple has its Lingam, and these parochial Lingams are usually from two to three feet in height, and rather broad at the



base. Here the village girls who are anxious for lovers or husbands, repair early in the morning. They make a lustration by sprinkling the god with *Gunga pawne* (or water brought from the Ganges); they deck the Linga with garlands of the sweet smelling bilwa flower; they perform the *mudra*, or gesticulation with the fingers, and, reciting the prescribed *muntrus*, or incantations, they rub themselves against the emblem, and entreat the deity to make them the fruitful mothers of *palee-pullum* (i.e., child fruit).

This is the celebrated Linga puja, during the performance of which the *panchaty*, or five lamps must be lighted, and the *gant'ha*, or bell, be frequently rung to scare away the evil demons. The *mala*, or rosary of 108 round beads, is also used in this puja. The Lingas found in the monolithic temples of India are of enormous size: in some instances forty feet in height and twenty-five in circumference. They are usually Lingas only, planted on a square base, and not sculptured, as in modern specimens, in conjunction with the Yoni.

As in Christendom, during the dark ages, there were certain shrines to which the superstitious multitude flocked with offerings, and to which they made painful pilgrimages, so the Hindūs have their favourite shrines of the Lingam. Thus, twelve Lingas are particularly mentioned in the *Kedara Kalpa* of the *Nahdi-upa-Purana* as being of transcendent sanctity. In this purana *Siva* is made to say, "I am omnipresent, but I am especially in twelve forms and places;" these he enumerates as follows:—

1. Somnatha in Sa-mash-tra, i.e., Surat.
2. Mali-ka-juna, or Sri Saila.

3. Maha-kala, or Ougein.
4. Om'kala, shrine of Mahadeo (or great God, a name of Siva), at Om'kala-mandatta.
5. Ama-res-warra, in U-ja-yai, near the hill.
6. Vis-dyan'ath, at Deoghur, in Bengal (this temple is still in existence, and a celebrated place of pilgrimage.)
7. Ramasa, at Setabundha, on the Island of Ramis-saram, between Ceylon and the continent (here the Linga is fabled to have been set up by the God Ram or Ramā. This temple is still in tolerable repair, and one of the most magnificent in India, with a superb gateway 100 feet in height).
8. Bho-ma-sand-kara, in Dakosmi, which is in all probability the same as Bhi-mes-warra, in the Raja-mahenda district, and there venerated as one of the twelve.
9. Not known.
10. Try-am-bakuñ, on the banks of the Gomali; meaning, most likely, the Ghoomtee.
11. Gantamessa; site uncertain.
12. Ke-da-re-sa, a Kedara'nauth, in the Himalaya. The last has been frequently visited by travellers.

In each of these temples, the only image of Siva, or Mahadeo, that attracted devotees was a Lingam.

From this circumstance there can be little doubt that the religion of the Saivas, or followers of Siva, is nothing more than a gross system of Phallic idolatry.<sup>1</sup>

It is true that Siva, as the third person of the Hindū Trimurti, is the Destroyer, but he has also his creative

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<sup>1</sup> But the separate sects, or religious systems, that we find among Hindūs, should never be confounded. The creed that honours Vishnu-Krishna as the Beneficent Power, is quite separate from the demon-worship in which Siva-Mahadeva is adored: and beyond this again is the Tautra system of Cuajic, and the Destroying Power.

attributes. For it would appear that when the attributes of the Supreme Being began to be viewed in the light of distinct persona, mankind attached themselves to the worship of the one or the other exclusively, and arranged themselves into sects. In India the followers of Siva introduced the doctrine of the eternity of matter. In order to reconcile the apparent contradiction of assigning the attribute of creation to the principle of destruction, they asserted that the dissolution and destruction of bodies was not real with respect to matter, which was indestructible itself, although its modifications were in a constant succession of mutation. That the power must necessarily unite in itself the attributes of creation and apparent destruction, that this power and matter are two distinct and co-existent principles in nature; the one active, the other passive; the one male, the other female; and that creation was the effect of the mystic union of the two.

This union, which they term *Arda-nari* (a name which, signifying man-woman, seems to point to the androgynous character of the Deity), is adored under various names; Bhava, Bhavani, Mahadeva, Mahamaya, etc. To those who may feel interested in the doctrine of the eternity of matter, a perusal is recommended of a learned treatise by Dr. Büchner, under the title of *Force and Matter*, published by Trübner of Paternoster Row. This interesting work places the subject before the reader quite in a new light. In the opinion of those who compiled the Puranas, Phallus was first publicly adored by the name of the Basē-warra Linga on the banks of the Cumū-daoti, or Euphrates.

The supposed founder of the worship (as we learn from the Halakanara MS. in Mackenzie's Collec-

tions), was Baswa Basava, or Baswapa, the son of Madijah Rajah, a Brahmin, who with his wife, Madevi, inhabited the town or district of Hinguleswur-parbuttee-agaharam, on the west side of Sri Saila, and both devout votaries of Mahadeo, or Siva. From an inscription on the great Singaleswarra Linga (one of the twelve), and also on one at Keneri, carved in rilievo in the rock commemorative of the event, it appears that, in approval of this Puja, the great god and goddess manifested themselves to these devoted followers by springing, in a miraculous manner, from the before-mentioned emblem, while the Brahmin and his spouse were in the act of devotion; and we behold in this relievo these persons in a kneeling posture, recessed at the base of the Lingam.

But it is not only the votaries of Siva who adore their god under the symbolic form of Phallus. The Vaishnavas (or followers of Vishnu) use the same medium. They also are Lingayetts—one of the essential characteristics of which is wearing the Ling on some part of their persons. It is either of silver, copper, gold, or beryl; the fascinum of the Romans, and the *jettatura* of modern Italy.

The Viashnavas are divided into many sects, whose object of worship, though alike appertaining to all, is adored in a more or less gross manner, according to the practice of the particular one to which they belong. They comprise the Goculasthas, the Yonijas, the Ramani, and the Radha-ballubhis, an account of some of whose practices it may, perhaps, be interesting to notice.

The Goculasthas adore Krishne, while the Ramani worship Ramchunda; both have again branched into

three sects,—one consists of the exclusive worshippers of Krishna, and these only are deemed true and orthodox Vaishnavas (Krishna being an *avata*, or incarnation of Vishnu).<sup>1</sup>

As Parameswam, Krishna is Jaganath (or Lord of the Universe), and represented black, the apparent colour of ether, or space. The Krishna Lingas are consequently, also, of the same colour, those of Siva being white. The Lingionijas adore Krishna and Radha united (in *coitu*). The Radhaballubhis dedicate their offerings to Radha only (as the Sacti, or energy of Vishnu). They worship a naked girl, presenting to her the offerings intended for the goddess; in other words, the girl acts the part of Radha, in the same manner that some young girl may have been selected to take the part of the Virgin Mary in the religious plays or mysteries of the Middle Ages.<sup>2</sup> When these people are travelling, or on a voyage, and a female is not to be obtained for this purpose, their oblations are made to the Yoni (*i.e.* to an image of the *pudendum muliebre*). Hence they are called also Yonijas, as being worshippers of the female Sacti, or power,—in contradistinction to the Lingayetts, or adorers of Phallus. As the Saivas are all votaries of Siva and Pawatee (or, under their more popular appellations, Mahadeo and Bowarnee); so the Vaishnavas also offer up their orisons to Laksmi-Nayarana. The exclusive adorers of this goddess are Sactas. The ceremonial

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<sup>1</sup> It must here be observed, however, that many of these sects and practices are disowned by orthodox Hindūs, who pin their faith on the Bhábaratah, Bhágavata, and Rámáyan, and reject all the other Puranas.

<sup>2</sup> This naked worship is peculiar to the Sactas, and appertains to the Tantrics, or black magic. Those who adore Krishna as an emanation of Vishnu, abhor the Tantras and Devi Bhágavat.

worship of this sect is exceedingly free; it is described at large in the *Tantras*.

The adoration of Sacti (or the sexuality of the god and goddess) is quite in accordance with the spirit of the mythological system of the Hindūs; and the form with which it is invested, considered as the especial object of veneration, depends upon the bias entertained by the individual. It has been computed that of the Hindūs of Bengal, at least three-fourths are Sactas; of the remaining fourth, three parts are Vaishnavas and one Saiva,—all, of course, after their manner, being consequently adorers of Phallus.

The worship of the female generative principle, as distinct from the deity, appears to have originated in the literal interpretation of the metaphorical language of the Vedhas, in which Will, or purpose to create the universe, is represented as originating from the Creator, and coexistent with him as his Sacti (or bride), or part of himself. The Sama Vedha, speaking of the divine cause of creation, says, “He experienced no bliss, being isolated,—alone. He ardently desired a companion, and immediately the desire was gratified. He caused his body to divide, and became male and female: they united, and human beings were made.” This first manifestation of divine power they term *Ichha'pupaa*, or “desire personified;” and the Creator is designated *Swechchamaya*, “united with his own will.” Sacti is always alluded to as Maya (delusion), one with Prakritoi (or nature). “She,” says the Prakriti-Khandanprana, “is one with Maya, because she beguiles all beings.”

Mr. Patterson—who has treated the subject of Lingapuja at large in the eighth volume of the *Asiatic*

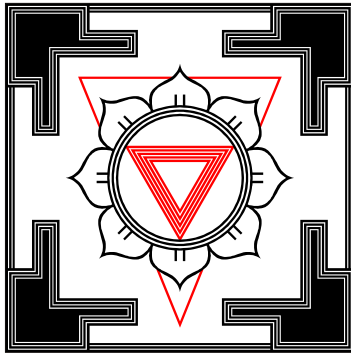
*Researches*—states, “that the idea of obscenity was not originally attached to these symbols; and that it is likely the inventors themselves might not have foreseen the disorders which the worship of Phallus would occasion amongst mankind.” Whether the western nations derived the *Culte de Phallus* from India, is a question which cannot now be decided with any degree of certainty; but assuming such to have been the case, this superstition in all probability travelled *viá* Egypt to Syria, and may have been thereafter adopted by the Greeks and Romans.

From what the Rabbi Aeha says (in the *Gemara Sanhedrim*, c. xxx, as cited by Ryland) respecting the different earths which formed the body of Adam, it would appear that the mysteries of this worship were not unknown to the Jews, and were to a certain extent cultivated by them. According to Theodoret, Arnobius, and Clemens of Alexandria, the pudendum (or Yoni) was the sole object of veneration in the mysteries of Eleusis; for we are informed that when the people of Syracuse were sacrificing to goddesses, they offered cakes formed like the vulvœ, called *μυλλοι*; and in some temples, where the priestesses were probably ventriloquists, they so far imposed on the credulous multitude who came to adore the image of the female power (or Yoni), as to make them believe that it spoke and gave oracles!

The Argo of the Greeks, the Cymbium of Egypt, and the Argha (or Yoni) of India, were all represented by a cup or boat;—Osiris of Egypt standing in a boat; Noah in his ark, or Argha; and Iswarra, “lord of the boat-shaped vessel,” rising from the Yoni, have all possibly one common origin; *viz.*, the Linga and Yoni in

mysterious conjunction. There would also now appear good ground for believing that the ark of the covenant, held so sacred by the Jews, contained nothing more nor less than a Phallus, the ark being the type of the Argha or Yoni.

To sum up the information which has recently been obtained on this interesting topic,—interesting because it relates to the earliest worship practised by man,—it may, in conclusion, be remarked, that the Culte de Phallus prevailed not only amongst the Hindūs, Assyrians, Babylonians, Mexicans, Etruscans, Greeks, and Romans in ancient times, but that it still forms an integral part of the worship of India, Thibet, China, Siam, Japan, and Southern *Africa*, and possibly further researches will prove, in numerous other countries also.





## Some Remarks on Indian Gnosticism, or Śakti Pūjā, The Worship of the Female Powers<sup>1</sup>

FANATICISM, no matter to what creed it may appertain, has, in all ages and countries, paved the way for licentiousness. Thus, the austere principles inculcated by both the Saiva and Vaishnava Codes of the ancient Hindu faith, have by degrees merged in numerous subordinate sects, and led to the formation of various fantastic creeds.

Not the least curious of these creeds is the *Sacteya* (pronounced *Sharkt-ya*), to which it is proposed, on the present occasion, to direct your attention.

The worshippers of *Sacti*, or power, who possess numerous books in Sanscrit verse, have been gaining ground in India for some years, but have lately sustained a check at Bombay,<sup>2</sup> which may ultimately lead to their suppression. The *Sacteya* creed professedly acknowledges Brahma, Vishnu, Siva, and all goddesses and demi-gods, but declares them all to be subordinate to the great goddess, who is emphatically power. The creed is set forth in the remarkable and recondite volumes called *Tantras*—books, some years since, almost sealed to foreigners, but a translation of which has at length been obtained. Some extracts from these books will be introduced into this paper.

The word *Tantrum* signifies literally—art, system,

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<sup>1</sup> [Paper read before the Anthropological Society of London, 1866.]

<sup>2</sup> Vide *History of the Sect of the Maharajas*, London, Trübner and Co., 1865. [The sect in question were not Śāktas at all, but Vaiṣṇavas, as this book indeed makes clear. — T.S.]

craft or contrivance; prescribing the abolition of all caste, the use of wine, flesh, and fish (which the Brahminical code considers unlawful for Brahmins), with magical arts, diagrams, and the express adoration of the female sex. The *Sacta*, sect is, in fact, what the Greeks called *Telestica* or *Dynamica*,<sup>1</sup> and like gnosticism, inculcates great contempt of the acknowledged religion, the peculiarities of which are only alluded to as matter for ridicule. Like gnosticism, it teaches magic, and looks upon the causes and agents of evil as the gods of the world. Let it not be supposed, however, that the creed of the *Sacteyas* is a religion of a modern date; the Brahmins look upon the books describing it as undoubtedly ancient—more ancient, indeed, than the Purans. The most popular of these books are comprised in the following, to which are here given equivalent titles—most of them have been translated:—

1. *Sarada Tilacam*—The Masterpiece.
2. *Jyan Arnavam*—A System of Wisdom.
3. *Cula'narvam*—The Noble Craft of Thought.
4. *Gudha Cula'navam*—The Hidden Part of the Noble Art.
5. *Bagala Tantram*—The Litany of the *Vulva*.
6. *Ananda Tantram*—The System of Joy.
7. *Rudra Yamalam*—Conversations of Śiva and his Spouse.
8. *Yogini Hridayam*—The Heart of the Angel—This is also called *Yoni Tantram*.
9. *Siv' Archana Chaudrica*—Rules for the Worship of Blooming Girls [In the *Calpam*, cc. iii and iv, is a description of every limb of a woman, with the *Madan a'layam*, and how they should be adored.]
10. *Lyam' Archana Tarangini*—The System of Worshipping a Girl.
11. *Anand Calpa Valli*—The rites of Delight.
12. *Tantra Saram*—Summary of the Craft.
13. *Tantra Rajam*—Illustrations of the Sublime Art: and numerous others.

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<sup>1</sup> Taylor's *Apul.*, pp. 275, 276.

The system advocated in these books is termed *Panchamacaram*. In other words, the five mystical M's, in allusion to the five words beginning with M, viz., *Madya*, *Mamsa*, *Matsys*, *Mautra*, *Mithuna*, i.e., wine, flesh, fish, magic, and lewdness; which have reference to the following as a proposed means for the attainment of beatitude in the next world:—

1. A total freedom from caste and distinctions of every kind.
2. A liberty of eating flesh and fish, and drinking wine.
3. Promiscuous sexual enjoyment .
4. The practice of magic, and the adoration of women.
5. The worship of demons and Yogini, i.e., Powers.

The *Sacteyas* are divided into two sects: the *Daxin' ácháram* (or right hand), and *Vámácháram* (or left hand). Each sect renounces the established religion, and declares the worship of women supreme, every woman (according to them) being a *Sacti*, or image of the great goddess. Their rules for fasting, bathing, and prayer, are to the full as irksome as with the Brahmins themselves. The person worshipped is a woman or girl of the Brahminical caste (among the *Daxin' ácháram*), who is elegantly dressed, and adorned with jewels and garlands. One, three, or nine females are to be thus adored by one or more men; but in the left hand mode, there is only one girl and one worshipper.

In such sects, it is required that the woman be looked upon as actually and truly a goddess (for the time), and that the devotee is to regard himself as really the divinity who is worshipping her. Curses are denounced on him who looks upon her as a woman, or himself as a

mortal, during the performance of the rite. In each sect, the professed object of the *Puja* is the attainment of long life, offspring, riches, or other blessings, or else the destruction of an enemy by magical means. Magical rites are used in both sects; and all the quaint ceremonies described in Horace, Lucan, and Virgil, regarding magic, correspond exactly to the rules in the *Tantras*. Sitting in a cemetery, fasting, procuring pieces of a corpse at the waning of the moon, erecting a diagram—a triangle, square, or octagon—and therein inscribing the name of the person to be destroyed or the object to be accomplished, with other rites, are described with great minuteness; yet these magical rites are not necessarily connected with the worship of the good goddess, but may be and are practised by even Mohamedans.

The *Vámácharam* sect veil in deep mystery the rites which they practise. They commence by fasting and bathing, like the *Daxinácharan*; but many of their observances are of a less innocent nature. The great feast, called *Siva Ratri*, is the period of the year when the Hindu worship of Venus is to be performed: other days are also named in their code besides the *Siva Ratri*, or *Dussera*. The person who wishes to perform the sacrifice is to select a beautiful young girl of any caste, a pariah, a slave, a courtesan, or nautch girl, would be preferred. She is called *Duti*, or “angel messenger,” or conciliatrix, being the medium of intercourse between the worshipper and the goddess. She is also called *Yoginī*, or nun—literally, “one who is joined.” The *Yoginī-Hridayam*, or “Heart of the Nun,” is a book well known to these sectaries; it is usually

known by the name Yoni Tantram, or, "Ritual of Vulva Worship," *Yoginī* being used as an occult name of *Yoni* (*pudendum mulibre*). It is a peculiarity that no widow, however young and lovely, is ever selected. After fasting and bathing, she is elegantly dressed and seated on a carpet. The five acts—already mentioned in alluding to the letter M—are then performed in order, and the votary erects a magical diagram and repeats a spell. These diagrams are diverse. The spell called *Agni Puram* has for a diagram a "volcano," i.e., a double circle, and therein a triangle, doubtless the same with the *atish kadr*, or "house of fire." Spells are always used. The devotee next meditates on her as Prakriti (Nature), and on himself as a deity. He offers prayer to her, and then proceeds to inspire her in each particular limb with some one goddess, of the host of goddesses. He adores, in imagination, every individual part of her person, and, by incantation, lodges a fairy in every limb and member, and one in the *Yoni*, as the centre of delight. The names of the female sylphs addressed to her are not very delicate, and need not be here further alluded to. Then follows the second, third, and fourth M; i.e., he presents her with flesh, fish, and wine. He makes her eat and drink of each, and what she leaves he eats and drinks himself. He now strips her entirely naked, and strips himself also. He recommences to adore her body anew in every limb; from this the rite is often termed *Chakra Pūja*, or worship of the members. He finally adores the *Agni Mandalam* (*pudendum mulibre*) with reverent language, but lewd gesticulations. The chapters on this rite, as contained in the *Ananda Tantram*, the *Rudra Yamalam*, the *Jyan Arnāvam*, and

the *Cula'navam*, are very singular.

The *Homam* and *Yagnia*, are known to be the most sacred rites of Hinduism; and from these liturgies every consecrated expression is borrowed and adopted, in a manner so extremely indelicate that it strikes a European reader with the utmost astonishment. For example, in the *Ananda Tantra* we read—"special rites are used to divest her of all shame, and shame can only be annihilated by the use of wine" (viii, 46, 48); and in the *Acasa Bhairava Tantra* [c. 50, *Ucchhishta*<sup>1</sup> *Ganapati*], the following passages occur (Latin rendering):—

1. "Spisso minio rubentem, nudæ puellæ visum cupientur | fœminæ vulvæ oris gustum exoptantem libidini devotum. |

2. "Læva parte *Sactim deam* collocantem semper complexu sedulè | suis pedibus fidentibus (*i. e.*, to those who trust in him).

3. "Concupita fructuosa condonantem | corporeali formâ structum status naturalem omnes beatitudines condonantem | rosæ Sinensi magis rubentem variis ornatu comptum. |

4. "Nodum et uncum gerentem Deum a divis honoratum | Puella temporum ad latus pendentem novo amore [recubantem] junctum.

5. "Sonan habens elephantinas dentes, auribus facto vento prehensum quoad dentem a puellâ succulentos Dea humeros binos preudentem." |

Again, in the *Sri Vidyâ*, which enjoins secrecy:—

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<sup>1</sup> Ganapati, or Gunesha, here represented as Bacchus Spurcus, "the dirty god," and in the *Sacti Ganapati* he may be compared to Bacchus Eroticus, who resembled Priapus; but the *Silpi Shastras* speak of twelve Guneshas, who bore a very different character. Gunesh is always represented with an elephant's head.

“Such was the rule, sung by the inspired prophets, |  
 For those who adore the young and lovely Sacti, |  
 Revealed to none but the initiated few. | Keep it  
 concealed, like the rosy lips that pout | Between the  
 recess of thy thighs, O Goddess. | Hide this creed, so  
 pure so excellent, | As closely as you hide your vulva  
 cleft. | O hide this code of bliss, lady, from vulgar  
 eyes.”—

Again, in the *Agni Mandalam* [the volcano]:—

“Let the fuel of sacrifice be her decorations; let the  
 altar of sacrifice be her middle; the pit of her navel is  
 the hearth, and her mouth the ceaseless fire; the south  
 point her chin; her rosy hand the spoon; let the *Sabhya*  
 and *Avasadlya* be the two sides of the same. The holy  
 flame is the moist vulva. The fuel is collision (because  
 fire is produced by friction), and the LORD LINGA is the  
 great high priest.”

Again, in the, *Cama Cala*—

1. “Let us laud the God and Goddess *Racta* (Parvati)  
 and *Sucla* (Siva), ever glorious! Primary, noblest of  
 fanciful blisses, | without compare! highest in glory,  
 which is comprehended by the wise alone. |

2. “To the great and Holy one, accomplished in volup-  
 tuous movements, elevated in enjoying! | The *tejas*  
 compounded of blood and semen, to him I bow! | Praise  
 him, the supreme Lord of delight! noblest in faith, the  
 only bliss of my soul (*Madia páman*), the most secret  
*Vedha*, veneration.

4. “The bliss of all men, exalted on his throne. | To  
 Siva, my Lord, soul-viewed, the form of bliss, the glor-  
 ious! may he, with his slant glance, remove the foulness  
 of mistrust. | By the holy art of enjoyment was the

blessed science called amorous, aroma invented. How can it be denominated? The unmentioned," etc.

[Then begins the book called *The Spirit of Sexual Joy*.]

(Latin rendering.)

1. "Cunctorum mandorum origine statu, fatuque, conflictum gaudium hæc in beatitudine acerrimum. Quod interno animo conspicitur! Me tu catur, omnium Princeps! corpus quod habet mero splendore conflictum!

(Some of this is passed over as merely introductory.)

3. "Comminem per coitum *Sivi* et vis | generatum semen et germinationem efficta est Illa Magna Podestes. | Unspeakable, incomparable in form, | inexpressible by writing, by figure, or by image. | [Thus far the introduction.]

4. "That sun, the supreme *Siva* (i.e., *Sucla*), whose rays are reflected in the heart, that in reflecting the, glorious beauty, receives the great seed.

5. "That sense of individuality which is inherent in the mind, clearly expressed in the term A'HA'RNAM [A denotes *Siva*, i.e., semen; and HA denotes *Sacti*, i.e., POWER, typified by blood, the two are united by the mystic word.]

6. "Whiteness (semen) and redness (blood) when their respective fluids are united, a word and its import; so are united creation and its cause, mutually collocated and indivisible.

7. "The fluid is the sense of individuality, and the (portion) abode of the sun is therein; and *Cama* (or Cupid) being the attractive power, is the *Cula* (spirit), and is the enjoyment.

8. "This is the discrimination of *Cula* (male and fe-



male joined *in coitu*), and is equivalent with *Sri Chakra*. He who knows to distinguish them is the freed, and shall assume the form of the great *Tripuri*.

9. "There is distilled from the red *Sacti* the mystical sound CLIM, which is denominated *Nada Brahma*, and the sound is audible; from it originate the ether, wind, and fire, and the terrestrial decade.

10. "Next, from the fluid thus made known, spring wind, fire, water, and earth, all the universe, from an atom up to a sphere

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13. "The three great POWERS are those of *Desire*, of *Knowing*, of *Loving*, and of *performing the act*.<sup>2</sup>

14. "And in the same order are three Lingas, of tangible (*Sthula*), spiritual bodies, and visionary and this is *Tripura*, triple; and the fourth is the ART.

15. "Sound, touch, form, taste, and smell, and the essential qualities of each multiplied by the three *gunas* (qualities) of *Prithoi*.

16. "Hence originates the *Spell* of fifteen syllables.

17. "And there are fifteen *Tithis*.

18. "On the letters, consonants, and vowels.

19. "The ART is magic; the object is the goddess.

20. "From letter Y to letter S there are three forms.

21. "Between the *chakra* (members) and the goddess it is impossible to draw my distinction before the spiritual body is evolved.

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<sup>1</sup> [Okay, so vv. 11-12 contained something that Sellon couldn't even get away with printing in *Latin*? Or maybe he just wanted us to think that, and it was actually something rather dull. — T.S.]

<sup>2</sup> [*Ichā* (will or desire, equated with *Kāma* (θελημα = 93 = αγαπη?), hence "three"), *Jñāna* (knowledge, with a similar technical sense to Greek γνωσις), *Kriyā* (action). See the works of Arthur Avalon for an explanation of these as technical terms in Tantra. — T.S.]

22. "In the centre of the chakra let the mystic fluid be; this is the essential fluid.

23. "The three that are formed from the triple root," etc., etc.

From the passage here cited, it will be seen how closely the Sacteya rites resemble those practised by ancient Pagan peoples; they are expressly forbidden in the Mosaic law.<sup>1</sup> "Ye shall not eat anything with the blood, neither shall ye use enchantments, nor observe times." Lev. xix, 26. "Giving his seed unto Moloch." "Who commit whoring after idols." "Turning after familiar spirits, to go a whoring after them." Lev. xx, 2, 6.

The disgram, also, discovered by Cicero, on the tomb of Archimedes, appears identical with one of those spells used in the *Sacti Puja*—"The apex of the triangle is downwards, with a point in the centre."

In India, the adorers of the goddess regard the mystical ring, or circle, as the orifice of the vagina, while the triangle represents the nymphæ; the dot represents the fairy<sup>2</sup> lodged in this member. When the imagination of the *Sacti* is sufficiently excited by wine, divine homage, and libidinous excess, she is supposed to be in a *guyàna nidra*, or mystic sleep, wherein, like the sibyls among the ancient and modern clairvoyants, she answers

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<sup>1</sup> [So are a lot of things. So what? Is it not the Mosaic Law which the author of this paper himself denounces in his postscript as "an effete and preposterous religious system"? In any case the use in Hebrew writings of the language of adultery, fornication, 'whoredom' &c. where religious disloyalty and fickleness is meant implies nothing about the nature of the cults in question but is simply figurative, following from the likening of the relationship between Yahweh and the people of Israel to a 'covenant' or 'marriage.' — T.S.]

<sup>2</sup> [I am not sure what Sanskrit term Sellon or his informant rendered 'fairy' (possibly *deva* or *devatā*) here and elsewhere, but doubt that this was a reasonable translation in the context. — T.S.]

questions in a delirious manner, and is supposed to be for the time the mouthpiece of the deity. The omen chiefly desired is that *emission may happen to the female before copulation*; but whether it happens before or not, it is received in a cup of consecrated wine, to which is added a morsel of flesh and of fish. This cup is then offered to the goddess, and the rite is concluded.

Such is the *Sacti Puja*, or worship of Power. Power here meaning the good goddess *Maya* (delusion) ; she is also called *Bagala*, *Vagala*, and *Bagala Mukhi*. She has neither images nor pictures, and is usually typified by a vessel of water. The girl who performs *Sacti* (for the time) is the only true representative of the goddess.

The Eleusinian mysteries bear a very striking analogy to the *Sacteya*; and those writers err who have asserted that the mysteries of Eleusis were confined to men. A reference to D'Hancarville<sup>1</sup> will give several instances of the initiation of *women*. The method of purification, portrayed on antique Greek vases, closely resembles the ceremony as prescribed in the *Sacti Sodhana*. From this circumstance, and also from the very frequent allusions to *Sacteya* rites in the writings of the Jews and other ancient authors, it is evident that we have now in India the remains of a very ancient superstitious mysticism, if not one of the most ancient forms of idolatry in the *Sacti*, or *Chakra Puja*, or worship of POWER.

#### CONCLUSION.

The author of the foregoing paper cannot bring it to a conclusion without saying a few words regarding the

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<sup>1</sup> Naples edit., 1765, fol., tome iv.

sources from which his information has been in the main derived. It would have afforded him great pleasure to have given the name of the very learned orientalist from whose valuable MSS. he has so largely drawn; but that gentleman made it an express condition that his name should not appear. It only remains, therefore, to add that he was a member of the Madras Civil Service for thirty years, a judge, and a man of letters, whose authority in all matters relating to the Hindus, their literature, and religion, is, in the strictest sense, reliable. At the same time his views, although in the main adhered to, have been in some instances departed from and modified, and the opinions of numerous other writers, ancient and modern, engrafted upon and incorporated with them.

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*A few Remarks in Reply to an Attack<sup>1</sup> on a paper published in the first volume of Memoirs of the Anthrop. Soc., entitled "Linga Puja."*<sup>2</sup>

By EDWARD SELTON, Esq.

THE anonymous writer of the article in question objects,

1st. That there is nothing Phallic in the worship of Vishnu.

2nd. That Buddhism is in no way connected with the worship of Phallus.

3rd. That the notion of the Ark of the Covenant of the Jews, containing a phallus, is wild, absurd, and improbable.

To these objections, the following answer may, be given:—

First, with reference to Vishnu. The Vishnavas (or followers of Vishnu) do not, it is true, adore the Linga in its *masculine* capacity, they being Yonijas, or worshippers of the *female Sacti*, or Power. Now the Lingam represents not the male

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<sup>1</sup> Vide *Ethnological Journal*, December, 1865.

<sup>2</sup> [*i.e.* "On the Phallic Worship of India," *supra.*]

emblem only, but also the female, which the Hindus term *Yoni*; and I submit that the worship of the female organ of generation is to the full as "phallic" as the male. Sir William Jones (vide *Works*, vol. ii, p. 311) says, "It seems never to have entered into the heads of the Hindu legislators and people, that anything natural could be offensively obscene—a singularity which pervades all their writings, but is no proof of the depravity of their morals: hence the worship of the Linga by the followers of Siva, and of the *Yoni* by the followers of *Vishnu*." The writer of the article in the *Ethnological Journal* is counselled to read what Moor (in his *Hindu Pantheon*) says of *Vishnu*, both under that head and also under the heading "Krishna." He will also derive instruction from a perusal of Wilson on *Hindu Sects* in the *As. Res.* I can only say that I have absolutely seen a great many black lingams dedicated to Krishna (avatar of *Vishnu*).

Secondly, with regard to Buddhism. "Colonel Sykes, in his *Account of the Ellora Excavations* (new Poonah, in the Bombay Presidency), speaking of the Bisma Kurm, says, "The first thing that meets the eye on entering the temple is the enormous hemispherical figure of the Ling (Lingam) at the end of the cave; it is *always* found on this scale in the arched *Boodh* excavations, and eveh at Tuneer, in a flat-roofed cave (also Buddhist), *this emblem* is forty-two feet in circumference, though its height is inconsiderable.'"<sup>1</sup> Here, at all events, are two temples dedicated to *Buddha*, in which the *Lingam* is found, vouched for by a respectable authority. Now, let us see what can be said with respect to the phallic worship of *Buddha* in Japan and in China.

Mr. Adam Scott, a Chinese merchant, who visited Japan last year, states, that they are Buddhists; but the name they give the god is *Die Bootes*, not *Boodh* or *Buddha*, though his images are precisely like those of that divinity in China. While in Japan he visited the phallic temple of *Azimi*, situated on an island twenty miles west of *Yokahama*,

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<sup>1</sup> Sykes, cited by Elliott, *Views in the East*, vol. ii., London, Fisher & Son.

accompanied by Admiral Kuper, and other officers of H.M.S. They found the temple on the summit of a "high hill," in the midst of a sacred "grove." On the altar they beheld a large Phallus of stone, while a vast number of smaller size, and of wood, lay strewn around. Mr. Scott supposes that these latter may have been votive offerings. He brought home to England two specimens of these Phalli; and they may be seen by the curious at the museum of George Witt, Esq., F.B.S., together with a carefully executed drawing of the temple, and the picturesque hill on which it stands. Dr. Dawson states that "he has seen women making votive offerings of Phalli at a Buddhist temple in Pekin." This is confirmed by Mr. Adam Scott; and there is a vast mass of evidence both in images, in drawings, and in MSS. (in the same museum), proving to the satisfaction of any reasonable man that the Phallic worship *does* exist in connexion with Buddhism, not in India only, but in Japan and China. At Siam, this worship is also known, and is alluded to in Ruschenberger's Voyage of *U.S. Ship Peacock*, in 1836, 1837, and 1838.

Lastly, I offer a few observations on the Ark (of the Covenant, so called). I have said in my paper on the Linga Puja, read before the Fellows of the Anthropological Society, that "there would also now appear good ground for believing that the Ark of the Covenant, held so sacred by the Jews, contained nothing more nor less than a Phallus," etc. I now proceed to give the grounds upon which I founded that supposition, for be it observed, I asserted nothing.

Bishop Colenso has clearly shown that the Syrian name of Baal (*Yahveh*) was absolutely the same as that of the Jewish God; that the Jews probably took the name from the Pagan nations moud them [as before then they called their God *Elohim*; that both names had the same signication, Yaveh or Yakveh [or Jehovah], "*he makes to live*," or "*he makes to be*" (that is, he fmetifies, fecundates, generates).<sup>1</sup> The names, therefore, being *identical*, and the attributes *identical*, I con-

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<sup>1</sup> Vide Bishop Colenso on *The Pentateuch*, p. 159, Appendix to Part II.

ceive that I am justified in considering that Jehovah and Baal, or, in other words, the Syrian *Yahveh* and the Jewish *Yahveh* were, in point of fact, *one and the same deity*, though not worshipped with the same images or ceremonies—the Pagans exhibiting their *Yahveh*, or Baal Pehor, to the people “on every high hill, and under every green tree”; the Jews mysteriously concealing their *Yahveh* in an ark or coffer. That being my opinion, I have, in support of it, first, to prove what sort of a God this *Yahveh*, *Yakveh*, *Jehovah*, or Baal Peor, was; and having demonstrated that, I must then establish that it was a custom for other Pagans to have sacred arks as well as the Jews; and secondly, prove what it was those arks contained.

*Yahveh*, the Syrian god, was also called Baal, Baalpeor. Baal signifies “erect,” “upward.” Peor signifies “open,” “spread.” Now let anyone examine one of the unadorned stone Lingams (in the Indian Museum, Whitehall), and I say that he will there see in that Indian *idol a veritable representation of the Baalpeor of the Bible*, viz., the *Yoni*, “open,” “spread,” and the “erect” *linga* in the centre. “So, again, with regard to the Egyptians,” says Plutarch, “there is good reason to conclude that they were wont to liken this *universal nature* to what they called the most beautiful and perfect *triangle*; the same as does Plato himself in that nuptial diagram, etc. Now, in this *triangle* which is rectangular, the perpendicular side is imagined equal to three; the base to four; and the hypotenuse, which is equal to the other two, containing sides, to five. In this scheme, therefore, we must suppose, that the perpendicular is designed by them to represent *masculine* nature, the *base* (*Yoni*) the feminine, and that the hypotenuse is to be looked upon as the offspring of both,” etc.<sup>1</sup>

*Yahveh*, or *Yakveh*, signifies “he makes to live,” or “he makes to be”; that is, he gives life, he fructifies, generates. What more suitable than these names for a phallic divinity?

The custom of having a sacred ark or coffer placed in the

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<sup>1</sup> Plutarch, *De Isides et Osiride*, lvi.

sanctuary is of great antiquity, and was not peculiar to the Hebrews. Long ere the Jews became a people, the Egyptians had their arks. Let those who doubt this, read what Mr. King has to say on the subject, when speaking of Isis and her mystic ark or coffer. "In it was carried," says this writer, "*the distinctive marks of both sexes, the Lingam and Yoni of the modern Hindus.*"<sup>1</sup>

Speaking of the mystic ark, Clemens of Alexandria (cited by Spencer, *De Leg. Hebr.*, p. 45), says, "In which was only deposited the privy member of Bacchus." And Spencer adds, that in some of the Pagan arks (plainly proving that they had such coffers), in them "were laid up Indian wheat, pyramids, pieces of dressed wool, cakes or wafers made of oil and honey (full of studs and bosses like navels), used in sacrifice, a serpent, Persian apples, and a *thyrsus*; *i.e.*, a *phallus*."<sup>2</sup>

Of course, it is not to be expected that persons who believe that Moses wrote the Pentateuch, that the Jews were the chosen people of God, and that everything narrated of them in the Bible is true—it is not to be expected, I say, that such persons will accept, or see any force in the few proofs I have hastily, and at but short notice, thrown together.

To them I do not address myself; I merely threw out a suggestion, in the first instance, in my paper on the "Linga Puja," and I have here given some proofs that I had grounds for so doing, and I appeal to the deep thinkers, the philosophical reasoners of this age of light, to work out the problem. For my part, I shall be quite satisfied to abide by the decision of such men; but for the opinions of individuals prejudiced and blunted by their faith in an effete and preposterous religious system, and by the conventionalities of the society in which they move, I shall ever have the supremest contempt.

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<sup>1</sup> *Gnosticism*, by C. W. King, M.A., London, 1865, p. 154. [Not apparently the same work as *The Gnostics and their Remains*, at least I couldn't find the passage cited in the first edition of the latter. — T.S.]

<sup>2</sup> Vide Spender, *De Leg. Hebr.*, p. 145.



## **Editorial note to the Celephaïs Press edition.**

*(being annotations to annotations, and remarks on remarks)*

*Do what thou wilt shall be the whole of the Law.*

First, I should make clear that this edition of Edward Sellon's writings on Indian religion is being produced and distributed for historical interest only; it is not intended to represent these works as a reliable source of information on Indian religions in general, the Śākta Tāntrik cults in particular or anything else for that matter; they are, however, of importance in the history of the (mis)understanding of the Tantras in the English-speaking world (see for example Francis X. King, *Sexuality, Magic and Perversion*, cap. ii) and were widely plagiarised by later writers of the "Phallicist" school of History of Religions (compare for example caps. VI, VII and XV of Jennings' *Phallicism*). Given how Sellon supplemented his pension after leaving the army (see King, *ibid.* and H. Ashbee ("Pisanus Fraxi"), *Index Librorum Prohibitorum*), any moralistic disapproval on his part strikes one as rather hypocritical; it seems likely that his objection was not to "lascivious orgies" *per se*, but to having to go through an elaborate rigmarole of "fasting, bathing, and prayer" beforehand. It should certainly not be assumed that the present editor agrees with every, or indeed any, opinion expressed or implied by Sellon.

The text of *Annotations* was re-set (OCR'd and proofed) from page images of the 1902 edition, found online at the Internet Archive. The text of "On the Phallic Worship of India" was re-set from page images of vol. i of the *Memoirs read before the Anthropological Society of London*, also at the Internet Archive. The text of "Remarks on the Sacti Puja" was re-set from page images of vol. ii of the same publication placed online by the Library of the University at Albany, NY. No attempt has been made to retain pagination, layout or style of the print edition of any of the texts, though transliteration of Sanskrit terms has mostly been left as in the print editions, including inconsistencies of accents, capitalisation and spelling. Footnotes in square brackets are due to the editor of the present text; I have made an effort to limit these, in order to avoid making an unreadable mess of the

whole thing. A translation of the Latin passages in the “Śakti Pūjā” paper may appear in a later edition of this e-text, but to be honest I have enough to be getting on with right now.

It will be observed that there is much duplication between the “Phallic Worship of India” paper and *Annotations*, which was in some respects an expanded version of the former. The earlier article is included in the present edition largely for the sake of completeness.

While I have here and elsewhere accused various writers of plagiarising Sellon’s *Annotations*, the attentive reader will have noted that *Annotations* is itself not really an original work; but Sellon was at least honest enough to say so, and cite the works (mostly articles in *Asiatic Researchs* and other obscure journals) he was cribbing. Even the lurid account of the rites of the “Kauchilūas” is only a slight paraphrase from one in Wilson’s “Hindu Sects.” Sellon’s personal experiences in India provided a few asides and some local colour, but he gives no real indications that he actually got in any serious study of Indian religions in between his Army duties and shagging his way around the locals and English expats, still less that he managed to blag his way into a Śākta tantric circle as the authors of *Demons of the Flesh* claimed.

The Anthropological Society of London appears, to be blunt about it, to have been a rather dodgy bunch of blokes. The ASL originated in 1863 as a breakaway from the Ethnological Society of London under the leadership of James Hunt and Richard F. Burton. The ostensible grounds for the split were that the schismatics considered the original society’s terms of reference too narrow, specifically as excluding data from the “hard” biological sciences, but it is widely believed that the real grounds were political. The mainstream of the ESL were for the time fairly progressive; not long prior to the split they had voted to let women join (thus destroying the “men’s club” atmosphere in which papers like these could be presented) and many members of the society (which had emerged from the “Aborigines’ Protection Society”) were involved in campaigning for the rights of native peoples in British colonial holdings; whereas the schismatics were in many instances out-and-out racists (believing in “polygenism,” that humanity consisted of distinct species of independent origin) and sup-

porters of slavery who sought to use questionable biology to back up their views. The two societies reunited in 1871 as the Anthropological Institute of Great Britain and Ireland, which still exists as the Royal Anthropological Institute.

The “sect of Mahārājas” alluded to in a footnote to the first page of the “Śakti Pūjā” paper were not Śāktas at all; they were ostensibly Vaiṣṇavas, followers of Vallabhācārya (fl. early 16th century C.E.), a votary of Kṛṣṇa who preached against asceticism; in any case, in the 1860s the sect was infamous mainly as a result of a libel action brought by one of their leaders against Karsandas Mulji, the editor of a Bombay weekly newspaper, who had attacked them in print as being immoral and heretical. The action was unsuccessful, and the ‘Mahārājas,’ became pretty much fair game for the gutter press, as did anyone else adhering to the teachings of Vallabhācārya. What seems to have happened—albeit this is from hostile accounts—is that having rid themselves of the lunatic excesses of asceticism, after the founder’s death the sect (discretely described in Monier-Williams’ dictionary as “called the epicurians of India”), or at least some branches thereof, became hopelessly corrupt, the leaders, self-styled Mahārājas, living a luxurious lifestyle at the expense of the devotees, and coercing sexual favours from their followers on a routine basis. The book cited was published anonymously, but is generally acknowledged to have been written by Mulji himself. It does contain passing attacks in vague terms against the Śākta sects, insinuating that they were somehow even worse than the ‘Mahārājas,’ but the overview of Hindu sects in the introduction (which bizzarely, appears to heavily crib from British Orientalist writers) clearly distinguishes Śāktas and Vaiṣṇavas. While there is also a Vaiṣṇava Āgama (body of Tāntrika texts, doctrine and practice), the ‘Mahārājas’ do not seem to have had any real connection therewith, Vallabhācārya’s teachings being founded partly on those Śāstras (religious writings) accepted by all Hindus and partly on various Purāṇas (mythological texts) and the like treating specifically of Kṛṣṇa.

Even Professor Monier-Williams (see his Sansk. dict., *s.v.*) knew that *mudrā* has a special technical meaning in the Tāntrik *pañca-tattva* or “five-M” rite and does not there signify

“mystic gesticulations” (still less “certain mystical performances called dancing” as R. A. Campbell’s *Phallic Worship* has it). The notion that *mantra*, even in the form of monosyllabic *bīja-mantras* such as *lam̐*, *krīm̐*, etc., is “unmeaning” is demolished at great (but regrettably necessary) length by John Woodroffe in *The Garland of Letters*.

While there are indeed analogies between Christian Gnosticism and elements of Śākta Tāntrik thought, the attempt to draw such was not helped by Sellon’s relying on doubtful sources for information on both, although it is odd that he did not mention parallels between the sexual rites alleged against various Gnostics by Epiphanius of Salamis and the discussions around the mystical significance and practical ritual use of sperm and menstrual blood in the *Yoni Tantra* and other works cited. (Sellon was not to know that this though was violently denounced in authentic Christian gnostic works in the Askew and Bruce Codices, see, e.g., Mead, *Pistis Sophia*.) The idea that the rulers of the world are powers of evil, as found both in heresiologist accounts and authentic records of Christian Gnosticism is however utterly alien to Śāktaism which is Advaitin (non-dualist) through and through (vide *Garland of Letters*). The general tone of the extant Christian Gnostic writings is ascetic in the extreme; and in Indian religions, the stress laid on the importance of *gnōsis* or *jñāna* (experiential “spiritual” knowledge) is in no sense confined to the Śāktas.

Celephaïs Press has released electronic editions of *Introduction to Tantra Śāstra* and *The Garland of Letters* by Sir John Woodroffe (Arthur Avalon) and has one of his *Śakti and Śākta* in preparation; this writer—while there are caveats in respect of his works which will be outlined in the proper place—seems to have been the first person writing in English to treat seriously and sympathetically of the Śāktas, and of Tantric doctrine and ritual in general.

*Love is the law, love under will.*

T.S.

*Leeds, England.*