Introduction:

Application of any principle is one of the deciding factors of its soundness. For instance, in the realm of science, the law of gravitation is considered as an authentic or universal law. The reason of it is that it deals unexceptionally with all objects of the universe. Whatever we throw upward necessarily comes downward. In addition to this type of instance, we may add the law of causation which states that every effect presupposes a cause, or in other words, cause necessarily creates effect. All these laws are universal and their application decides the soundness of that branch of knowledge from which they emanate. Being a system, Tantra is also based on some principles among them the cardinal one is the principle of cultivation of energy. Significance of energy in life needs no illustration. Life or energy is the core of universe. Tantra has found out the source of energy, not only that, but it has also mentioned the way of cultivation and channelization of it.
For Tantra, energy is the Ultimate Reality. Everything is but its manifestation. It creates, sustains and destroys. How it does this work? Energy does this through vibration and movement which are its unavoidable aspects. So these two also can be the aids of the realization of energy. Indian arts like Music and Dance are based on these two aspects respectively.

The root of the term Pratyaya is Jñānṛuta means "to act" which is highly related with movements. A dancer through different gestures (Nṛtrās) or movements creates his/her own universe on the stage. Through the rhythmical movements he/she is attuned to the entire cosmic movements. In this way he/she establishes an identity of the finite with infinite which is our goal.

Like dance, music also ends into realization. In music, syllables (svara) enjoy significant status. In Tantra, these syllables are considered as the Nāda s'akti or cosmic sound, which is one of the aspects of the Kundalini s'akti, the universal power. As in Vedas, so in Tantra also, S'abda is considered as Brahman or energy. Being a manifestation of the Nāda s'akti, each and every
letter is highly powerful. This power is felt through the medium of vibration, and because of this we feel the impact of the arranged syllables (Rāga) of music.

Each and every atom of the universe, being a manifestation of energy, issues vibrations. We are not the only entity in the universe but there is a wide planetary system also. This also, like us, constantly issues electric currents. According to the Tantric principle of identity between microcosm and macrocosm, attraction and repulsion takes place which becomes the deciding factor of the favourable and unfavourable impact of the planetary system. Harmony between vibrations of the subject and planets give favour while disharmony gives unfavour. The Indian astrology is based on this Tantric principle.

Apparently this leads us to conclude that we are slave of the planetary system. But according to Tantra, it is not so. Our mind is more powerful than planetary system. Power is there but it is latent in mind. A siddha or an expert can compel the planetary system through his cultivated mental powers.

The primitive man believed that the cause of pleasure and pain is the supernatural power. For the
benign influence on the important occasions of life which start from conception to cremation ground which are sixteen in number (Sūdās' Saṃskāra) are still being celebrated with the help of Hantras and Yantras.

Like above mentioned aspects, the influence of Tantric principles are also discernible on other aspects of life but within the limit of this thesis, we shall see something about the above mentioned aspects. We shall proceed with the dance — an expression of innate creative energy.

1) A. Dance:-

For Tantra, energy is the Ultimate Reality of which constant movement is the unavoidable aspect. Tantric Lord S'iva is considered as the lord of dance, Nṛityamurti or Natrāja — a master dancer.

Rhythm both in universe and in dance also is unavoidable aspect. In universe, we see the process of creation, maintenance and destruction in a rhythmical order being constantly done by cosmic Reality. Beyond these, there are also two aspects which are namely, grace (Anugraha) and concealment (Tirodhāna). These five fold aspect of Reality is symbolized in a posture of Natrāja, the great dancer.
The dancing posture of hands and legs of Hatrāja is not also out of significance. This posture suggests S'iva as most beneficial to mankind. The right hand with drum and fire symbolizes the hand of protection (Abhaya) while the left hand with dandam is a hand of bestowing the boons. This is the description of the esoteric form of posture Hatrāja. Now let us see what it esoterically represents.

1. Esoteric meaning of the dancing posture of S'iva:

The esoteric significance of the posture Hatrāja suggests the Tantric principle of identity between microcosm and macrocosm, Individual self and the Universal self. As the universe is the stage of cidamārum of Lord S'iva on which He dances, the same cidamārum is located in the body, that is, his heart where God's image eternally dances for destroying the kāya and release the spirit within. As Gopinath has rightly observed, "S'iva is a destroyer and loves the burning ground. But what does He destroy? Not merely the heavens and earth at the end of a Kalpa, but the soul. Where and what is burning ground? It is not the place of bodies that bind each separate burning where our earthly bodies are cremated, but the heart of the bhakta, the devotee laid waste and desolate. He brings not peace but a sword. The place where their selves are destroyed signifies the
place or state where their ego, or illusion and deeds are burnt away; that is the crematorium, the burning ground where S'ri Natraj dances."

S'iva as destroyer is known as Mahahakala who even in the work of destruction, constantly creates. The consort of S'iva as Mahahakala is known as Kalid. She, too, is a dancer and her dance is known as 'Lasya' as that of S'iva is known as 'Tandava'. Either way it is the movement of energy that brings about change in the cosmos. Now let us see something about the dance of Kali.

2. Dance of Kali or energy: Lasya Nritya:

We have got glimps of S'iva as lord of dance. Through His dance, He does five fold activities namely, creation, maintenance, destruction, grace and concurrence. He does this with the help of His consort, Sakti Kali, who inspires S'iva to express any gesture.

S'akti is also a dancer. She dances on the prostrate body of her lover, S'iva. This posture is also highly significant. Sir John Woodroffe has beautifully disclosed the significance of the dancing posture of Kāli, or energy. In his own words, "She is naked being clothed in space alone (Digambara) because great power is unlimited; further she is Herself beyond 'lāya' that power of Herself with which she creates all universe. She stands upon the white corpse like body of S'iva. He is white because He is the illumination. (Prañāsha), the transcendental aspect of consciousness. He is inert because He is the changeless aspect of the Supreme and She is apparently the changing aspect of the same, being twin aspects of the one who is changeless and exists as change."  

Tantric principles are not related only with the esoteric meaning of dance. But its technique, like the Kātha yogic postures (āṣānas), prañāyāma are also connected with the gestures (Mudrās) of dance.

Dance is not merely a movement of body but it also represents the exposition of the moods and emotions of mind. For perfect presentation of moods, mind should be calm and this calmness can be attained through prāṇāyāma. Like calmness, the flexibility of body is also required in dance. The Hatha-yogic āsanās secure this. So with the help of āsanās and prāṇāyāma, a dancer can express his/her emotions perfectly.

The above mentioned fact is realised by Zdena Bronislaw ska Deylova. Her experience has been published in the "yoga" journal of April, 1978, in which she has accepted that the practice of the Hatha-yogic āsanās helps in the fulfillment of the dance. In her own famous dance "yoga-étude" she has presented a series of sixteen āsanās.

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Published by Bihar School of Yoga, Monghur.
Dance is an expression of innate creative power, that is known as Kundalini. The activity of life force in universe is the cosmic dance which is constantly being done by universal power. Awakening of Kundalini also manifests as a creativity in an artist. In the case of dance, the dancer through the gestures realizes the nectar of Bliss which arises from the union of S'iva S'akti, the perfect couple of universe. We close this point with the words of a dancer, "Siva and Parvati have been the inspiration of all dances, the perfect male-female, the dual personalization of the Absolute." 

8. **Music:**

Like dance, music is also a divine manifestation of universal Energy, Kundalini. The core of music is Nāda, which is one of the aspects of Kundalini, that is Nādanayee.

Perfection bestows bliss. In music perfection rests in the Nada tattva. When a singer gets identifi-
cation with Nada S'akti, he enjoys the same bliss as a yogi or the dancer feels at the peak of perfection. The
Nada Sadhana awakens the latent potentialities of Sadhaka. How it awakens, that is expressed by Swami Pragnananda.

"It is the fact when the Sadhaka, artist and the sympathetic listeners realize the real essence of the Nada

... and come to know or urge for knowledge of the

ideal of music, stirs the sleeping coiled Kundalini or

subconscious mind, and consequently, gives a start for the

ascent of the divine basic energy. Gradually the awakened
energy penetrates all the force centres of the body (of

the spinal cord) and finally reaches the thousand petalled

lotus of the Sahasrara, the seat of all consciousness,

Parama Siva and then Sadhaka artist and the sincere music

listeners feel divine communion of the Jivatma and the

paramatma. They then attain the fruition of the Nada

Sadhana, which enables them to cut asunder the knots of

nescience and realize the transcendental Brahman. And

this stage can be said to be the ultimate achievement

(param prapti) of the practice of music."

5.

Swami Pragnananda, A historical study of

Indian Music. Preface - XXVIII.
This leads us to conclude that liberation through music lies in the realization of the Nāda tattva. The Nāda tattva which is the core of music is also an unavoidable aspect of the Tantra system. When we are going to discuss music as the applied side of Tantra, it will not be out of place to have a glimpse of the Nāda tattva.

Theory of Nāda:

Like Vedic philosophy, Tantra also believes in the world of name and form. (Namarūpātmaka jāyat). As far as the world of name is concerned, Nāda is its essence. S'abda which is the essence of Ether, is the manifestation of Nāda tattva. Like Ether being an originater of it, Nāda tattva is also all pervading entity. It is the first modification of ultimate Reality.

There is nothing in this world which has no name. Because very creation depends on name. Volition (Icchā) of creation is prior to any concrete creation. Universe was first willed by Cosmic Creator (Sa akāmāyata) then creation took place. Our willing can be expressed only through words or letters. That's why Lord Himselt has said in Veda that the creation has come out from speech or vak. She is the creator of universe.6 It further

6. Vageva Viśvā bhuvanāni jajña vāca iti |
Sa Sarvamamrutam yacca martyrāmiti śrutīḥ ||
declares, "The knower of the Vedas knows that the world is a manifestation of Tāk."7

Now let us see how music views Nāda tattva. In the Samgita Darpana, Nāda tattva is highly esteemed, as everything depends on Nāda. Nāda or Sound is the essence of ether which is first among all objects of the world. So it is said that all gross objects are made up of Nāda or sound and hence Nāda is the source of the universe.

The root of the verb Nāde is Nād means the unstruck voice (Anāhata Nāda). This unstruck voice manifests in syllable, sentence or language which is known as struck voice (Ahat Nāda) because while speaking the outgoing air strikes the vocal chord and creates sound which is classified by Tantric seers as "struck voice" (Ahat Nāda). These two types of Nādas are also mentioned by the Samgita Darpana and Samgita Nākaraṇa.8

7. S'abdasya parinamasyamitiṁmaṁy vido vidūḥ
   Ibid. p.4

8. Nādena Vyajyate Varṇah padam varṇat padadvacaḥ
   Vacaso Vyavahārosyam nādadhinamidam jagat
   Samgita Darpana 1/14.
   Taken from Pranavya Bharti by Thakur Omkarnath, pp.1
For Tantra struck voice (Anahata Nada) is Vaikhari, one of the stages of Vāk. The rest stages are known as Parā, Pas'yanti and Madhyāna, and unstruck voice (Anāhata Nāda) is a para vak. A musician starts his Sadhanā from struck voice and gradually develops his music to attain the goal, that is unstruck voice, or Anāhata Nāda. Or vaikhari to Parāvāk. Now we shall see something about the concept of Nada according to Tantra.

Q. Concept of Nāda in Tantra:

Awakening of Kuṇḍalinī is the core of Tantra Sadhanā. When the Kuṇḍalinī awakens, a yogi hears the unstruck voice (Anāhata Nāda). This happens only when prāṇa (vital force) flows from Susumna instead of I'ā and pīṅgala. A great radience arises from Nada which manifests as Bindu or dot. This Bindu is divided into three aspects, that is, namely, icchā (willing), knowledge (jñāna) and action (kriyā). Hence, Nāda tattva, the all pervading entity becomes source of will, knowledge and action which are the pre-requisite of every creation.

In Tantra, Bindu is considered as highly potential. As a drop of semen (vīrya) cast into ovum and united with female ova can result into a creation of a new personality
or as a seed has a potentiality to result in a huge tree, like wise, the Nāda which is the same as Bindu is highly potential. Tantra sees no difference between Nāda and Bindu. Swami Pragnananda has quoted a beautiful verse which declares the characteristics and significance of Nāda.

From this we can conclude that the Nāda of music is but the reflection of Tantric notion of Nāda. Nāda is the soul of music but for the manifestation of soul, body is required. Soul Nāda manifests through the body Rāga. Rāga is the means through which Nāda manifests. Being a container, Rāga also plays prominent role in music. So let us have a glance over the theory of Rāga.

9. To ॐ vai nādo sa vai bīnduḥ |
   yogini hṛdayam.
   Chatterpadyay, Kshetresachandra, Published by Director, Research Institute, Varanasi, Second Edition, 1963.

3. Theory of Rāga:

Rāga is the body of soul Nāda, which means through Rāga, Nāda manifests. What is the meaning of Rāga? One may have a question. In the treatise on music, Rāga is considered as something that colours the mind with some definite feeling, a wave of passion or emotion. Each and every Rāga has potentiality to create some emotions or feelings both in the singer and the listener.

But how Rāga originates? Many theories have been given for this. Some of them lay stress on their base in the Tantric legendary god, S'iva and S'akti, in which they are accepted as the creator of Rāgas. Amongst all Rāgas six are considered as major Rāgas. Which are namely, Sri Rāga, Vasanta, Dhairava, Pancama, Ugraha and Natamohana. It is believed that first five rāgas are emanated from the

11. - Nanjayati iti Rāga |
Definition and translation taken from "Rāgos and Raginis" by Ganguli C.C. pp.1 Nalanda Publication, 1935.

12. Rāga : Sadayah |
Panoanasara Samhita - Ṛrad
S'iva Tandava while the last rāga came out from the mouth of Parvati, S'akti, when She performed the tāsya dance. Many difference of opinions are found regarding this. Here we shall see what samgita Darpana wants to say. "The earliest legends ascribed to S'iva or Natarāja. The origins of the science of music and drama, s'iva the cosmic dancer is known as the arc dramatist and the whole of the Natya Sastra (embracing singing, dancing and dramatic representation) is derived by ancient legend from this great god (Hahā-deva). According to this legend, the rāgas are said to have been derived from the union of S'iva and S'akti (female energy) Parvati or Giri-jāya. From the five faces of S'iva at the beginning of His dance (Nṛattārmanbh) came out five rāgas - Sri raga, Vasanta, Bhairava, Pancama and Megha. While the sixth rāga ṇit-Harīyaṇī came out of the sixth mouth of Parvati (Giri-jāya), the daughter of the Himalayas, when She performed the elegant tāsya.13

13. S'iva s'akti samāyogat rāgaṇā sambhuvobhuet
Pancasyāt Pancaragāhāmyu : Saṣṭhantu
Giri Jamukhāt |
Sādyovakratu S'rirāgo vāmadevād Vasantahak | Aghorāt bhairavād bhūtatpurusāt Pancanoshavat ||
Is'ānākhyomneghrāgo natyarambhhe S'ivadhūta |
Giri jāya mukhāl Lasāe natnārāyano sbhavat ||
Like Saṅgita - Darpana, Suresh Chandra Benerjee also accepts the Tantric god Śiva as the originator of rāgas. In his own words, "Śiva and Śakti are the two fundamental principles of the Tantric philosophy. In the musical lore, too, there is a tradition that rāgas and rāginiśis which form the basis of vocal music, emanated respectively from Śiva and Śakti. According to one tradition one rāga emanated from each mouth of Śiva and one rāga from the mouth of Śakti.¹⁴

When music is highly related with Tantra, then let us see whether rāgas have any relation with centres, (cakras) ascribed by Tantra, or not? If it is so, how they are related?

Rāgas with reference to centres or cakras:

The gross universe has come out from the five gross elements (Pancā mahā bhūta) namely, earth, water, fire, air and ether. In the world of name (Vānaṁaya jagata) these elements are represented by the seed letters Lām, Yām, Rām, Vām and Hām respectively. These seed letters are inscribed on the five centres of energy (cakra) in the subtle body which are namely, Mūlādhāra, Svādhiṣṭāna, Māṇipura, Aṇāhata and Vīsuddha cakra. One of the five gross elements along with the rest is predominant in each of the centres respectively, i.e. earth along with other elements is predominant in Mūlādhāra, water in Svādhiṣṭāna etc. Not only centres, elements and seed letters but the musical five major rāgas are also believed to be related with the five centres of energy. Swami Pragnananda has worked out the chart which runs as follows:

<table>
<thead>
<tr>
<th>Five faces of B'iva</th>
<th>Premordial element</th>
<th>Bija mantra</th>
<th>Cakra mantra</th>
<th>Rāga</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Saḍyojata</td>
<td>Earth</td>
<td>Lām</td>
<td>Mūlādhāra</td>
<td>Śrī Rāga</td>
</tr>
<tr>
<td>2. Vāmadeva</td>
<td>Water</td>
<td>Yām</td>
<td>Svādhiṣṭāna</td>
<td>Vāsanta</td>
</tr>
<tr>
<td>3. Aghora</td>
<td>Fire</td>
<td>Rām</td>
<td>Māṇipura</td>
<td>Bhairava</td>
</tr>
<tr>
<td>4. Taḥ-puruṣa</td>
<td>Air</td>
<td>Vām</td>
<td>Aṇāhata</td>
<td>Paṇcama</td>
</tr>
<tr>
<td>5. Iśāna</td>
<td>Ether</td>
<td>Hām</td>
<td>Vīsuddhā</td>
<td>Veṣha</td>
</tr>
</tbody>
</table>
Among the five centres, the Visuddha cakra has been considered as the abode of Saraswati, the goddess of music. This centre which is also known as lotus has a sixteen petals from which the sixteen musical notes are produced which are namely (1) Praṇava (the mystic syllable om) (2) Udgītha (a portion of Samveda) (3) Hūmphot (mystic syllable used in incantation) (4) Vauṣat (5) Svadhā and (6) Svahā (Exclamation used in offering oblation to the deity) (7) Namasya (the term used in connection with the name of deity to signify veneraction) (8) Amrita (ambrosia)

Rapport with Nāda, (Jadānusandhāna) is a unique gift given by Tantra for salvation. As we know and feel that mind is very unsteady. In Sadhana, mind is required

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to be fully concentrated and calmed. Tantra says that music is the easiest way through which one can easily concentrate one's mind. This has been beautifully explained in the Nādabindupaniṣad. 16

This leads us to conclude that, the Nāda Sadhana of music can be the means of awakening the Kundalini S'akti. Thus music is one of the Tantric way of realizing the identity between the macrocosm and the microcosm.

C. Astrology:

Suppose that a car is going on with the speed of 120 km and suddenly the driver, suffers from a hallucination, sees, as if there is a dusty board with "Stop, danger ahead" inscribed on it. Driver stops the car and in his great astonishment there is a big valley just a few kilometers from his car. Then he tries to find out the board but in his utter surprise there is no board at all.

16. Yatra Kutrapī vā nāde .......
Cittam Viliyate ||
Nādabindupaniṣad 33 to 44.
In this situation what would he think? This event can be judged differently as depending upon one's mental state and his conception.

It is certain that when he sees a valley near him, he definitely first of all, would think that he is saved miraculously. A theist views this event as a grace of god. A scientist would certainly think that he is saved accidently while an astrologer sees the impact of planetary system behind this event. But all these views culminate to one point, that is, there is something which is invisible yet effective. A theist considers it as a grace of god or a scientist considers as a mere accident, while for an astrologer it is an influence of planetary system. Tantra considers this 'something' as an influence of energy. How it considers that, we will explain in the sequel. But before we do that let us be aware of the relationship between Tantra and astrology.

The title given in the beginning of this point declares that astrology is derived from the Tantra. Now let us see which are the common points between these two aspects.
Astrology is based on astronomy. In astrology, it is believed that each and every object feels the impact of astron (stars-planet). This is nothing but the reflection of the Tantric principle of identification between macrocosm and microcosm. Whatever is in universe also exist in human body.

Because of this identification, Tantra considers body as a miniature universe and universe as a body of Śiva. The universe which lies in the body can only be seen by the yogic vision. In the cosmic vision (Vis'varupa đars'ana) Lord Kṛṣṇa has shown to Arjuna the fourteen bhuvanas in Him. Each and every person has got this type of potentialities but its expression requires Saññāna.

Swami Vijnānanda in the forward of the Brihat-jaṭākam very beautifully reflects the base of astrology as resting on vedantic principles which are exactly same as those of Tantra system. Let us see in his own words, "There are two broad and rational principles on which astrology is based. The first principle upon which the science of Astrology rests, is that of Vedanta, that
the whole universe is actually what the term implies a unity; and that a law which is found in manifestation in one portion of the universe must also be equally operative throughout the whole. While the heavens form the macrocosm, man is the microcosm. Each man is a little world exactly representing the universe. While all seem quiet without there is an active world within. Such a world is visible to the inner sight of a yogi. These laws which are operative among the planetary bodies are also in force amongst ourselves.

The second principle is that, by a study of the motions and relative positions of the planets, the operations of these laws may be observed, measured and determined.17

Common principles between two systems do not necessarily lead us to conclude that one is derived from another. When we say A is derived from B, it means A necessarily pre-exists in B. If we apply this fact to our title, it suggests Tantra is much older than astrology in terms of antiquity. Now let us try to see this.

Veda can be divided into six limbs which are known as Vedāṅga. They are namely phonetics (Śikṣā), Rules for sacrificial acts (Kalpa), Meter (chanda), Etymology (Nirukta), Grammar (Vyākaraṇa) and Astrology (Jyotiṣa). In the Bṛhadāraṇyak-ajātakam these limbs are equated with the six limbs of Veda puruṣa in which Jyotiṣa or astrology is considered as the eyes of Veda puruṣa.16

Veda is the gift of the Āryan people. In the "antiquity of Tantra" with the help of the reports of excavation of Harappā, we have tried to prove that the Tantric germs were deeply rooted into the soil of India before the Āryan came into India. So being a limb of Veda, astrology has a later origin than Tantra. This fact leads us to infer that Āryans might have borrowed the Tantric principle of identification of microcosm and macrocosm and also of the influence of energy. They might have modified it and applied it in the field of astrology.

How the influence of energy takes place, for this we have to see the theory of atoms and its magnetic currents.

16. S'abdasîastram mukham jyotiṣam caṅgusī
Sirotramuktam niruktam c kalpa karou
Yātu.S'ikṣhāasya vedasya sā nasikā pādapada-
duyam canda ādahbuchaīh
Ibid pp.2
This universe, including physical body and planetary systems have been made out of five elements (Panca Mahabhuta). Any object can be reduced into atom which is nothing but full of electricity or energy. Sir James Jeans, with the help of researches made by Ruther Ford establishes this fact. "Thanks mainly to the researchers of Ruther Ford, it has now been established that every atom is built up entirely of negative charged electrons, and of positive charged particles "Protons"; matter proves to be nothing but a collection of particles charged with electricity.\textsuperscript{19}

This atom is nothing but the little magnet. Swami Abhedananda has tried to prove this with the aid of the Newton's law and from this, he has also logically derived the fact that being a combination of atoms, human body and earth etc. are also a big magnet.\textsuperscript{20}

\textsuperscript{19} Jeans, James The mysterious universe pp.46, Cambridge University Press 1945.

In previous paragraph while explaining the constitution of universe, we have made reference of five gross elements (Panca Mahābhūtā) among them ether is the most subtle one, and also all pervading entity. From this we can say that in universe, there is nothing like Vacuum but is only an ocean of ether. Planets are very far from human territory. They are not dead but gigantic magnets. Sun is the soul of the planetary system around which the whole system rotates. This system has its own velocity and motion distributing their magnetic currents in the ocean. Being a magnet we also throw the currents in the ocean of ether. Harmony between these two currents creates favourable results and disharmony results into misfortune. How this happens is described by Padhey S.K., in his book "Astrology". All these things establish that being a magnet, planets do have their impact on worldly objects. It is also, at the same time, interesting to note that all planets do not have one and the same type of influence. Some planets are considered as hot, i.e. Mars, Jupiter, Sun while some are as cold namely Moon, Saturn etc. Their impact is felt according to their nature.

Like planets, there is an another significant concept in astrology, that of zodiac, which in terms of Indian astrology known as Rāṣṭī. These are twelve in number and they are considered as the limbs of the body of the kāla puruṣa or Time person. The twelve zodiacs namely, Meṣa, Vṛṣabha, Mithuna, Karka, Simha, Kanyā, Tula, Vṛis'cika, Dhanu, Makara, Kumbha and Mina are related with head, face, chest, heart, belly, waist, pelvis, secrets, two thighs, two knees, two legs, and two feet respectively.

In galaxy, these zodiacs are made out of constellations. There are twenty seven in number and each has got four feet. These are equally divided amongst the twelve zodiacs. Each planet rules over one or more zodiacs, i.e. Mars rules over Meṣa and Vṛis'cika, Venus rules over Vṛis'abha and Tula. Mercury rules over Mithuna and Kanyā. Moon rules over Karka. Sun rules over Simha. Jupiter rules over Dhanu and Mina and Saturn rules over Makara and Kumbha.

Our body also feels the impact of zodiac system on that part which is ascribed in the body of Time-person. For instance, impact of Meṣa on head, Vṛis'abha on face etc. When a malefic planet is in any sign, the part of the body
<table>
<thead>
<tr>
<th>Plexus</th>
<th>Letters</th>
<th>Elements (Tridosa)</th>
<th>Planet</th>
<th>Cosmic</th>
<th>Gem</th>
<th>Human System</th>
<th>Nature</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Muladhara</td>
<td>Vam; S'am; Sam; Sam</td>
<td>Pitta</td>
<td>Mars</td>
<td>Yellow</td>
<td>Coral</td>
<td>Marrow</td>
<td>Hot</td>
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<td></td>
<td>Sam</td>
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<td>2. Swadhisthana</td>
<td>bam; bham; mam; yam; ram; lam;</td>
<td>Kapha with Moon</td>
<td>Moon</td>
<td>Orange</td>
<td>Pearl</td>
<td>Blood</td>
<td>Cold</td>
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<tr>
<td></td>
<td></td>
<td>much vāyu</td>
<td></td>
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<tr>
<td>3. Manipura</td>
<td>dam; dham; nam; tam; tham; dam; dham; nam; pam; pham</td>
<td>Pitta</td>
<td>Sun</td>
<td>Red</td>
<td>Ruby</td>
<td>Bone</td>
<td>Hot</td>
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<td>4. Anahata</td>
<td>ham; kham; gam; gham; nam; cam; cham; jam; jham; nam; tam; tham;</td>
<td>Vata</td>
<td>Saturn</td>
<td>Violet</td>
<td>Blue</td>
<td>Herves</td>
<td>Cold</td>
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<td></td>
<td></td>
<td>sapphire</td>
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<tr>
<td>5. Visuddha</td>
<td>am; am; eam; im; im Vata &amp; Venus</td>
<td>Indigo</td>
<td></td>
<td></td>
<td>Diamond</td>
<td>Sperm</td>
<td>Cold</td>
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<tr>
<td>6. Ajna</td>
<td>Ham; Ksm</td>
<td>Kapha</td>
<td>Jupiter</td>
<td>Blue</td>
<td>Yellow</td>
<td>Fat</td>
<td>Hot</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>sapphire</td>
<td></td>
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<tr>
<td>7. Sahasrara</td>
<td>All letters</td>
<td>All the three</td>
<td>Mercury</td>
<td>Green</td>
<td>Emerald</td>
<td>Flesh</td>
<td>Cold</td>
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<tr>
<td></td>
<td></td>
<td>elements</td>
<td></td>
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</tbody>
</table>

This chart is taken from the 'Illustrated Weekly of India', Vol. III, August 29, 1982 by Kadarnāth, with title modification from original.
characterised by that sign gets afflicted. And when a benefic planet rules any sign then the corresponding part of the body work effectively.

All these things lead us to believe that the influence of the planetary system on body-mind is an unavoidable aspect of life.

The influence of planets on particular constituents of body (sapta dhātus) and also their connection with three humours of body (Tridōsa) can be seen from the given chart. In this chart, relation between centres, gross elements, planets etc. have been mentioned which is published in August, 1982 issue of the Illustrated Weekly of India, which is adopted here with little modification. Here letters, which are ascribed on the centres, are added, which is not given in the original chart, with a view to work out the hypothesis regarding the therapeutic aspect which is referred to in conclusion.

D. Sacraments:

It was the belief of primitive man that they were surrounded by supernatural powers which were their cause of pleasure and pain. In the previous concept, that is, of
Astrology, we could see that because of the relation of identification between macrocosm and microcosm, we feel the impact of universal forces. And hence, on the important occasions of life, for benign influence of powers, which were termed as deities were and still being invoked.

The Hindu Social System has accepted some occasions of life as important which are sixteen in number which is known as sixteen sacraments (ṣodas Saṃskāra). Tantra has also accepted the concept of sacrament but unlike, the former system, it has accepted only ten basic sacraments.

The Mahānirvāṇa Tantra is the source of the Tantric concept of sacrament. But one may have a question why sacrament should be performed? That is the purpose behind it? The Mahānirvāṇa Tantra (M.H.T.) views the sacrament as a means of physical-mental purification.22
Which are the ten sacraments prescribed by the M.N.T.? These sacraments are namely (1) conception, (2) pregnancy, (3) śīmantonnayana (4) birth (5) giving the child's name (6) it's first view of the sun (7) first eating (8) tonsure (9) investiture (10) marriage.23

What should be done before the celebration of these sacraments? The M.N.T. has laid down some rules and regulations for it. According to it before performing any sacraments, the kauś'andika rite is necessary to be performed, in which the lord fire is asked for protection and boons. Lord Brahaspati is also requested for the protection.24 Lord Indra, Agni, Varuṇa, Brahma, Vasus, Rudras, and Prajapati should be worshipped for grace which may give prosperity.25 All these things should be performed in prescribed manner for success in the beginning of sacraments.26 Now we shall see the brief description of all sacraments given by the Mahaṅīrṇavā Tantra.

23. जीवसेकः पुमसवना सिमान्तन्यनाम तथा |
   जाताभिः निस्क्रा माननास'आनमताः पराः |
   गृहुपालनायानाद्वाहः सांस्कृतिकाः काह्तिः दास'अ ||
   The Mahaṅīrṇavā Tantra 9-4.

24. M.N.T. 9-33
25. M.N.T. 9-68
26. M.N.T. 9-84
Garbhādhāna Samskāra : Conception:

In this sacrament, the different deities are requested to give good child. First five deities (panca deva) namely Brahmā, Durgā, Gaṇeśa etc. should be worshipped. After that eight powers (Āṣṭa S'akti) should be propitiated. In this sacrament, Lord Viśnu is also asked to grant the power to conceive. Tvaṣṭrā, for giving the limbs to the child. And Dhātā is requested to give power to bear. Then Sīrīvatī, Saraswati and Asvinas are asked to support the womb. And at the end of ceremony, Viṣṇu is again propitiated for excellent son.

Pumsavanana Samskāra : Pregnancy:

This sacrament takes place after the third month of conception. After finishing the daily duties, the husband should worship deities. After this, the wife is asked to drink the special type of curd which is made out of cow's milk. Then the hūrca bija Hum and the kāyā bija Hrīm is recited for the protection of womb from ghost, pretas and pīḍācas (malignant spirit).

27. K.H.T. 9-96
28. K.H.T. 9-98
29. K.H.T. 9-124
3. Simantonnayana Sanskāra:

This rite should be performed in the sixth or eighth month of pregnancy. The same rite takes place as it is mentioned in the pumśavanana sacrament. Moreover, three oblations to Viṣṇu, Śūrya and Brahmā should be offered. And then it is requested to Viś'va-Karma for safe delivery.  

4. Jāta-karma Sanskāra: Birth:

This rite takes place immediately after the birth of a son. The father performs a Dharāhoma and gives five oblations to Agni, Indra, Prajāpati, Viś'vanevas and Brahmā for vigour, vitality and firmness of child.

5. Hama-karana Sanskāra: Giving the child’s name:

This sacrament should be performed after the sixth or eighth month of birth in the case of son. While in the case of girl, this takes place immediately after birth. In this

30. H.N.T. 9-137
31. H.N.T. 9-142
sacrament, all rivers are asked to bestow grace for the attainment of Dharma, Artha and Kama. Then five oblations are given to Agni, Vasava (Indra) Prajapati, Vishva-devas, and Brahma. After that, father takes his son in his lap and speaks his (boy's) name into the right ear.

6. *Niṣkramana Samskāra*: Its first view of the sun:

For a daughter there is no Niṣkramana Samskāra. But in the case of boy, this should be performed in the fourth or sixth month after birth.

In this rite, after having attended daily duties, the father should, after bathing worship Ganesa and then son should be bathed and adorned with clothes and jewels. Then his father requests Brahma, Viṣṇu, Siva, Durgā, Indra, Vayu, Agni, Varuna for the protection whenever he goes out from the house. Then, father takes his child to show the sun.

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32. *H.N.T.* 9-149
33. *H.N.T.* 9-154
34. *H.N.T.* 9-157
34. *H.N.T.* 9-160, 192
Anna-prasanna Sanskara: First eating:

When the child becomes six or eight months old, this rite should be done. First of all deities are worshipped. Then father should meditate on the devi Anjñada (Giver of food) and offer her five oblations. After that payasa (Rice boiled in milk with sugar and a little ghee) should be put into the child's mouth by uttering the Mantra of oblation of five vital airs. Then a little rice and curry should be put in the child's mouth.

Čudākarma Sanskara: Tonsure:

This sacrament takes place at the age of third or fifth year. All duties should be worshipped first. Then after performing all rites given in the scriptures, the father should request to omnipresent creator for well-being of a child.

36. H.N.T. 9-170
37. H.N.T. 9-182
9. Upanayana Samskāra: Investiture:

This sacrament takes place at the age of eight. After performing the rite given in the scriptures, the guru gives him a knotted girdle. Then boy should pronounce, "'Hrim', may this auspicious girdle be propitious." Then the sacrificial thread is given to child. After this, the oblations are offered to all deities. Then guru whispers the praṇava Mantra (Aum) in the right ear of a child. Guru, then, recites the Gāyatri Mantra for the attainment of progress of a child in life.

10. Udvahā Samskāra: Marriage:

In this sacrament, first of all, all deities are worshipped. Then after having completed all rites in the scripture, Lord Prajapati is asked for the accomplishment for the desires of newly wedded couple. Then at the end

38. H.N.T. 9-195
of the ceremony, devi Ṛṣṭikā - Ṛṣṭikāśvāri, Ṛṣṭikā, Bhuvanesvāri
etc. are requested for the protection of couple. 40

Thus, the discription here given shows that on
every occasions of life, deities are invoked for the benign
influence and also for the removal of evil impacts. Here
we have mentioned only that part of the sacrament which is
directly related with the influence of energy. And rest of
the part which is related with ritual is omitted.

40. K.H.T. 9-276
Conclusion:

The contents of this chapter point out the widespread area of life which is influenced by the Tantric principles. Man is not merely an animal but he is something more than that. That something is expressed by his cultural, religious, social activities like arts, sacraments etc. Tantra has not left this area also. Its principles, namely influence of energy, identification between macrocosm-microcosm, the concept of mind-body purification etc. are largely applied in all these activities. How these principles are applied in dance, music, astrology and sacraments that we have already seen in this chapter.

All these above mentioned aspects are also can be utilized as health giving techniques. In the definition of healthy body-mind complex, many factors are to be considered. Among them flexibility of body and calmness of mind are the deciding ones. Dance gives both of these. In dance, dancer has to do various types of backward, forward, sideward movements which keeps body flexible. Secondly, dance gives health like the Ṣaṅkhyayogic postures (Asanāsa). The dancing mudrās have great resemblance with postures. So while, doing
mudrās, a dancer does āsanāsa automatically, which give him/her therapeutic results. So dance makes body free from diseases by keeping it in constant movements.

Not only movement of body but in dance, expression (Bhāva) also is very significant. If suppose a dancer is presenting an expression of Rādhā, he/she becomes one with Rādhā. This identification with only one concept cultivates the power of concentration which prevents the wastage of mental energy which generally flows through the various modifications of mind. It helps keeping one away from distortion of mental energy and thus keeps one mentally healthy.

Like dance, music also secures the therapeutic value. Music gives calmness to mind to both singer and listener. This calmness of mind is highly required when most of our diseases arise out of mental tension.

As being a resemblance with the Hathayogic postures, dancer gets its therapeutic result. Likewise, a musician gets the healing effects of prāṇāyāma. The therapeutic value of prāṇāyāma needs no example. As we know prāṇa and mind go together. By controlling one, other can automatically be controlled. So if the speed of prāṇa is under control, mind becomes steady and concentrated.
In the presentation of Rāga, the practice of Kumbhaka, (retention of air) is highly beneficial. So for being a good singer, it is pre requirement to have control over technique of prānāyāma. This practice of prānāyāma prevents the ailments of Nādis- Bodily channels which makes body undiseased and healthy. The Gheranda Saṁhitā also supports this view by declaring that, the regular practice of Kumbhaka keeps body-mind healthy.

The role of astrology in area of therapeutic is different than that of dance and music. It not only gives therapy but it also predicts the diagnosis of diseases. How it does so?

In the chart attached in the concept of astrology we saw the connection between letters, Tantric centres, human system, Tridosa element etc. From all these connection we can construct one hypothesis which runs as follows:

As we know the place of zodiac in the Indian astrology is very significant. Different letters are ascribed to all zodiacs. If suppose subject A is born under the influence of
Aries. The letters ascribed to Aries are A.L.E. According to the chart, A is related with Vis'uddha cakra, L is with Swādhiṣṭhāna cakra while E again with Vis'uddha cakra. If we apply the Tridosa elements which are related with this cakras, we can say that, this subject may have a constitution of Vāta and Kapha. He may be subject to that diseases which are related with the constitution of Vāta and Kapha. This hypothesis can be applied in the area of all zodiacs.

Secondly, it also gives the prediction of diseases by considering the movement of planetary system. Every being born under one sign or zodiac which is governed by one planet. There are nine planets, in system which are inter related either with the relation of friend, enemy or neutral. In the movement of planets, if suppose a planet comes in a sign which has a relation of enemy with the Lord of the zodiac, it gives unfavourable results to the subject. So from the calculation of the movement of planets it can be predicted the favourable or unfavourable time of a subject for the treatment of the disease to which one is subject. To prevent the evil influence which are arise from the disharmony certain mantras are prescribed.
Removal of evil influence also can be done by wearing pearl, gem, diamond etc., but that should be properly charged with Mantras otherwise, it would not give any results. So thus astrology and therapy are linked with Tantric practices with a view to diagnose correctly the diseases and to prescribe proper remedy for disease.

Like dance, music and astrology, sacraments also secure healing value. As the Mahānirvāṇa Tantra declares, sacraments are designed for the purification of mind-body. That purified body-mind complex is the source of health.

As we have seen all sacraments should be done with the help of Mantras and sacrifice (yajña). Pollution of atmosphere, which is also one of the cause of diseases, can be removed by the vibration of Mantras and flame of fire of sacrifice (yajña). This pollution less atmosphere gives health to subject and the people living around it.

This is how Tantra is mainly pre occupied not only with spiritual uplift of the individual but also his physical well being. The basic assumption of Tantra is not only yoga or meditation but bhoga or enjoyment also. Only yoga leads one to abstraction and away from life while only bhoga or indulgence in worldly affairs weakens the body-mind. Tantra by uniting yoga and bhoga makes life purposeful and worth living.