TANTRIC HIEROGLYPHICS

Historical Review

The Original Home of the Tantras

The Proto-Indic religion of India as revealed by archaeological discoveries in the Indus Valley has been shown to have been of the Atharvan phase of the Vedic Religion. The Atharva Veda being an integral part of vedic culture forms the basis of all the tantras, especially of those connected with the worship of the Mother Goddess. The Sammohana tantra asserts that without the worship of Kali or Tara there can be no practical application of Atharvan charms and spells.

"Vina Kalim vina Tararm na’ tharvana vidhih kvacit"

The same Mother Goddess was known as Kalika in Kerala, Tripura in Kashmir, and Tara in Gauda. She is Kalottara in Kaulottara yana.

The foreign elements in the tantras of the heterodox sects indicate a very late date for some of them. The Kubjika tantra of Kulalikamnaya, the Maha Cinakrama Tara Sadhana, the cult of Nila Tara Sarasvati or Ugra Tara, the Lamacara, etc. Show Tibetan and Chinese influences. Most of these belong to Urdhvamnaya.

Dr. Bagchi derives the names of the yoginis from the name of certain sects like the Lha-ka of Western Tibet (Lakin), the Dags of Dagistan (Dakini), the Sakas (Sakini), and the Rankini worshippers of Santal Parganas (Rakini). He holds that the orthodox tantrik school of eighteen agamas prevailed in Madhyas desa and in the outer regions the Vamamarga was current.

The three schools of tantra marga are Kadi, Hadi and Kahadi. Kahadi or Sakti sangama belongs to Urdhvamnaya, of which parampara the Kularnava is the foremost authority. The printed text of the Kularnava is evidently only a fragment and reveals no foreign influence.
Tantra Raja Tantra of the Kadi or Samaya school locates in the Sri Cakra Yantra, the Sarvasiddiprada Cakra (the central triangle pointing down) and the Sarvanandamaya Cakra (the Bindu). The downward angle of the triangle is Kamarupa pitha of Kamesvari. The left angle is of Purnagiri Pitha of Bhagamalini, and the right angle is of Jalandhara pitha of Vajresvari. The Bindu is Uddiyana of Odayana pitha. In the physical world the triangle covers the region from Purnagiri (Badri) and Uddiyan (Swat Valley) to the Jallundhar District of the Punjab in the south and Kamarupa (Assam) in the east. Thus Aryavarta, with Ganga, Yamuna and Sarasvati (corresponding to Ida, Pingala and Susuma nadi) along with Madhyadesa up Lauhitya (Brahma-putra – Iohita being the colour of Lalita) is the sacred land of tantras. This sacred territory was also the region of the Vedic seers and of the Proto-Indic civilization. The tantras as well as the Taittiriya Brahmana, etc. assert that the East is the region of the Rgveda, the west of the Atharva Veda, the south of the Yajur Veda and the north of Sama Veda.

The four doors to the Sri Cakra represents the four amnayas-Rg being purva, the Yajus the daksina, the Atharva the pascima and Sama the uttara. The Urdhvamnaya, according o Sri Vidyarnava Tantra, claims to combine the Kadi with the Hadi (Madhumati with the Malini) vidyas. The Kularnava tantra of this amnaya, says that the Urdhvamnaya is Purna brahmatmaka. It is superior to all the others, for, it sprang from Siva's highest face. Even as Visnu among the gods, Kasi among the tirthas, and Kanchi among the puras, the Kularnava is the best among the tantras.

The other four amnayas represent:

**Purva:** Sristhi rupa, Mantra yoga, Twenty-four sanketas

**Daksina:** Stithi rupa, Bhakti yoga, Twenty-five sanketas

**Pascima:** Samhara rupa, Karma yoga, Thirty-two (twenty two) sanketas

**Uttara:** Anugraha rupa, Jnana yoga, Thirty-six (twenty-six) sanketas

Sri. Prasada para mantra of Ardha Narisvara is the supreme mantra of this tantra in both its japa and ajapa forms.
The original region of the mūla tantras has been thus indicated, and the tantrik cults expand in all directions, absorbing and assimilating the local cults, but never losing their Indian characterisation. The mantra mātraka is said to have migrated beyond the rivers, countries, islands and continents and shines everywhere. As regards the extent of diffusion, the tantrik words relying on the Vedas, assert that there are three Krāntas of Asva, Ratha and Viṣṇu. Viṣṇu Krāṇtha extends from the Vindhayas to Chattala (Chittagong), the Asva Krāṇtha from the Vindhayas to Mahā Cina, including Tibet and Nepal and the Ratha Krāṇtha from the Vindhyas to Greater India (Kambuja, Java, etc.)

The Mahāsiddhi Tantra says that each Krāṇtha has sixty-four tantras thus:

**VIṢṆU KRĀṆTCHA**

Siddheśvara, Kāli, Kulārṇava, Jñānārvana, Nila, Petthakari, Devyāgama, Uttara, Śrīkrama, Siddhiyamāla, Matsyāṅka, Siddhisāra, Siddhisarasvata, Vārāhi, Yogini, Gaṇeśavimarsini, Nitya, Śivāgama, Cāmunda, Mūḍamāla, Hamsamāhēśvara, Niruttara, Kulaprabāṣika, Devikaṇa, Gandharva, Kriyāśāra, Nibandha, Svatantra, Sammohana, Tantrarāja, Lalitha, Rādha, Mālini, Rudrayamāla Bṛhachṛikrama, Gavakṣa, Sukumudini, Visuddheśvara, Mālinīvijaya, Samayakara, Bhairavi, Yoginihṛdaya, Bhairava, Sanatkumāra, Yoni, Tantrāntara, Navaratneśvara, Kulacūḍāmaṇi, Ravacūḍāmaṇi, Devaprakāśa, Kāmākhya, Kāmadhēṇu, Kumari, Bhūtadāma, Yamala (?), Brahmayamāla, Visvasāra, Mahākāla, Kulodisa, Kulamṛta, Kubjika, Yantracintāmaṇi, Kalivilasa, and Maya.

**RATHA KRĀṆTCHA**

Cimmaya, Matsyasūkta, Mahīśāmardhini, Māṭrkodaya, Hamsamāhēśvara (?), Mēru, Mahānila, Mahānirvāṇa, Bhūtadāma, Dēvdāma, Vijayacintāmaṇi, Ėkajāta, Vāsudēvarahasya, Bṛhadgauntama, Varnodhṛti, Cchāyanila, Bṛhadvyoni, Brahmatāna, Garuda, Varṇavilāsa, Balavilāsa, Purascaraṇa Candrika, Purascaraṇa Rasollāsa, Pancadas, Pichila, Prapancasāra, Parameśvara, Navaratneśvara, Nāradiya, Nāgārjuna, Yogasāra, Daksīnāmūrti,
Yogasvordanaya, Yakṣini, Svarodaya, Jñānabhairava, Ākāsabhairava, Rājarājeśvari, Rēvati, Saras, Indrajāla, Kṛkalasadipika, Kankalamālinī, Kalottma, Yakṣadamara, Sarasvatī, Śārada, Śaktisaṅgama, Sarvasva, Sammohini, Acarasāra, Cinaraca, Sadāśi, Karālabhairava, Sodhamahālakṣmi, Kaivalya, Kulasadbhava, Siddhitaddhāri, Kṛtisāra, Kālabhairva, Uddamārēśvara, Mahākāla, and Bhūtabhairava.

**ASVA KRĀNTA**

Bhūtaśuddhi, Gupadikṣa, Bṛhatsāra, Tattvasāra, Varṇasāra, Kriyāsāra, Gupta, Guptasāra, Bṛhat Todala, Bṛhannirvāṇa, Bṛhat-kankalinī, Siddha, Kāla, Śiva, Saratsāra, Gaurī, Yoga, Dharmaka, Tattvacintāmani, Bindu, Mahāyogini, Bṛhadyogini, Śivārcana, Samvara, Śūlī, Mahāmālinī, Mokṣa, Bṛhanmālinī, Mahāmokṣa, Gopi, Bhūtaliipi, Kāmini, Mohini, Samṛaṇa, Kāmakēśvara, Mahāvīra, Cudāmani, Gurvārcana, Gopya, Tikṣa, Maṅgala, Kāmaratna, Gopalilāmṛita, Brahmānda, Cina, Mahāniruttara, Bhūteśvara, Gāyatri, Visuddheśvara, Yogāṛava, Bheruṇḍa, Mantracintāmani, Yantracudāmanī, Vidyullata, Bhuvanesvarī, Līlāvati, Bṛhaccīna, Kuranja, Jaya Rādha Mādhava, Ujjasaka, Dhūmavatī, and Śīva.

It will be noticed that more than one tantra has been included in more than one list and in each krāntha there are works of all amnayas, probably because of simultaneous prevalence in the border regions.

Śrī Śaṃkara in his Sāundaryalahari, (V.31) mentions Svatantra tantra as superior to all the sixty-four tantras. Lakṣmidhara in his commentary quotes Catusatī regarding some of them. The sixty-four tantras are not for the traivarṇikas who should follow only the Candra kalā vidya. Of the sixty-four tantras, Mahāmaya sambara deals with the creation of illusions, the Yoginijalasambara with the control of yoginis practised in a smaśāna (burial ground), the Tattva sambara with the control of the elements, the Bhairvāṣṭaka with the eight Bhairavas, viz. Siddha, Vatuka, Kankala, Kāla, Kāla, Yogini, Mahābhairava and Śakti Bhairava practised by the Kāpālikas to obtain the eight nidhis, etc. Bahurūpaśṭaka, deals with the eight Maṭṛkās, viz. Brāhmaṇī, Mahēśvari,
Kaumāri, Vaiṣṇavi, Vārāhi, Māhēndri, Cāmunda and Śivadūti in non-Vedic forms. Tamalāśṭaka is concerned with Kāmasidhūma. Candrajñāna deals with the sixteen nītyas, according to Kāpālika rites. Mālini is for crossing the oceans. Mahāsammohana puts people to sleep, involving such practices as cutting the tongue of young children. Vasujjusta and Māhādeva enjoin Vāmācāra. Vatula and Vatulottara (also Kāmika) prescribe actions from ākaraṇa to pratiṣṭha. Hṛṣdbheda, Tantrabēda and Guha tantras are for opposing the enemy’s sorcery. Kalavāda for paradarāgamanā, Kalasāra for obtaining supremacy, the Kundika māta for ghatika-siddhi. Matotara gives rasasiddhi. The Vīna for sexual enjoyment, the Trotal for ghatika anjana and padukasiddhi, etc. Tratalottara makes the six thousand four hundred yoginis visible. The Pancāmṛta conquers death. Rūpabhēda for maraṇa, the Bhūtoddārama, Kulasāra, Kuloddisa, and Kulacūḍāmanni belong to a sect of Kāpālikas. Sarvajñānottara, Mahākāli mala, Aruneśa, Modi-nīśa and Vaikunṭheśvara are the texts of the Digambara Kāpālikas. The Pūrva, Paścima, Dakṣīna, Uttara, Niruttara, Vimala and Vimalottara are the texts of the Kṣapanaśaka—a sect of the Digambaras.

Lakṣmidhara asserts that the Kaulas worship the ādhāra-cakra, the Kṣapanaśaka the yosit-trikona, the Kāpālikas and Digambaras have both kinds, the Itihasa (Vitavasas?) worship according to Bhairava mala, and the Vāmakās worship the Kevala cakra according to the Vamakēsvara tantra. In Kaulamata the Uttara kaulas worship the pratyeka yoni, whereas the purva kaulas have a diagram written on bhūrjavaṭa, etc. The worshippers identify themselves with Ānanda Bhairava and Ānanda Bhairavi.

The Kulacūḍāmanni tantras which according to Lakṣmidhara, is meant for a sect of Kāpālikas along with Kuloddisa, has in the printed text no reference to Kāpālikas. It mentions the sixty-four tantras varying from the list as given by Lakṣmidhara on the basis of Catussati and Vamakēsvara. Kulacūḍāmanni emphasises specifically the worship of Mahisamardhini and Dakṣina Kāli according to Kaulamārga.

According to the Tantrarāja Tantra, the works of Kādi Māta are nine, viz. Sundarīhṛdaya, Nitya Śōdasākarnava, Candrājñāna,
Matṛka, Sammohana, Vamakēśvara, Bahurūpāṭṭaka, Prastāracintāmaṇi, and Meru tantras (commentary of Sudhagabandha Natha). Bhāskara Rāya in his commentary on Lalithasahasranāma says that Mahāmaṇtra implies Svatantra tantra of the Kādi Matya. In his Setubandha commentary on Nitya Śodasikarnava he says that Sundarī hṛdaya or Yogini hṛdaya is a part of Nitya Śodasikarnava and all these are included in the Vamakēśvara. Bahurūpāṭṭaka is not one work but eight dealing with the Āṣṭa Matṛkas. Bhāskara Rāya takes Svatantra tantra alluded to by Śarṅkara as Vamakēśvara, whereas Gaurikantha thinks it is Jhānānāvā. Avalon points out that the Sammohana tantra is not the Vaiśṇava tantra published by R. M. Chatterji. P. C. Bagchi refers to a copy of the Sammohana tantra in Nepal which gives the story of Nila Tārā or Mahā Nila Sarasvatī worshipped by Aksobhya in China. It locates the countries of the Kādi and Hādi systems thus:


Hādi: Includes several countries mentioned in the Kādi and also Saurāṣṭra, Venka, Vido, Vyēnda, Malatas, Panata, Gandhēra, Sēvara, Banata, Teṅkana, Maida, Parasvakika, Dyōṛjala, Yavana, Jala, Jalandhara and Salva.

If this list is reliable, Kādi alone prevailed in Kāmarūpa, Dravida, Kaṅkata, Airaka, Bhotā, Ėiṇa, Mahācīna, Silahatta, Snotkala and Kaccha.

Outside India proper the Kādi existed in Airaka (Iraq or Arachesis), Ėiṇa and Mahācīna (Central and Northern Ėin), Bahlika (Bactria), and the Hādi in Maida (Media), Parsvakika (Fars) and Yavana (Ionia or Greece). In South India Kādi existed in Dravida and Silahara (?), and both the systems in Malayā, Kuṅtala and Koṅkaṇa. The Hādi in Karnāṭaka existed in Panata and Banata (Pannāṭa and Punnāṭa ?), and Malata (Maladu ?).
The geographical limits may also be inferred from the Yoginipithas of the fifty akṣaras in Pīṭhanyāsa. According to Vidyārṇava tantra, the places are:

(अ) A—Kāmarūpa
(आ) A—Vāraṇāsi
(इ) I—Nēpāla
(ई) I—Pundravardhana
(उ) U—Pūrṇasthira
(ऋ) Ū—Kanyākubja
(ॠ) Ru—Pūrṇagiri
(ऌ) R—the Amratakesvara
(_written as Lṛ)_—Ekāmra
(ऌ) E—Trisrota
(ऌ) Ai—Kāmakōti
(०) O—Kailāsa
(ऋ) Au—Bhṛgunagara
(ॠ) Am—Kēdāra
(ऌ) Aḥ—Candrāpura
(ऌ) Kā—Śrīpiṭha (Śripura)
(חס) Kha—Ekavīra (Oṃkāra?)
( *)& Ga—Jalalāhara
(ऌ) Gha—Mālava
(ऌ) Na—Kulāntaka
(ऌ) Ca—Devikōta
(ऌ) Cha—Gokarṇa
(ऌ) Ja—Maruteśvara
(ऌ) Jha—Attrahāsa
(ऌ) Nā—Virāja
(ऌ) Ta—Rājagṛha (Rājagṛha)
(ऌ) Tha—Mahāpaṭha
(ऌ) Da—Kolhāpurī
(ऌ) Dha—Melhāpura (Phalāpurā)
(ऌ) Ta—Jayantika
(ऌ) Tha—Ujjayini
(ऌ) Da—Vicitraka (Caitra)
(ऌ) Dha—Kṣirapura
(ऌ) Na—Hastināpura
(ऌ) Pa—Uddisa
(ऌ) Pha—Prayāga
(ऌ) Ba—Viśvapura (Sasthisa)
(ऌ) Bha—Māyāpura
(ऌ) Ma—Jalesvara
(ऌ) Ya—Malayagiri
(ऌ) Ra—Śrīgīri
(ясь) La—Merugīr (Maru)
(ясь) Va—Girīvara
(ясь) Śa—Mahendragīri
(ясь) Sa—Vāmanapura
(ясь) Sa—Hiraṇyapura
(ясь) Ha—Mahālakṣmīpura
(ясь) Kṣa—Udyana, Chāya, Chatrapīṭha.

Bhāskara Rāya says that though fifty pīṭhas are mentioned, fifty-one should be taken from Kāmarūpa to Chayachandra on the basis of the Yoganirdaya. The Brahmāṇa Purāṇa takes fifty-one whereas the Sundarimahodaya has fifty only, which is wrong according to Bhāskara Rāya.
For *Aṣṭastaka Nyāsa* in *Kamyā karmas*, Śrī *Vidyārṇava* tantra mentions the following eight *kṣetras* with their *purās*, *piṭhas* and *dēvis*.

<table>
<thead>
<tr>
<th>Kṣetra</th>
<th>Pura</th>
<th>Piṭha</th>
<th>Dēvi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prayāga</td>
<td>Vesani (Vamsini)</td>
<td>Kāmarūpa</td>
<td>Maṅgala</td>
</tr>
<tr>
<td>Vāraṇāsi</td>
<td>Saundini</td>
<td>Malayagiri</td>
<td>Carcika</td>
</tr>
<tr>
<td>Kaulapura</td>
<td>Kaivartini</td>
<td>Purṇagiri</td>
<td>Yogisa</td>
</tr>
<tr>
<td>Atthāsa</td>
<td>Kaulini</td>
<td>Kulāntaka</td>
<td>Harasiddha</td>
</tr>
<tr>
<td>Jayaṅṭika</td>
<td>Caṅdaki</td>
<td>Gauhāra</td>
<td>Bhadra</td>
</tr>
<tr>
<td>Caritra</td>
<td>Rajani</td>
<td>Jalāndhara</td>
<td>Kilakila</td>
</tr>
<tr>
<td>Ēkāmra</td>
<td>Silpini</td>
<td>Udyana</td>
<td>Kāḷarāṭri</td>
</tr>
<tr>
<td>Dēvikōta</td>
<td>Satina</td>
<td>Dēvikōta</td>
<td>Vibhisakamba</td>
</tr>
</tbody>
</table>

Regarding the worship of Durga the *piṭhas* are:

- East: Udyana Piṭha, Mundēśvara nātha Mundamba
- South-East: Mātṛka Piṭha, Mātṛcakreśvara, Matṛkāmba
- South: Jalāndhara Piṭha, Jalamukha, Jalamukhāmba
- South-West: Kolapura Piṭha, Kolapureśvara, Kolāmba
- West: Purṇagiri Piṭha, Purṇeśvara, Purṇāmba
- North-West: Cauhāra Piṭha, Cauhāranātha, Cauhārāmba
- North: Kolagiri Piṭha, Kolanātha, Kolāmba
- North-East: Kāmarūpa Piṭha, Kāmarūpanātha, Kāmāmba

Some of these places cannot be exactly located but the general directions are fairly correct giving us a glimpse of the original home of the tantras in Northern India, particularly in the Punjab and the Himalayan regions—the sacred land of the Vedas also. A Dravidian origin of the original tantras appears to be untenable, the claims of the tantras to be of Vedic origin deserves a proper and careful study.

**The Vedic Basis of the Tantras**

The geographical data from the tantras thus demonstrate that Āryavarta is the primeval home of both the tantras and the Vedas from remote times and that the diffusion of these *vidyas* in the succeeding ages resulted in mutual influences giving rise to new tantras. The orthodox tradition is unanimous in
tracing and demonstrating a Vedic basis for the Śaiva, Vaiṣṇava, Śākta, Saura, Gānapatya and Kaumāra tantras. The criticisms levelled against some of those sects in the Vedānta Sūtras of Bādarāyana and by Śri Śaṅkara and other ācāryas is from the viewpoint of some logical inconsistencies. Śri Śaṅkara himself reformed the Śanmathas and the pancāyatana modes of worship, eschewing the non-vedic elements which had crept in. Śri Śaṅkara’s reformation of the Vedic religion meant also the renovation of the tantrik forms of worship in conformity with it.

Several misconceptions regarding the tantras prevalent among scholars have prevented a dispassionate study from different points of view. Mother-Goddess cults are universal, but it is wrong to assume either in origin or in fundamental conceptions there were no differences. In India the worship of Śakti has certain distinguishing features not found in the Mother-Goddess cults of other ancient civilisations. Firstly, the Indian tantrik worship claims a Vedic origin. Secondly, tantrik sādhana is based on yōga — Karma, Ģñāṇa, Bhakti and Haṭa. That the yōga discipline is of Vedic origin can now be taken as proved beyond doubt. Next, the tantras are intimately connected with the mātrka alphabets whereas in other countries the cult of the Mother-Goddess has no relation in the pictographic and hieroglyphic scripts. Fourthly, all the Samaya and Kaula tantras have only the metaphysical ideal — Advaita or absolute union and the transcendence of duality. Fifthly, the Māyā doctrine (whether we interpret Māya as Avarana and Vikṣepa śaktis or as the peculiar power of a personal deity) is the basis of all the tantras and Vedas. Sixthly, the theory of sound vibration, the effect of colours on the control of the breath (praṇayāma), the role of the sex-power, etc. are demonstrably of earlier origin in India unlike the other foreign cults of Mother-Goddess. Seventhly, the importance of mauna dhyāna (silent meditation), individual worship, as distinguished from congregational worship, and the attachment to a chosen deity have been the characteristics of India even from the earliest times, whereas in Egypt it was later and as Cumont has shown, the Egyptian Isis and Osiris cults inspired Europe through Greece and Rome.
Eighthly, image worship (pratikōpāsana) even from the Vedic times implies the existence of the tantra, mantra and yantra. The ideal behind this is abheda-cintana (the contemplation of the non-duality of the worshipper and the worshipped). Ninthly, the initiation ceremony (dikṣa) in the Vedic and tantrik upāsanas differ radically from the initiation ceremonies of the foreign cults in both technique and ideology. The Mahāsandhyā is a highly complicated and esoteric process involving nyasas of six kinds—Prapañca, Bhuvana, Mārti, Mantra, Daivata, and Mārka. Tenthly, whereas in the foreign cults of the Mother-Goddess we have the worship of the local deities representing a few aspects of nature, there was no attempt at systematic exposition on universal basis. The hierophants did not discard the narrow local attributes even after the adherents had come under the influence of the Phrygian, Syrian, Mithraic and Egyptian cults. In India on the other hand the local is universalised so thoroughly that it is almost impossible to unravel the different elements. Eleventhly, the foreign Mother-Goddess cults were intimately connected with the doctrine of the body resurrection and the protection of the dead with no clear conception of the soul. In India the tantras are emphatically on the side of life and happiness here and hereafter. This is clearly shown in antyesti of a Śakta. Lastly the Indian tantrik cults implicitly accept the theory of saṁsāra and punarjanma with its logical corollaries—the varnāśrama dharma and the divine nature of womanhood. The myths behind the tantras are symbolically of a different character altogether from those of all foreign religions, ancient and modern, which treated women as decidedly inferior to men until recent time.

**Saivism**

The Vedic origin of the various forms of Śaiva myths can be easily demonstrated from the two aspects of Agni — Śiva and Ghora and of Vāyu. The word Śiva is applied to the auspicious form of Agni as distinguished from the fierce aspect — Ghora tanu of Rudra. The Atharva Veda (2.34) deals with Paśupati and Pasus bound by pāsa. The fundamental notions of the Pāśupata Śaivism are contained in the five Rks of this hymn
showing the close connection between the Vedic yajña and tantrik worship. Śiva as Vāyu drinking poison, surrounded by Vatarasana munis is alluded to in the Rgveda (X.136.2). The Tripura story is implicit in the Rgveda and in the Yajur Veda it is further expounded from the point of ritual. The Pāśupata Sūtras with the Pancārtha Bhāṣya of Kauṭūmika show that even the systematic darṣana is of great antiquity. The Pāśupata vrata with its Krāntana maṇḍana, etc. is implicit in the Taītiriya Samhitā. The Sūtras have no reference to Kailāsa but only to Rudra sāyujya. There is no reference to Karma, punarjānma, sarga-nirgūṇa theories. Pranavopāśana is emphasised and as in the other sūtra works there is no repetition of the last sūtra to indicate the end of the chapter. In the commentary, Kauṭūmika mentions only Sāmkhya yoga as in the Bhagavad Gītā, Pātaliputra and Ujjainī. Kauṭūmika refers to patha-bheda and one verse found in the Manudharma śāstra. Some anonymous stories are quoted and the commentary may be assigned to about the third century B.C. The sūtras must be far older.

Śūta Samhitā says that the first teacher is Dakśināmūrti who is mentioned in the Svetāsvatara Upaniṣad as Rudra with his face turned to the South.

Rudranyat te dakśinam mukham tena mām pāhi nityam  (IV.21)

The Śiva purāṇa (Vaidyāsvara Samhitā) says that in the seventh Varāha Kalpa and Vaivasvata Manvantara and at the end of every Dvāparayuga, Śiva appeared to help the current Vyāsa to arrange the Vedas and to expound the Pāśupata yoga through his disciples.

Out of the twenty-eight Dvāparas the following are significant.

<table>
<thead>
<tr>
<th>Dvāpara</th>
<th>Vyasa's name</th>
<th>Śiva's form</th>
<th>Disciples</th>
<th>Form of Yoga</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Satya</td>
<td>Sūtra-Śveta Lōhita, Śvetāśva, Śvetāśikha.</td>
<td>Hṛṣika, Ketumanta Dundubhi, Śatarūpa -do-</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Bhārgava</td>
<td>Damana</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Angīra</td>
<td>Suhōtra</td>
<td>Sumukha, Durmukha Durdhara, Duranti-karma. -do-</td>
<td></td>
</tr>
<tr>
<td>Dnā para</td>
<td>Vyasa’s name</td>
<td>Śiva’s form</td>
<td>Disciples</td>
<td>Form of Yoga</td>
</tr>
<tr>
<td>----------</td>
<td>--------------</td>
<td>-------------</td>
<td>-----------</td>
<td>-------------</td>
</tr>
<tr>
<td>5.</td>
<td>Savita</td>
<td>Kanaka</td>
<td>Sanaka,</td>
<td>Sanātana, Sanandana, Sanatkumāra.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Viraci,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sanjaya, Vijaya.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sārasvata, Meghavāha,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Yōgiśa, Suvāha</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Satarkaru</td>
<td>Jaigīśavya</td>
<td>Sārasvata, Meghavāha,</td>
<td>do-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Yōgiśa, Suvāha</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Vaśiṣṭha</td>
<td>Dadhivāhana</td>
<td>Kapila,</td>
<td>do-at Kasi</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Asuri,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pañcaśikha, Śālvala.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>bless</td>
<td>Gārgya,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bhadrāyu</td>
<td>Bhargava,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Gārgya,</td>
<td></td>
</tr>
</tbody>
</table>

When Kṛṣṇa was born with one-sixth āmsa of Hari Śiva also by parakāya praveṣa entered the dead body of a Brāhmaṇa as Lakuli (holding a laguda) and with Viṣṇu and Brahma entered a guha in Meru. Then he resided in Kayāvatāra Siddha kṣetra. Kauṇḍinya Bhāṣya, however, says that Śiva first appeared in Kayavatara and went on foot to Ujjaini to expound atyaśrama dharma, seated in a pure place, on a vedi of bhasma. Kauśika approached him having mentioned his caste, gotra, and freedom from worldly obligations clasped the guru’s feet and requested him to teach the path of Dukhānta.

It is, therefore, clear that the Pāśupata system gives the lie direct to the misconception that Śaivism is of non-Vedic origin. The Pāśupata sūtras express clearly that the vrata is only for brahmāṇīkās — especially for Brāhmaṇas.

“Śrī Sudram nābhībhāṣēt... Tadyahībhāṣēt, upāspraya, 
prāṇāyāman kṛtva
Raudrim Gāyatrīṃ bahuruṇāṃ va jāpet” (Su. 12-17).

Further the Pāśupata sūtras assert that it was Indra who observed the Pāśupata vrata even in the midst of the Asuras and took away their merit.
“Indro va agrē Asuruśu Pāśupatam ācarāt.
Sa tēśām iṣṭāpurmaṇaṁ adatta
Māyāṁ suktaya samāvindata” (R. 10-12).
“Anēna vidhina Rudrasamipam gatva, na kaseid Brāhmaṇaṁ
punārvarāptate” (4. 19-20)

Kauṭūkīna explains:
“Brāhmaṇas cayam Indraḥ śreśṭhan—
Asuraḥ steyā yuktaḥ prāṇāpharaṇaṁ vā asuraḥ Prajāpatiputraṁ
vijneyaḥ ....

Sa tēśām iṣṭāpurmaṇaṁ adatta . . . . . . . .KRANTHA, spandanādi
prayogaiḥ dhikṛtasya nirdrāviṣto vāyusamsprsto
maṇṭakari asamyakkari asamyaggaditi yo’yoṁ
duṣṭaśabdo’bhiyogaśca nispadyate, tasmin anṛte
Māyā samajña.

Akrūramana nākrōset manyurēva titikṣati
sa tēśan duṣkrtaṁ dattava sukrtaṁ casya vindati.

The Kālāmukha inscriptions in Karnāṭaka and elsewhere
definitely acknowledge the importance of the varṇāśrama order,
the authorities of sruti and āgama samākāras.

Mahādeva devaḥ sakala Jagadārādhya caraṇān trayi
prokto dharma krama ghaṭita varṇāśrama vidhiḥ

(E.C.V. Sk.126)

Śrī Rāmānuja also admits that only certain elements in
sāmkhya, yōga, pāncaṛātra and pāśupata are non-Vedic but the
main tenets are Vedic. Therefore, neither yōga nor the reality of
Pāśupati can be rejected. (na yōgaśvarūpaṁ pāśupati svarūpaṁca).

Śāmkhya Yōgaḥ Pāncaṛātra Vedaḥ Pāśupatam tathā
Ātampramāṇanyetani na hantavyāṁi hetubhiḥ

(Śrī Bhāsya 2.2–42)

An inscription at Jambukēṣvaram dated 1580 A.D. quotes
the following authorities:
Vratam Pāśupatam śuddham dvādasabādhi lakṣitaṁ
Madbakte pradātavyam Mahēśvaraparāyaṁe
Grhisthebhyo viśeṣaṁ yatināṁ tyāgī varjitam
Auṇāyanike vāhunau śrōtiya brahmācārīṇam

(M.E.R. 1937, p. 91. No. 135)
Siva as a Brāhmaṇa among gods is an idea found in the Brāhmaṇas, Upaniṣads and the Dharmaśāstras, etc. Bhāskara Rāya quotes the Chhandyogya Upaniṣad (3–14–1) and says that it is confirmed by Parāsara, Ādiyā, Kumāra, Vaiśṭha and Linga purāṇas. The Chhandyogya mantra brāhmaṇa identified Agni with Virūpākṣa.

Tvam dēveṣu Brāhmaṇo‘ṣi aham manusyēsu brāhmaṇo vai

brāhmaṇam upadhāvatī upa tva dhāvāmi (2–4–6).

Śambhu and Dēvi are the deities of Brāhmaṇa. A Brāhmaṇa should especially take refuge in Rudrā. Śivatattva vivēka quotes Viṣṇu Bhāgavata “my womb,” etc. to prove that Śiva is a Brāhmaṇa.

Śrīkara Bhāsyā of Śrīpati Pāṇḍita quotes numerous authorities to support the contention that Śiva is a Brāhmaṇa, Viṣṇu a Kṣatriya, Brahma a Vaisya, etc. He further argues that even in purely Vedic rites like Śrāddha, Rudra is addressed in the beginning and at the end (vāmadēvāya namō, etc. in Brāhmaṇa visarjana). The word “rāja” applied to the forms of Viṣṇu and the word “varma” used in the sankalpas for Viṣṇu show that Viṣṇu is the deity of the Kṣatriyas.

The Yoni-linga is a representation of Vedic fire, Rudra being the fire as lord of the sacrifice. On the lower arani a depression is made and the upper arani representing the male is rubbed to produce Agni. Uṛvasi and Purūravas produce the Kumāra. Metaphysically the yōṇi represents the firepit of knowledge (Cit). From the sacrificial firepit sprang the Śrī Cakra of the Mother-Goddess. Into the sacrificial firepit of Dakṣa disappeared the Sati or Dākṣāyaṇī. The upper arani represents the Linga or Sīhānu or Skambha. Agni as abhāva is Śiva himself according to the Rgveda:

Tvam Agne prathamō angira ṛṣir devānām abhāvah Śivah sakhā ।
Tava vratē kavayo vidmanapase‘jayanta maruto bhrajadrṣṭayah ॥

(Rg. 1-7.31.1)
The sacrificial altar had numerous forms. In the “Parsapurana masa” the altar is constructed in the form of a woman with narrow waist, shoulders and broad hips. It is compared to a lady with four braids of hair. The corners are shaped like shoulders (amsa).

“Purustad amhiyasi pascad prathiyasi madhye sannatara bhavati”.

Thus it may be taken as established that Saivism is of Vedic and Aryan origin.