



Tao and Tantra; A New Translation and Interpretation of I-Jing

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IN 1979, WHEN Shrii Shrii Anandamurtiji visited Taiwan to bless his devotees, he gave a discourse on “Accoustic Roots” in which he revealed something unknown to the world: the relationship between Tantra and Tao. He said:

“The root *tan* means “to expand”, and *tra* means “liberator”. The science that liberates you from all bondages, physical, mental and spiritual, is *Tantra*; the science that expands your mind and spirit and thus liberates you is Tantra. The metamorphosed form of Tantra about seven thousand years ago became *taota* and after further distortion, further metamorphosis, it became *taoa* in modern Chinese. The Sanskrit *dhyāna* became *chan* in Chinese, *chen* in Korean and *zen* in Japanese.”

In another discourse on “The Three Species of Man”, he further said:

“In the southern Himalayas, the practice taught by Shiva is known as *Vīra’ca’ra*. North of Himalayas in Tibet, China, Siberia etc, the practice taught by Shiva was known as *Ciinaca’ra*, that is the Chinese style...It is an established historical fact that two great lands of ancient civilization, India and China, were united by the same spiritual link. “

Do we have any direct evidence that Shiva’s tantric culture spread to China?

We can cite several likely evidences that might support the proposition that it is the case.

1. Swastika: This spiritual symbol commonly used in India is an ancient one. The author had seen such a symbol in the palace Museum in Taipei on a color vase, dated at about 4500 years ago. It is quite probable that some follower of Shiva brought it to China.

It can also be hypothesized that the *Tai-ji* diagram is a metamorphosed form of Swastika, a dynamic circle form of the original dynamic square one.

2. If Shiva came to China or his spiritual practice came to China, then there must be some mention of him in the oral or written tradition of China. It has been surmised that the first of the three ancient emperors of China, Fu-Shi was none else but Shiva. Shiva > Va Shi > Fu Hsi. Fu Hsi has been incorporated in the text of *I-jing* for over 2000 years. Fu Hsi is a culture hero in Chinese mythology, credited along with his wife Nu Wa with creating humanity and the invention of music, hunting, fishing, domestication and cooking. It is said, that in the ancient times, when Fu-Shi reigned over the world, he observed the phenomena with the virtues of Divine and Bright and categorizes the natures of





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all beings. Fu-Hsi is also the one who invented the system of Palace and Chamber i.e., marriage. It is also said that Fu Shi invented the Chin and Se, the two classical musical instruments of China. In all these ways, the contributions of Fu Hsi resemble those of Shiva.

3. The third evidence concerns the style of living: Shiva's vehicle of transportation is the yak Nandi. He usually sits on the tiger's skin for meditation. The mode of transportation of Fu Hsi is bluish-bull, and in the paintings, he is depicted as wearing tiger's skin.

4. The fourth evidence is the wife of Shiva, known as Tara in China. The wife of Fu Hsi is Nu Wa. It has been suggested that the feminine form of Shiva, Shivanii > Vanii > Wa Nii > Nii Wa > Nu Wa.

If Fu Hsi of China is the same historical figure as Shiva of India, then I Jing may be considered a scripture of Ciinaca'ra. It may require further research and study.

Illustration: Fu Hsi and Nu Wa. There is significant concurrence with similar symbolic portrayal of the conscious and creative principles (he and she, respectively) as well as the concept of subtle inter-twining energy channels of Tantra found in India.

Hanging scroll, colour on silk, mid 8th century (Tang Dynasty), unearthed at the Astana Graves, Turpan, in Xinjiang, China.

Source: Wikipedia