

THE TRAVELS OF PANDIT GANJA DEEN  
THE SADHAKA

FROM  
A THIRTEENTH CENTURY FRAGMENT  
OF GUNADHYA'S BRHAT-KATHA

TRANSLATED  
BY  
*SRI MUKTIPARAMARTHA*

*POEM*  
*BY C DEAN*

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***PREFACE***

*We are all caught in existence trapped by  
our desires*

*Our desires passions fires*

*The more we desire liberation*

*The hotter the fires*

*The more we desire liberation*

*The more imprisoned by our fires*

*Like the fly in the web*

*The more it seeks liberation*

*The more imprisoned by that desire*

*The more we desire liberation*

*The hotter the fires*

**INVOCATION**

MAY THE BLUE NECKED SIVA WHITE AS SNOW LORD OF THE MOUNTAINS SITTING ON HIS TIGERSKIN GRANT THEE PROSPERITY MAY HIS FIERY THIRD EYE BURN UP THY FEARS AND HOSTILITY MAY GANESHA LORD OF THE GANAS IN HIS RAPTURE IN THE EVENING DANCE SWEEP AWAY THY TRIBULATIONS WITH HIS TRUNK AND GRANT THEE PEACE AND IN HAPPINESS KEEP MAY SARASVATI GODDESS OF SPEECH ON HER SWAN FLOATING ON A MIRROR-LIKE POND SURROUNDED BY PEACOCKS GRANT THEE MELLIFLUOUS AND ELOQUENT SPEECH AND ELEGANT VERSE AND BEAUTY IN EACH

*These nectarous tales of the seven Vidyadhara flowed from the mouth of the blue throated god on Mount Himavat- the abode of snow- haunted by Kinnaras Gandharvas and Vidyadharas out of love for Parvati the daughter of the Himalaya May those who hear these ambrosial tales gain wisdom and by the favor of white skinned Siva gain all desires*

Hear ardent listener to this tale this tale heard by Gana<sup>1</sup> Pushpadanta best of the Ganas recited by the blue throated god on Mount Kailasa which Pushpadanta after he became by name Vararuchi or Katyayana in mans form on earth recited to Kanabhuti who in turn recited it to Gunadhya who tells thee now this auspicious tale full of admonition and mighty warnings to the unwary the tale of The Travels Of Pandit Ganja Deen The Sadhaka

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<sup>1</sup> Attendant of Siva which are presided over by Ganesha

In Samvritiloka<sup>2</sup> there is a city in the land of [charas](#) belonging to the Ganges the resplendent city called Ganjika incased in smoke of light blue hue Gangika floats like a cloud to ones view A blue-like light day or night Ganjika lit up by 10 thousand chillums<sup>3</sup> light floats o'er the land like a brilliant crystal bright glowing smoke of blue- like hue No chillum did glow brighter or longer in Ganjika than the chillum of Pandit<sup>4</sup> Ganja Dean the sadhaka<sup>5</sup> whose eyes red shone light like rubies bright Whether kief<sup>6</sup> hashish<sup>7</sup> hash oil<sup>8</sup> of bhang<sup>9</sup> Pandit Ganja

<sup>2</sup> The world of conventional reality apposed to the real reality or truth called *paramartha*  
A **chillum**, or **chilam**, is a conical pipe generally made of clay but can be made of other material it is used by sadhus (wandering Hindu monks) in India, The sadhu smokes a mixture of tobacco and bhang (cannabis) A small stone is placed in the large opening to prevent the mixture from filling the narrow tube .A cotton cloth is used to cover the smoking end of the chillum or by inserting a tightly packed pebble sized ball of cannabis these acts as a kind of filter for the chillum

<sup>4</sup> [Pandit](#) or pundit in India, A **pandit** (Sanskrit: *paṇḍita*) is a scholar, a teacher, expert particularly one skilled in Sanskrit and Hindu. or Indian traditional an law, philosophy, or music

<sup>5</sup> A [sadhaka](#) (Sanskrit) is a person practicing a particular religious way or method or practice [ [sādhana](#),] to achieve a religious/mystical goal ie merging with [Brahman](#) or [Samadhi](#) etc

<sup>6</sup> Kief is a powder, which is sifted from the leaves and flowers of cannabis plants It can be consumed in powder form or made into cakes of hash

<sup>7</sup> Hashish (also spelled hasheesh, hashisha, or simply hash) is made from the resin of the flowers or heads of the female cannabis plant. Hash is often more potent than marijuana or cannabis it can be smoke chewed or eaten in cakes

<sup>8</sup> Hash oil, is extracted from mature cannabis foliage through the use of various solvents-it is perhaps the most potent of all cannabis extracts Hash oil can be smeared on to tobacco leaves and smoked or used in cooking such as cakes biscuits etc

<sup>9</sup> **Bhang** (Hindi: भांग, [b<sup>h</sup>a : ŋg]; Punjabi: ਭੰਗ [pəŋg]; Bengali: ভাং; [b<sup>h</sup>əŋ]) is a made from the leaves and flowers (heads) of the female cannabis plant it can be smoked or consumed as a drink In parts of rural India, people believe cannabis has medicinal properties .So long as it is taken in an appropriate amount

Dean the sadhaka did on the chillum did hang suck deeply from which he could not wean Pandit Ganja Dean the sadhaka to the light of his chillum did philosophy read and all the Veda know the mighty [Mahabharata](#) with the sublime [Bhagavad Gita](#) the majestic Ramayana in his mind did stow The Dharmashastra Arthashastra all the shastras and vidyas the eighteen [Puranas](#) nothing did he forego The [Srimad Bhagavatam Purana](#) he could recite every word he could from memory wring the six [Darsanas](#) on every word he did cling he could split hairs on [Samkhya](#) knew the subtleties between Isvarakrsnas form and the [Bhagavata Puranas](#) form on the [Vedanta](#), he did warm he knew their six schools did to a norm did not conform The differences between [Advaita](#) and [Shuddhadvaita](#) [Vishishtadvaita](#) he could proclaim with great acclaim the [Dvaitadvaita](#) [Acintya Bheda Abheda](#) and the [Dvaita](#) nuanced claim Sa atmaa-tat tvam asi is actually Sa atma-atat tvam asi or Atman, thou art not that he did with ecstasy explain Of [Yoga](#) Pandit Ganja Dean the sadhaka did know [Samyama](#) and when his

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bhang is believed to cure fever dysentery sunstroke to clear phlegm help digestion and appetite cure speech defects and lisping and to give alertness to the body

knowledge he wished to show he would outflow on the four kinds of Samprajnata Samadhi and its difference from Asamprajnata Samadhi<sup>10</sup> with glee Pandit Ganja Dean the sadhaka knew in contrast to the yoga sutras that he yoga of bhakti meant immersing the senses in the godhead saturating the senses engulfing the senses with the godhead not till the senses have fled but till in one the godhead has spread Pandit Ganja Dean the sadhaka could delineate the five types of liberation in the [Bhagavata Purana](#) as seen by the [Vaishnavas](#) with particular subtlety between the four types of jiva individuality In fact Pandit Ganja Dean the sadhaka knew that the [Bhagavata Purana](#) bhakta does lose interest in liberation at all Some Siva based shakta sects Pandit Ganja Dean the sadhaka did know saw [Shakti](#) as real and the absolute oneness of the jiva with Devi or Siva Oh Pandit Ganja Dean the sadhaka was the most learned in Ganjika his mind was a storehouse of the most learned lore the biggest sucker on the chillum that any saw between learning and sucking poor Pandit Ganja Dean the sadhaka had cooked his brain and was a

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<sup>10</sup> [Yoga Sutras Raja Yoga](#)

complete bore for Pandit Ganja Dean the sadhaka believed he knew it all and no one could teach him any more but when it came to boiling an egg Pandit Ganja Dean the sadhaka did not have a clue he knew not the difference between a soup and a stew nor could he spall words including saddhu Now Pandit Ganja Dean the sadhaka did reach the age of three score minus two and according to the [\*Manusmriti\*](#) to a [sannyasin](#) or saddhu he must get up and do in search of mukti Pandit Ganja Dean the sadhaka must seek through and through Pandit Ganja Dean the sadhaka was confused about the [sādhana](#)<sup>11</sup> he should choose but one thing he knew was that he knew it all and did not need a guru at all Oh to be a [Shaiva](#) saddhu or [Vaishnava](#) saddhu perhaps follow a Shakta, or be a hashish smoking [Aghoris](#) or [Tantric Bhairav](#) or [Naga](#) Saddhu what about to pursue a [sampradaya](#) perhaps in loo a [Dashanami](#) from the [Smarta](#) sampradaya of the [Advaita Vedanta](#) an ekadanda or perhaps to wear a new saffron robe of the tridanda [vaishnava](#) sannyasa bright and clean to all in view Oh cleaver Pandit Ganja Dean the sadhaka

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<sup>11</sup> a religious path or disciple



cleaned away the dross and to the pith did glean three ways to mukti he had seen Bhaktis path liberation gained through devotions love and union with god for yogas path [samādhī](#) liberation brings Tat Tvam Asi<sup>12</sup> for [Advaita](#) one must cling Pandit Ganja Dean the sadhaka knew it all so he did not have to full fill the law and go from studentship to householder to forest-dwelling hermit to sannyasi renouncer as Manu and [Yājñavalkya](#) did recall for Pandit Ganja Dean the sadhaka neither married nor had children at all All Pandit Ganja Dean the sadhaka had to do to reach liberation he did think through was to combine the *sādhanas* he had read through [Karma Yoga](#) [Bhakti Yoga](#) [Jnana Yoga](#) and [Raja Yoga](#) all he knew Bhakti Yoga of devotion Karma Yoga of selfless action jnana yoga self transcending knowledge raja yoga of the ashtanga or eight limbs shastras on all these he knew with ease Pandit Ganja Dean the sadhaka being lazy did karma yoga reject as he preferred to suck on chillums and reflect Doffing his clothes Pandit Ganja Dean the sadhaka like the Naga

<sup>12</sup> Tat Tvam Asi ([Sanskrit](#): तत् त्वम् असि or तत्त्वमसि), a Sanskrit sentence, translated variously as "That thou art," "Thou art that," "You are that," or "That you are," This knowledge brings liberation through the removal of all ignorance and realising oneself as one with the Supreme [Brahma](#)

[Digambar](#), or sky-clad Saddhus set out for the forest with  
his dhoter dangling free for all to see chanting Tat Tvam

Asi with glee

Tat Tvam Asi

I be

Tat Tvam Asi

He be

Tat Tvam Asi

I he

Tat Tvam Asi

He me

Tat Tvam Asi

All he

*FRAGMENT BREAKS OF HERE*

Pandit Ganja Deen the sadhaka to a forest did come  
Within its midst beneath branching old monarchs he did  
become ensconced amid crimson flowers and creepers  
amorously entwining from branch to branch beneath the  
spring-time sun

It was spring in the forest and mating birds did sing

Along creepers monkeys randy did spring and on vines  
did swing

With Asoka<sup>13</sup> blossoms falling over him Pandit Ganja  
Dean the sadhaka seated in the padma<sup>14</sup> posture  
practiced [Pranayama](#) to restrict the fluctuations of the  
mind stuff the teeming mind chaff by practicing  
retention<sup>15</sup> of the breath after expiration and after  
inspiration and suppressed<sup>16</sup> regulated by place<sup>17</sup> time<sup>18</sup>  
and number<sup>19</sup> the breath repressed to create [Pratyahara](#)

<sup>13</sup> Asoka blossoms are one of the five arrows of the god of love ie cupid Kama-the symbolism will be seen

<sup>14</sup> The lotus position bringing the feet to two sides holding the left foot on the right thigh and the right foot on the left thigh Patanjali in his Yoga Sutras mentions this as well as hero-posture the decent posture the mystic posture the staff posture the bedstead posture the curlew posture the seated elephant posture and seated camel posture

<sup>15</sup> Vacaspatimicra's Explanation or Tattva-vaicaradi of Veda-vyasa's Yoga-bhasya or comment on the yoga-sutra of Patanjali in James Haughton Woods translation "The Yoga Sutras of Patanjali" Dover Publications 2003 p.49-51 is not inhaling dose not emit so is not emission

<sup>16</sup> Vacaspatimicra's Explanation or Tattva-vaicaradi of Veda-vyasa's Yoga-bhasya or comment on the yoga-sutra of Patanjali in James Haughton Woods translation "The Yoga Sutras of Patanjali" Dover Publications 2003 p.49-5 Suppressed no flow of breath neither expiration of inspiration

<sup>17</sup> Vacaspatimicra's Explanation or Tattva-vaicaradi of Veda-vyasa's Yoga-bhasya or comment on the yoga-sutra of Patanjali in James Haughton Woods translation "The Yoga Sutras of Patanjali" Dover Publications 2003 p.49-51 Space it is measured as a span ( the space between the outstretched tips of the thumb and forefinger or by a vitasti from the extended thumb to the tip little finger ) or a hand. Similarly it is internal it begins at the sole of the foot and extends to the head Burton in his King Vikram and the Vampire Park Street Press 1992p 163 note

He is permitted in respiration to reach at furtherest twelve fingers breath and gradually diminished the distance from his nostrils till he could confine it to the length of twelve fingers from his nose and even after restraining it for some time he draw it from no greater distance than from his heart. As respects time he began by restraining inspiration for twenty six seconds and he enlarged this period gradually till it became perfect.

<sup>18</sup> ibid A moment is one quarter of the time required for an act of winking [The wind] is defined by the limitation of a certain number of these [moments] An instant [matra] is the time limited by snapping the thumb and forefinger after having three times rubbed one's own knee-pan with the hand. The first rising up [udghata] measured by thirty six instants is called slow. The same [udghata] when doubled is moderate. The same tripled is called keen.

<sup>19</sup> ibid The same restraint of the breath he describes as being regulated in number in the words[by number]. The time for snapping the thumb and forefinger as described is equal to the time defined by the action of inhalation and exhalation of a man f good health. The rising up which has been made of the object of the action of the first rising-up is conquered [and] mastered [and ] checked. It is intended [by these measure of

or withdrawal-of-the-senses the unruly monkeys

rapacious

Surrounding Pandit Ganja Dean the sadhaka the forest

did hum

Kokila birds mating tones and turtle doves plaints did

ring

Koels enraptured tunes to the ears the breeze did bring

O'er moss hanging trees lianas creepers did cling

The nims green foliage the pippals domes and dark

tamla-trees

All did flutter in the springs breeze

Red blooded Asokas did glow in the sun

Jasmines white blossoms showered perfumes as bees did

hum

With Asoka blossoms falling over him Pandit Ganja

Dean the sadhaka seated in the padma posture

All around did bloom Salas Lakuches and Talakas

Dharvas and Aswakarnas Shytandanes and Khadiras

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instants to indicate]the time of certain number of moments [And this time is equal] to a certain number of inspiration. Thus there is a slight difference [between the two kinds of measures between the matra and the inspirations and expirations] This means[restraint of breath] when practiced day by day [increasing gradually]by a day [at a time] or by fortnight or by a month becomes inso far as it is made to cover an increasing number places or of times protracted And in so far as it is reached by concentration of the most extreme delicacy it is said to be subtile but not in so far as it is weak

Jalakadamba Ketakis Trimish and Champakas  
The forest shimmering in gold copper and silver bloom  
As snow white swans on mirrored emerald lakes did roam  
As perfumed lotuses white pink and red  
Did in the dawn float  
As all around dear did drink and all life bred  
While in shady groves lovelorn peacocks did dote  
The forest was alive  
A gigantic hive  
Where life did thrive  
With Asoka blossoms falling over him Pandit Ganja  
Dean the sadhaka seated in the padma posture  
Around lakes terraced palaces odorous teased the senses  
Marble mansions sparkling white built on water lured the  
eyes  
Lovers caroused to lutes sweet melodies  
Lovers musk sweet breaths mixed with flowers sweet  
scents  
Womens curving hips swayed neath gem studded silks  
Their turquoise-like hair perfumed with scented roses  
Breasts round and full lured ardent lovers

O'er which hung necklaces curved beads of lustrous  
pearls

Shimmering globes like frozen dewdrops  
Enclosed turgid nipples red seated on blood red areoles  
Mixed with cuckoos sweet melodies the hum of  
intoxicated bees

Wafted o'er blooming mango-trees  
Round Asoka red festooned with emerald leaves  
To kindle in big breasted girls the yearning of passions fires  
Kamas arrows five pierce hot sweaty loins  
The Asoka and the best the lovely mango flowers  
Into the hearts of lovers heaving breasts  
With Asoka blossoms falling over him Pandit Ganja  
Dean the sadhaka seated in the padma posture  
His mind could not still

The mind stuff a flutter lurid scenes did his concentration  
kill

Tits and cunts did his senses thrill  
Each Asoka petal cunt-like his eyes did fill  
The petals petals splayed red-like like a red randy cunt  
The fruit trees fruits each a tit round and full  
Each tit gourd-like like eyes did the eyes affront

Horny passions his cock did throb  
 Teasing the senses his peace of mind did rob  
 Big tited girls with randy flush  
 Whose cunny ambrosial fluids did rush  
 Raised his cock from which milky cream did gush  
 Speckling the Asoka petals cunt-like red in pearl-like  
 thread

Pandit Ganja Dean the sadhaka did cry

Oh spring-time breeze

As sandalwood eases disease

Spread loves bliss

And cure my sigh

Sooth me as doth a girls kiss

Oh spring-time breeze

As thou brings life breath to the world

Cure me of distress and bring life to me

Oh spring-time breeze cool passions fires please

Out of the herbage sweets scents did come

Musk aloes sandalwood

On the spring-time breeze did come

Luring the sense enchanting the nose

Followed by a girl as lovely as the rose

Her face a slice of the moon  
Lit up like the sun at noon  
Color like the champaka flower  
Golden yellow like at mid sun hour  
Black tresses curling like black-like snakes  
Teeth twin rows of pearls  
Set within lips-like coral red  
Rounded breasts nipples atop a redy bed  
Eyes like the Khanjana bird languorous and wide  
Eyebrows bowed like rows of black bees on each side  
Curving hips the portals to loves gate  
And like the wild goose was her gait  
Her voice sweet-like like the voice of the Kokila bird  
And her skin softer than silk or loves loveing word  
Pandit Ganja Dean the sadhaka was thrown into chaos  
his senses in disarray abandoning pranayama and  
pratyahara in complete dismay upon the girl he did look  
and say  
Oh gorgeous one  
Whose smile lights up my life like the sun  
Moonlight flashes from thy teeth  
Dispel my pain



Press thy breast to my chest crush me in those round fruits

In thy creeper-like arms crush me as a snake its prey

Scratch thy nails along my flesh as in loves rite

With thy pearl-like teeth bite my neck with might

Let thy moon-like face burn my eyes

Kiss me with those crimson lips

And suck my soul into thy breath

Lust burns my soul

Bring relief with the moisture of thy lotus mouth

Quench my lust with the kiss of thy quivering lips

Thy languorous eyes like twin snakes eyes

Stir up lust emotions

Chain me in thy jet black hair

Thy presence tortures me

Speak sweet words in the mode of lust

Suck me up into thy cunts humid lair

Thy cunts lips glow

Like some gigantic red bloom

Thy labial skin is like the Asoka flower

Soft as silk smooth as milk

Thy eyes entice

Thy face like moonlight glows

Thy gait entice  
Thy thighs like lust in motion  
Thy eyebrows entice  
Thy cunt matches thy mouth lips color  
Red passions fire full of desire  
Damn thee come  
And of me devour  
Kiss me this very hour  
The taste of passion is in thy sweat  
It seeps with thy very breath  
Come ardently drink from my lips  
Thee voluptuous beauty  
Thy presence intoxicate and drives me mad  
Cruel girl thee torments me as  
Mating cuckoos in mango trees  
Cry loves sounds on the spring breeze  
As honey bees seek honey in scented open buds  
Beautiful one with breath like jasmine  
Take me  
Devour me  
Lovely one I am thy prey  
Eat me

I say

Oh gorgeous one thy bhakta I shall be

Oh gorgeous one heaven is in thy sight

My joy is great in thy radiant light

My life on earth is now happiness

Thou dost relieve my distress

A continuous pleasure

Day or night

Is in thy sight

My joy more immeasurable than Ganges sands

Oh gorgeous one before thee thy devote stands

Oh gorgeous one give me always thy sight

I exist only with thee

Like a flower to its bee

Life is only with thee

Like the night to the moon

Life is only with thee

Like the lotus to the pond

Life is only with thee

The nights I pass in great joy

Thy presence fills my heart

The days I pass in great joy

Thy presence fills my heart  
Oh gorgeous one before thee thy devote stands  
Oh gorgeous one come to me  
Come and speak loves words to me  
Grant my request I beseech thee  
From thy lips call my name  
Without thou the world is harsh and cold  
Love my defects  
Come gorgeous one  
Show love and grant me always thy sight  
Thy presence brings comfort  
My heart is sorely fill with love for thee  
Oh gorgeous one rescue me  
Thou art food and drink to me  
Oh gorgeous one before thee thy devote stands  
Oh gorgeous one in thy presence I have peace  
My heart is full  
Without thou there is no truth  
No joy in the bird song  
No beauty in the flower bud  
The days and nights dreary and long  
Intoxicated on thy beauty art I

Oh gorgeous one before thee thy devote stands  
Oh gorgeous one thy eyes are like the Asoka bud  
Thy areoles are like the Asoka bud  
Thy navel is like the Asoka bud  
Oh gorgeous one thy cunt is like the Asoka bud  
Oh thy beauteous cunt doth excite desire  
Oh gorgeous one thy whole form excites desires  
Oh thou hast set me on fire  
The monkeys cry as they mate  
The cuckoos frogs and peacocks fuck  
Oh on thy tits I long to suck  
Bite squeeze and crush  
Oh gorgeous one thee I long to fuck  
Thy hips arse tits send me mad  
I will take thee  
Devour thee  
Lovely one thou art my prey  
I will eat thee  
Suck thy cunt night and day  
Oh gorgeous one before thee my cock is hard and  
upwards stands  
The girl did shimmer like a mirage in the day

Break up into myriad bubbles and float away  
All is maya Pandit Ganja Dean the sadhaka did say  
All is illusion all the master magicians play  
All falls away Tat Tvam Asi  
Jnana Yoga had taught him to say  
Each and all is Brahman completely  
The world a dreamers dream  
Nothing is as it doest seem  
The world of forms  
Non-existent as [Adi Shankara](#)<sup>20</sup> informs  
With Asoka blossoms falling over him Pandit Ganja  
Dean the sadhaka seated in the padma posture cock  
rampart and hard like a large snake which did ache  
a king cobra as thick as a rope he did see arch up and  
begin to strike at he  
Tat Tvam Asi all is illusion nothing exists but HE  
So seated he Pandit Ganja Dean the sadhaka  
stayed where he was happy with glee

#### THE FRAGMENT BREAK OFF

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<sup>20</sup> The concept of Maya was introduced by the great ninth-century Hindu philosopher [Adi Shankara](#). He refuses, however, to explain the relationship between Brahman and Maya.

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