Om Namaste Ganapataye

The Resonances of Saizha Yoga 'Saras

Edition Three contains more quotes from Shri Mataji and other sources related to the Ganeshia Ahanka Sheertha with new insights into the deeper meanings and correspondences with Indian scriptures of this wonderful prayer.

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Edition Three by Chris Morfow

A detailed translation of the Ganeshia Ahanka Sheertha
Om Namaste Ganapataye
A detailed translation of the Ganesha Atharva Sheersha

by Chris Marlow

Edition Three

Researches in Sahaja Yoga – No. 1
‘Researches in Sahaja Yoga’

‘Researches in Sahaja Yoga’ (RiSY) is a series of books on topics connected with Sahaja Yoga, researched through Shri Mataji’s talks and other scriptures, and through meditation.

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“The collective should research the scriptures and books written by enlightened souls and should produce books supporting Vishwa Nirmala Dharma.”

_H.S.H. Shri Mataji Nirmala Devi, ‘Sahaja Yoga’_

“The Goddess Saraswati carries books of knowledge to suggest that the scholar must create books out of the eternal truths discovered during his pursuit of knowledge.”

_‘Swadhishthan Chakra’, BoAS_
Om Namaste Ganapataye

A detailed translation of the
Ganesha Atharva Sheersha

by Chris Marlow

Edition Three

First Edition        Sept 2012
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All comments and suggestions will be gratefully received by the author at chris108m@yahoo.co.uk
Dedicated to Her Supreme Holiness
Shri Mataji Nirmala Devi

This work is surrendered at Your Divine Lotus Feet in the hope that, through connection to You, this imperfect instrument of the human brain may be capable of transmitting some pure knowledge.
Om, You are verily Shri Ganesha incarnated before us,
Holy Primordial Energy, Sacred Mother,
Immaculate Goddess, Shri Mataji Nirmala Devi,
Unending salutations to You.

ॐ त्वमेव साक्षात् श्री गणेश साक्षात्
Om Twameva sākshāt Śhrī Ganesha sākshāt

श्री आदि शक्ति माताजी
Śhrī Ādi Śhakti Matājī

श्री निर्मला देव्यै नमो नमः
Śhrī Nirmalā Devyai namo namah

Om, You are verily Shri Ganesha incarnated before us,
Holy Primordial Energy, Sacred Mother,
Immaculate Goddess, Shri Mataji Nirmala Devi,
Unending salutations to You.
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The Ganesha Atharva Sheersha

This ancient prayer to the elephant-headed Hindu Deity Shri Gaṇeśha, or Gaṇapati as He is also popularly known, is widely used in worship all over India and is considered to be the most important text concerning Shri Gaṇeśha.

It is a poem of great subtlety, with references to all the branches of Indian philosophy from the Vedas to the modern day. (See ‘Indian Philosophy’ p.189) Many deeper meanings lie hidden in the text with correspondences to the subtle system as explained to us by Her Supreme Holiness Shri Mataji Nirmala Devi.

The Gaṇeśha A.S. contains a variety of wisdom about Shri Gaṇeśha. Each of the ten verses is composed in a different style and metre, and elucidates a different aspect of His knowledge.

After the introductory ‘Om Namaste Gaṇapataye’ the first six verses do not mention Shri Gaṇeśha by name or any of His special attributes. They are an exposition and praise of the Divine Nature that might fittingly be applied to all Incarnations. Verse seven describes the mantra ‘Om Gam’ but has concealed meanings about the Creation and the method of attaining Self-realisation.
Verse eight is another powerful mantra, the ‘Gaṇeśha Gāyatrī’; while verses nine and ten give names and attributes of Shri Gaṇeśha to be used in worship.

This are a further six verses after the part normally recited, known as the Phala-śruti -‘listening to the fruits’ which describes the powers of the invocation and gives instructions on times and methods of recitation. (see p.166 for the text and a short translation). Repeating the prayer a thousand times is said to grant any desire that the devotee has in mind.

The Gaṇeśha A.S. is also called the Ganapati Upaniṣhad and is to be found in later editions of the Atharva Veda. It is classified as a ‘minor’ Upaniṣhad implying that it was written after the time of Shri Ādi Śhañkaracharya (dated variously from the time of Christ up to 800 CE) who wrote commentaries on the eleven then-existing ‘principal’ Upaniṣhads. By 1650, the Gaṇeśha Atharva Shīrsha was established as the pre-eminent praise of Shri Gaṇeśha,

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1 If the Vedas were always compilations of the finest compositions over thousands of years, it is not unreasonable to keep including subtle and auspicious writings such as this wonderful prayer.
especially in Mahārāṣṭra. It is one of the 108 Upaniṣhads listed in the Muktika Upaniṣhad (c. 1650 CE), classified as a Shaivite – ‘worshippers of Lord Śhiva’ Upaniṣhad. Shrī Upaniṣhad Brahmayogi (1800 CE) wrote a commentary on it. The Gaṇeśha A.S. is the most commonly recited praise of Shrī Gaṇeśha all over India. I have heard it recited publicly from Kanyakumārī (southernmost tip of India) up to the Himālayas. The text is written up at the Aṣṭa Vināyakas – eight Gaṇeśha temples within 100 kms around Pune. Like the Rām-raksha and many other great prayers, the Gaṇeśha Atharva Shīrsha was revealed in a divinely inspired dream, although the identity of the author is unclear.

The Gaṇeśha A.S. is widely believed to have great power, and many miracles and much spiritual progress are attributed to its use.
“Shri Ganesha is the first Deity that was created so that the whole Universe is filled with auspiciousness, with peace, bliss and spirituality; He is the source of spirituality.”

04-08-85, Brighton

“On this Mūlādhāra Chakra She has created, first of all, the first Deity which we can call the Ârâdhya Devatā -‘the God to be worshipped’. The one Deity which is to be worshipped first in this whole world is the embodiment of innocence... is called as Shri Ganesha.”

11-06-79, Caxton Hall

“The elephant-headed Child-God Shri Ganesha is the symbol of eternal childhood and was bestowed as the first Deity to fill the Primordial Space with holiness and innocence, which is the essence of Godliness.”

BoAS, Ch1.Creation

Shri Ganesha’s qualities of *innocence, purity, wisdom and auspiciousness* are fundamental to all the Divine Incarnations and *sat-gurus* -‘true teachers’. He is the ‘Mūlādhāra’ -‘support of the root’, the foundation of the whole subtle system and it is only when He is established within us that the Kuṇḍalinī–‘coiled energy’ can rise to Sahasrāra -‘thousand-petalled lotus’- at the top of the head, uniting us with the All-pervading Consciousness to give Self-realisation.

* The word ‘innocence’ comes from Latin in -‘not’, nocere -‘to injure, harm’ so it means ‘harmless, without any bad intentions’. One aspect of innocence is to ‘just be as you are’, to be natural and approach people and situations openly. The opposite of this is ‘attitude’ where a person has a preconceived response - usually anger - to people or situations.

Saint Kabîr says: ‘Put all imaginations away, and stand fast in that which you are.’ (Poem II.22)
“If He’s satisfied, then we don't have to worry about any other Deities because the power of all the Deities is Shrī Ganesha. He's like a vice-chancellor sitting on every chakra. Unless and until He signs, Kundalinî cannot cross through because Kundalinî is the Gauri and is the Virgin Mother of Shrī Ganesha.”

In Hindu mythology Shrī Gaṇeśha was created as a boy by Shrī Pārvatī, the Mother Goddess, from the mala –‘scurf’ of Her body, to guard Her bathroom, and hence Her chastity. His refusal to allow the entry of Her husband Lord Śhiva, the personification of the Supreme Spirit, resulted in a fierce battle where Shrī Gaṇeśha’s head was severed by trickery. Shrī Pārvati was very angry at the killing of Her Son, and threatened to destroy the Universe.

Lord Śhiva and the other Deities quickly restored the boy to life; His head being replaced with that of a one-tusked elephant. He was given the honourable position as the chief of Lord Śhiva’s Gaṇas -‘servants, troops’, and promised that He would always be worshipped first. Thus He is praised at the commencement of all worship, marriages, journeys or any other enterprise. Shrī Gaṇeśha is also worshipped first because He is Vighneśhvara -‘ruler of obstacles’, and, when propitiated, removes impediments to success, but if ignored creates obstacles.

There is a story that once Lord Śhiva set off to destroy Tripura, the three-fold city of the Rakshasas –‘demons’, and His chariot-wheel broke on the way. Surprised that such a thing should happen to Him, He discerned through His mystical powers that He
had omitted to worship Shrī Gaṇeśha before setting off, which He duly did and achieved success.

Shrī Gaṇeśha is ‘the Lord of Wisdom’ and He is completely dedicated to the wishes of His Mother Shrī Pārvatī, who is the Ādi Śhakti or Creative Principle of the Universe. He is ‘the Son’ of the Divine Family. His immaculate creation, as well as His death and resurrection, is reflected in the life of Christ and, like Lord Jesus, He can be considered as comprising the whole Universe from the tiniest grain of matter to the Supreme Spirit.

The names Gaṇeśha and Gaṇapati both mean ‘Lord of the troops’ from Gaṇa -’group, troop’ and Īsha/Pati -’Lord, controller, chief’. These ‘troops’ are kind of angels who carry out the orders of Lord Śhīva (see ‘Gana’ v.1. p.48).

Sanskrit is very subtle and meanings can be derived from each syllable, so Ga-na-pa-ti can be taken as ga -’elephant’ (gaja), na -’man’ (nara) pa -’protect’, ti -’have the quality of, excellent (tiras) thus meaning ‘Most Excellent Protector who is elephant and man’.

The Holy Family – Shrī Gaṇeśha the Son, with Shrī Śhīva the ‘Father’ and His Mother Shrī Pārvatī – the ‘Holy Spirit’.
A Short History of the Worship of Shri Ganesha

Shrī Gaṇeśha is not mentioned in the Vedas, Principal Upaniṣhads or the Rāmāyāna (Shrī Rāma worshipped Lord Śhiva). However, by the time of the Purānas (1800 BCE - 1500 CE), His place in the Hindu pantheon is well established. Shrī Ādi Śhaṅkarāchārya, dated at c.500 CE in the Indian tradition or 800 CE by scholars (check the vibrations for yourself!), wrote praises of Shrī Gaṇeśha.

Shrī Gaṇeśha is called ‘Vināyaka’, which, as well as ‘peerless’, can mean ‘unruly’ or ‘an imp’ [vi -‘without’, nāyaka –‘leader’]. Originally He may have been considered a mischievous Deity who would cause trouble if not propitiated. It is likely that He was worshipped by the common people before being incorporated into the Brahminical system. ‘Gaṇeśha’ or ‘Ganapati’ can both be translated as ‘The People’s God’.

The Gāṇapatya sect, worshipping Shrī Gaṇeśha as the Supreme Deity, originated in Mahārashtra around 500 CE, and one of its greatest proponents was Morayā Gosāvi (1603-16582) known to his followers as ‘Gaṇapati-bappa’. The Aṣṭa Vināyaka temples (see p.128-131) were already well established in his day. Like most saints he had some battles with the organised religion of the day.

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1 The governing system in India is called ‘Gaṇa-tantra’ – ‘control by the people’. ‘Democracy’ comes from Greek words of the same meaning.

2 Some scholars date him up to two hundred years earlier. The Gaṇeśha A.S. is not mentioned in literature before this time but becomes the most widely used praise soon afterwards (it was certainly well established by 1650), leading one to speculate on whether Morayā Gosāvi had a role in its composition.
The worship of Shrī Gaṇeśha and especially the ten-day Gaṇapati festival in September was promoted by Lokmanya Tilak in the nineteenth century to restore the Indian people’s pride in their heritage.

Shrī Gaṇeśha is one of the most popular Gods in Hinduism, which is the world’s third largest religion (17%) after Christianity (31%) and Islam (23%). 99% of the 1.1 billion adherents are in India (including Nepal, Bangladesh and Pakistan), with about 6 million in Indonesia (Bali), 1 million in UK and 2.2 million in USA.

The Ganesha Atharva Sheersha in Sahaja Yoga

Shri Mataji has, on more than one occasion, advised all Sahaja Yogis to learn the Gaṇeśha Atharva Śhīrṣha by heart.

“Atarva Sheersh - If you can remember it by heart, it's a very good thing.” 14-04-91, Australia

It is one of the most powerful mantras we have. It can clear out any problems in our subtle system or in our lives and is effective in removing difficulties at the beginning of new enterprises, meetings, Pūjās, etc.

Traditionally Shrī Gaṇeśha must be worshipped first for success, and this is still true in Sahaja Yoga. No doubt we can get into meditation without worshipping Him through our recognition of Shri Mataji, but why make things difficult, when praising Shrī Gaṇeśha is so pleasing to Her? Even well-established Yogis can struggle to get a collective meditation to work out if they do not worship Shrī Gaṇeśha first.
It is helpful to have a feeling for what it is we are worshipping within ourselves – the innocence, humility and surrender necessary to enter into Her Presence, as well as the awakening of the intense in-built desire to know the truth, to be merged in the Divine Nature and to lose the illusion of separateness from which we suffer. Also Shrī Gaṇeśha at Mūlādhāra Chakra sucks in our Left and Right Side activity to keep us in the Central Channel of peace, thoughtlessness and ascent, just as His Incarnation Lord Jesus sucks in our Ego and Superego at Āgñyā Chakra.

“So Ganesha is very important for the Western countries, very important, because that's the Essence of everything, I think, that's the most essential thing. That's why we worship Ganesha first.”  

“The Meaning of Puja, UK, 19-07-80

“But after realisation the first thing you have to do is to worship Shrī Ganesha because that's the base on which you got your realisation. He's the One who opened the path of realisation for you, So you have to worship Him before any other Deity with the greatest sacrifices.”  

“Australia, 01-03-83

“That's why they say always first worship Shrī Ganesh before starting any work because then it gives you that peace, that tremendous powerful peace which works out so many things that you never thought it would.”  

“Cabella, 10-09-95

Uluru – the Ganesha Swayambhū in the exact centre of Australia, on the Tropic of Capricorn (SM was born on the Tropic of Cancer)
“In Sahaja Yoga, the most important thing is to worship Shri Ganesha within you and the quality of Shri Ganesha within you. It is very soothing, it is very peace-giving, it is very secure - a security-creating power. If your Ganesha is alright, nobody can touch you, nobody can destroy you, nobody can upset you. Because He is the One who is the Giver of Peace.”

Cabella, 05-09-98

“And I always want you to worship Shri Ganesha within you. Shri Ganesha is your innocence, it is the Spirit within you.”

Cabella, 17-09-00

“All Sahaja Yogis must know how to worship Shri Ganesha so that He is kept awakened in them, and they may remain in the Eternal Bliss of His innocence.”

Last line of ‘Mooladhara Chakra’, BoAS Ch.12

I remember once, during an India tour in the 1980’s we camped on top of a hill near Aurangabad in Mahārashtra. We were extremely blessed that Her Supreme Holiness Shri Mātājī came to have breakfast with us and we sat at Her Lotus Feet in the morning sunshine while She gave us various bits of advice on hygiene and how to look after ourselves. One of the things She recommended for us (westerners!) to sort out.
our Left Side problems was to sit on the Mother Earth, put our right hand on the ground, left hand towards the Sun and say the Gaṇeśha Atharva Shīrsha twice every morning. I have also heard of Her recommending it to people to clear out their Left Side and Moolādhāra problems’. Ed.

“Mahārashtra is the country where I would say the Ganesha principle is very strong; because there are eight Ganeshas which have come out of the Mother Earth; and all the three powers are represented by Mother Earth also here, Mahākālî, Mahālakshmî, Mahā-saraswatî; so the whole place is very vibrated, the Mother Earth is very much vibrated.

Now if you have any problem of Mūlādhāra, for example, on this land if you sit down on the ground, put My Photograph in front of you, and meditate with your left hand towards the Sun, or the Photo, and the right hand on the Mother Earth, and say the Shri Ganesha mantra or the Atharva-shīrsha, your Left Side will be cured … means Left Swādhishthâna first of all.

So if you take vibrations on the Left Side, then you clear out your Mūlādhâra in such a manner that the problems of Mūlādhâra are solved. That is very important for all of us. This you can’t do anywhere else that good; I mean of course Mother Earth is everywhere but here is a special place for Mūlādhâra Chakra where it clears you very much and fills you up with holiness and auspiciousness; so try to sit on the ground as much as you can, and meditate with your left hand towards the Sun, and the right hand on the Mother Earth.
You can cleanse it through your Mûlâdhâra; there are only two ways you can clear out your Left Side, one is your Ágñyâ, and another is your Mûlâdhâra.”  

Aurangabad, 07-12-88

The Gaṇeśha Atharva Shīrsha is recited at the start of Pûjās, as many times as desired, and many Sahaja Yogis start morning meditation by saying Shri Gaṇeśha’s mantra once or four times, the Gaṇeśha Atharva Shīrsha, the Lord’s Prayer and the Three Great Mantras. Generally this will clear a path for silent meditation. The Gaṇeśha Atharva Shīrsha seems to cover all aspects of the Subtle Being.

“Now for today’s Puja we’ll have a very short Ganesha Atharva Shîrsha. Not to wash My Feet or anything much on it but just a saying of Atharva Shîrsha.”  
Pandharapur, 29-02-84

“... do the meditation of Ganesha, you just sit on the Mother Earth, say ‘Atharva Shîrsha’, use the candle. Your problem will go away.”  
Shri Ganesha Puja, Austria. 26-08-90

“So today, this Shri Ganesha’s temple is here, so we'll do Shri Ganesha's worship first and then the Devi's worship. I hope you people will all say the Atharva Shîrsha and everything.”  
Kalva, India, 31-12-91

Some Yogis find it helpful in meditation to say the Gaṇeśha Atharva Shīrsha more than once or even continuously for 15-30 minutes. It is more meditative to be able to say it by heart, keeping the eyes closed and the attention inside. It is used extensively at the Belapur Clinic (Washi), often being said many times together, for clearing all kinds of obstructions.
“Shrī Ganesha’s greatest contribution to Sahaja Yoga is that He makes you feel My vibrations. He makes you feel the beauty of purity and simplicity. It is only possible if Shrī Ganesha is awakened within you. Also the Kundalinī won’t rise without the sanction of this Chancellor. He is the one sitting on the Mooladhara. But you know He is on every chakra. Innocence cures all the maladies - physical, mental, emotional - especially spiritual.” *Ganesha Puja. Cabella, 10-05-95*

Sahaja Yogis see the form of Shrī Gaṇeśha in nature, in the clouds, rocks, hills, etc. so often that they are no longer surprised. For example when travelling from UK to Cabella for a Pūjā we would invariably see some manifestation in the sky. This would reassure us that we were on an auspicious path. Hearing of other people seeing less auspicious things makes us realise how blessed we are.

Sahaja Yogis find that taking the name of Shrī Gaṇeśha gives a strong flow of vibrations. The name itself raises the Kuṇḍalinī and creates a shower of vibrations in the Sahasrāra. Taking the name of Ganeśha in the presence of the Goddess is very pleasing to Her, and She quickly confers bliss on the devotee.
Like His Mother, Shri Gaṇeśha’s nature is pure bliss, and the illusions of this creation are merely to veil the true nature of reality. One story of the creation of Shri Gaṇeśha is that the saints and ṛiṣhis complained to Lord Śhiva that it was much too easy for anyone to get Self-realisation, irrespective of whether they were good souls, or were prepared to undertake penances. Lord Śhiva therefore created Shri Gaṇeśha as Vighneśhwara - ‘Lord of Obstacles’, who would throw difficulties in the path of aspirants, and only by worshipping Him would they be removed.

Commentaries on the Ganesha A.S.

1. Shri Mataji gave a short translation/commentary at a Pūjā in Sydney on 07-04-81 which is given in Appendix 1, p.176.


3. The oldest version of the G.A.S. available is from 1800 with a commentary by Upaniṣhad Brahmayogi, who wrote commentaries on all 108 Upaniṣhads listed in the Muktika Upaniṣhad (c.1600). Traditionally commentators paraphrase the text to bring out the meaning and this is his main technique.
Details of this commentary are given in Appendix 11. p.251. There are some interesting variations in the text of the G.A.S. itself.

4. In 1889, the Ānand’āśhram started publishing a series of one hundred and forty-four important Sanskrit texts with commentaries, and the Gaṇeśha Atharva Shīrsha was the first in the series! It is in Sanskrit and is forty pages long.

The commentary particularly emphasises the idea expressed in the first line -’Tat-twam-asi’; the notion that everything in the Universe has identity with the All-pervading Formless Spirit Brahman; especially our Ātmā -’Individual Spirit’; the purpose of life being to realise this ultimate truth by connecting to and merging with the Param-chaitanya –‘Supreme Consciousness’.

Appendix 11, p.251, gives a translation of the Introduction and commentary on Verse 7 (Ganādim purvam...).

5. A small book titled ‘Gaṇapati Upaniṣad’ (DK Printworld, 90 pages, English, 2004) by Swāmī Tattvavidānanda Saraswatī explains the G.A.S. in an inspiring devotional way, from the traditional Hindu viewpoint. It elucidates the meanings of some words and explains the underlying principles, with scholarly references to the scriptures, most of which are included in this present edition.
The ‘Three Worlds’ and the ‘Five Functions’

See Appendix 8, p.223, for a more in-depth explanation.

To understand the many allusions in the Gaṇeśha A.S. some background knowledge of Indian philosophy will be helpful. In India, philosophy and religion have not generally gone separate ways.

One of the recurring themes in the G.A.S. is the ‘Three Worlds’, a common phrase in Sanskrit literature – eg. tri-bhuvana poṣhinī – ‘nourishing the Three Worlds’ (Ai Giri Nandini).

The Three Worlds we inhabit are essentially the three states of consciousness, waking (sense perception), dreaming (mental/inner world) and deep sleep (spiritual world), named Bhūr-Bhuvaḥ-Swaḥ, which form the basis of the Universe and our Subtle System.

**Bhūr** - Earth (physical) Realm – is the waking state where sense perception serves the physical body by enabling us to find food and shelter, respond to danger, etc. It comprises the lower three chakras, Mūlādhāra, Nābhī and Swādhiṣṭhān, which are ruled by desire and instinct. These three chakras are the roots of the three channels, governing the essential biological functions of digestion, excretion, reproduction and ‘fight or flight’.
**Bhuvah - Atmospheric (mental) Realm** - serves the inner person (heart/mind/intellect) through thinking, feeling, imagination, expression, dreaming, etc. This is the middle three chakras, Heart, Viśhuddhi and Āgnyā. Also known as the Antarikṣha –‘in-between realm’ this creates a link between the physical world of the senses and the consciousness (Spirit).

**Swah - Heavenly (spiritual) Realm** - is Sahasrāra and the chakras above, where the Spirit manifests. In deep sleep we go beyond the mind and connect to the Unconscious; in meditation we can experience this deep sleep state consciously as union with the Divine in thoughtless awareness where we know the true nature of our Self and feel vibrations and bliss.

Above and beyond the Three Worlds is the Turīya –‘fourth’ state of complete detachment and identification with the Spirit. Turīya is not really a separate state of consciousness but is the Pure Consciousness always present witnessing the other three states.

Each section of the Subtle System contains a secret manifestation of the Divine – Kuṇḍalinī in the lower section, Ātmā –‘Spirit’ in the Heart and Parabrahma –‘Formless God’ in the Sahasrāra. These three have to awaken and unite to give us Self-realisation.

The Three Worlds are associated respectively with the Left, Right and Centre channels and their qualities, Tamas –‘inertia, darkness’, Rajas –‘passion, action’ and Sattva –‘truth, reality’. The Rulers are Shrī Brahmā, Viṣhṇu and Śhiva, who perform the three functions of creating, sustaining and destroying. These functions are controlled and balanced by the fourth power, Īśhwara –‘controller’,
also known as Tri-guṇātmikā – ‘source of the three qualities’.

“A fourth power of Âdi Shakti is the Íshwarî Power, which is the witnessing Power of God. This is the judging Power of Âdi Shakti's play.”

Beyond this is the Pañchamī – 'fifth state' which is Shrī Sadāśhiva or Parabrahma, Supreme Eternal Formless Consciousness. It is generally considered that one cannot enter fully into this state whilst in a physical body.

So the Divine has these five functions of Creation, Sustaining, Destruction, Over-seeing and Eternal Consciousness.

"In the first state you have desire. In the second state which is a very big thing, you see the desire being fulfilled, but all these subtleties are mixed up within you. In the third state, your three gunas you can see, but they do not affect you.

So the third awareness comes in when you start seeing all this, recording it. Then the fourth state is called as the Turīya state. In the fourth state, you dominate these three gunas. You control all the elements. Then comes the fifth stage in which I don't want to give you names or you stick on to these."

For a more detailed explanation of the ‘Three Worlds and the Five Functions’ see Appendix 8, p.223, and the RiSY book ‘The Three Worlds - an investigation into the three-fold nature of creation’ (available to download free at symb-ol.org).

Appendix 3, p.187, on Indian Philosophy will also be helpful in understanding some of the allusions in the Ganesha A.S.
Ganapati Festival  (10 days in August / September)

On Chaturthī -‘fourth day’ of the bright half (following the new moon) of the month Bhadra (18th August - 18th September) a statue of Lord Gaṇapati, fashioned out of mud or *clay, is installed ceremoniously. Offerings of modaka -‘sweetmeats’, and worship with flowers, perfume, lamp, incense and performing Aar.ti (Sukha-kartā, duḥkha-hartā...) are made morning and evening, for up to ten days. The statue is then taken in a procession to a river, lake or the sea in the evening and immersed in the water.

In Mahārashtra statues up to ten metres high are installed in elaborate pandals (buildings of cloth stretched over poles) with evening celebrations of Pūjā, music, dancing and throwing of red powder.

* Commercially available statues are often made of Plaster of Paris these days which does not dissolve in water!

Immersing a statue of Shri Ganesha in the sea in Mumbai
Sanskrit Pronunciation

Sanskṛit, Hindi and Marāṭhi are written in Deva-nāgarī script -‘the language of the Deities’ also known as Nāgarī. The sounds of the letters are fixed and the pronunciation follows the spelling. Sanskrit pronunciation can be best grasped by listening to Shri Mataji who, not surprisingly, has excellent pronunciation.

1. Vowels

Devanagari has only 14 vowels - as opposed to 23 vowel sounds in English - and three of those are virtually unused. For correct pronunciation it is essential to know whether a, i or u are short or long, partly because long vowels are stressed and short ones are often flitted over quickly.

The symbols ā, ī and ū are used for long vowels as in cart, keen and pool. a, i or u written without a line on top are short. Long ā and short a are different sounds, whereas long ī and ū are the short sounds lengthened.

Short a (which is really a closed –uh) is like the u in but or the a in local and never hard as in bat. (This hard ‘a’ sound (mat, flat) does not exist in any Indian language) Short ‘a’ is the shortest possible vowel and is close to saying the consonants without any vowel sound. Gaṇapati, for example, would be pronounced ‘g-n-p-ti’ roughly like ‘gunner-putty’.

Short i - as in bit. Long ī - as in beet.

Short u - as in put and not as in fun (which is a short a, unless you come from Yorkshire). Long ū - as in boot.
and e are always long, so med- would be pronounced as English ‘maid’ and mod- as in ‘modem’ and never short as in ‘modern’.

Om rhymes with ‘home’ said in the Scottish manner or like the French ‘eau’ but longer. A final e is pronounced long é or eh.

au and ai are diphthongs -‘double sounds’ -‘a-oo’ and ‘ayee’, so praud sounds like English ‘proud’ and praid like ‘pride’.

**Consonants**

2 The letters with dots under - t, ṭh, ḍ, ḍh, ṇ, ḷ and ṕh - are ‘retroflex’ or ‘cerebral’ (in the head), and are pronounced with the tip of the tongue curled back against the roof of the mouth, eg. Iḍā Nāḍī has both ḍ’s retroflex and sounds a bit like ‘Irā Nārī’. These letters are generally used for writing English in Nāgarī script (and, stōre, etc.).

3 There are no real fricatives (th, f, v ) in Sanskrit. Th is not like ‘the’ but is an aspirated t, as in ‘boat’hook’; ph is not f but an aspirated p, as in ’top’hat’.

4 Both v and w are used in transliterating Sanskrit but are in fact the same letter. Normally v is used when on its own (Śhiva, Viṣhṇu) and w is used when compounded (twam, swāmī) (except after r eg. sarva, purva). The sound is halfway between v and w like ‘vw’ i.e.tvwam. One writer suggests the sound is like pronouncing ‘w’ with the upper teeth touching the lower lip.

5 There are three sibilants in Sanskrit.

(1) śh has a soft h formed in the front of the mouth, as in ‘sure’ rather than ‘shore’ (Śhiva, Gaṇešha, Śhrī)
(2) ṣh is retroflex ‘with the tongue curled back’ and is usually found joined with other retroflex consonants (Viṣhṇu, aṣṭa), and almost never starts a word, except when meaning ‘six’ (ṣhad).
(3) s is always unvoiced, like ‘hiss’ and not ‘his’.

6 A common word ending is an aspiration called visarga which can be written as -ḥ, -ḥ̐ or -ḥ̐a. e.g. namah, or namah̐a. There is an echo of the final vowel sound with the aspiration, but it is not a full syllable. It is also described as a ‘very short ha (as in ‘hull’ but shorter) after a, ā, u, ū, o and au, and a very short hi (as in ‘hill’ but shorter) after i, ī, e and ai’. This is usually the nominative case ending of nouns and adjectives, and modifies in composition to –o (as in namo) –s (namas) and –r (Gaṇapatir).

7 ṛ is a vowel, normally written ṛi, as in ṛitam, Kṛiṣhṇa, Sanskṛit and sometimes ṛu, as in amṛut or gṛuha. Be aware that there is no full vowel sound after the ṛ. Both the vowel ṛ and the consonant r are retroflex (with the tongue curled back) and should be rolled in the Scottish manner and not with the English tendency to elongate the vowel and drop the r; eg. ‘dark’ being pronounced ‘daak’.

8 The composite letter jñ is written and pronounced gñy (the ā is a nasalization of the g rather than a full n) as in gñyāna ‘knowledge’ or Āgñyā ‘Control Chakra’.

9 g is always as in begin and not as in vegetable, which is j.

10 y is always a consonant so a word like śriṣhtyādau is only three syllables, although it is made from śriṣhti + ādau (4 syllables).
In Hindi and Marathi short a at the end of words and before long syllables is dropped so Rāma becomes Rām, Gaṇeśha becomes Gaṇeśh, etc. This is not done in Sanskrit.

Other consonants are pronounced roughly as in English.

Hyphens and Apostrophes are used in the text merely to facilitate pronunciation and ease of reading. Traditionally Sanskrit is written as a continuous line without breaks between words and in all these cases, they should be run together as a single word.

Hyphens separate compounded words eg. shūrpa-karnaka – ‘having fan-like ears’.

Apostrophes denote a missing letter (as in English) where two vowels coalesce; so the letter at the beginning of the following word also belongs to the end of the previous word, eg. tray’ātīta = traya + atīta. They are also used where a final vowel modifies to a consonant, eg. khalv’idam = khalu + idam.

Hyphen + Apostrophe denotes a missing a at the start of a word. Devanāgari has a symbol Ṣ for this and the vowel is elongated, eg. mayo-’si = mayo + asi, or namaste-’stu = namaste + astu

Sandhi -‘joining’ - the technique of euphonic combination
Sanskrit phrases are built up by compounding words; for example ‘having the body anointed with fragrant red sandal-wood paste’ is one compound word; and the ending of each word making up the compound is modified to blend into the next. We do the same in English: ‘Do you want to get a cup of tea?’ if written as normally pronounced would be ‘Jawannageddacuppati?’. In Sanskrit it would be written this way.
There are long complicated rules as to how this is achieved (*Sanskrit certainly lives up to its name which means ‘elaborate, refined’*); for example *Sat chit ānanda* becomes *Sach-chid-ānanda* and *Jagat* -’world’ softens to *Jagan-mātā* and *Jagad-ambā* (*both meaning ‘World-mother’*). ‘a’ at the end of a word will coalesce with a vowel at the beginning of the next word, so *ava-uttarāt* becomes *avottarāt*.

**Visarga** -’*aspirated ending*’ (written -ḥ) modifies in composition, so *namaḥ namaḥ* becomes *namo namaḥ*, *Indraḥ twam* becomes *Indras-twam*, and *binduḥ uttara* becomes *bindur-uttara*.

**Pronunciation** The Indian way of saying *mantras*, or indeed talking in general, is like playing the bagpipes, with the vocal chords making a constant drone which is modulated into words in the mouth, rather than the Western style where words are individually enounced; and thus a whole phrase or sentence becomes one continuous piece.

One writer* comments ‘The key to reciting Sanskrit is to dwell exaggeratedly on every heavy syllable (and in particular to draw out long vowels to a great length) while passing lightly and rapidly over all light syllables.’ A heavy syllable has a long vowel, ā, ī, ū, o, e, ai or au, or a short vowel followed by two or more consonants, like the i in *Vidyā* or *Nirmala*. Aspirated letters like *sh* or *dh* are single consonants.

**Note:** For simplicity, *Shrī* is used rather than Śhrī and Shri Mataji rather than Śhrī Mātājī. Other Sanskrit words are fully notated.

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*Michael Coulson. ‘Sanskrit — ...the classical language’ (P) Longmans*
**Stress** There is a slight upward inflection musically which falls on the penultimate syllable of a word or phrase, if that syllable is heavy; or on the syllable before that if that is heavy or even the one before that (if heavy). So the stress on *Ganeśha* is on the *e*, in *namo namaḥ* it is on the *o* and the *namaḥ* is short; in *Nirmalā* it is on the *i*, and in *Mātāji* on the second *ā*.

*See ‘G.A.S. with Notation’ p. 299.*

**Notation** The notation adopted in this book, and all RiSY publications, is one which will give the right sounds to the uninitiated, while still giving full information. It is the IAST, modern or ‘scientific’ Sanskrit system with these exceptions:-

<table>
<thead>
<tr>
<th>Notation used in this book</th>
<th>IAST notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>-śh</td>
<td>-Śhiva, Śhri, Gaṇeśha.</td>
</tr>
<tr>
<td>-ṣh</td>
<td>-Viśṇu, Kṛṣṇa.</td>
</tr>
<tr>
<td>-ch</td>
<td>-Chandra, gachchhami</td>
</tr>
<tr>
<td>-chh</td>
<td>-Chhandas, gachchhami</td>
</tr>
<tr>
<td>ṛi or ṛu as in Kṛiṣṇa, Amṛt</td>
<td>-ṛi - Kṛṣṇa, Amṛt.</td>
</tr>
<tr>
<td>-gñy</td>
<td>-Āgñyā, gñyāna</td>
</tr>
</tbody>
</table>

**Sources** Sanskrit spellings and meanings have been checked using various Sanskrit Dictionaries, Sanskrit primers and original Sanskrit texts as well as by Sanskrit scholars inside and out of Sahaja Yoga. Special thanks to Mrs. Padma Gujjewar without whose help and enthusiasm, the project could not have got underway.
Pronouncing the name ‘Ganeśha’

Both a’s in Ganeśha are very short, so the first syllable is like ‘gun’ in English but even shorter.

The ṇ is cerebral - made with the tongue curled back touching the soft palate (as it is in ‘gun’ but a bit further back).

The e is long, as always in Sanskrit, and is the stress syllable of the name.

śha is soft made behind the front teeth (as in ‘sure’ rather than ‘shore’).

The a at the end is also short and closed.

So it sounds like ‘g’ṇay-śuh’.

Like Om, the word Ganeśha starts in the throat and moves forward to the front of the mouth. An audio track explaining the pronunciation is available to download free at:- symb-ol.org.


The cover photo is the Shri Siddhi Vināyaka – ‘The Peerless Grantor of Self-realisation’ statue in Mumbai.
Om namaste Gaṇapataye  
Twameva pratyaksham tattwam-asi  
Twameva kevalam kartā-‘si  
Twameva kevalam dhartā-‘si  
Twameva kevalam hartā-‘si  
Twameva sarvam khalv‘idam Brahmāsi  
Twam sākshād-ātmā-‘si nityam  
Ṛitam-vachmi satyam-vachmi  
Ava twam mām  
Ava vaktāram ava śhrotāram  
Ava dātāram ava dhātāram  
Av‘ān‘uchānam-ava śhiṣhyam  
Ava paschāt-tāt ava puras-tāt  
Av‘ottarāt-tāt ava dakshiṇāt-tāt  
Ava ch‘ordhvāt-tāt av‘ādharāt-tāt  
Sarvato mām pāhi-pāhi sam-antāt  
Twam vāṅg-mayas-twam chin-mayaḥ  
Twam ānanda-mayas-twam  
Brahma-mayaḥ

Om, Salutations to You, O Lord of the Gaṇas  
You are the Manifestation of the Divine Principle  
You alone are the Creator and the Doer  
You alone are the Supporter and the Sustainer  
You alone are the Remover and Destroyer  
You are everything, both this world and Formless God  
You manifest the Spirit eternally (1)  
I speak Divine Law, I speak the Truth (2)  
Protect Thou me  
Be propitious to the speaker and the listener  
Watch over the offerer and the performer (of this prayer)  
Show favour to the learned scholar and the pupil  
Protect from behind, Protect from the front  
Protect from the left side, Protect from the right side  
Protect from above, Protect from below  
From all directions guard and protect me constantly (3)  
You are the Spoken Word and Pure Consciousness  
Joy is Your essence  
Formless Spirit is Your Nature
Twam sach-chid-ānand'ādvitīyo-'si
You are Existence, Consciousness and Joy unequalled
Twam pratyaksham Brahmāsi
You are the Supreme Spirit manifested
Twam gñyāna-mayo vigñyāna-mayo-'si
You are all Knowledge and Understanding

Sarvam jagad-idam twatto jāyate
This whole world is born from You
Sarvam jagad-idam twattas tiṣṭḥati
This whole world is sustained by You
Sarvam jagad-idam twayi layam-eṣhyati
This whole world will dissolve in You
Sarvam jagad-idam twayi pratyeti
This whole world is returning into You
Twam bhūmir-āpo-'nalo-'nilo nabhaḥ
You are Earth, Water, Fire, Air and Ether (5 elements)
Twam chatvāri vāk-padāni
You are the four parts of speech

Twam guṇa tray'ātītaḥ
You are beyond the three attributes
Twam deha tray'ātītaḥ
You are beyond the three bodies
Twam kāla tray'ātītaḥ
You are beyond the three times
Twam mūlādhāra sthito-'si nityam
You are eternally stationed at the Mooladhara
Twam śhakti tray'ātmakaḥ
You are the Essence of the three Shaktis
Twām yogino dhyāyanti nityam
On You Yogis meditate constantly
Twam Brahmā Twam Viṣhṇus-twam
You are Lord Brahma, You are Śhrī Viṣhṇu
Rudras-twam Indras-twam
You are Lord Shiva, You are Shri Indra
Agnis-twam Vāyus-twam
You are the God of Fire, You are Lord of the Wind
Sūryas-twam Chandramās-twam
You are the Sun and You are the Moon
Brahma bhūr bhuvaḥ swar-om
The Supreme Spirit, Earth, Sky, Heaven and Omkāra (6)
Saying Gaṇas first letter (G) at the beginning

The first letter of the alphabet (A) next

And the nasal sound (M) after that

The crescent resounding, completed with the star (dot)

This is the nature of Your mantra

'G' is the first form

'A' is the middle form

And 'M' is the last form

Bindu (dot) is the form on top

With the sounds united according to Sandhi

This is the knowledge of Shri Gaṇesha

The seer is sage Gaṇaka

The metre is a mixed Gāyatrī

The presiding Deity is Shri Gaṇapati

'Om Gam', Obeisance to the Lord of the Gaṇas

We seek to know the One-Tusksed God

We meditate on the Lord with a Curved Trunk

May the God with a tusk inspire and stimulate us

One-tusked and four-handed

Wielder of the noose and elephant goad

Holding a tusk and giving boons with the hands
Mūṣhaka dhvajam Having a mouse as an emblem
Raktam lambodaram Red-coloured, with a big belly
Śhūrpa karṇakam rakta vāsasam With ears like winnowing fans, clothed in red
Rakta gandh'ānu-lipt'āṅgam And fragrant red sandalwood paste anointing the body
Rakta puṣhpaiḥ su-pūjitam Auspiciously worshipped with red flowers
Bhakt'ānu-kampinam devam Divinely Compassionate to devotees
Jagat kāraṇam achyutam The Imperishable Origin of the world
Āvir-bhūtam cha sriṣṭy'ādau And becoming manifest at the beginning of creation
Prakṛiteḥ puruṣāt param Being beyond the Ādi Shakti and the Supreme Spirit
Evam dhyāyati yo nityam Whoever meditates in this way constantly
Sa yogī yoginām varaḥ That Yogi becomes the most excellent of Yogis

Namaḥ pramatha-pataye We bow to the Lord of Assemblies and Chief of Gaṇas
Namaḥ pramatha-pataye Prostrations to the Leader of Lord Shiva’s attendants
Namaste-‘stu lambodarāy’āika-dantāya Let there be obeisance to the Big-bellied, One-tusked
Vighna-nāśhine Śhiva-sutāya Destroyer of Obstacles, the Son of Lord Shiva
Śhrī varada mūrtya namo namaḥ To the Embodiment of the highest state of blessedness
and auspiciousness, Salutations again and again

Sākshāt Śhrī Ādi Śhakti Mātājī Śhrī Nirmalā Devyai namo namaḥ
Who is incarnated as the Holy Primordial Energy, the Divine Mother, the Immaculate Goddess
Shri Mataji Nirmala Devi, Salutations to You again and again
**Abbreviations** - most are standard but some have specific meanings...

abl. - ablative case - ‘by, with or from….’
acc. - accusative case - the object of the sentence.
adj. - adjective - describes a noun.
adv. - adverb - describes an action.

**as above** - means that the word has already appeared in the same verse.

**as below** - means that the word will appear later in the same verse.

BoAS - Book of Adi Shakti. Shri Mataji’s book about chakras, etc.

**cf.** - ‘compare with…, shows similarity to…, from the same root as….’

comp. - comparative - ‘more’

dat. - dative case - ‘to….’

Eng. - ‘similar to the English word…’

fem. - feminine

fut. - future tense

gen. - genitive case - ‘of…, belonging to…’.

imvp. - imperative tense - giving an order

**in comp.** - ‘a modified form of this word used in composition’

inst. - instrumental case - ‘by…’ or ‘with…’

Lat. - ‘derived from the Latin word’

lit. - ‘literally translated this means’

loc. - locative case - ‘in…, at…’.

LSN - Lalitā Sahasranāma – ‘The Thousand Names of Shri Lalita’

mas. - masculine

neut. - neuter

nom. - nominative case - the subject of the sentence

p. - person or page. - 1p. = 1st person - p.1 = page 1

pl. - plural

pp. - present participle - ‘doing’

pres. - present tense of the verb

pron. - pronoun - ‘he, she, it, etc.’

psp. - past participle - ‘done’

**sing.** - singular. Words are singular unless stated otherwise.

* Case endings are in brackets after the root word, eg. rūpa(m) is the accusative of rūpa. If modified by Sandhi – ‘word joining’, the original word has the abbreviation ‘in comp.’ eg. sthito- [sthitah in comp.]

“H.S.H. Shri Mataji’s Quotations are all given in Maiandra font with double inverted commas and referenced in the text.”
The title ‘Atharva Śhīrṣha’ is used for praises of many deities, the main five being Ganesha, Shiva, Vishnu, Devi and Sūrya. The Gaṇeśha Atharva Śhīrṣha is the most popular. The Devi Atharva Śhīrṣha is said at Navarātri time and is part of Saptaśhati -‘700 verses’ in praise of the Goddess. (See p.239 for the text, translation and Shri Mataji’s comments on the Devi A.S.)

Initially a translation of the title ‘Atharva Śhīrṣha’ was elusive and I telephoned a professor of Sanskrit at London University. He sounded nervous when I said I was researching the Gaṇeśha Atharva Śhīrṣha, but on hearing that only a translation of the title was sought, he put his mind to it and was surprised to realise that he did not really know. He suggested that Śhīrṣha means ‘head’ and Atharva is the name of the sage who composed the last of the four Vedas; so it could mean ‘from the head of Sage Atharva’.

Another scholar suggested that atharva means ‘unwavering’ and so our śhīrṣha -‘head’, ie. ‘mind’, is fixed unwaveringly on our purpose of attaining Self-realisation.

The Gaṇeśha Atharva Śhīrṣha is found in later editions of the Atharva Veda, where it is called the Gaṇapati Upaniṣhad. The Atharva Veda contains mainly invocations of the Divine for various purposes and so Atharva has come to mean a ‘prayer, praise or invocation’. Śhīrṣha, like ‘head’ in English, can mean the ‘best, chief, top or highest’, so ‘the Highest Praise’ or ‘Chief Invocation’ would be fitting translations of ‘Atharva Śhīrṣha’.
Verse 1. **Salutation and Extollation of the All-encompassing Nature of Lord Ganesha**

**Om namaste Gaṇapataye**

(Amen. Obeisance to You, O Lord of the Gaṇas)

All Sanskrit prayers begin with a salutation to Shṛī Ganeśha, such as this or ‘Om śhrī Ganeśāya namah’ - ‘Salutations to the Chief of Ganas’.

**Om** - ‘Amen’- Several large dissertations could be written about the great sacred syllable **Om**. It is used in almost every Hindu, Sikh, Jain and Buddhist prayer, as well as by Christians and Jews as ‘Āmen’ and Muslims as ‘Āmīn’ and is an indispensable salutation to the Divine. It is the primordial sound from which all creation flows. It is ‘The Word’ of St. John’s gospel, which creates, sustains and pervades the whole universe.

‘In the beginning was the Word, and the Word was with God, and the Word was God’.  

*John 1:1*

Since ancient times **Om** was referred to as **Praṇava** - ‘the reverberation’ and only later called **Omkāra** (kāra – ‘making’).

“ ...this special Incarnation (Jesus Christ) which is nothing but Pranava, the Om, the Logos – ‘word’ as you call it, the sound of the All-pervading Power.”  

*06-10-81, Houston*
Shrī Gaṇeśha is Oṃkāra\(^1\)-swarūpa -‘the embodiment of Om’.

“The Essence of Shrī Ganesha is Pure Love. The Pure Love of this Mother Earth created Shrī Ganesha, but surprisingly Shrī Ganesha was created before the Mother Earth, so how is it? First He was created only as the Logos -‘word’, as you call it, or we call it the Brahma-nāda -‘reverberation of the Supreme’ – Omkāra. So first He was created only as the sound Omkāra, then this Omkāra was covered with the Mother Earth to make Shrī Ganesha.

Omkār is so important because it has got in it all the three powers, ah-oo-mm. A-U-M stands for the Mahākāli, Mahāsarasvatī and Mahālakshmī powers. All three powers exist in this Omkāra. So in a dormant form, we can say, these three powers exist in Shrī Ganesha.”

15-09-96, Cabella

Oṃ is the sound which issued forth when the Brahmānda -‘Egg of Brahman’ cracked open and the Creation emerged.

“Pranava's sound is generated when the Primordial Cell breaks like the hatching of an egg.”

BoAS. Ch1. Creation.

\(^1\) Oṃ is properly written with a dot above ṁ (or in IAST below m) for the anuswāra –‘nasal sound’. It represents whichever nasal sound ṇ ŋ ṇ n or m is appropriate for the following word. So Oṃkāra can be written Oṅkāra (guttural ṇ before k, a guttural consonant) which would sound like Oṅgkāra (see p.72). As an unmodified word ending it is m.
Oṁ is composed of three and a half syllables. The three syllables A, U and M are associated with the three Śhaktis -‘feminine powers’ (as above). The final half-syllable called Ardha-mātra (ardha –‘half’, mātra –‘syllable’) is silent and is ‘known only by Yogis’ (Mārkandeya Purāṇa, see p.219). It is experienced as a spurt of vibrations¹ after pronouncing Oṁ and is the final unmanifested form of the Ādi Śhakti as the Kuṇḍalinī.

“She represents the Ādi Shakti, the half mātra –‘syllable’ of the Om. Like three and a half mātras are there in the Om word, meaning the half moon, half circle. So as you know there are Mahākālî, Mahāsaraswatî, Mahālakshmî, three powers and above them is the Ādi Shakti.” (21-05-88) “The Ardha Mātra, the half Mātra, which is the Ādi Shakti Herself.” (17-12-85, Nasik)

Before the Creation Shri Sadāśhiva -‘Eternal Formless Spirit’ was in a state of pure being without desire or action. The perfect balance of the Guṇas had to tip for Creation to take place. An imbalance was created by a desire arising in the Supreme Consciousness to become aware of Itself. This caused the separation of the Ādi Śhakti –‘Primordial Energy’ (described very deeply in Shri Mataji’s book) which gave rise to the creation of this material Universe.

This Kāmakalā –‘small portion of desire (or love)’ is therefore the seed of all creation and is the A of AUM – manifesting as Shri Mahākālî, the Iccha Śhakti –‘desire power’, which gives rise to the Bhūr Loka -‘Earth (physical) realm’ and the Īḍā Nāḍī –‘left channel’.

¹ As the Kuṇḍalinī passes through Āgñyā Chakra, some Yogis hear a rumbling in the head, described by Sant Gñyāneśhwara as ‘the rumbling of distant thunder in the hills’ (Gñyāneśhwari, Ch.6).
Out of this desire manifests Shrī Mahā-saraswatī, the Kriya Śhakti -‘power of creation’. This is the U of AUM creating the Bhuvah Loka -‘Atmospheric (mental) realm’ and the Piṅgalā Nāḍī –‘right channel’.

The Universe is programmed to bring forth life and for higher and higher consciousness to evolve until creatures are capable of becoming aware of their own identity with the Divine and fulfilling the purpose of existence. This Evolutionary Power is the M of AUM manifesting as Shrī Mahālakshmī, the Gñyāna Śhakti – ‘power of knowing’ which forms the Swaḥ Loka -‘Heavenly (spiritual) realm’ and the Suṣhumnā Nāḍī –‘Central Channel’.

The Sound of Om

In Sanskrit, o is always long and Om rhymes with ¹‘home’ only more closed and lower in the mouth. As A-U-M it starts with the A in the throat, travels through the mouth as O and ends with M at the lips thus covering the whole range of letters, like ‘Alpha and Omega’ the first and last letters of the Greek alphabet. (see p.96)

“When all these sounds (the bīja mantras of the chakras) are sounded together and brought through the spiral of the body, in the body it makes a sound. The sound that comes out of

¹ The long ‘o’ of Om is no longer used in English but is retained in Northern dialects and Celtic languages such as Welsh or Scottish, or the French ‘eau’ but longer. The lips pout forming a circle (perhaps why it is written ‘o’) and the sound is lower in the throat.

Before the ‘Great Vowel Shift’ of the English language 300-600 years ago it would have been the same but all the long vowels moved upwards and forwards in the mouth, giving rise to this oddity of English that many words are not pronounced the way they are spelt.
the synthesis is **Om**; like the seven colours of the Sun ultimately become white rays.” *Bija Mantras, Hampstead, 14-10-78*

The shape of the **Devanāgarī** letter \(\text{ॐ} \) is a visual representation of the three **Śhaktis** emerging from the central point, with the **Kuṇḍalinī** *(crescent)* and the witnessing **Param-ātma** -’Supreme Spirit’ *(dot)* above.

“The Sacred Syllable `**Om**' is written in the **Devanāgarī** script with three and a half coils.” *BoAS, Ch1. Creation*

“If you take the complete Universe into a circle, then you make three portions of that, you get three arches - first arch is bent like this **Ah. Ooh.** second one, like that, and the third one is **Ma.** And the dot on that is the centre point of the circle, which is the God\(^1\) Himself.” *Heart Chakra. 02-77*

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\(^1\) In a recent internet discussion about the real name of God, some were advocating the Jewish **YHWH** *(Yahweh or Jehovah, meaning ‘He who causes existence’) or **Allah** *(Arabic, al –‘the’, illah –‘divine’) but the statement that had the **Kuṇḍalinī** shooting up was ‘The name of God is **Om**’ *(‘... and the Word was God’).* People from many cultures who have deep spiritual experiences of the Divine hear the sound **Om**, such as Dr Eben Alexander, author of the book ‘Proof of Heaven’.
Even written in Latin script Om has significance; O is God Almighty, infinite, eternal, giving rise to m representing the three-fold Creation - three channels, three worlds, etc..

"As evolution goes up Om was brought to the level of Amen. Ah became Aah and Ooh became Ma, and Ma became Na. As I told you that Christ came as a human being, but He was Ganesha. And the Swastika became the Cross. The same way, Om is Amen. that's why He is the Omkâra Himself, because He is Ganesha, and Ganesha is Omkâra personified. In this sound of Omkâra, the complete sounds of the words are there - all the permutations and combinations, the complete melody of this Universe within these three sounds, ah, ooh, ma.”

Heart Chakra, 02-77

More quotes and details about Om are given in Appendix 7, Om and the Creation. p.219 and Appendix 8, The Three Worlds’, p.227

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The words ‘śhubha’ and ‘lābha’ often appear on pictures of Shri Ganesha as here.

Śhubha is ‘well-being, auspicious, beautiful, happy’. “Śhubha means ‘that brings good luck.” 15-05-82 (Śhubha Dīwāli –‘Happy Diwali’)

Lābha is ‘attainment, profit, enjoyment, advantage, wealth’.

Shri Ganesha controls these according to our spiritual needs.

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1 See ‘The Significance of the Cross’, p.258
namas\(^1\) -‘Obeisance, salutations, we bow’, with a sense of ‘worship, surrender’ and ‘glory to’. \([\text{namah in comp. from nam - 'to bow, bend'}]\)  Not from the same root as \(nāma\) -‘name’.

\(^1\) Namas-kāra -‘making a bow’ has two main forms:-

The first is that when saying \(\text{namah}\) or \(\text{namaste}\), the head is bowed and the hands are folded (fingers together pointing up, but palms not tightly touching), generally at the heart, but it is more respectful to salute one’s guru or elders at the forehead and to salute God by putting the folded hands at the top of the head (as in Sūrya Namaskār). This point is the Brahma-randhra -‘Crevice of the Supreme’ in the centre of the Sahasrāra, where the Sacred Feet of the Supreme Goddess reside. We are thus bowing at Her Feet.

In the second form of namaskār the devotee kneels and places the head to the ground, with the hands extended forwards. In Sahaja Yoga the hands are placed palm upward, extended forward and not touching the head*. The fingers should be closed but the thumbs open and the hand may be flat or cupped to receive vibrations. The forehead or normal hairline is placed to the ground, not the Sahasrāra, and the backside raised. The feet should not be touching each other. The act of bowing, and especially bowing the head to the ground, helps to bring down the ego. The word \(\text{namah}\) can be divided into \(\text{na - 'not', mah - 'I'}\), and hence means ‘not I’, an ego-negating mantra.

This obeisance can be made internally by putting the attention to the Divine Feet in the Heart or at the Sahasrāra, with an inclination of the head.

*These instructions were given by H.S.H Shri Mataji at various times, witnessed by the author.
Namas, like namo, is namah with the ending modified to blend with the next word, in this case -te -‘to You’. (see Sandhi p.32) Namah is an interjection which requires the dative case of the object being bowed to; ‘Salutations to…’.

Te -‘to You, to Thee’. [dat. of twa- 2\textsuperscript{nd} person\textsuperscript{1} sing. pronoun]

1 The 2\textsuperscript{nd} person singular pronoun twa-, has the following cases:-

\begin{itemize}
  \item twam -nom ‘thou’
  \item twām -acc ‘thee’
  \item te, tava -gen. ‘of thee, thine’
  \item twayi -loc. ‘in thee’
  \item twayā -instr. ‘by thee’
  \item twattah -abl. ‘by, with or from thee’,
  \item te or tubhyam -dat. ‘to thee’ or ‘for thee’. Twa etc. show striking similarities to old English (thou, thee) and French (toi, etc.).
\end{itemize

In His dedication of the Gnyāneshwarī, the 13\textsuperscript{th} century Marathi saint Gnyānadeva praises the six-handed form of Śrī Gaṇeśha, holding axe, goad, modaka -‘sweet’, tusk, lotus and the Abhaya Mudra -‘the upraised palm, conferring fearlessness’.

Note the devotee performing namaskar at the Sahasrāra.
Gaṇa-pataye¹ -‘to the Lord of the Gaṇas’. [*dat. of Gaṇapati*]

Gaṇa² -‘Group, troop, series, category, collection, people, multitude, tribe, an attendant, a body of attendants’. [*from gaṇ -‘to count, number’*]

Other words from gaṇ -‘to count’ include gaṇita –‘mathematics’, gaṇana –‘arithmetic, calculation’, gaṇaka –‘computer, astrologer’.

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¹ In olden days the government of India was called Gaṇa-rāj -‘rule by the people’. Each village or tribe would elect a leader to represent them at a central council, and the leader of this council was known as the Gaṇapati, which therefore has a special meaning of ‘Chief among leaders’.

² ‘The Gaṇas’ usually refers to the servants of Lord Śhiva, also known as Pramatha –‘tormentors’ (*see v.10, p.156*), who are not very pretty, some with animal heads, maybe with one eye, long pointed noses, hunchbacked, etc. and some looking like Lord Śhiva Himself, with matted locks and dressed in animal skins. These are the spirits of the Left Side (Collective Subconscious). In the Bhagavatam they are listed as Dākini -‘female demons’, Kuṣhmāndā -‘flesh-tearers’, Bhūta -‘spirits’, Preta -‘ghosts’, Piśācha -‘flesh-eaters’, Yaksha -‘sorcerers’, Rākshasa -‘demons’ and Vināyaka -‘imps’.

**Shrī Gaṇeśha**, with these Gaṇas, corrects us if we move out of balance.... *cont...*
cont.... into the Left or Right side extremes, into the Collective Sub-conscious and Supra-conscious.

‘Gaṇa’ can also refer to the nine groups of demi-gods, including the Ādityas, Vasus (eight elemental Gods ruled by Lord Indra), and the Ekādaśha -‘eleven’ Rudras who were originally connected with storms and tempests, and are the bringers of disease and destruction.

India’s present government is called Gaṇa-tantra -‘control by the people’ which translates as ‘democracy’. India is really the home of democracy which it was practicing thousands of years before any western nation became civilised. The great cities of the Harappan civilisation are ..... cont....
pati -‘Lord, master, ruler, owner, protector’, and also ‘husband’- from pā -‘to protect’. (cf. pāhi-pāhi impv. ‘protect’) One of Lord Śhiva’s names is Pashu-pati -‘Protector of Cattle’.

-aye- is the dative ending (‘to...’) for masculine words ending in i. namaḥ requires the dative ending ‘salutations to ....’.

cont.... remarkably egalitarian with equal housing for all, with running water and drainage. There were no palaces for kings, and little evidence of warfare.

Gaṇapati -‘Chief of the troops’ is also a name of Lord Śhiva; and is an epithet of Bṛihaspati, the Guru of the Devas, in the Ṛig Veda. Some take this as evidence that Shri Gaṇeśha is mentioned in the Vedas, although He does not indisputably appear until the Puranic period (1800 BCE – 1500 CE).

Like a hologram, or the DNA in a cell, where every small part contains the whole, each incarnation of God is the complete Divine Nature, from a tiny grain of sand to the Formless All-pervading Consciousness. Any difference between these aspects is really an illusion. Therefore Shri Gaṇeśha can be praised as ‘everything even the Supreme Brahman’, and then apparently limited as ‘the Son of Śhiva and Parvati’, or ‘the Leader of the Gaṇas’.

Nandī—‘Joyful’. Captain of the Gaṇas and Shri Śhiva’s vehicle.
Alternative Translations of ‘Gaṇapati’

Gaṇeśha or Gaṇapati are names suitable for the Unlimited God Almighty as ‘The Lord and Ruler of all groups and categories’.

Gaṇa may also be taken as meaning the Subtle System as a group or series of chakras, so Gaṇeśha or Gaṇapati can be translated as ‘Lord, Controller or Master of the Subtle System’. As we know, He is the Master of all the chakras and nāḍīs and the Kuṇḍalinī cannot pass without His permission.

Also Ga is the bīja mantra for Mūlādhāra Chakra and na or ni is Sahasrāra, so ga-ṇa is ‘Mūladhara to Sahasrāra’, the chakras.

Gaṇa can mean any series, such as a series of bīja mantras; for example Om, gām, gīm, gūm, gaim, gaum, gaḥ - is the bīja gaṇa for Mūlādhāra Chakra. So He is the ‘Master of mantras’.

As mentioned before, gaṇa can mean ‘the people’ so Gaṇeśha or Gaṇapati can mean ‘the people’s God’. Shrī Ganesha is one of the most popular Gods worshipped by all Hindus.

As also previously mentioned, by dividing each syllable, ga = gaja –‘elephant’, na = nara –‘man’, pa – ‘protect’, ti –‘having the quality of’. So ga-ṇa-pa-ti is ‘the Lord Protector who is elephant and man’.

8th century Nandī statue about twenty feet tall, from Mahabalipuram, Tamil Nadu.
A statue of a bull is always placed in the forecourt of a Śhiva temple.
Twameva praty’aksham tattwam-asi

(You are indeed the Manifestation of the Divine Principle)

*”Principles, all the principles. Tattwa” Sydney, 07-04-81

* These comments by Shri Mataji on the Ganesha A.S. from Sydney, 07-04-81, appear under the relevant lines. See p.176 for the full transcript.

Twam-(or tvam) -‘You are, Thou art’. The ‘are’ is implied by the nominative case of twam so the fact that –asi -‘You are’- is added at the end is either emphatic or is creating a separate phrase.

-eva -‘indeed’- this is another emphatic suffix meaning ‘truly, really, You alone..' or the biblical sounding ‘verily’.

praty’aksha(m) -‘manifestation, manifestly, in front of our eyes’- [adverb or nom./acc. neut. from prati -‘towards, against, like’, aksha -‘eyes’ or the senses in general] praty-aksham is like sākshāt (see p.62), both adverbs meaning ‘actually present, perceptible’.

1 tat-twa(m) –5 principle, 2 quality, 3 true state, 4 truth, reality, Supreme Spirit’ [nom. neut. from tad -‘that’, twa -a suffix meaning ‘having the quality of’. (like English ‘-ness’ or ‘-ity)]

1 Tat-twam-asi is one of the the Mahā-vākya -‘great invocations’ of Vedānta philosophy (see p.58-9). It is composed of tat -‘that’, which means the Supreme Spirit Brahman, twam -‘thou’ ie. what is perceptible or conceivable, the Creation of Ādi Shakti and –asi -‘You are’, lit. ‘That thou art’; expressing the idea that everything in this universe has identity with the Supreme Brahman. Tat-twam-asi is a mantra used to realise the nature of the Supreme Spirit with which Shri Gaṇeśha is identical. 

continued on next page.......

52
-asi -’Thou art’, ‘You are, are really, are ever’ [2p.sing. of as -‘to be, exist’] As twam is in the nominative it is not necessary to add asi, so as a suffix it has an emphatic quality of ‘really being and enduring’ or perhaps implies a separate phrase.

**Alt. Trans.** ‘You are the Manifestation and the Underlying Principle’

or: ‘You are the Perceptible World and the Formless Spirit’

‘Hence the Soul assured the Substance and the Essence are the same’.

*Rudyard Kipling -’Rahere’*

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cont..... The Ānandāshram Sanskrit commentary *(Appendix 11 p.251)* elaborates this as the main theological idea of the praise, and refers much of the rest of the knowledge to it.

‘We bow down to Thee who art indicated by both the letters Tat and Tvam in the sentence Tat-tvam-asi –’That ’Thou art’; Tat indicating the Chit –‘consciousness’ of the nature of oneness and Tvam indicating the nature of Akhanda –‘undivided’ Brahma *(beyond the five Kośhas, the witness of the three states)* and indicating Thee, O Mother! Thou art of the nature of Pranava Om; Thou art Hrīṃ; we bow down again and again to Thy Lotus Feet.’

*Devi Bhagavatam. 7.31.54.*

**Tat** and **Tvam** are the two aspects of God; **Tat** is the Formless Impersonal **Brahman**, God the ‘Father’, Pure Consciousness *(Tat has both dental t’s which, pronounced properly, sounds much like ‘Dad’)* and **Tvam** is the personal God, the ‘Mother’, who knows and understands us intimately, has compassion for our sufferings (in spite of them being illusory!), shares our joys and sorrows, and directs, supports and nourishes us. The Mother is embodied as the **Kuṇḍalinī** which responds to the **bīja mantra Tvam**. continued...
**Tat-twam-asi** can therefore be taken as meaning ‘You are both the Formless and the Personal God’ or ‘You are the Eternal Spirit and the Kuṇḍalinī’.

It is hard for us to worship only the Impersonal God; the personal aspect of God is more accessible and more comforting. It is said that the path of the Yogi to attain Self-realisation, which involves austerity and self-control, is much harder than the path of the **bhakta** – ‘devotee’ where **moksha** – ‘liberation’ is a divinely bestowed gift. Having a personal form of God, whether it is **Shrī Krishna, Rāma, Jesus, Buddha** or **Shri Mataji** to whom we devote ourselves is the easiest path. One of Shri Mataji's names is **Shobhana-sulābha-gatiḥ** - ‘the most auspicious and easily attained path’.

1 The word ‘quality’ is similarly composed from the Latin **qualis** -‘that’ and –**ity** ‘-ness’. In Robert Pirsig’s book ‘Zen and the Art of Motorcycle Maintenance’, the character Phaedrus logically deduces the existence and nature of God, starting from the word ‘quality’. Pirsig also mentions that the **mantra** ‘**Tat-twam-asi**’ is the essence of Hindu thought.

2 **Guru tattwa**, for example, means the state or quality of being a **Guru**.

4 **Tattwa** has a similar meaning to **sattva** -‘truth, reality’ as in **tattvagñyāna** -‘knowledge of truth’, and can denote the Supreme Brahman.

**Alt. trans.** ‘You are the truth manifested in person’.

**Alt. trans.** ‘You are the Ultimate Reality in perceptible form’.
In the **Sāmkhya philosophy**\(^1\), the **tattwas** are the principles of creation, usually numbering twenty-five. Twenty-four of these are produced by **Prakṛiti** –‘nature’ or **Ādi Śhakti**. These principles are:-

- **Buddhi**- The faculty of Perception and the Intellect, also called \(^2\)**Mahat**, which gives rise to:-
- **Ahaṁ-kāra** -‘I am’-ness, ego, conception of indivuality. From this arises:
- **Manas**- The Heart/mind, Psyche. The instrument by which sense impressions reach the **Buddhi** and thence the **Ātmā** –‘consciousness’.
- **Tan-mātras** -The five subtle elements are the objects of the senses, **gandha** -‘smell’- Earth, **rasa** -‘taste’- Water, **rūpa** -‘form -the object of sight ‘- Fire, **sparśha** -‘touch’- Air and **śhabda** -‘sound’- Ether. These give rise to:-
- **Mahā-bhūtas** - The five gross elements- Earth, Air, Fire, Water and Ether.
- **5 organs of action**- Speech, Hands, Feet, Reproduction and Excretion.
- **5 organs of sense** - Ears, Skin, Eyes, Tongue, Nose.
- **Avyakta**- The ‘Unmanifested’ part of the **Ādi Śhakti**, ie. the **Kuṇḍalinī**.

The 25\(^{th}\) principle is **Puruṣha** (**Shrī Sadāśhiva**- the Supreme Spirit) which animates, pervades and witnesses the creation of **Ādi Śhakti**. **Shrī Gaṇeśha** is here eulogised as the embodiment of all these principles; ‘You are the principles manifested.’

\(^1\) See Appendix 12, p.263, for a more detailed explanation of the **Sāmkhya philosophy** from the **Shrīmad Bhagavatam**.

\(^2\) This may be taken as the **Mahat-ahaṁkāra** -‘the Great ‘I am’-ness’ and when we get dissolved into this through Self-realisation, we lose our limited sense of ‘I-ness’ and become part of the All-pervading Self.
Twameva kevalam kartā-’si (kartā-asi)
(You alone are the Doer and Creator)

Twameva kevalam dhartā-’si
(You alone are the Supporter and Sustainer)

Twameva kevalam hartā-’si
(You alone are the Remover and Destroyer)

“The Doer; so He is the Support; He is the one who takes away all the problems; the sucker of all the problems of the Universe.”

Twameva -’You are verily’. (as above).

1kevalam -’Alone, on Your own, solely.’ [adv from kevala -’alone, only’]
kartā -’The Doer, maker, performer, accomplisher, creator’. [nom.mas. from kṛi -’to do’]
dhartā -’The Supporter, preserver, sustainer, bearer, holder’ and also ‘restrainer, suppressor’. [nom.mas. from dhṛi -’to support’]
hartā -’the Remover, one who carries away, depriver of, stealer, overcomer, destroyer’. [nom.mas. from hṛi -’to remove’] Similar in meaning to the English epithet of 2God as ‘Giver and Taker’.

1 Kevala or Kaivalya means ‘one-ness’ and Kaivalya-jñāna -’Knowledge of Oneness with the Supreme’ is the highest Realisation.

2 These are the three functions of G.O.D.- Generator, Operator and Destroyer; - Shrī Brahmā the Generator, Shrī Viṣhṇu the Operator and Shrī Śhīva the Destroyer.
‘si = asi -‘You are’. [2p.sing.pres. of as –‘to be’] As this construction
*Kartā-’si – ‘You are the Creator’ implies a future tense, the
translation ‘You create everything that is or will be created’ is good.

* Alt. trans. The nominative Twam does not need the addition of asi
-‘You are’, so this may be taken as a separate phrase. Twameva
kevalam – ‘You are indeed one, alone’, Kartā-’si – ‘You are the
Creator’. These three lines could read:-

‘Although One, You are the Creator; although One, You are the
Upholder; although One, You are the Remover’.

* The hyphen + apsotrophe after the long ā (kartā-’si = kartā-asi) in
these three lines indicates a dropped short a at the start of the next
word asi. Thus the long ā is even more drawn out than usual.

Twameva sarvam khalv’idam Brahmāsi

(You are everything, indeed (both) this (manifested
universe) and the Formless Supreme Spirit)

“Brahma, is this Brahma Shakti, you see, this Pranava - Om.”

sarva(m) –‘Everything, all, the entire (Universe), the whole
(Creation)’. [nom.neut] Sarva is an epithet of Īśhwara – ‘The
Controller’ who \(^1\) balances the three functions of Creation,
Preservation and Destruction.

\(^1\) In later philosophy, such as the Šrī Lalitā Sahasra-nāma (c.850 CE), God
has five functions:- The fourth function, Īśhāna or Īśhwara -‘controller’,
is beyond the three Guṇas and oversees and balances the three
functions of Creation, Sustenance and Destruction. All of this is
witnessed by the fifth form Šrī Sadāśhiva –‘Eternal Spirit’, into whom
continued on next page .......
**khalv** -’Even, indeed, truly, and also’. [**khalu**-in comp] **khalu** is used to emphasise what follows. The changing of the final –u to –v before a vowel is normal **Sandhi** -’word joining’ (p.32). Here **khalu** seems to have the sense of ‘both’.

‘**Sarvam khalv’idam Brahma**’ –’everything even this (material world) is the Formless Consciousness’ is one of the **Mahā-vakyas** –’great utterances’ of **Vedānta**. It is from the **Chāndogya Upaniṣhad (3.14.1)** which is one of the three oldest **Upaniṣhads** (maybe 4,000 years). **Śrī Gaṇeśha** is here being praised as the embodiment of this great truth.

**idam** -’this’. [nom.neut] **Idam** denotes the manifest Creation as opposed to **tat** – ‘that’ which is the Formless Spirit.

**Brahma** -’Formless Supreme Spirit’. [nom. neut. of **Brahman** -from **brimh** -’to pervade, expand’] **Brahman** is the All-pervading Divine Consciousness, Self-existent before and beyond all manifestation.

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cont.... the other forms are reabsorbed in the Final Dissolution, and from which the new creation subsequently manifests.

This line and the next can be taken to describe these other two forms. **Sarva** -’all’ is commonly used to denote Íśhwarā. **Nityam** -’eternally’ has the same meaning as **Sadā** -’always’ and Lord Śhiva is Ātmā-sākshāt, the Pure Spirit, so **sākshād-ātmā’si nityam** indicates the **Sadāśhiva**.

2 The **Mahā-vakyas** -’great sayings’ are from the **Upaniṣhads** which are extracts of the **Vedas**. Chanting or meditating on these can lead to Supreme Knowledge. The **Upaniṣhads** form the basis of **Vedāṇta** – ‘final knowledge’, the philosophical foundation of Hinduism. **continued on next page .......**
It may be equated with the Puruṣha of the Vedas, Sadāśhiva of the Purānas, or the Supreme Goddess in later philosophy.

The names Brahman -‘Supreme Spirit’ and Brahmā -‘the Creator’ differ only in that the former is neuter and the latter masculine. Shri Brahmb, or Brahma as He is also called, is so named because He knows or has the desire to know the Brahman. Here Brahma is neuter and so denotes the Supreme Spirit.

cont.... Sahaja Yoga is a form of Advaita -‘non-dualistic’ Vedāṇta, although the Tantric aspect (Kuṇḍalinī and chakras) is not from the Vedas. Swāmī Vivekānanda predicted that Vedāṇta would be the future world religion and in its form as Sahaja Yoga he was right!

Some of the most widely used Mahā-vakyas are:

Om Tat Sat ................ Om, That (Brahman) is the one true Reality. (Explained by Shri Krishna in the Bhagavad Gita)
Brahma satyam Jagan mithya Brahman is real; the World is unreal.
Ekam evādvitiyam Brahma .. Brahman is one, without a second.
Pragñyānam Brahman ........ Brahman is the Supreme Knowledge.
Aitareya U. / Rig V.

Tat tvam asi ............... That (Formless God) and You (Personal God/ Guru) are (the same). Chandogya U./Sama V.

Ayam Ātmā Brahma ........ Atman and Brahman are the same.
Mandukya U./ Atharva V.

Aham Brahm’āsmi ........... This ‘I’ is indeed Brahman.
Brihadaranyaka U./ Yajur V.

Sarvam khalv’idam Brahma .. Everything, even this (manifest universe), is Brahman. Chandogya U./ Sama V.

So’harm (Saḥ-aham) ......... My Self is Him (Brahman)

The eternal, infinite Brahman is Truth and Knowledge
Twam sākṣhād-ātmā-'si nityam
(You manifest the Spirit eternally)

“Present in you as the Spirit. He resides in you as Spirit.”

sākṣhād -’Manifested, perceptible, realised, in person, actually present, incarnated’. [sākṣhāt in comp. adv] sa-akṣha-āt -‘with the eyes’- [sa -’with’, aksha -‘eyes or the senses in general’ -āt is the ablative ending -’by, with or from’] (cf. sākṣhī -‘the witness’).

“Sākṣhāt means felt through your five organs of perception.”

ātmā -’Self, Soul, Individual Spirit’. [nom. of ātman- mas. from at -’to move’] ātma also means ‘essence, nature, character’ and ‘one’s own’, as in ātma-kārya -‘one’s own business’.

-asi -’Thou art’. [as above]

nityam² -’constantly, eternally, always’. [acc. form used as adv] from nitya -’eternal, constant, fixed, innate, usual’ as in nitya-dharma -’daily duty’. [from ni -’within’]

Alt. Trans. ‘You are constantly Self-realised’.

“Shrī Ganesha is always fully attuned with the All-pervading Power”.

BoAS, Ch.13, Mooladhara

End of Verse 1

1 Ātmā is the Reflection of the Divine Consciousness, which resides in the Heart. When the Kuṇḍalinī pierces through the Brahma-randhra, the crevice in the top of the head which is soft in babies and realised souls, the Ātmā rises through a special nāḍī -‘channel’ into the Sahasrāra Chakra, where it unites with the Kuṇḍalinī.

continued on next page....
The Jīvātma –‘individual soul’ then realises its identity with the Param-ātmā, the All-pervading Divine Consciousness. This results in the loss of ego and other misidentifications. In this state, only the qualities of sat ‘existence’, chit ‘consciousness’ and ānanda ‘supreme joy’ remain (see v.4 p.77). In this blissful state the devotee is filled with Divine Grace flowing down over their whole being ‘vibrating every fibre with joy’. Shri Śhiva is the personification of the Ātmā, and in sacred art is shown embracing Shri Pārvati expressing this union.

‘Be the Self and that is bliss. You are always that; the Self is always realised.’ – Ramana Mahārshi.

2 This line is sometimes translated –‘You are the Eternal Spirit manifested’ which is not bad. However nityam –‘constantly’ is here an adverb, not an adjective.

In English, adverbs are made by adding ‘–ly’ to adjectives, but Sanskrit has no special ending, and the accusative is often used (as here) or sometimes the instrumental - eg. ‘with speed’ for ‘quickly’.

The Sandhi –‘joining’ of sākṣhād with ātma shows that they are compounded, meaning the state of ātma-sākṣhāt-kāra ‘Self-realisation’.
Swastika

‘Creating well-being, making auspicious.’

Swasti -’good fortune’, ka -’making’.

Swasti is Su -’good, beautiful, auspicious’ and asti -’it is’. It is said as a greeting and a blessing, like ‘Hail!, Good Fortune, Best of Luck!’.

The Swastika is a representation of the four-petalled Mūlādhāra Chakra, which rotates clockwise viewed from above or in front. The four petals are Stability, Humility, Wisdom/Knowledge, and Divine Instrumentality. In Her Book, Shri Mataji explains that each petal has three sub-sections. See Shri Mataji’s drawing on p.93.

Petal 1: (Down) Harmony: balance; sensitivity to Innocence
Petal 2: (Left) Mastery over enticements, indulgences; expelling spirits
Petal 3: (Right) Faith; wisdom; knowledge
Petal 4: (Up) Fearlessness: collective consciousness: Dharma
Verse 2. **Declaration of the veracity of the prayer**

**Ritam-vachmi, Satyam-vachmi**

(I speak Divine Law. I pronounce the Truth)

“Is the Truth. Not ‘He says the truth’, but He is the Truth.”

1**Ritam** -‘Divine law, truth, sacred order, settled rules, scriptural correctness, the balance and order of the Universe’. **Ritam** begins with the vowel ṛ, and in IAST (p.32) is written ṛtam. Other common words beginning with ṛ are **Ṛg Veda** -‘knowledge of praise’, ṛddhi – ‘prosperity’ and ṛṣhi – ‘seer’.

**vachmi** -‘I speak, say, pronounce, announce’. [1p. pres. of vach ‘to speak’]

1**satyam** -‘truth, reality, goodness’. [from sat -‘to be, exist’] **Satyam** is the seventh world in the **Gāyatrī Mantra** corresponding with the **Sahasrāra Chakra**.

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1 **Ritam** and **satyam** both mean ‘truth’ but **ritam** is ‘truth as the accepted law or Divine order of the Cosmos’ and **satyam** is ‘truth according to experience of reality’ so an alternative translation could be: ‘What I am saying is true according to the scriptures, and true according to the experience of reality’.

End of Verse 2

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63
Verse 3.  **Supplication to Lord Ganesha**

This verse is asking, or rather ordering, *Śrī Gaṇeśha* to protect us. It is arranged in contrasting pairs; first ‘Thou/me’, then ‘speaker/listener’, ‘giver/receiver’ and ‘scholar/pupil’ which all imply a Guru/disciple relationship and then the six directions arranged ‘back/front, left/right and up/down’; and finally ‘from all directions continuously’.

**Ava twam mām** (Be Thou favourable to me)

**Ava vaktāram** (Protect the one who recites (Your praise))

**Ava śhrotāram** (Be propitious to the one who listens (with devotion))

*ava* –‘protect’- has a wide range of meanings from ‘protect, guard’ to ‘show favour, accept an offering, be well disposed towards, promote, satisfy, drive, lead’. [2p. sing.impv. of *av* -‘to protect’]

-twam- ‘thou’. [nom] This is the subject.


-vaktāram- ‘the one who recites, the speaker’- in this case presumably us as the persons saying the prayer. [mas. acc. sing. of *vakṛtṛ* -‘speaker’ from *vach* -‘to speak’]

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1 The 1st person singular pronoun *ma*- has these forms:-  
*aham* - nom. ‘I’. This is an inversion of *maḥ*.  
*mām* - acc. ‘me’,  
*mahyam* or *me* - dat. ‘to me’,  
*mama* - gen. ‘my’ or ‘mine’.

*mamatā* is ‘selfishness’ or egotism as a vice; *aham-kāra* also means ‘ego’, but more in the sense of the illusion of separate identity, rather than a character defect.
śhrotāram -‘the listener, one who hears’. [mas. acc. sing. of śhroṭṛi -‘hearer’ from śhru -‘to hear’] In the pure witness state we can listen to ourselves reciting the prayer. Śhrotra or śhrotas is ‘the ear’ and Śhruti -‘listened to’ means orally transmitted sacred knowledge, particularly the Vedas.

Ava dātāram  (Accept the gift of the one who offers (this prayer))

Ava dhātāram  (Be pleased with the one who performs (this worship))

dātāram -‘the giver, donor, one who offers’ again probably refers to the person offering or uttering the prayer. [mas. acc. sing. of dātṛi -‘giver’] In Hindu culture a devotee will request a Brāhmin to chant prayers and perform Pūjā for them, so the devotee is the dātṛi -‘offerer’ and śhroṭṛi –‘listener’ of the prayer and the Brāhmin is the dhātṛi -‘performer’ and vaktṛi –‘speaker’.

dhātāram -‘the one who supports, creates, performs, fixes the attention on, 1 receives.’ We are the ones performing the prayer and are also those having the attention fixed on the Deity. [mas. acc. sing. of dhāṭrī -‘supporter’]

1 Although often translated as ‘the receiver’ this is not the usual meaning of dhāṭrī. As ‘the Creator’ it is a name of Shrī Brahmadeva. Dhātu is an element or a constituent of creation.
Avānūchānam-ava² śiṣhyam  (ava-anu-vachānam..)  
(Protect the learned scholar and the pupil)

“The disciples. Is the disciple principle.”

anūchānam -‘the learned scholar’. This is someone devoted to learning and able to repeat the Vedas by heart; sometimes translated as ‘the master’. [mas.sing.acc. from anu -’following’ – vachana -’speaker’- the u and va coalesce to form long ū]

śiṣhyam -‘pupil, student, disciple’. [acc. from šhas -‘to discipline or control’]

Alt.trans. ‘Protect the one able to repeat this prayer by heart and the one still learning it.’ (of which we are both!)

This whole line is always run together as a single phrase when properly performed, which often confuses westerners trying to join in with Indians, and vice versa.

Ava paśhchāt-tāt  (Protect from behind)
Ava puras-tāt  (Protect from the front)
Av’ottarāt-tāt (Ava-uttarāt-)  (Protect from the left side)

paśhchāt-tāt -‘from behind, from the back’, as well as ‘from the west’. [abl. of paścha -’behind, west’]

All the directions have this double meaning based on the notion that we are facing eastwards. This is natural if we consider ourselves to be on a moving vehicle. The Earth is spinning towards the east, so the front is the direction we are headed in.
Therefore the back is west, the left north, and the right south. Generally, the Mūrti – ‘Image of God’ is not placed such that the worshipper is facing south, this being the realm of Shri Yama, the God of Death, and people do not sleep with the head in that direction. Facing east for worship is a tradition in many religions including Christianity, where churches are built with the altar at the east end.

The directions are here given in the ablative ‘from the east’ or ‘in the east’. If the sense was ‘protect the east side’, as sometimes translated, the accusative would be used.

puras-tāt -‘from the front, from the beginning’ and ‘from the east’. [abl. of puraḥ -‘in front, first, east’]

ut-tarāt-tāt -‘from the left, from the north’. Ut-tara is the ¹comparative of ud -‘up, above’ and also means ‘later, last, higher, superior, chief’. (cf. Uttar Pradesh -‘The Northern Region’) [abl. of uttarā fem- comparative of ud -‘up’]

¹-tara and -tama are the comparative and superlative endings. So ut – ‘up’ becomes uttara -‘higher, superior’ and uttama -‘highest’ or ‘best’ as in puruṣh’ottama -‘best of men’, a name of Shri Viṣhṇu/Rāma.

cf. para-tara -‘further’ in v.6.

**Ava dakṣhiṇāt-tāt** (Protect from the right side)

**Ava ch’ordhvāt-tāt** (ava cha-ūrdhvāt...)

(And protect from above)

**Av’ādharāt-tāt** (ava-adharāt...) (Protect from below)

1**dakṣhiṇāt-tāt** -‘from the right, from the south’.

[abl of dakshiṇā –‘south’ fem]

**cha** -‘and’- this is mainly inserted to separate the vowels and adds an extra syllable to preserve the metre.

**Cha** can never start a phrase and comes after the word it would precede in English, like the Latin ‘que’. The Romans had SPQR on their standards which stood for- **Senatus Populus-que Romanus** - 'The Senate and People of Rome'.

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1 The right hand is auspicious. On visiting a temple one circumambulates the mūrti –‘idol’ clockwise, hence keeping it on one’s right as a mark of respect. A statue of Shri Gaṇeśha is always kept on Lord Śhiva’s right side.

Like the English ‘dextrous’ (from Latin dextra -‘right hand’) or ‘adroit’ (from French –‘on the right’), dakshiṇa has a meaning of ‘clever, skilful’ or ‘able’. It can also mean ‘candid, straightforward, lovable, compliant’.

Dakshiṇā is the offering made to the Guru, or the fee paid to a priest (as it is placed in his right hand?).

**Dakshiṇā-murti** -‘south-facing’- is a name of Lord Śhiva, Shri Gaṇeśha, Shri Hanumāna and some other Deities, which is why facing north for meditation is considered auspicious. Lord Śhiva rules the north-east and some people find facing in that direction good for meditation.
ūrdhvāt-tāt -‘from above’. [abl of ārdhva -‘upper part’] In the Himalayas the people wear a hat called an Ąrdhva.

In ch’ordhvāt the -a of cha combines with ū forming -o whether u is short or long. Ąrdhva is the only common Sanskrit word which starts with a long ū and the -o may be drawn out slightly more than usual.

adharāt-tāt -‘from below’, [abl of adhas -‘down’] Not from ādhāra -‘support’.

Sarvato mām pāhi-pāhi sam-antāt
(From all directions watch over and protect me constantly)

“He exists in all the directions.”

sarvato -‘from all directions, from all sides, from everywhere, entirely, thoroughly’. [sarvataḥ-in comp. abl. of sarva -‘all’]

mām -‘me’. [acc. of 1p pronoun]

pāhi -‘watch over, protect, keep, follow’. [impv. of pā -‘to protect’]

sam-antāt -‘constantly, continuously, completely’ or ‘all around’. [from sam -‘together’, anta -‘ends’, -āt -‘with’. ie. ‘with the ends together, without gaps, continuously’]
Alternative Translations

Another way of looking at the second half of this verse (ava pashchāt-tāt, etc.) is:

- **paschāt** and **puras** are the past and future – what is behind us and what is before us.
- **uttara** and **dakshina**, left side and right side, are the inner world and the outer world.
- **ūrdhva** and **adhas**, above and below, are Heaven and Hell, and so represent Karmas from good and bad deeds.

Alt. Trans. ‘Protect me from the past and the future, guard me from evil both within me and from without, defend me from my bad and good Karmas.’

Why do we want to be protected from our good Karmas? Partly because if we accept our good Karmas we have to take the bad also; and partly because Heaven – pleasant though it is – is not final liberation which is our aim, and is just another attachment we have to free ourselves from.

End of Verse 3
Verse 4. **Shri Ganesha as the Divine Qualities in man**

Twam $^{\text{1}}$vāṅg-mayas-twam chin-mayah

(You are the Spoken Word and Pure Consciousness)

Twam ānanda-mayas-twam Brahma-mayah

(Joy is Your Essence, Formless Spirit is Your Nature)

“He is the complete literature.” “Joy.” “You are the one who is the All-pervading Power within us.”

Twam- all five lines of this verse start with twam nom. -‘You are’.

vāṅg -‘the spoken word, speech, language’. The spelling is properly vāṅ and g is only added to aid pronunciation of the guttural ŋ as in the English ‘hung’. [*vāch in comp*]

maya(s) -‘made of, consisting of, full of, whose nature is’. [*mayaḥ in comp*] The sandhi of mayas means that the following twam is part of the first phrase. Not the same as māyā -‘illusion, magic’.

chin -‘consciousness, awareness, 2 attention, perception, thought’.

[*chit in comp*]

The words chit -‘attention’, chitta, chitti, chinta -‘thought, worry’, chetana -‘awareness’ and chaitanya -‘consciousness’ are closely related and their meanings are not completely distinct.

maya(ḥ) -‘consisting of’. [*as above*]. The aspiration -ḥ is not modified by sandhi -‘word joining’, so this is the end of the phrase.

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1 While saying these lines, one may take the attention up through the Subtle System. Putting attention to parts of the body while saying mantras is called ‘nyāsa’. (see p.261 for an example). continued ......
ānanda - 'joy, bliss'.

**Brahma** - *neut.* **Brahman**, the Formless All-pervading Supreme Spirit. *(see v.1 p.58)*

Cont... Vāṅg - 'speech', is associated with **Lord Brahmā** - 'the Creator' and His Šhakti, Shrī Saraswati, both revered as 'the Givers of Speech'. He governs the Bhūr - 'Earth Realm'- the whole of the abdomen including the lower three chakras.

**Chin** = chit - 'attention' is the quality of Bhuvah - 'Atmospheric Realm' – the evolutionary realm of Heart, Viśhuddhi and Āgñyā ruled by Shrī Viṣhṇu.

Ānanda - 'bliss' is the quality of Swar - 'Heaven' at the Sahasrāra and above, ruled by Shrī Śhiva.

**Brahma** - 'Formless All-pervading Spirit' is the Tuřīya - 'fourth' state of pure Spirit, beyond all thought and attributes, above the top of the head at the Valaya – 'circle' level.

So, while saying these lines one may take the attention up through the Subtle System to the highest point above the top of the head.

Another way of considering these four qualities is as the three stages of worship - first by speech (vāṅg) saying mantras and praises, second by raising the attention (chit) up to Sahasrāra, thirdly by enjoying ..... continued on next page
cont.... the bliss (ānanda) of Union with the Deity and finally complete absorption in the Supreme Spirit (Brahman).

2 **The Attention.** Pure Consciousness has three attributes - sat - ‘existence’, chit -‘consciousness’ and ānanda -‘bliss’. Chit can also mean the attention, which is the focus of our consciousness. For example when travelling, we are aware of being in a train, but our attention may be in a book, or gazing out of the window. We experience things according to where our attention is. People’s reactions to India is a good example:- some people enjoy the Divine vibrations, others see only the dirt!

“The quality of attention changes according to your condition. So where is the attention placed in the human being? It is not a fixed point! We can say attention is the surface or the edge of awareness; wherever we are made aware the attention gets diverted to that point. You can see from this analogy: All the filings of iron have got a power to be attracted towards the magnet. Wherever the magnet is placed the filings are attracted. Our attention is also like that; that wherever we are attracted our attention goes there.”  

*Bordi, 27-01-77*

A simple and effective **vichāra** -‘Self-enquiry’ suggested by H.S.H. Shri Mātājī is to ask ourselves ‘Where is my attention?’ Awareness of where our attention is being pulled, tells us the nature of our attachments, and the extent to which we are slaves of the ‘six enemies’ (jealousy, greed, anger, pride, delusion and lust). Ideally our attention would be always at Shri Mataji’s Feet in Sahasrāra, and uninvolved with the illusions of worldly existence.

‘Am I peaceful?’ ‘Am I thoughtless?’ ‘Am I surrendered to Shri Mataji?’ can also be useful self-enquiries.  

continued on next page....

73
The Attention is associated with the Right Side, and its seat is in the liver but when enlightened by the Kuṇḍalinī it moves up to the Centre Heart (Sternum bone). Thus the attention which at Nābhi was involved in selfish gain - food, money, etc. rises into the Heart - the domain of spirituality and love for others.

“You have to wipe out the tears of others. Get out of your small shell and little problems”

**London, 27-08-80**

**Shrī Ramana Maharshi**, the great 20th century Tamil saint, gave his followers the vichāra -‘self-enquiry’ ‘Who am I?’ as a way of realising the true nature of the Self.

If, on the other hand, the attention moves downwards and we indulge in sensuality, we can incur the wrath of **Shrī Gaṇeśha**. Below the Mūlādhāra Chakra is Pātāla (Hell). Shrī Gaṇeśha opens and closes the gates of Hell, just as Lord Jesus controls the ‘narrow gate’ to the Kingdom of Heaven at Āgñyā Chakra.

![Image of Ganesha]

The mūrti –‘image’ from the Dagdusheth Halwai temple in Pūne, said to be the most famous Gaṇeśha temple in India.
Twam sach-chid-ānand’ādvitiyō-’si
(You are Existence, Consciousness and Joy unequalled)

“Sat chit ānand’ādvitiyosi’ means ‘nobody can compare to Your capacity to be Sat Chit Ānanda.’ Chit, attention; Ānanda means joy; and ‘nobody can be compared with You.”

sach-chid-ānanda is sat-chit-ānanda modified by Sandhi. These are the three attributes of the Ātmā -‘Spirit’ that remain when all mis-identifications with the body, mind, thoughts, emotions, etc, drop away. See ‘The Three Worlds’- p.223.

sat -‘existence, being, reality, truth, the present’. [from as -‘to be’]

chit -‘consciousness, awareness, attention’. [as chin above]

ānanda -‘bliss’. The joy or bliss that is free of any duality or sorrow; not a ‘high’ which will swing to a ‘low’.

a-dvitīyō -‘unequalled, second-to-none, unique, without a companion, completely at one with’. [advitiyāḥ in comp. nom.mas. a -‘without’, dvitiya -‘second, other, companion’, from dvi –‘rwo’]

There is a sense here of advaita -‘non-duality’ implied. Advaita is the philosophy that the Supreme Spirit and It’s creation are one and cannot be separated from each other, ‘like the sun and sunlight’ as Shri Mataji says. The greatest proponent of Advaita

1 A short a before a word is a negative, so dvitīyo -‘having a second’ becomes a-dvitiyo -‘without a second, unequalled’. Long ā, on the other hand, is affirmative indicating ‘full’ or ‘up to’. Nanda -‘joy, pleasure, delight, happiness’ is strengthened to ānanda -‘supreme joy, pure happiness’. Pronounced with a short a, ananda would mean ‘joyless’!
philosophy was Shrī Ādi Śhankarāchārya who, when asked to define the essence of existence, replied ‘Śhivaṁ Advitīyaṁ’ – ‘to be completely at one with God.’

śi -’You are, thou art’ [asi- in comp. see v1 p.53] After long vowels the short a at the beginning of the next word is dropped, as in namaste-’stu –‘may there be salutation to You’ which is namaḥ-te-astu modified.

Alt. Trans. – ‘You are completely at one with the Supreme Spirit’.

Twam pratyaksham Brahmāsi
(You are the Manifestation of the Supreme Spirit)

praty-aksham -’manifest, incarnate, perceptible’. [lit.’before the eyes’. prati -’before’, aksha -’eyes’]. See v1 p.52.

Brahma - The attributeless Supreme Spirit . [neut. see v1 p.58]

The Brahman has two aspects- Nir-guṇa - ‘without attributes’ ie. Pure Spirit, and Sa-guṇa -’with attributes’, the manifested Universe. In Advaita -’non-dualistic’ philosophy these two are inseparable, like Sun and sunlight. Sat-chit-ānanda describes the Nirguṇa and pratyaksham -’perceptible’ is the Saguṇa.

asi -’You are’. see v1 p.53

The Sixteen Names of Shrī Gaṇeśha arranged to make His image. The ṇ of Gaṇeśha forms His trunk.
Twam gñyāna-mayo vigñyāna-mayo-’si
(You are all Knowledge and Understanding)
“You are the knowledge and You are the science of knowledge.”

1 gñyāna -‘knowledge’- in the sense of what is learned through direct experience. Vidyā is similar but generally has more of a sense of ‘learning’ (vidyālaya means ‘a school’ in Hindi). A gñyānī is an enlightened person who has the knowledge of the Brahman.

[from gñyā –’to know, perceive, experience’]
“That is the ‘Gñyāna’, is the knowledge, is the true knowledge, the pure knowledge: is not the knowledge of chakras; not the knowledge of vibrations; not the knowledge of Kundalinī but the knowledge of God Almighty.”

16-02-91, Shivaratri Puja, Italy

mayo -’made of’- [mayaḥ in comp] The aspiration –ḥ changes to –o before the semi-vowel v and the vowel of asi.

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A stone Ganesha from Java

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1 What we write as gñyāna is spelt jñāna in Devanāgarī. It is the same letter as in Āgñyā Chakra which is written Ājñā.

The composite letter jñ is pronounced gutturally (at the back of the throat) and the ŋ is a nasalisation of the g, so it sounds like gyāna or Āgyā but nasalised. Listen to the way Shri Mataji says it – that is the best guide to pronunciation!
1 *vi-gñyāna* -‘understanding, discernment, to be wise or learned, science’.

*vi*- as a prefix implies ‘separation’ which leads to some widely differing meanings— eg. ‘other, special, about’, so *vi-gñyāna* means; ‘knowledge about something, special knowledge, understanding’; also ‘complete’ as in *vi-śhuddhi* -‘complete purification’, or a negation as in *vi-mala* which means the same as *nir-mala* -‘spotless, pure’.

1 When saying this line in meditation, ‘*gñyāna*’ takes the attention up into *Sahasrāra* above the head and *vigñyāna* gives a feeling of the bliss pouring down over the subtle system. In esoteric parlance, *gñyāna* is the technique for raising the *Kuṇḍalinī* up to *Sahasrāra* where the devotee enters into a state of bliss and *vigñyāna* is the technique to bring it back down again, so that the *sādhaka* can continue with normal life. We do not have this problem in Sahaja Yoga, of being lost in bliss and unable to get back to normality, as it has all been worked out for us to avoid difficulties.

Another ‘problem’ area that has been smoothed for us is the visions people get when the Third Eye (*Āgñyā Chakra*) opens. This ability to see spiritual phenomena such as *bhoots* and auras can be a major distraction and we are fortunate that *Shri Mataji* has managed to bypass it for us.

2 The slogan which *Lāl Bahadur Shāstri* gave India -‘*Jay Javan, Jay Kisān*’, -‘*victory to the soldier, victory to the farmer*’ was suggested to him by *H.S.H. Shri Mataji*. An extra phrase ‘*Jay Vigñyān*’ -‘*victory to the scientist*’- has recently been added to this on posters in India.
When contrasted, *gñyāna* is spiritual knowledge and *vigñyāna* is worldly knowledge or knowledge ‘about’ something. *Vigñyāna* is the Hindi word for ²’science’; as Shri Mataji sjays “You are the science of knowledge.”

**Alt.trans.** ‘Your nature is both spiritual and worldly knowledge’ or as it says in the ‘Divine Essence of the Prayer’... ‘You are all knowledge and the use to which the knowledge is put’.

**mayo-’si** -’You are composed of..’ is a Sandhi – ‘elision’ of *mayaḥ-asi*. [mayaḥ -’formed of’, asi -’You are’]

The hyphen and apostrophe together denote an elision between the –o and a short a at the beginning of the next word which is therefore more drawn out than usual. There is a special symbol ( enclave) in **Devanāgarī** for this extention of the vowel.

End of Verse 4
Double meanings/alternative translations of this verse are:-

Twam vāṅg-mayas-twam chin-mayaḥ.
Twam ānanda-mayas-twam Brahma-mayaḥ.

1. You are Speech, Attention and Joy – ie. the *Three Worlds Bhūr, Bhuvah and Swar within us- and the Formless Spirit which is beyond.

2. You are the three levels of worship – outward Pūjā, inner Pūjā, contemplation of the Divine Bliss, and the Turiya State beyond.

Twam sach-chid-ānand’ādvitīyō’si.
Twam pratyaksham Brahmāsi.

1. You are the indivisible Formless Spirit with the attributes of Truth, Consciousness and Bliss - and the manifested Universe It creates.

2. You are the Nirguṇa -‘formless’ God and the Saguṇa -‘manifested’ God.

Twam gñyāna-mayo vigñyāna-mayō’si.

1. You are all knowledge, both spiritual and worldly.

2. You control the raising of the Kuṇḍalinī up to Sahasrāra putting us into bliss, and bringing the Kuṇḍalinī back down so that we can continue our normal lives.

*See note on the Three Worlds, p.223.
Verse 5  *Shri Ganesha’s relation to the physical world*

**Sarvam jagad-idam Twatto jāyate**

(This whole world is born of You)

sārvam -‘the whole, all, everything, complete’, [nom.neut]

jagad -‘World’; [Jagat in comp. neut. from gam -‘to move, go’] Jagat means ‘whatever lives or moves’ and hence ‘the world, mankind, all creatures’ or ‘the Universe’. The final -t softens to -d before a vowel, as it does in Jagad-ambā -‘World-Mother’.

idam -‘this’. Idam is used to mean the manifested Creation as opposed to tad -‘That’ which denotes the Formless Spirit. [nom.neut]

Twatto -‘from You’ with a sense of ‘through or because of You’.

[Twattah in comp. -abl of Twam]

jāyate -‘is born’. [3p.pres. of jan -‘to be born, come into existence’] Other words from jan are: jananī -‘mother’, jāyā -‘wife’ and saha-ja -‘in-born’.

**Sarvam jagad-idam Twattas-tiṣhthati**

(This whole world is sustained by You)

“Tishthati’ means it stays: ‘The whole world stays because of You. As long as You are there, the world will stay.”

Sarvam jagad-idam – ‘this whole world’. as above.

Twattas -‘by You, because of You, through You’. [Twattah- in comp. abl. of Twam]
tīṣṭhati -‘is sustained, stands, is firmly fixed, continues, endures, is supported, preserved’. [3p. pres. of stha -‘to stand’]
Here the verb stha ‘reduplicates’ ie. It has this echo of the (not quite) initial consonant at the beginning. bibhrāṇam from bhṛ -‘to bear, hold’ in verse 9 is similar.

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**Sarvam jagad-idam Twayi layam-esḥyati**

(This whole world will dissolve in You)

“When the whole world is destroyed, that time only You are there. You are the witness.”

**Twayi** -‘in You’ or ‘at You’. [loc. of Twam]

laya(m) -‘dissolution, destruction, absorption, rest’. Pra-laya is the Final Dissolution of the Universe at the end of time.

esḥyati -‘will go, is going to’. As in most languages ‘is going to’ is used for the future tense. [3p.fut. of i -‘to go’]

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**Sarvam jagad-idam Twayi pratyetī**

(This whole world is returning into You)

“When everybody can only experience You and nothing else. Him, through Him, through Him.”

**Twayi** -‘into You’ or ‘at You’. [loc. of Twam]

praty-eti -‘returns, is going back’. [prati -‘back’, eti -‘is going’. 3p.pres. of e -‘to go towards, reach, approach’]

In the **Upaniṣhads** (and Shri Mataji’s book) it is explained that Creation took place so that the Supreme Consciousness could
separate from Itself, in order to become aware of Itself. When we realise our true nature as Spirit, we become the Supreme Spirit being aware of Itself and are fulfilling the ‘Purpose of Existence’.

Twam bhūmir āpo-’nalo-’nilo nabhaḥ (āpo-analo-anilo..)

(You are Earth, Water, Fire, Air and Ether (5 elements))

“The water. He is the ākâsha; He’s the sky, ether. All the elements; guided by Him.”

bhūmi(r) -‘Earth’ in all it’s meanings as soil, the ground, the element and the planet. [bhūmiḥ in comp. nom.fem. from bhū -‘to exist’] Shri Gaṇeśha is here being worshipped as the five elements but more as the Deities which control them. Shri Bhūmi Devi is the Mother Earth as a Goddess. Another word for ‘Earth’ in all its meanings is Pṛithvī or Pṛithivī.

āpo¹ - is ‘water’, in all its senses as the wet stuff, the element and ‘the waters’- rivers, lakes and oceans. [āpas in comp. nom.fem.pl] It is also the Demi-God ruling water, who like Shri Varuṇa governs all the waters on the Earth, while Shri Indra (thunderstorms) or Parjanya (rain) control water from the skies. We asked Shri Mataji once, during a thunderstorm, what was the Deity for rain and She replied ‘Parjanya’.

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¹ Sanskrit abounds in synonyms and the dictionary gives twenty-eight words meaning ‘water’ including am, ambu, ambhas, ap, apa, āpas, bubura, gu, irā, jahman, jala, kam, kā, nīra, nītha, pānīya, payas, pāthas, saras, sirā, sudha, surā, toja, uda, udaka, vār, vārṇasi, etc.. There are a similar number of words for ‘lotus’ often made by adding –ja –‘born’ to ‘water’. eg, nīraja, ambuja. continued.....
analō¹ - is ‘fire’ and the God of Fire, synonymous with Shrī Agni, as well as the digestive fire. \( \text{[analō(h) in comp. from an -‘to live, move’]} \)

anilo- is ‘air’ or ‘wind’ and the Wind God as well as wind as one of the humours of the body, and is therefore synonymous with Shrī Vāyu. \( \text{[anilo(h) in comp. also from an -‘to live, move’]} \)

Shrī Maruta or Pavana is also Lord of the Wind and the father of Shrī Hanumāna, who is therefore known as Māruti –‘Son of Maruta’ (which is the name of an Indian car company!).

cont..... The elements are listed in the ascending order of the chakras, starting with the grossest element (Earth at Mūlādhāra) and becoming more subtle. Each chakra consists mainly of one element but with small proportions of others. For example, Mūlādhāra Chakra consists mainly of earth element with some water. The Nābhī Chakra is mainly water, with some earth and fire. The main element of Āgnyā is light or mind and for Sahasrāra Chakra is Chaitanya (Divine Vibrations). The extra sense to perceive this element of Divine Vibrations is only fully awakened in realised souls where it manifests as a cool breeze on the palms of the hands and on top of the head.

1 o at the end of apo and analo elides with the initial a of the next words, producing an extra long vowel sound. There is an S-shaped symbol in Devanāgari for this elongation.

2 Outside Sahaja Yoga, fire is more often associated with the Nābhī Chakra and water with the Swādhiṣṭhāna. The bīja mantra of fire ram is connected with Nābhī and Śhrī Lakshmī is called Ramā. As Shri Mataji explains (p.249) ram is also the bīja of the Kuṇḍalinī, as the subtle form of fire.
nabha(ḥ) - ‘ether’ as the fifth element, as well as the ‘sky, space, atmosphere’, also called ākāśha or viyat. [nom.mas. from nabh – ‘to expand’] It is the subtle fluid which creates and permeates space. The Formless All-pervading Brahman is the *subtle form of ether. Space is an essential element in defining the physical world. Where something is or how much space it occupies is crucial. Western scientists once announced that they ‘have gone into space but did not find this fifth element’ which is a bit like saying ‘we looked in the ocean but did not find any water!’

* The ātmā – ‘self’ is the subtle form of air. The subtle form of earth is the body (physical matter but endowed with life); and the manas – ‘heart/mind, psyche’ is the subtle form of water – these two more material elements are left behind when we migrate to another birth. “The Soul is the Subtle Body (Sûkshma Sharîra), the subtle form of the subject’s body without the Water element and the Earth element.”

BoAS, Ch.5, Subconscious
Twam chatvāri vāk-padāni

(You are the four stages of speech)

“There are four stages of your sound – Para, Pashyanti, Madhyama, (Vaikari). There are four stages of your sound that starts from here (Kundalini/abdomen?)…. This is Para – ‘Beyond’. Then it goes to Pashyanti means it is just watching. Here it is Madhyama (at the heart); it is the center, it neither watches nor this thing. And then, at the mouth part it becomes eloquent.”

07-04-81, Sydney (See p. 176 for the full transcript)

chatvāri –‘Four’. [nom.neut.pl. of chatur –‘four’] chatur acquires a plural case ending to agree with padāni –‘steps’.

vāk –‘Speech, language, the spoken word’. [vāch in comp]

padāni –‘Stages, steps, feet’. [nom.neut.pl. of pada –‘foot’. Cf. English ‘pedal, pedestrian’]

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1 This line is an echo of a verse from the Ṛig Veda, the oldest of the scriptures, so the idea of speech having four stages is not a recent development:

Chatvāri vāk parimitā padāni tani vidur brāhmaṇā (RV.1.164.45)

Speech is measured in four stages known only to realised souls, 
(Three are hidden and ignorant men use only the fourth)

The word Parimitā does not appear in most versions of the G.A.S. but is present in the 1800 version used by Brahmayogi for his commentary (see p.251)

Why does this phrase occurs at the end of this verse? Perhaps because speech expresses the mind, the element of the next chakra, Āgnyā?

continued on next page ....
The four stages of speech, as described in the Lalitā Sahasra-nāma, are:-

Parā – ‘beyond’, the germ of an idea, starting at Mūlādhāra with the Kuṇḍalinī; Paśhyantī – ‘seeing’ where the words are felt in the Nābhī/Void.

The process of Divine inspiration is that one first sees the words, which then assume sounds in the third stage- Madhyamā – ‘heart, middle’, the words resounding inside before becoming Vaikharī – ‘intelligible utterance’, at Viśuddhi, the fourth and final stage.

It is said that, when speaking the truth, we speak from the gut. Singers, teachers, orators, etc. find that delivering from the abdomen gives more power and sustenance as well as being less stressful on the vocal chords. We are all familiar with the concept of ‘speaking from the Heart’.

Speech is one of the greatest of Divine gifts, enabling expression, communication and the development of conceptual thinking. Without knowing what we are seeking, it would not be possible to understand and appreciate Self-realisation when we get it. The Goddess Saraswatī is primarily addressed as the ‘Giver of Speech’.

continued on next page....
As Shri Mataji explains below, the process of speech continues with **Pashyanti** – ‘seeing’ again at Āgnyā and then into thoughtlessness in the **Para** – ‘beyond’ at Sahasrāra. So speech originates with the Divine at **Mūlādhāra** and returns to the Divine at **Sahasrāra**.

“You are materially bound by talking. From where does the talk come? From **Vishuddhi**. Talk comes from **Vishuddhi**, but it starts from much below. So to raise it higher there are stages of this sound coming in and when it becomes **Madhyama** – is in the Heart - in the Heart region when it just throbs – you do not feel the throbbing – then it comes here (Vishuddhi) here it becomes **Vaikari** – then it becomes **Pashanti** – means it sees – it just sees – then it becomes **Para**, where it becomes just silent in the awe-ness of the presence. We have to develop those things – but we do not understand that all these things are our attributes which we have to enlighten and rise and make every part, every petal of our being beautiful.”

*London. 27-08-80*
Verse 6. *Shri Ganesha’s Relation to the Subtle World within*

**Twam guṇa tray’ātītaḥ** (traya-ati-ita)  
(You are beyond the Three Attributes)

**Twam deha tray’ātītaḥ** (You are beyond the Three Bodies)

**Twam kāla tray’ātītaḥ** (You are beyond the Three Times)

1 **Twam avasthā tray’ātītaḥ**  
(You are beyond the Three States of Consciousness)

“No guṇas, virtues, nahi. Guṇas means moods, qualities. Tamo guna, Rajo guna and Sattva guna; He’s beyond them; for Him there’s nothing like sin; whatever He does is Divine.”

“You are beyond Your body. You are beyond time.”

**Twam** -‘You are’. [nom] This is the subject.

**guṇa** -‘attribute, quality, mood, virtue, style’. [mas. from *grah* – ‘seize, possess’] The three attributes, **Tamas** -‘darkness, inertia’,

**Rajas** -‘passion, action, sky’ and **Sattva** -‘truth, reality, goodness’, are associated with the Left, Right and Central Channels respectively.

**traya** -‘three, threefold, triad, three kinds of’. [from *tri* –‘three’] Pronounced like English ‘tryer’.

**atīta(ḥ)** -‘beyond, past, one who has passed beyond’. [ati -‘beyond’, ita -‘gone’ (psp of i -‘to go’)]

**deha** -‘body’. The three bodies are the **Sthūla** -‘physical’, **Sūkṣhma** -‘subtle' and **Kārana** -‘causal’, corresponding to the five **Kośhas** -‘sheaths’, **Anna Kośha** -‘sheath of food' (Physical Body), **Prāṇa, Manas**

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1 *This line is not in all versions and not always in this position, sometimes coming second or third. As there are very few other variations in the many texts available, it is strange that this line should vary so much. (See the comments on the next line)*
and Vigñyāna Kośhas -‘sheaths of breath, mind and understanding’ (Subtle Body) and Ānanda Kośha -‘sheath of bliss’ (Causal Body).

kāla -‘time, death, black’. The three times are bhūta –‘that which has been, the past’, bhāvya –‘that which is to be, the future’ and vartamāna –‘measure of what exists, the present’, associated with the Left, Right and Central Channels. [bhū, bhava –‘exist’]

avasthā -‘state, condition, state of consciousness’. The three states are Jagrat -‘waking’, Swapna -‘dreaming’ and Supti or Suṣhupti - ‘deep sleep’ (see App.8. p.223). Turiya –‘fourth’ is not exactly a separate state but is the Pure Consciousness which witnesses the other three. [ava -‘away, down’, sthā –‘standing’]

1 Twam mūlādhāra sthito-’si nityam
    (You are eternally stationed at the Mooladhara)

“Mooladhara Chakra.”

mūlādhāra -[mula + ādhāra] ’the support of the root, the original support, the base foundation’. The word chakra -‘wheel’ [from char -‘to go, move’ and kṛ -‘to do, make’] is usually added but

1 This line is an anomaly for several reasons:
1) It is the only overt reference to Tantra - knowledge about Kuṇḍalinī and chakras - in the G.A.S.
2) The first six verses do not mention any other of Shri Gaṇeśha’s particular qualities but are a general description of the Divine Nature applicable to any Incarnation.
3) The line has 10 syllables. The rest of the verse is in 7 or 8 syllabled lines (in Anushtubh metre roughly).
4) The fourth line ‘Twam āvastha tray’ātītah –‘You are beyond the three States of Consciousness’ is sometimes omitted, and so, in a sense, is replaced with this line. continued on next page.....
Mūlādhāra is also the name of the Sacrum, the abode of the Kuṇḍalinī, at whose gate Shrī Gaṇeśha is stationed to protect the sanctity of this ‘Holy of Holies’. The lower point of the Sacrum is supported by the Mūlādhāra Chakra, which is sometimes called the Ādhāra –‘support’ Chakra. The 1850 Brahmayogi commentary (p.254) has mūlādhāre –‘at the Sacrum’ (loc.).

mūla -‘root’ means something ‘firmly fixed’ and hence a ‘basis, foundation, or origin’. The ablative mūlāt means ‘from the bottom’. [from mūl -‘to be rooted, fixed’]

ādhāra -‘support, prop, sustaining power’. [from dhṛ -‘to support’]

The implication is that this line may be a later addition. This does not detract from its efficacy in any way, as it has been universally accepted. It is a recognition of the role of Shrī Gaṇeśha in Tantra which has been included for a long time and appears in the 1800 and 1889 commentaries on the G.A.S.

Mūlādhāra Chakra

“At the very outset of the creation of Kundalinī in the Virâta this centre was the first centre created. The only son of Âdi Shakti, Shrī Ganesha, symbol of eternal childhood, was bestowed on it as presiding Deity. Shrī Ganesha was created out of the Earth element.

The Mūlādhāra Chakra is placed in the lowest region of the human trunk about one inch above the centre... continued....
sthito -‘stationed, standing, occupied with, constant, firm, steady’.

[sthitaḥ-in comp. nom. from sṭha -‘to stand’]

–’si = -asi -‘You are’. [2p sing of as -‘to be’] The o of sthito elides into asi to give a longer vowel.

nityam -‘eternally, constantly, always’. [adverb. see v.1]

cont.... of the 'seat'. Its gross expression is the pelvic plexus which surrounds it. In a Divine Incarnation this chakra has the colour of clay, and it shines. In realized souls it shines like a neon misty or orange light, like four pinkish-orange coloured tongues of flame which are silent yet living. The lotus has a centre which is deep blue or misty grey depending on Shri Ganesha's mood. In ordinary human beings this chakra appears as coral colour. In the case of misguided seekers this subtle centre appears red or dark red.” BoAS - Mooladhara Chakra.

This centre is the support of the whole system and, if weakened, results in difficulty for the Kuṇḍalinī to rise, or to maintain a steady state of meditation.

The Mūlādhār/ Sacrum is the ‘Holy of Holies’, the Inner Sanctum, Shṛī Pārvatī’s bathroom, at the door of which Shṛī Gaṇeśa is stationed to repel all intruders, even Her husband Lord Śhiva. (see Appendix 4, The Creation of Shri Ganesha. p.192)

Alt. Trans. ‘You are always standing (to guard) the Sacrum’.

Or: ‘You are permanently stationed at the doorway of the Kuṇḍalinī’.

Sthitō also means ‘steady, firm, constant’

Alt. trans. ‘You are the firm support of the root eternally.’

Or: ‘You are constantly sustaining the foundation (of this Universe)’.
Shri Mataji’s drawing of the Mūlādhāra Chakra showing the qualities of each petal. Shri Ganesha seems to be holding the paśha – ‘rope’ and aṅkuśha – ‘goad’ in His right hands and a lotus and plate of sweets in the left hands, and has a snake around His belly.

The arrangement of Left and Right seems to imply that it is viewed from above rather than from in front.
Meditating on the Mūlādhāra Chakra

“So the only way one can ascend in Sahaja Yoga is through putting the roots down. Allow the roots to grow. Unless and until the roots grow the tree cannot grow.” 29-06-85, Paris.

At the Mūlādhāra Chakra we need to establish a solid foundation of ‘just being’ without any striving or desires; to be able to just ‘be as we are’ and be satisfied with being ‘nothing’ (Shūnya –‘zero’ state). Most of the time, even in meditation, we are striving for something; trying to be a good Sahaja Yogi, desiring to balance the Subtle System, clean our chakras, clear out and achieve Thoughtless Awareness; these involve ‘doing something’ to change from what we are. To be ‘nothing’ means renouncing these good intentions to just be what we are in essence, which is simply a point of consciousness. So the only desire is to be desireless and the only effort is to stop the efforts.

“The essence is in the centre of it and that centre is within you; is your Spirit. You have to be what you are.” UK, 10-06-82.

Just as His Incarnation Lord Jesus sucks in our ego and superego, Shri Ganesha sucks in our Right and Left Side activity and these subside if we just sit with the attention at Mūlādhāra. We can remind ourselves by saying internally: ‘No desires, no striving’ (reducing Left and Right Side activity). This helps to establish the Mūlādhāra as a solid foundation for the Kuṇḍalinī.
The Mūlādhāra Chakra is the only chakra which we can move voluntarily. It can be pulled inside the body, upwards an inch or so, which stimulates the Kuṇḍalinī and keeps the spine straight. Sitting in meditation with the chakra pulled up inside seems to strengthen and activate it. Sitting with the back, neck and head straight keeps the path of the Kuṇḍalinī more open.

Once we have established this state of complete surrender, the Kuṇḍalinī can awaken and flood the Nābhī and Void with peace, the Heart with love and the Agňya with thoughtless awareness. This peace is very nourishing to ourselves and to others and it can be used as an extra vibratory sense with which to know intuitively the condition of people and places around us.

At Sahasrāra the letting go of any conceptions about ourselves, giving up all desires or striving and allowing ourselves to become ‘nothing’ can result in us experiencing the Shūnya -‘zero’ state. (see Shri Mataji’s comments p.247) This Shūnya state is also called the Nirmala state – losing all the mala -‘dirt’ which clouds our perception of the truth about ourselves. All our desires, self-conceptions, conditionings and attachments are mud which obscure a clear view of the Ultimate Reality. Shri Mataji Nirmala Devi is the embodiment of this Nirmala state and Her Name is the most powerful mantra.
"Mooladhara Chakra is made of Carbon atom. Now if you see it from the left to right, you see Omkar; from right to left, you see a Swastika, and from down below upward then it looks like a Cross; from below upward, you see the Alpha and Omega."

Twām śhakti trayātmakaḥ
(You are the Essence of the Three Shaktis)

“You are the three powers. Trigunātmika – means all these three powers: Mahālakshmī, Mahāsarasvatī, Mahākālī.”

śhakti –’power, energy, force’. The feminine aspect of a Deity is His power and creative energy; Shrī Mahākālī, Mahāsarasvatī and Mahālakshmī are the Śhaktis –‘Powers’ of the Left, Right and Central channels respectively.


ātmakaḥ ‘essence, forming, having the nature or character of’.

“When you recite the Ganesha Atharva Sheersha, you see that He has all the Shaktis. You see Shaktis of Shrī Brahmadeva, Shrī Vishnu and Shrī Mahesh are present but the essence of these Shaktis is present in Shrī Ganesha.” 07-01-83, India

Twām yogino dhyāyanti nityam
(On You Yogis meditate constantly) “Upon You. All the time.”

Twām –’You’ [acc]. Unlike Twam in the rest of the verse, this has a long ā, because it is the object of the sentence in the accusative.

1 The Ādi Śhakti –‘Primordial Creative Energy’ formed Herself in three and a half coils which are these three Śhaktis and the half coil as the Kuṇḍalinī, the pure desire for re-integration with the Divine. A balance of the three Śhaktis in our lives confers the four-fold blessings of Dharma, Artha, Kāma and Moksha (Righteousness, Purpose/Wealth, Love and Liberation) (see Phala-Śhruti p.166). Moksha normally means ‘final emancipation’ but it may also be the gift of temporary liberation from this mundane world through Sahaja Yoga meditation.

dhyāyanti - ‘Meditate on, think of, contemplate, have the mind turned towards’. [3p.pl.pres. of dhyai - ‘to meditate’]

nityam - ‘Constantly, always, eternally, every day’. [adv. of nitya ‘eternal’] Alt. Trans. ‘Yogis always keep You in mind’

Twam Brahmā twam Viṣhṇus-twam (You are Lord Brahma the Creator, You are Śhrī Viṣhṇu the Sustainer)

“He’s the Creator. He’s the Sustainer. He’s the Protector also.”

Twam -‘You are’. [nom]. After the first two, Twam is said after the names. The repetition of twam after each name is emphatic.

Brahmā- [nom.mas] is Lord Brahmadeva the Creator. (See v1 p.58 and App. 5 and 6. p.212-218, Shri Kalki & Shri Brahmadeva.)

Viṣhṇu(s) -‘All-pervading’. [Viṣhṇuḥ in comp. nom.mas. from viṣh -‘to be active’] The name Viṣhṇu has many subtle meanings including ‘Remover of Hatred’ [viṣh –‘hatred, impurity, poison’, Ṉu –‘removing, driving away’]

The visarga (-ḥ) at the end of all these names becomes –s before twam which is said after the names, as written.

1 The order in which these Deities are listed corresponds to the ascending order of the chakras, viz. Śhrī Brahmadeva in the Swādhiṣṭhāna, Śhrī Viṣhṇu at the Navel, Śhrī Rudra (Śhiva) in the Heart, Śhrī Indra ‘the King’ as Śhrī Kṛiṣhṇa at Viśhuddhi, Śhrī Agni as the fire of Tapas - ‘renunciation’ at Āgñyā Chakra and Śhrī Vāyu as the cool breeze of the Sahasrāra. The Sun is the Bindu -‘dot’ and the Moon is the Ardha-bindu -‘crescent’, the two chakras above Sahasrāra. One may take the attention up through the chakras .... continued...
Rudras-twam Indras-twam
(You are Lord Śhiva the Destroyer, You are the King of the Gods)

“He’s the one who destroys. Indra is the God of the Gods.”

1Rudra(s) –‘Wailing, Lord Śhiva’.

[Rudraḥ in comp. nom.mas. from rud –’to wail’]

while saying these names. Putting the attention to parts of the body while saying a prayer is called Nyāsa. There is usually a Nyāsa, to focus the aspirant’s attention, at the start of longer praises, such as the Lalitā Sahasra-nāma, Rāma Kavach, etc. (see p.262 for an example).

“Within us, as you know, there are seven chakras for your ascent and two above it. So all these nine chakras are to be crossed in this life-time.” Pune. 19-10-88.

1 Rudra is the name of Lord Śhiva in the Vedas; in fact these are all Vedic Gods. This equating of Shri Gaṇeśha with the Vedic deities has resonances with Shri Kṛiṣhṇa in the Bhagavad Gita saying, ‘Of the Adityas I am Viṣhṇu, of the Rudras I am Śhiva, of the Devas I am Indra, of the Vasus I am Agni. Of luminaries I am the rising Sun, of asterisms the crescent Moon’.

The Vedic Rudra controls disease, disaster, destruction and death and is mortally terrifying to behold. In later mythology, the Ekādaśha –‘eleven’ Rudras took over His more terrifying roles and He became known as Śhiva –’benevolent, happy, blissful’.

Rudra means ‘wailing’ and the name Bhairava, another aspect of Lord Śhiva, means to ‘howl terrifyingly’ [bhī –’fear’, rava –’howling’]
2 Indra(s) - ‘King of the Devas’. Indra also means ‘king’ in general.

[Indraḥ in comp. nom. mas. from ind - ‘to be powerful’]

2 In the Vedas, Indra, the King of the Devas – ‘Gods’, is second only to Varuna, Lord of the Ocean, in power. These are Right Side elemental gods who can confer blessings and are propitiated by sacrifices. Like Zeus, Jupiter and Thor/Wodin, Indra weilds a thunderbolt and controls storms and rain. He is not considered as God Almighty, who is Formless Consciousness, called Puruṣha.

As king and weilder of thunderbolts, Lord Indra is placed in the Right Viśhuddhi; Shri Viṣhṇumāyā in the Left Viśhuddhi produces lightning. Like Shri Brahmadeva, another Deity of the Right Side, the Puranic legends about Shri Indra depict Him as fallible, and prone to ego and passions. Due to His arrogance and weaknesses, His kingdom is periodically over-run by powerful demons, such as Tarak, Narak and Bhandha and He and His fellow Devas pray for, and receive, help from Shri Viṣhṇu, Lord Śhiva and the Supreme Devi who incarnates as Shri Durgā, Chandī, Lalitā, etc. to destroy the demons.

Lord Indra on his white elephant Airāvata - one of the fourteen treasures which emerged from the churning of the Ocean of Milk, the last of which was the Amṛut – ‘Nectar of Immortality’.
**Agnis-twam Vāyus-twam**

(You are the God of Fire, You are the Lord of the Wind)

**Sūryas-twam, Chandramās-twam**

(You are the Sun, You are the Moon)

1. **Agni(s)** - 'The God of Fire'.

   \[ \text{Agniḥ in comp. nom.mas. from ag - 'to move tortuously'} \]

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1. Agni - 'fire' and Āgñyā - 'authority, command', the name of the sixth chakra, are not from the same root. Āgñyā comes from ā - 'complete, up to', gñyā - 'knowing'. However there is a connection between them.

In the long form of the Gāyatrī mantra the sixth world, representing Āgñyā Chakra, is called Tapas which means 'penance, austerity' but also means 'fire, heat' ('Tapa-traya' are the three fires or miseries which afflict humanity –daiva – 'from the Gods', bhūta – 'from other beings' and ātmā – 'from oneself') and when aspirants undertake severe austerities, it causes great heat. So in this sense Agni – 'fire' is connected with Āgñyā Chakra.

Eight Deities are worshipped here, nearly all of which are listed in the Purānas among the eight Vasus - 'excellent, beneficent, shining ones'. These are the chief of the Vedic Gods, who govern the elemental forces of Nature. Vishnu, Rudra, Indra, Agni, Vāyu, Sūrya and Chandramās are all included as Vasus in various texts but not always together!

Traditionally there are thirty-three Devas made up of: the eight Vasus, eleven Rudras, twelve Adityas, (Father) Heaven and (Mother) Earth.

Wikipedia lists the Vasus as:- Indra - 'king'; Agni - 'fire' (Anala); Vāyu - 'wind' (Anila); Dyaus – 'sky'; Prithivī - 'Earth' (Dharā/Bhūmi); Sūrya - 'Sun'; Soma - 'Moon' (Chandramas); Āpa - 'water'; Dhruva - the Polestar (Nakshatra - 'Lord of Stars')
Vāyu(s) -‘Wind, air, the Lord of the Wind’. \([\text{Vāyuḥ in comp. nom. mas. from vā -‘to blow, diffuse’}]\) Vāyu can also mean ‘breath, the five vital airs’ and ‘that which is desired (by the appetities)’.

Sūrya(s) -‘The Sun, the Vedic Deity of the Sun’.
\([\text{Sūryaḥ in comp. nom.mas. from swar -‘to shine’}]\)

Chandramā(s) -‘The Moon, the Vedic Deity of the Moon’.
\([\text{Chandramāḥ in comp. nom.fem. of chandramas from chand -‘to shine, be bright’}]\)

**Brahma bhūr bhuvaḥ swar-om**

(Formless Spirit, Earth, Sky, Heaven and Om)

“He is the sound of God - Omkāra. He’s the assemblage of all that.”

Brahma\(^1\) is neuter here and is thus the All-pervading Formless Supreme Spirit Brahman, that is beyond the chakras and the Three Worlds. The **Brahma-loka** is the highest of the 14 worlds. \([\text{Loka –‘world, realm’}]\)

\(^1\) Valaya -‘ring, circlce’ is the level of the Supreme Sadāśiva or Parabrahma, so Brahma here would indicate this highest world.

“There are three stages higher than Sahasrāra. I would suggest just now let us concentrate on Sahasrāra, is a better idea. But Bindu, Ardha-Bindu and Valaya are the three stages in which one has to pass through later on, and you would pass gradually when you develop yourself horizontally.”

_Sydney. 05-06-87_
bhūr\(^2\) -‘Earth’, the realm of the physical body and the senses. The consciousness is Jagrat -‘waking state’ with the quality of Tamas -‘inertia’, where desire rules. [bhūḥ- in comp. from bhū -‘to exist’]

bhuvah -‘Sky, Atmosphere’. The Realm of the mind (Right Side) forming a link between the physical body and the Spirit; and the state of Swapanti -‘dreaming’ (and thinking!). [from bhū -‘to exist’]

swar -‘Heaven, paradise’ is the abode of the Blessed and the Gods, and the realm that souls inhabit before taking re-birth. The state of consciousness is Supti or Sushupti -‘deep sleep’, which when experienced consciously is a state of blissful thoughtlessness and connection to the Divine.  

Om -‘the primordial vibration, Amen, the Sacred Syllable’. v1 p.40.

\[\text{End of Verse 6}\]

\(^2\) Bhūr, Bhuvah and Swar are the ‘Three Worlds’ corresponding with Brahmā –‘creation’, Vishnu –‘preservation’ and Śhiva –‘destruction’, the three channels, three Guṇas, etc. which is all explained in Appendix 7, ‘The Three Worlds’, p.223.

They are also called the ‘three great Vyāhritis -‘utterances’” and ‘Om Bhūr-Bhuvah-Swāḥ’ is said daily by Brāhmins when lighting the sacred fire.

\(^3\) Not the same as Swāhā -‘speak well’, the mantra uttered while making offerings to the fire, which is derived from su -‘good, auspicious’ and āhā -‘speak’. This is also used as a blessing similar to swasti -‘good fortune’ (from su -‘good’ and asti -‘may it be’) which gives rise to the name swastika -‘creating good fortune’, see p.62.
Verse 7.  **The Ganeśha bīja mantra ‘gam’**

This verse seems simple at first glance; the spelling of the bīja mantra ‘gam’ is given twice; then a dedication naming the author, metre and presiding deity of the prayer. But why is the spelling given twice? And why is the dedication in the middle of the middle verse instead of at the beginning of the prayer as is usually the case in Sanskrit praises?

Initially it was noticed that Ardhendu lasitam could be translated as both ‘*The crescent (of the anuswara) resounding*’ and ‘*The crescent moon shining*’ and, as both *Śrī Gaṇeśha* and *Śrī Śhiva* are described as being adorned with the crescent moon, this might have a deeper meaning.

In fact it turns out that there are alternative meanings for all the lines of this verse. The secondary meanings describe the creation and the method of attaining Self-realisation. This was a clever and perhaps necessarily secret way of embedding the esoteric teaching within the apparently simple and mundane details of the pronunciation.

These concealed meanings might explain why the spelling of *gam* is given twice.

Some lines also contain words belonging to the specialised vocabulary of *Japa* -‘*science of recitation*’, creating a third layer of meaning.

A sentence in Sanskrit is written as a continuous line of letters without breaks between words, so the possible ways of splitting up a line lead to numerous interpretations. This art of making a
simple statement with deeper philosophical resonances is something both Sanskrit and Chinese authors mastered to a high degree and is one of the reasons why it is hard to translate these great texts adequately.

Part of the beauty of the Tao Te Ching (Lao Tsu. China. 350 BCE) is that any of the many interpretations a phrase may have, will be meaningful. The word Tao itself can mean ‘path, name, eternal, Spirit’ etc. so that the opening line, which states cryptically that ‘The Tao that is Tao is not Tao’ can be interpreted as ‘The way that can be named is not the eternal way’ or myriad other combinations.

The Ānandāśhram commentary on Verse 7 (Appendix 11. p.251) - the longest and deepest commentary so far discovered - does not make any reference to hidden meanings, but simply comments that the second part of the verse means the same as the first part.
Gan’ādim pūrvam uchchārya (gaṇa-ādim...)  
(After uttering Gaṇa’s first letter (G) at the beginning)

“Gana means all the celestial beings on the left-hand side; the leader of them is St. Michael. He is even before them, He’s born even before them. He’s even higher than them.”

Gaṇa-ādi(m) -’Gaṇa’s first (letter)’ [mas.acc]  
The long ā of Gaṇ’ādim is even more drawn-out than usual, as the a at the end of Gaṇa elides with the long ā of ādim; This is also the case in varṇ’ādim in the next phrase.

1 gaṇa -’troop, group, series, attendant’ [from gaṇ -’to count’] (see p.48)  
ādi -’first, beginning, original, primordial’ cf. Ādi Śhakti -’Primordial Energy’.

pūrvam -’at the beginning, first, before, previously, in front, to the east of’. [adv. from pūrva -’first, previous, east’ (see p.69)]

uchchārya -’after uttering, having pronounced, is to be uttered’.  
[absolutive / gerundive of uchchar -’to issue forth, rise, emit, pronounce, utter, leave’ (ud -’up’, char -’to move’)]

Uchchārya is both the absolutive (‘having uttered’) and the gerundive (‘to be uttered’) of uch-char -’rise up, pronounce, utter’.

Alt. Trans. ‘Gana’s first letter is to be uttered first’.

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1 Gaṇa is used here to furnish its first letter and to intimate the connection of the bīja mantra ‘gam’ with Shri Gaṇeśha.  
Gaṇa is also a series of words starting with the same letter. The bīja gaṇa -’series of seed mantras’ for Shri Gaṇeśha, starting with g, is gām, gīm, gūm, gaim, gaum, gaḥ (see p.262) and on the symb-oil.org website is a set of 1000 names of Shri Gaṇeśha that all start with the letter ‘g’, the first 101 of which start with the word Gaṇa.
Double meanings – ‘Gaṇ’ādim pūrvam uchchārya’

Gaṇ’ādim - ‘the first of the series’. If the ‘series’ is the chakras, then the first is the Mūlādhāra.

‘The Mūlādhaāra Chakra arises first.’

Gaṇ’ādim can mean ‘the first Gaṇa’ and is thus an epithet for Shrī Gaṇeśha Himself.

Uch-chārya means ‘having risen up’ or ‘issued forth’.

Alt. trans. - ‘Śhrī Gaṇeśha having issued forth first’.

“On this Mūlādhāra Chakra, She has created, first of all, the first Deity, Shrī Ganesha.”

Varṇ’ādim tad-anantaram  (Varṇa-ādim... )

(The first letter of the alphabet (A) next)

“You see, this is what is Alpha and Omega: that He is, He’s the first word that is created, and He is the last word, He’s above the last word that is created. “

varṇa - ‘letter’ [no case ending as compounded] Originally meaning ‘colour’ or ‘appearance’, varṇa has come to denote the letters of the alphabet and their sounds as well as many other meanings such as the four castes, the five races of man and the seven musical notes (and ‘character, nature, praise, beauty, etc., etc.’).

Varṇaka is the element Chromium (from Greek chroma – ‘colour’)

ādi(m) - ‘the first, the beginning of’ [mas.acc] Varn’ādim is still the object of uchchārya - ‘to be uttered’- from the previous phrase.

The first letter of the alphabet is short a (-uh), the letter implicit in every consonant in Devanāgarī script and the first of the three syllables AUM of Om.
tad-anantaram -‘next, then, immediately after’ [acc. form used as adv.] . Tad-an-antaram means ‘with nothing in between’, ie. ‘next’. (tad -‘that, there’, an -‘not, without’ (like English un- which sounds the same), antara(m) -‘inside, in between’). The word ‘immediately’ is similarly composed from the Latin im-media ‘nothing in the middle’.

Double meanings – ‘Varṇādim tad-an-antaram’

Varna has a wide range of meanings and as well as ‘letter’ it also means ‘sound’ or ‘word’ so Varṇādim can mean ‘the first sound’ or ‘the first word’¹ – ie. the Om.

Tad-anantaram –‘with nothing in-between’ has a double meaning. As well as the adverb ‘next’ it is an adjective meaning ‘identical’, just as in English we might say of twins ‘There’s nothing between them’.

Alt. Trans. ‘Being identical to the Om’

¹ ... as well as several other possible meanings such as ‘the first caste’, ie. Brāhmins, ‘the first colour’, ie. red, ‘the first note’, Sa, etc., any or all of which may be associated with Shri Ganesha.

Shri Ganehsa is linked with the planet Mars (the ‘red planet’; in Sanskrit called Maṅgal -‘auspicious’ and many names meaning ‘Son of the Earth’. In Roman mythology Mars is sometimes born immaculately of His mother the Goddess Juno); the month of March (Spring Equinox); the sign Aries –‘the ram’ (21 Mar – 21 Apr. Ares is the Greek Mars) and Tuesday (Martis dies –‘day of Mars’ in Latin, Martedi/Mardi in Italian/French. ‘Tuesday’ from Middle Eng. Tewesday, Old Eng. Tiwasdaeg, -‘day of the god Tiw/Tyr’, the Germanic/Norse equivalent of Mars).
Anuswāraḥ para-tarah (the nasal sound (M) after that)

“The Bindu gives you salvation. You see the vibrations, I don’t know if you can see them? It looks like a comma – ‘anuswarah’ is commas. So that’s how you – each side like little, little commas; if you can see them.”

anu-swāra(ḥ)-1 ‘Nasal sound’ [nom.mas. ‘after-sound’ - anu -’following, after, with’, swāra -’sound’]

Anuswāra is a dot (bindu) written over a letter whose vowel is then followed by one of the five nasal sounds ñ, ŋ, ṇ, n or m, which therefore precedes the next consonant, and is formed in the same area of the mouth eg. palatal ŋ before palatal consonants. It is n before consonants (sañjay, sandhya) and m before sibilants, vowels, semi-vowels (saṁsara, saṁanta) and as a word ending as here (gaṁ).

The dot alone gives a limited nasal sound, whereas, with the crescent added, it reverberates in the whole head.

para-tara(ḥ) -‘after, further on, followed by, later, higher, supreme’, [nom.mas] para means ‘beyond, far’, apart from several other meanings (‘Supreme Spirit, other, final, different, against, hostile, etc.’) and –tara is the comparative ending.

Double meanings – ‘Anuswāraḥ para-tarah’

Anuswāra can be divided into anu-swa-ā-ra, anu -‘with’, swa - ‘self’, ā -‘to’, ra -‘Kuṇḍalinī’ and so can mean ‘the Self (ātmā) joining with the Kuṇḍalinī’, indicating Self-realisation achieved through this Union. The crescent with the dot above signifies the combination of Bindu and Nāda, the Union of Śhiva and Śhakti in
the Sahasrāra (see quote on p.121). Para is the Supreme Spirit and tara is ‘carrying across, saving’ (like tāra in the next line).

Alt.trans. ‘Then the joining of the Ātmā and Kuṇḍalinī carries us to the Supreme Spirit’.

Swāra also means a musical note and is used as a codeword for ‘seven’- the number of notes in the musical scale. So anu-swāra – ‘seven in line’ - can be referring to the chakras.

Alt.trans. ‘The seven chakras come in order after that’.

**Ardhendu-lasitam**

(the crescent (full nasal sound) reverberating)

ardhendu -‘crescent, half-moon, crescent moon’. ardha -‘half’, indu - ’moon, drop’ (like bindu). [no case ending]

In writing गङ्ग the bindu –‘dot’ is nestled in a crescent which denotes the full nasal sound, as it is in Om ॐ

lasita(m) -‘reverberated, resounded’ [acc.mas. pp of las -‘to shine, resound, appear, arise’] also means ‘shining, appeared, played, danced, embraced, arisen’.

**Double meanings – ‘Ardhendu-lasitam’**

‘The crescent moon shining’ could indicate Lord Śhiva, who is ardhendu maulī -‘wearing the crescent moon as a crest-jewel’,
although **Shrī Gaṇeśha** Himself is **bhāla-chandra** -‘sporting the moon on the forehead’. The Moon rules the **Sahasrāra**, pouring coolness and bliss over the subtle system.

**Alt.trans.** ‘With the crescent moon shining (on the forehead)’.

The crescent moon is sacred to **Lord Śhiva** and represents the Ātmā -‘Spirit’ (see p.60) One reason for the crescent Moon being auspicious is that it appears at the holy times of dawn or dusk. **Lasitam** can mean ‘having risen’.

**Alt.trans.** ‘The Ātmā having arisen’ (up to the **Sahasrāra**)

**Tārena riddham** (with the star (dot) as the conclusion)

**tāra** –‘star, saviour, a mystic monosyllable with the power to liberate, a high, loud or shrill note’. [*from tṛi -’to carry across, save’*]

As ‘star’, **tārā** represents the **bindu** -‘dot’ which, with the **ardhendu** -‘half-moon, crescent’, forms the **anuswāra** -‘ṁ’ creating a design similar to the Islamic symbol of crescent and star.

“The mark of the **Ādi Shakti** is the half-moon and the star. **Bindu** is a point, for the point is the star. **Islam** follows the star, and below that is the moon; that's the half **mudra** or we can call it half of the coil... this half **Bindu** (crescent) represents the Ātmā. This is used, because it is coming from the creations of the nature.”

*London, 05-05-81*
The conjunction of Venus\(^1\) and the Moon (which occurs every month) creates this auspicious aspect, and people born under this asterism are considered blessed.

In its meaning as ‘a mystic monosyllable with the power to liberate’ \textit{tāra} is sometimes taken to mean the \textit{Om}, which, added to \textit{gaṁ}, increases the power of the \textit{mantra}. The Sanskrit commentary (p.259) interprets it this way.

\textit{Alt.trans.} ‘With the \textit{Om} increasing (the power of the \textit{mantra})’.

\textit{-ena} - instrumental ending. As in English, the instrumental ‘with’ can also mean ‘together with, in the company of’.

\textit{ṛiddha(m)}\(^2\) - ‘increased, grown, a conclusion or distinct result, prosperous, successful, abundant, made to resound,’ [\textit{adj. from ṛidh} - ‘to grow, increase, prosper, accomplish, succeed’]. In most senses it is similar to \textit{siddha} - ‘attained, successful’, which also means a realised soul.

\textit{Alt.trans.} ‘With this monosyllable (\textit{gaṁ}) we become Self-realised’.

In the special terminology of \textit{japa} - ‘recitation’, \textit{ṛiddham} means ‘to make to resound’ and \textit{tāra} means a loud or high note.

\textit{Alt.trans.} ‘Made to resound on a high/ loud note’.

\(^1\) Venus is never more than 47° from the Sun and is in the same sign 30\% of the time. Therefore it is only conjunct with a crescent or New Moon.

\(^2\) Technically the vowel \textit{ṛi} should change to consonant \textit{r} by \textit{Sandhi} and become \textit{tārenardham}. The fact that it does not is puzzling to more erudite scholars. Some editions write \textit{ruddham} - ‘obstructed, closed, covered’, which would mean something like ‘closed (ie. finished) by the star’ but scholars do not consider this correct.
Shri Mataji has commented that saying *mantras* a bit higher has more vibrations; however this doesn’t mean ‘the higher the better’! *Om* is sung on the note ‘*ga*’ which is around $D^b$ in the western scale, and hence is sometimes referred to as *Gāndhāri* – ‘sung on Gāndhāra (ga)’. This is good for saying *mantras* on one’s own but for collective chanting a little higher around $E^b$ is better.

See Appx. 6, *Om and the Creation*. p.219.

**Double meanings**

– ‘*Tārena riddham*’

*Tāra* -'saviour'- is a name applicable to any of the Deities but particularly *Lord Śhiva*, the *param-ātmā* –‘Supreme Spirit’.

*riddham* is ‘prosperity, success, Self-realisation’.

Alt.trans. ‘(Joining) with the Supreme Spirit gives Self-realisation’.

“This flow reaches to the higher state of Āgñyā Chakra, where *Śhrī Ganesha’s* power becomes the power of forgiveness. Then it rises above to the limbic area which is beyond Sun; then superego where the power of *Śhrī Ganesha* appears above. This is the power of Moon. Here is the Spirit of Moon. It becomes the 'Spirit'. It is always seated on the head of *Śhrī Śhiva*. This is the complete evolution of *Śhrī Ganeśha's Śhakti*, as you see, it’s extremely beautiful. In this way our 'desire' itself becomes the 'Spirit'. Your desire and Spirit become one, united.” *Rahuri, 31-12-80*
**Eetat-tava manu swa-rūpam**

(This is the true form of Your mantra)

**etat** - ‘this’, ‘this here’. [*etad in comp*] also ‘thus’, ‘in this manner’.

**Tava** - ‘Your’. [*gen. of twam* 2p.sing.pron]

**manu**– ‘mantra, prayer, sacred text’; usually **manu** means ‘thinking, wise or meditating’ [*from man* -‘to think, meditate’ *cf. manas* -‘mind’] and hence ‘man’ as ‘the thinking creature’. It is the name of the first man, like Adam, who was a law-giver and father of the human race.

**swa-rūpam** - ‘true form, real shape, special character or nature of’.

[**nom.neut. swa** -‘own’, **rūpa** -‘form’]

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**Double meanings** – ‘**Eetat-tava manu-swa-rūpam**’

**Manu**– ‘Man, wise’.

**Swa-rūpa** has a specific philosophical meaning of a connection to God through ‘being of a like nature’ or even ‘identical with’. The **Brahma Sūtra (c.450 BCE)** describes four levels of connection with the Divine, the first being **sālokya** -‘on the same plane’, then **sāmīpya** -‘proximity to the Supreme Being’, **sā-rūpya** (or **swa-rūpa**) ‘becoming of the same form as God’, and finally **sāyujya** or **sam-yoga** -‘being at One with the Supreme Being’. We have been especially blessed to experience the **sāyujya** (**tadātmya**) state of one-ness with the body of the Supreme Goddess through Sahaja Yoga, a state normally available only to great adepts after a lifetime of striving.

**Alt.trans.** ‘Thus is man made in Your image’.

**Alt.trans.** ‘In this way the wise attain Your state’.
“Now they call it Sâlokya, Sâmîpya, Sâmnidya there are 3 words describing this. Without asking, without thinking about it, you have been given the fourth dimension called as Tadâtmya -’of same nature’ means becoming one with my body, my being. So that you become protected, absolutely cleansed, and nourished in my being.”  

France, 18-05-86

“After the union with the Spirit (Tadâtmya) one can attain the stage of vicinity with God (Sâmîpya) and the God realization (Sâlokya).”  

Bombay, 27-05-76

“They say that you have to ask for three things called sâlokya, sâmîpya, sâmnidhyâ from God; meaning to see God - sâlokya, sâmîpya - the closeness with God and sâmnidhyâ is the companionship of God. But you have got tadâtmya, which is oneness with God, which is not in the concept of any one of the yogis and the saints and the seers who have been before. And this tadâtmya you have when you are outside my body, while they have this tadâtmya when they are inside my body, when they are no more. So you should understand the time limit. You must understand your greatness and you must understand how you people are chosen for the highest work in this creation.”  

Italy, 04-05-86
“When Kundalinî is awakened in the triangular bone, She passes through the six chakras above Her, but not through the Mooladhara Chakra which lies below. Shrî Ganesha can only be reached through the abode of Âdi Shakti. So far not even Brahma, Vishnu and Shiva has been able to identify with Him. Although Shrî Ganesha identifies in part with all the other Deities, no single One has been able to achieve His innocence and His complete dedication to His Mother. He can be seen (Sâlokya Samâdhi), and His nearness can be felt (Sâmîpya Samâdhi), but identification with Him is next to impossible.”

*BoAS, Mooladhara Chakra*

“The relationship between the heart and this brain should be very deep. The moment it gets completely integrated, your Chitta -’attention’ becomes completely Parameshwar-Swarûp –‘One with Supreme God’.”

*India, 05-05-83*

Gakāraḥ pûrva-rûpam. ('G' is the first form)

“See, the complete Omkâra is: first is Ga-kârah, is Ganapati, Ga. ‘Ga-kârah purva-rûpam’: the first is, you see, You take the form of Ganesha in the beginning, ‘purva-rûpam’ – Ganesha is in that. Then You take the form of Omkâra.”

gakāra(ḥ) The letter G. The suffix -kāra means ‘making, creating, doing’ [*nom.mas*]. The letters are given this appellation as ‘making’ the sound, as in akāro -‘the letter a’, and Omkāra -‘the syllable Om’.

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pūrva -‘first, previous’. [No case ending as compounded]

rūpa(m) -‘form, shape, appearance’. [nom. neut. from rūp -‘to form, represent, exhibit, contemplate’] Rūpa -‘form’ is any outward appearance, phenomenon or object of contemplation. Form is the object of sight (see p.57), connected with the fire element and Swādhiṣṭhāna Chakra, which has the power of attention.

Double meanings – ‘Gakāraḥ pūrva-rūpam’

The series of bīja mantras for Shrī Gaṇeśha given in the Sanskrit commentary (Appendix 11. p.251) start with the letter ‘g’, and there is a set of 1000 names of Shrī Gaṇeśha all starting with g. So the title ga-kāra -‘making ga’ can be a description of Shrī Gaṇeśha.

Pūrva can also mean ‘lowest’ and is generally opposed to antya -‘last’ or uttara -‘top’. Pūrva-rūpa is therefore the ‘lowest form’ ie. the Mūlādhāra Chakra.

Alt.Trans. ‘Shrī Gaṇeśha is at the Mūlādhāra Chakra’.

Alt.trans. ‘The Mūlādhāra Chakra is the lowest form’.

Rūp means ‘to contemplate’ so pūrva-rūpa can mean ‘the first object of contemplation’.

Alt.trans. ‘Attention first to Shrī Gaṇeśha in the Mūlādhāra Chakra’.

The bīja mantras for each chakra are the sounds actually produced as the Divine Energy flows through them. (see Shri Mataji’s comments on the Devi Atharva Śhīrṣha, Appendix 10. p.247) The bīja mantras of the Műlādhāra Chakra are va, śha, ṣha, and sa.

Another bīja mantra associated with Mūlādhāra Chakra is lam the bīja of the Earth element. The other semi-vowels are:- vam -fire, ram -water, yam -air, ham –ether. Sometimes vaṁ and raṁ are reversed.
Akāro madhyama rūpam. ('A' is the middle form)

akāro- The letter a. (short a, like the a in ‘local’) \(\text{[a-kāraḥ in comp. nom.mas]}\)

madhyama -'Middle, in between, middlemost, central'. \(\text{[same as madhya]}\) cf. Madhya Pradeśh -‘the central region’; the state where Shri Mataji was born in the middle of India.

rūpa(m) -'form'. \(\text{as above.}\)

Double meanings – ‘Akāro madhyama rūpam’

A-kāra- The Sanskrit Dictionary gives ‘a, as’ as names of Shrī Viṣhṇu. Madhyama is the same as madhya -‘middle’ but more in the sense of ‘the middle thing’ and can denote the Suṣhumnā Nādī Central Channel of the Subtle System or the Nābhī Chakra – the root of the which is the path of the Kuṇḍalinī. Both the Central Channel and the Nābhī Chakra are ruled by Shrī Viṣhṇu and His Shakti Shrī Lakshmi.

Alt.Trans . ‘Attention on the Kuṇḍalinī in the Central Channel’.

Anuswāraśh ch’āntyā rūpam. (anu-swāraḥ-cha-antya...) (and 'M' is the finishing form)

“And the last is when You become just a comma.”

anu-svāra(śh) -‘M’ or any of the nasal sounds, \(\text{as above.}\) \(\text{[anuswāraḥ in comp. nom.mas]}\)

cha -’and’ comes after the word it would precede in English. \(\text{see v.3.p.70}\)

antya -‘Finishing, last in place, time or order’ also ‘lowest in place or condition’, \(\text{[from anta -‘end’]}\) cf. an-anta -‘endless, eternal, infinite’ and ‘Narak’ānta-ka’ -‘killing (making an end to) Naraka’.
rūpa(m) -‘form, beauty, the object of sight’ as above.

Double meanings – ‘Anu-swāraśh ch’āntyā rūpam’

The Anuswāra signifies the Union of Śhiva and Śhakti in the Sahasrāra, which is the ‘antya rūpa’- the ‘final form’, the highest chakra.

Alt.trans. ‘We get our Yoga at the highest chakra’.

Bindur uttara-rūpam. (Bindu (dot) is the form on top)

bindu(r) -‘dot, spot, drop’. [binduḥ in comp. nom.mas.] The bindu is a dot over a letter denoting anuswāra, the nasal sound ṁ.

uttara -’Upper, last, most excellent’. see v.3 p.70.

rūpam -‘Form, manifestation’ as above. Uttara-rūpa has a special meaning as the last of two or more combined letters, pūrva-rūpa being the first.

Alt.Trans. ‘The nasal sound (ṁ) is the last part’

Double meanings – ‘Bindur uttara-rūpam’

Bindu is the dot in the centre of the Shri Chakra which is the Supreme Goddess Herself.

“The dot is the centre point of the circle, which is the God Himself.”

Heart Chakra, 02-77
Bindu is the Ādi Śhakti who manifests as three and a half coils - the three Śhaktis as the three ascending coils, and the half coil of the Kuṇḍalinī as the highest form. H.S.H. Shri Mataji has said that the Kuṇḍalinī is the ‘greatest job She (Ādi Śhakti) has done’. Uttara-rūpa has this sense of the ‘best, highest, or most important part’.

Alt. Trans. ‘The highest manifestation of the Ādi Śhakti, ie. the Kuṇḍalinī’

Bindu is also the name of the first chakra above Sahasrāra. Uttara also means ‘higher, above’.

Alt. Trans. ‘Bindu is the next chakra above that’.

Rūpa means an object of the attention;

Alt. Trans. ‘The chakra above Sahasrāra is the highest point of contemplation’

Nādah sandhānam    (Uniting as one sound)

nāḍa(ḥ) -‘sound’ in general but particularly ‘the full nasal sound represented by the crescent’. [nom.mas.sing]

śaṇ-dhānam   -‘uniting, conjunction, combination, bringing together’ [nom.neut of sam-dhā -‘to join’]. The sounds g, a, and m are united into a single syllable gam (pronounced ‘gum’) which is nasalised. Like Om the sound starts at the back of the mouth and travels to the front.

Alt. trans. ‘The nasal sound bringing everything together’.

Shri Ganesha with three heads and eight arms.
The Śhiva Purāna says:-

‘The entire Universe consisting of the movable and the immovable is of the nature of Bindu -’dot’ and Nāda -’sound’. Bindu is Śhakti -’feminine energy’ and Śhiva -’masculine Spirit’ is Nāda. Hence the Universe is pervaded by Śhiva and Śhakti. Bindu is the support of Nāda. Both Bindu and Nāda together support the entire universe. The unification of the Bindu and the Nāda is called Sakalī-karana -’creator of everything’ and the universe takes its birth as a result of this Sakalī-karana. The Goddess of the form of Bindu is the Mother and Śhiva of the form of Nāda is the Father.’

“It’s said in the Bible, ‘The Word is God’. The Word becomes Nāda, is a sound and then it becomes the Bindu means one small dot, and then from this dot, all these five elements start coming one after another. The first element that comes out is light - ‘Tej, Tejas’, light - is the first element that comes out.”

Delhi, 16-12-98

**Saṁhitā-saṇdhiḥ** (Joined according to euphonic rules)

**Saṁhitā**¹ -’Joined, conjunction’. This is the preparatory stage of arranging letters to be joined by Sandhi [fem. psp.of sam-dhā.-] Sāṃhitā also means a book of methodically arranged verses.

**Saṇḍhi**¹ 1 -’Euphonic rules, the system of modifying word endings in composition’. [nom] (see Sanskrit Pronunciation. p.32)

¹ Saṇḍhānam, saṁhita and saṇḍhi all come from the same root, saṁ-dha -’to place together, join, unite’ and mean virtually the same thing, ‘junction or combination’- and specifically the system of joining words euphonically in Sanskrit.  (see Sandhi p.32)
Double meanings – ‘Nādah saṇḍhānam’
As explained in the Śhiva Purāna extract on the previous page, Nāda is Lord Śhiva, the personification of the Ātmā or Spirit. Saṇ-dhānam- [nom. neut. pp] means ‘uniting’ or ‘union’.

Alt.trans. ‘Uniting with Lord Śhiva’.

Double meanings
– ‘Samhitā-saṇḍhīḥ’
Samhitā can mean ‘the force which binds together the universe’- ie. the Supreme Brahman, the Ultimate Reality as the Formless Consciousness.

Saṇḍhi -‘joining, merging, union’.

Alt.trans.
‘Becoming one with the Supreme Brahman’.
Saiṣhā Gaṇesha-vidyā. (sā-ेषाः)

(Thus is the knowledge of Śhrī Gaṇeśha)

“Sound is mantras, you see. To know Him through the mantras, you have to learn the Ganesha-vidyā, is the knowledge of Jesus. If you have to know the mantras, you have to know through the knowledge that the whole science is called, is the knowledge of Ganesha. Or you can call the Vidyā of Ganesha, means the technique of Ganesha. And if you have to know how the mantras work out, this is the science. The science is called as Ganesha-vidyā, is all His science.”

saiṣhā -’In this manner, thus’, [sā -‘She’, ेषाः -‘this, thus’. lit. ‘She is thus’] ‘She’ refers to Vidyā -’knowledge’ which is feminine.

Gaṇeśha -’The Lord of Gaṇas’. [no case ending as compounded]

vidyā -’Knowledge, learning, philosophy’. [nom.fem. from vid -‘to know’] Like pragñyā -’wisdom’, vidyā is feminine. Wisdom was also feminine to the Greeks, personified as the Goddess Sophia.

Vidyā specifically means the science of mantras. Śhrī-vidyā, the worship of the Supreme Goddess, has three main forms – firstly the recitation of the Shrī Lalitā Sahasranāma, secondly the worship of the Śhrī Chakra, usually engraved on a metal plate, and thirdly the fifteen- or sixteen-syllabled mantra used to invoke the Goddess. We are not familiar with this mantra in Sahaja Yoga although it is explained in the Saundarya Lahari and the Devi Atharva Sheersha.

Alt.trans. ‘This is the mantra-lore of Shrī Gaṇeśha’.
Double meanings - ‘Saisha Gaņeśha-vidyā’

Saɪšhā = sā-īshā. Sā -‘She’ is the Goddess; Īsha -‘Lord’ is Shri Śhiva. Saiṣha is the union of the Adi Śhakti and Lord Śhiva ie. Self-realisation. Vidyā is the Gerund ‘what is to be known’.

Alt.trans. ‘This Union of Ādi Śhakti and Lord Śhiva is to be known (through) Shri Gaṇeśha’.

Gaṇaka-rishih (The Composing Seer is Gaṇaka)

“That’s why He’s called as Ganaka, Gaṇaka-rishih, because He’s the master of that. He’s the master of the art of mantras, the sounds.”

gaṇaka -‘composed, assembled, put in order’. [from gaṇa -‘counting, group’, ka -‘making’] This seems to be the name of the sage who composed the prayer, or it could mean ‘composed by sages’. Or it could be epithet of Shri Gaṇeśha Himself, being a way of saying that the poem is divinely inspired?

gaṇaka also means an astrologer –‘one who calculates’; saṅ-gaṇaka is the Hindi word for a ‘computer’.

ṛishi(h1) -‘Seer, Divinely inspired poet, a singer of sacred songs, sage’. The process of Divine Inspiration is that the sage first ‘sees’ the composition and then translates it into sound. Pashyanti -‘seeing’- is the second stage of speech, where inspiration from Para -‘beyond’ is seen. A ṛishi is ‘one who sees’. [from dṛish -‘to see’]
Double meanings – ‘Gaṇaka-rishiḥ’

Gaṇa -‘a series or string of sounds’; ka -‘making’; so Gaṇaka can be ‘one making the string of sounds’ ie. the person reciting these mantras.

Alt Trans. ‘The one who recites this mantra becomes a seer’.

Nichṛid gāyatrīch chhandah (The metre is a mixed Gayatri)

“Chhandah. It’s a mantra – Gāyatrī is one of the mantras, you see. And it’s on the right-hand side. Chhandah is ... music of all the mantras. The rhythm, rhythm, rhythm. You see, you have to say mantras with a certain rhythm, and He’s the rhythm.”

nichṛid -‘mixed’:-

normally nichṛit

means ‘insert, infix, mix’, but specifically it means ‘mixed or imperfect’ when applied to a metre, as in this case. [nichṛit in comp. from ni - ’into’, chṛit -’tie’]
gāyatrī(ch) - ‘A poetic metre, song, hymn’ [gāyatrīḥ in comp. nom.fem.- from gāi -‘to sing’, the same root as gīta -‘song’].

chhanda(ḥ) - ‘a metre’. [(aspirated chh) chhandas in comp. nom. neut from chhanda -‘delight, desire’] Chhandas can also mean a ‘sacred hymn’ and is often used to mean ‘the Vedas’.

Double meanings - ‘Nichṛid gāyatrīch chhandah’

nichṛid -‘mixed, fixed in’ ie. immersed in.

Gāyatrī is personified as the Mother Goddess who confers Knowledge and the Divine Nectar of Immortality. She is an aspect of Shri Durgā, and a consort of Shri Brahma. ‘Nichṛit-gāyatrī’ can therefore mean ‘mixed (ie, absorbed) in (the Blissful Nature of) the Divine Mother’.

chhandah- is also an adverb meaning ‘according to one’s desire’ [nom.mas. of chhanda –‘desire’]

Alt.trans. ‘Becoming immersed in the Blissful Nature of the Divine Mother according to one’s desire.’

Gāyatrī is one of the great sacred metres and due to its efficacy is known as the Veda-mātā -‘Mother of Sacred Knowledge’. A verse is three lines of eight syllables each (24 syllables). The other familiar metres used in sacred texts are anuṣhtubh (four blocks of eight) and triṣhtubh (four blocks of eleven).

Some of the G.A.S. is in blocks of eight but with plenty of eleven syllable lines too. Nearly the whole of verse 4 is composed of 11 syllable lines, which is trishtubh metre; verse 9 is in anushtubh - lines of eight syllables in blocks of two. Overall therefore the Gaṇeśha Atharva Śhīrṣha is in a nichṛit -‘imperfect’ or ‘mixed’ Gāyatrī metre.
**Ganapatir-devatā**  (The Presiding Deity is Śhrī Gaṇapati)

**Gañapati(r)** - ‘the Leader of the Gaṇas’. [Gañapatiḥ in comp]

**devatā** - ‘Deity, Godhead’. Each hymn has a particular Deity whose is invoked to watch over, guide and protect the proceedings. [deva-tā -‘divine-ness’. -tā, like -tva, means ‘the quality of’]

Many Sanskrit hymns have, as an introduction, the names of the author (ṛishi), the metre (chhandas), the presiding Deity (devatā) as well as the power (śakti), the key (kilakam) and the seed (bīja). The Gaṇeśha Atharva Śhīrṣha is unusual as they are not at the beginning, but in the middle of the middle verse.

**Double meanings** -

‘Ganapatir-devatā’

Devatā means ‘God-hood’ which gives a sense of achieving ‘God-realisation’ – a stage higher than ‘Self-realisation’. It can also mean ‘with the God’. ie. we become on a level with Shri Gaṇeśha when, like Him, we are immersed in the Blissful nature of the Divine Mother.

**Alt.trans.** ‘We attain Shri Gaṇeśha’s state of God-realisation.’

A 14th century stone carving of an eight-armed Ganesha.
Om Gam Gaṇapataye namah
('Om Gam', Salutations to the Lord of the Gaṇas)

“How to awaken this Deity. You see, the Ganesha-vidyā.”

Om - ‘Amen’. (see v.1 p.40)
Gam - The Gaṇeśha bija Mantra.
Gaṇapataye - ‘To the Lord of Gaṇas’. (see v.1 p.48)
namah - ‘Salutations’. (see v.1 p.46)

When reciting the G.A.S. some people say ‘Om Gam Ganapataye namah’ three times, making a kind of Gāyatrī (Om is not counted and ‘Gam Ganapataye namah’ has eight syllables). It is a potent invocation to Lord Gaṇeśha and may be used for all worship and meditation. The mantra is inscribed in many temples and even on the wall tiles in Pune railway station!

The Ashta Vināyakas – eight Ganesha Swayambhu’s surrounding Pune. They are all very rounded and about four feet high.
Double meaning of Verse 7

The first spelling of gam can be a description of the Creation; the second spelling is the method of attaining Self-realisation and the dedication is a Phala Śhruti – an explanation of the benefits to be gained by saying the prayer.

Gaṇādim pūrvam uchchārya  Shri Ganeśha arises first,
Varṇādim tad-anantaram  Being identical to the Om,
Anu-swāraḥ para-taṇaḥ  Then the seven chakras after that,
Ardhendu lasitam  The Ātma having risen,
Tāreṇa ṛiddham  (merges) with the Supreme Spirit to give Self-realisation.

Etat-tava manu swa-rūpam  In this way the wise attain Your state;
Gakāraḥ pūrva rūpam  Contemplating Mūlādhāra Chakra first,
Akāro madhyama rūpam  Then Kuṇḍalinī in the central channel,
Anuswāraśh chāntya rūpam  And the Yoga of Śhiva and Śhakti at the final chakra.

Bindur uttara rūpam  The highest form of Ādi Śhakti, Kuṇḍalinī,
Nādaḥ samdhānām  Uniting with Lord Śhiva, the Ātmā,
Samhitā sandhiḥ  Gives union with the Supreme Brahman.
Saiśhā Gaṇesha vidyā  This Union of Śhiva and Śhakti is what is to be known of Shri Gaṇeśha.

Gaṇaka ṛiṣhiḥ  The reciter of this mantra becomes a Seer,
Nichṛid gāyatrī chhandāḥ  Immersed in the Supreme Goddess, according to his desire.

Gaṇapatir devatā  Achieving Lord Gaṇeśha’s state of God-realisation.
‘Gaṁ’ propitiates Shrī Gaṇeśha at Mūlādhāra Chakra allowing the Kuṇḍalini to rise up the centre channel to the top of the head, and unite with the Ātma (which has risen from the Heart) giving oneness with the Supreme, to whom Shrī Gaṇeśha is identical.

‘What is the difference between Om and Gam? Does Om not also confer moksha?’ It seems that Om is all-encompassing; saying it one feels the whole Virāt, the three Shaktis and the Kuṇḍalini, but Gam is more specifically the rising of the Kuṇḍalini up to Sahasrāra. It is best to experiment with the mantra, and discover for oneself.

Shrī Pārvatī - ’the Daughter of the Mountain’- once asked Her husband Lord Śhiva on whom He was meditating, to which He replied; ‘On the One who is the Supporter of the entire Universe.’

‘May I also meditate upon Him?’ She asked and so Lord Śhiva initiated Her into the power of the bija mantra ‘Gam’.

Shrī Pārvatī performed austerities in a cave at Leṇyadri for twelve years, reciting this mantra, when Shrī
Gaṇeśha manifested before Her. This cave is the site of the northern-most of the Ashta Vināyakas (p.128), and the aspect of Shri Ganeśha worshipped is called Shri Girijātmaka -‘created by the Daughter of the Mountain.’

The Aṣṭa Vināyakas are eight Swayam-bhū, or ‘self-created’ forms of Shri Gaṇesha in Mahārāshtra, within a fifty mile radius of Pūne, and to do a tour of all eight is a popular pilgrimage.

The Mūrtis -‘images’ are all very rounded, about four feet high and are painted bright orange according to local custom. The vibrations are strong in these temples and one feels the Kuṇḍalinī pushing up strongly.

Another potent Gaṇeśha Swayambhū in Mahārashtra aspect of Shri Mahāgaṇeśha.

Above: Shri Girijātmaja –‘created by the Daughter of the Mountain’ at Lenyadri – the northernmost of the Aṣṭa-vināyakas, located at the back of a Buddhist cave carved out of the solid rock (top).
The classic **Gāyatrī Mantra** from the *Ṛig Veda* is the oldest religious tradition still widely practiced, being anything up to ten thousand years old (*see p.125-6*). The deeper the roots of a religion the more reliable it is considered to be.

The **Gāyatrī Mantra** is repeated morning and evening by the ‘twice-born’ (*Brahmins, Kshatriyas and Vaishyas*) while lighting the Sacred Fire. The form of the **mantra** is three lines of eight syllables. (*note that in Vedic Sanskrit ‘Varenyam’ is pronounced ‘Vareniyam’ making four syllables and Om is not counted*).

**Om, Tat savitur varenyam,** *On Shrī Savitṛi, that most excellent*

**Bhargo devasya dhīmahi,** *Splendour of the Divine, we meditate*

**Dhīyo yo naḥ prachodayāt** *May He on whom we direct our attention lead us ever onwards*

The fourth line was originally considered secret and only to be divulged to those worthy by the Guru:

**Om āpo jyotīḥ raso-‘mṛitam,**

*You are the waters, the light and the nectar of immortality,*

**Brahma bhūr bhuvaḥ swar om**

*Supreme Spirit, Earth, Atmospheric Realm, Heaven (3 worlds) and the sacred syllable Om.*

Verse Eight has the same form with three blocks of eight syllables

The chanting of a **Gāyatrī** is considered one of the most potent means to establish a connection with the Divine and is called **Veda-mātā** – ‘Mother of Sacred Knowledge’.
This form has become widely used to invoke many Deities, with appropriate names inserted. The Gāyatrī for praising the Goddess described in the Devi Atharva Śhīrṣha (p.239) is:

Mahā-lakṣḥmyai cha vidmahe, Sarva-śhaktyai cha dhīmahi, Tanno Devī prachodayāt.

*We approach the Great Goddess of prosperity and spiritual attainment,*
*We meditate on the Source of all Power,*
*May that Supreme Goddess lead us to the highest attainment.*

**Eka-dantāya vidmahe**

(We seek to know the One-Tusked God)

“One tooth; because with the another one He writes.”

_eka_-‘one’. [*no case ending as compounded*] - _e_ is always long and _eka_ sounds like English ‘acre’

_danta_-‘tusk, tooth, ivory’. [= _dat_ –‘tooth’, cf. Eng. ‘dental’]

-āya_-‘to... (the one-tusked)’ [*dative ending*]

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1 There are many stories about how Shri Gaṇeśha broke or lost His tusk, usually his left one (it is interesting to note that in many photographs H.S.H. Shri Mataji has a chip out of Her left front tooth!).

*continued on next page...*
**vid-mahe** -‘we seek out, approach, attend to’. [1p.pl.pres. of vid ‘to approach, seek, discover, acquire’] Vid normally means ‘to know’ as in vidyā –‘knowledge’ and veda –‘sacred knowledge’ but in that sense it takes the accusative of its object. In this case Eka-dantāya is dative case, so vid has a different meaning of ‘to seek out’ or ‘approach’.

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Cont.... One day while guarding Shri Śhiva’s front door on Mount Kailāsh, Shri Gaṇeśha refused entry to Shri Paraśurāma -‘Śhrī Rāma with a battle-axe’, the sixth incarnation of Śhrī Viṣhṇu, as Lord Śhiva was sleeping. Paraśurāma became angry and in the fight that ensued, He threw His axe at the boy. Recognising that the axe had been a gift from His Father, Shri Gaṇeśha did not destroy it, but allowed it to hit and sever His tusk.

One legend says that He pulled out His tusk as a weapon to subdue the demon Gajāsura, who asked for a boon to be always close to Shri Gaṇeśha and so was transformed into a rat and became Shri Gaṇeśha’s vehicle.

Another explanation is that He pulled out the tusk and threw it at the Moon who was laughing at His big belly (full story on p.155).

As already mentioned, He pulled out His tusk to use as a writing implement for the Mahābhārata when asked to be Sage Ved Vyāsa’s scribe (p.142), which Shri Mataji refers to in Her translation.

In many versions of Shri Gaṇeśha’s creation, such as in the Śhiva Purāna – Appendix 4, p.192 - it is told simply that the head of the elephant He was given had only one tusk. The elephant is sometimes described as an old bull elephant, indicating wisdom, and sometimes as a baby elephant, showing innocence.  

*continued on next page...*
Vakra-tuṇḍāya dhī-mahi
(We meditate on the Lord with a Curved Trunk)

“And He’s got the trunk. Is one of the loops. See, He controls you with a loop. If you try to misbehave, then He puts a loop round you and pulls you back.”

vakra -‘curved, bent, twisted’. No case ending as it is compounded. [from vak -‘to be crooked’]

tuṇḍa -‘trunk, snout, beak’. Parrots are also called vakra-tunda, ‘having curved beaks.’ [from tuṇ -‘to curve, be crooked’]

āya- dative ending.

dhī-mahi -‘we meditate on, fix our attention on, keep in mind’. [1p.pl.pres. of dhya -‘to meditate’]

cont.... Elephants are reputed to have powerful memories, a quality of the Left Side which starts at Mūlādhāra Chakra. They have a well-developed sense of smell, the sense associated with Earth element and Mūlādhāra Chakra, but poor eyesight, the sense associated with the Fire element Swādhīṣṭhāna, and the Right Side.
Tanno-dantī prachodayāt (May He having a tusk inspire us)

**tan** -‘therefore, that’. [nom. or acc. neut. tad in comp]. Tad emphasises the following ‘us’, but can also denote the Supreme Spirit.

**no** -‘us’. [*nah in comp. 1p.pl.pron.acc, dat or gen]

**dantī** -‘bearing a tusk, one having tusks’. [nom.mas] This is the subject.

*Naḥ* -‘us’ and *vah* -‘you’ (similar to Latin *nos* and *vos*) are short forms which cannot start a sentence. As well as *nah* the 1p. pl. pronoun can be:-

Nom. wayam – ‘we’,
Acc. asmam – ‘us’,
Dat. asma-bhiḥ -‘to us’ etc.

These pronouns show a remarkable similarity to English including the difference in roots of the first person nominatives ‘we’ and ‘I’ from the accusatives and genitives ‘us, our’ and ‘me, my’.

Other similar pronouns to English are: *aham* –‘I am’, *mām* –‘me’, *yuyam* –‘you’ and *tva* –‘thou’.

Minature from *Nurpur*, near Dharamshala. c.1810.

Shri Ganesha holds a goad and His broken tusk in the right hands; a hatchet and a rosary in the left. His body is red/brown.

With the trunk curling to the right Shri Ganesha is said to be in a more active state and harder to propitiate.

(Right/South is the direction of Shri Yama –‘God of Death’ who scrutinises our deeds). The hatchet and the tusk make Him more fearsome.
pra-chodayāt -‘may inspire, impel, stimulate, excite, command, direct.’ [3p.sing. potential case of pra -‘forward’, chud -‘to drive’]

Alt.trans. ’May the Tusked One stimulate and direct us’.

Some deeper meanings of the Ganesha Gayatri

The Gaṇeśha Gāyatrī is a powerful invocation of Shrī Gaṇeśha. As with any Sahaja Yoga mantra, to sit down and repeat it continuously for several minutes can give a very good effect.

As we say it, it works on the three channels. The first line stimulates the Left Side, the second line works on the Right Side and the third line raises the Kuṇḍalinī up the Central Channel into Sahasrāra.

Eka-dantāya vidmahe

Eka-danta -’One-tusked’- Shrī Gaṇeśha’s single tusk is said to lift us up out of Samsāra- the illusions created by having a body- also known as Tamas –‘Darkness’ which is the quality of the Left Side.

Ekadanta can also be separated out as e-kad-anta.

- The letter e in Devanagari is triangluar and represents the Goddess as the Kuṇḍalinī in the Sacrum.
- kad -‘what?’ also means anything wrong or bad.
- anta -‘end’ means to remove or destroy.

So Shri Ganesha removes anything against the purity of the Goddess and any obstacles to the rising of the Kuṇḍalinī.
Vidmahe means ‘we approach’, rather than the more usual meaning of ‘we know’ due to the dative case of eka-dantāya. If the meaning was ‘we know the One-tusked’, as often translated, it would be written ‘Ekadantam vidmahe’.

‘Approaching’ expresses the desire power of the Iḍā Nādi.

Vakra-tuṇḍāya dhīmahi

Vakra-tuṇḍa -‘having a curled trunk’-
Shrī Gaṇeśha’s curved trunk is associated with the U of the Om, forming the curl to the right below the crescent. ‘U’ is the Mahāsaraswatī Śakti, the Right Side power.

The trunk is called hasta which normally means ‘hand’ and is an elephant’s main organ of action, again symbolising the Right Side. Separating the word differently, Vak-rat-unda would mean vak -‘speech’, rat -‘pleasure, passion’, unda -‘flow’ ie. ‘a flow of pleasing speech’ or ‘flow of speech and passion’. Speech is associated with Shrī Brahmadeva Saraswati who rule the Right Side. Rajas -‘passion’ is the guṇa of the Right Side.

Dhī-mahi means ‘we meditate, direct our attention’- attention is the quality of the Right Side.
Tanno-dantī prachodayāt

Tanno-dantī can be split as Tan-noda-antī; Tan=Tad=‘Brahman’.

[taḍ -‘That’ in comp. see p.58 under ‘idam’] noda -‘repulsion, separation’, antī -‘ender, remover’. He removes any aversion or separation between us and the Supreme Spirit.

Prachodayāt -‘may He drive us onward’- Pra as a suffix means ‘forward’ but also has a sense of ‘fulfilment’. Prachodayāt means ‘May he lead us towards fulfilment, ie. Self-realisation’ and raises the Kuṇḍalinī up to Sahasrāra as we say it.

“Whenever the suffix 'Pra' is used (in Sanskrit) it means enlightened”

31-12-80, Rahuri

Dantī –‘having a tusk’ usually refers to the broken tusk that Śrī Gaṇeśha holds in His hand. In verse 9 he is called radam (cha varadam) hastair bibhranam -‘holding a tusk in the hand’. This He uses as a weapon, as He did to subdue the demon Gajāsura and it is therefore a symbol of the protection we receive as devotees of Lord Gaṇeśha, as well as a sharp stick to spur us on! He also used His tusk to write down the Mahābhārata (see p.142) so it is an instrument which gives us knowledge and wisdom.

End of Verse 8

Shrī Ganesha writing the Mahābhārata from Sage Vyāsa’s dictation.
Verse 9 - The Method of Worshipping Shri Ganesha

This verse is a description of Lord Gañeśha, physical and subtle, with an exhortation to worship Him in this manner. The only verb - evam dhyayanti yo -‘whoever meditates thus’- is at the end and the whole description which precedes it is in the accusative. The translation has thus been worded in the same way.

Eka-dantam chatur-hastam

(Having one tusk and four hands)

eka-danta(m) ‘One-tusked’. [acc. – as in previous verse] e is always long in Sanskrit so eka sounds like English ‘acre’.

chatur -‘Four’. chatur-hastam, like eka-dantam, is a compound so chatur has no case ending.

hasta(m) -‘Hands’. [acc] Hasti is ‘elephant’ and hasta can mean a ‘trunk’, as an elephant’s ‘hand’- but I don’t think we would translate it as ‘having four trunks’!

Pāsham aṅkūṣha dhārinam

(Bearing a noose and elephant goad)

“Ankusha is that you use it on the elephant, to control. But it’s a guiding instrument. Protection.”

1pāsha(m) -‘Noose, fetter, snare, bond’. [acc. from paśh –‘to bind’] Like the goad this is an item especially identified with an elephant keeper. It is a rope or chain used to tie the elephant’s leg to a tree.

The ‘hatchet’ style aṅkūṣha which Shri Ganesha often holds
Paśhu means cattle or other tethered animals. Lord Śhiva is named paśhu-pati– ‘protector of cattle’ and the bull is His vehicle.

pāsha means ‘bonds’ of any sort, and symbolises the attachments that bind the soul to this earthly existence, the Left Side of desires and our karma.

\[\textit{1} \text{ankanśha} - 'Goad, elephant hook' - [no case ending – from \textit{aṅka} - 'a hook']\] Still called an ankush in India today, this is a long-handled hook with a spike on it used by elephant-drivers. The hook steers the elephant by tugging the appropriate ear and the spike is used to spur it on.

\[\textit{dhāriṇ}(am) – 'the wielder, holder, carrier, possessor'. \]

[\textit{mas.acc. from dhṛi - 'to bear, hold, support']}]

\[\textit{1} \text{Śrī Gaṇeśha} \text{ normally holds the goad in his right hand as a 'stimulator' (the Right Side of action) and the noose as a 'punisher' and also a symbol of attachments, in the left hand. The Left Side is the past and hence our Karma, which binds us. Of His four hands it is the back two that hold these weapons while the front hands normally are giving blessings and nourishment.}\]

In the Lalitā Sahasra-nāma (LSN)– ‘1000 Names of Shri Lalita’ the four-handed Goddess also wields a noose and goad. The noose is described as rāga -‘passion, affection’ and the goad as krodha -‘anger, hatred’. In Her other two hands She holds a sugar-cane bow as the mind and five ‘flower-arrows’ as the five senses. These all represent ways in which the soul becomes attached to the things of this world.
“Devī – the one who gives the power of āṅkusha, the controlling of man. Here the āṅkusha means the weapon that is used by the elephant driver – so how he controls the elephant is the same way She controls all of you.’ 14-10-78

Radam cha varadam hastair bi-bhrāṇam
(And holding a tusk and granting boons with the hands)

raḍa(m)² -’tusk’ or ‘tooth’. [lit. ‘a biter, splitter or gnawer’. mas.acc]
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condition that He must always be kept busy. Ṛishi Ved Vyās agreed, on condition that his scribe understood everything that He was writing, so he deliberately construed obscure passages to give himself time to compose, while Shrī Gaṇeśha was figuring out the meaning.

Shrī Gaṇeśha’s left hand is usually holding a bowl of laddhus - a sweet made from gram (chick-pea) flour, ghee and sugar, representing nourishment for the world. (In the LSN the Goddess at Mūlādhāra Chakra is pleased by food made of gram flour). The rat or mouse which is His vehicle, is often shown eating one of the laddhus. In some versions of the story of His creation Shrī Gaṇeśha is Himself made from gram flour and fragrant oils, as that was the cleansing paste which Shrī Pārvatī rubbed on Her body before bathing and which She scraped off, to fashion a boy to protect Her bathroom from intruders.

In the 1800 text of the G.A.S. (p.253) abhayam – ‘conferring fearlessness’ replaces radam-cha. Shrī Gaṇeśha is often depicted with the upraised palm conferring fearlessness and protection.

The Abhaya – ‘conferring fearlessness’ photograph
vara-da(m) -‘granting boons, fulfilling wishes, giving the best’.

[acc] Vara is a ‘choice, wish, boon’, as well as ‘excellent, best’; ‘choicest’ is an apt translation as it encompasses both meanings. [from vṛi –‘to choose, prefer’] -da -‘giving, granting, bestowing’. The boon we seek is the highest attainment – Self-realisation.

hastai(r) -‘with the hands’. [hastaiḥ in comp. inst.pl. of hasta -‘hand’]

bibhrāṇam –‘holding, bestowing’. [pp. acc. from bhr ‘to bear, hold’]

Mūṣhaka dhvajam (Having a mouse as an emblem)

“I mean, something very humble animal, very humble, is mouse for Him; and for Christ also, the donkey, which is the humblest animal.”

mūṣhaka- ‘stealer’ means a ‘rat’ or a ‘mouse’; Shri Mataji uses both words for Shri Gaṇeśa’s vāhana –‘vehicle’. [from muṣh -‘to steal’ -also spelt mūṣhika] In the various legends the rodent is usually a nuisance, such as a Rakshasa -‘demon’, who has to be controlled and hence Shri Gaṇeśa takes it as a vehicle. The mouse is like the human mind, restless and wild, which can be controlled by Shri Gaṇeśa. In this prayer the mouse is Shri Gaṇeśa’s emblem or flag rather than His vehicle.

dhvajam -‘emblem, banner, flag’.
[acc. from dhū –‘shake’, aja –‘propel’]
Raktam lambodaram (Red in colour, with a big belly)

rakta(m)\(^1\) - means ‘red’ or ‘blood’ normally but has a wide range of meanings including ‘excited, beloved, beautiful, passionate’ and ‘coloured’ in general. So there is a sense of praising Shri Gaṇeśha here as ‘beloved, beautiful and joy-giving’. [acc. from ranj -‘to colour, make red’, same root as raṅga –‘colour’] Rakta also means ‘fire’ and could indicate the sacred flame of Kuṇḍalinī.

lambodara(m) -’having a large or protuberant belly\(^2\)’. [acc. lamba - ‘large, hanging down’, udara -‘belly, stomach, abdomen’]

Raktam can be: Ra, the bīja mantra of Kuṇḍalinī (p.249), aktam – ‘driven’ ie. ‘rising’. Lambodaram –‘protuberant belly’.

Alt. Trans.’The Kuṇḍalinī rising causes the belly to protrude’.

\(^1\) Although usually red, Shri Gaṇeśha is sometimes described as dhumra-varṇa -‘smoke coloured’. When Shri Gaṇeśha has appeared to my inner eye, He is nearly always grey in colour, sometimes seated and sometimes dancing, although once He appeared golden in colour. The Mūlādhāra Chakra itself is normally coral red or terracotta, and becomes bright or dark red when Shri Gaṇeśha is angry. People who drink too much alcohol sometimes see pink elephants!

\(^2\) One of Shri Gaṇeśha’s qualities is that He has a voracious appetite, particularly for sweet things; a bit like Winnie the Pooh and his ‘Hunny’. Once Shri Kubera, the God of Wealth, proud of His affluence, invited Shri Gaṇeśha to dinner. Lord Śhiva warned Lord Kubera that the boy had a big appetite, but the Lord of Wealth arrogantly replied that He had plenty to offer. Shri Gaṇeśha quickly consumed all the food available and, still hungry, started to eat the gold plates, tables and chairs. Panic-stricken Shri Kubera ran to Lord Śhiva for help ....  cont...
Śūrpa karṇakam (having ears like winnowing fans)

1śūrpa - ‘a winnowing fan’. [from śūrp - ‘to measure’]

ekarṇaka(m) - ‘having ears’ [acc. from karṇa - ‘ear’, ka - ‘having, doing’] ka is added to nouns to create adjectives.

cont... who gave him five parched grains and said ‘Give these to the boy’. The five grains from the hand of His Father, the Supreme Spirit, satisfied Shrī Gaṇeśha’s appetite which all the wealth in the world could not. “Spirit can be satisfied with Spirit only” Cabella, 12-07-95

His big belly also indicates that He is an awakened soul, because when the Kuṇḍalinī rises from the Sacrum to the Nābhī, the small of the back arches, causing the belly to relax and be thrust forwards and down. Saying the name ‘Lambodara’ has this effect. Separating the name as Lam-boda-ra it can mean Lam - ‘Mother Earth’, bodha - ‘awakening’, ra - ‘Kuṇḍalinī’. See p.155 for more details.

1 The Kuṇḍalinī, having risen while saying Lambodaram, moves from Nābhī to Swādhishthāna and fills the Void on saying Śūrpa-karṇakam (possibly because the ‘wings’ of the pelvis look like an elephants ears? (see picture, p.94)) Śūr-pa-karṇa can mean ‘protecting the brave and wise’. Śhūr – ‘brave, warrior’ = sūr – ‘wise, learned’, pa – ‘protecting’, karṇa – “doing’.

A ‘winnowing fan’ is a flat wicker basket two or three feet across with a two-inch raised lip on the curved side, resembling an elephant’s ear. It is used for winnowing corn or rice by throwing the.... continued.....
Rakta vāsasam (Clothed in red) “Red clothes.”

rakta -‘red, colourful, beautiful’ [no case ending as compounded]

vāsasa(m) -’clothed, wearing a garment’, [from vāsas -‘garment’]

vāsa has two other main meanings ‘dwelling’, and ‘perfume, incense’. Shrī Gaṇeśha is sometimes referred to as Shubra- or Shukla-vāstra –‘wearing white clothes’, as in the Ganesh Stuti, white being the symbol of purity, intelligence and discrimination.

1 Rakta gandh’ānu-liptāṅgam (gandha-anu-lipta-aṅgam)

(With fragrant red sandalwood paste anointing the body)

“At least on His chakras we should put red; that’s why. He likes to be covered with rakta-gandha, the kind of a tree we get, called as rakta-gandha, which is like the sandalwood but is red-colored; and He likes to be all the time covered with it. That’s why I have to cover Myself, it’s to cover this portion (Āgnyā) there He resides. Rakta-gandha. ‘Rakta’ means blood, and ‘gandha’ means this particular type of a sandalwood which is red color, which is rubbed and is put here.”

rakta -‘red, blood, fire’ [no case ending as compounded]

gandha -‘sandalwood paste, fragrance, scent, perfume’ or ‘smell’ in general. Traditionally eight fragrant substances are mixed in a

cont.... mixed grain and chaff up in the air on a windy day. The heavy grain is caught in the fan and the lighter chaff blows away. This therefore symbolises Shrī Gaṇeśha’s discrimination and His judgment of the wanted from the unwanted or the good from the bad. There is a story of Him separating grain from pebbles and dust using His ears.
paste for the Deity including sandalwood, agallochum (wood resin), camphor, saffron, valerian, musk and some fragrant grasses.

**anu-lipta** - ‘anointed, smeared’, especially after bathing.  
[**anu** - ‘after’, **lipta** - ‘anointed’, psp of lip - ‘to anoint’]

**añga(m)** - ‘limbs’ or ‘the body’ in general. [acc] **Chatur-añga** - ‘four limbs’ are the four parts of the body, arms, legs, head and torso, and the four sections of an army (infantry, cavalry, etc.)

**Rakta ²puṣhpaiḥ su-pūjitam**

(Auspiciously worshipped with red flowers)

**puṣhpaiḥ** - ‘with flowers, by blossoms’. [inst.pl.of **puṣhpa** - ‘flower’ from puṣh - ‘to thrive, unfold’]

**su-pūjita(m)** - ‘auspiciously worshipped, highly honoured’.

[**su** - ‘good’, **pūjita** - ‘worshipped’ psp of puj - ‘to honour’]

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1   When reciting the Gaṇeśha A.S., I enjoy the way the rhythm of the verse builds up with **raktam**- 2 syllables; **lambodaram**- 4 syllables; **shūrpa karnakam**- 5 syllables; **rakta vāsasam**- 5 syllables; **rakta gandh’ānu-liptāṅgam**- 8 syllables; **rakta pushpaiḥ su-pūjitam**... etc. and the rest of the verse is in 8 syllable phrases.

2   Traditionally five offerings are made in **Pūjā** - ‘worship’; **Gandha** - ‘perfume’, **Naivedya** - ‘eatables’, **Dīpa** - ‘light’, **Dhūpa** - ‘incense’ and **Puṣhpa** - ‘flowers’, which are associated respectively with the five elements Earth, Water, Fire, Air and Ether and the **Mūlādhāra, Nābhī, Swādhishthān, Anāhatha** and **Viśhuddhi Chakras**.

With a little imagination we can find those five things in this verse. **Gandha** and **Puṣhpa** are mentioned.  

continued.....
Bhakt’ānu-kampinam devam  
(Divinely Compassionate to devotees)

bhakta - ‘devotee, worshipper’.[psp of bhaj -‘to engage in, devote, worship, share’, also the root of bhajan -‘devotional song’] ‘bhakta’ has a resonance with the ‘rakta’ starting the previous four lines.

anu-kampin(am) - ‘compassionate one, a sympathiser, one who pities’. [acc. noun. from anu -‘with’, kampin -‘trembling’] Traditionally this is a name of Lord Śhiva -‘The Compassionate’ who is also known as Mahādeva -‘the Great God’.

deva(m) - ‘Divinely, gloriously, resplendent, God’. [adv./acc]
The accusative form is used for adverbs in Sanskrit, so this can mean both ‘divinely compassionate to devotees’ or ‘the God who is compassionate to devotees’.

Jagat-kāraṇam achyutam  
(Imperishable Origin of the world)

1 jagat - ‘world, universe’ (see v5 p.81) [‘what moves’ from gam -‘to move’] Scientists now realise that the universe, whether at the...  

Lambodaram -‘big-bellied’ seems to indicate that He has eaten and lambi is a kind of porridge; bhakta can mean ‘food, meal, boiled rice’- so we have the Naivedya. Raktam can mean ‘fire’ - the Dīpa. As well as ‘clothes’, vāsa also means ‘incense’, hence the Dhūpa. As elephants fan themselves with their ears, Śhūrpa-karnakam -‘fan-like ears’ is associated with air/wind, the element worshipped with Dhūpa. Clothes (vāsas) are offered to the Deity in Pūjā - a sari for the Goddess and a silk dhoti (usually yellow) for male Gods.
level of atoms or galaxies, is constantly in motion. The Supreme Spirit by contrast is **Nirvāṇa** – ‘unmoving’.

**kāraṇa(m)** - ‘origin, cause, reason for, principle behind’. [acc. from \textit{kṛ} - ‘to do, make, create’] Kāraṇa and \textit{kārya} are ‘cause and effect’.

**achyuta(m)** - ‘imperishable, solid, permanent, unable to slip or fall’. [acc.adj. \textit{a} - ‘not’, \textit{chyuta} - ‘moved, shaken, fallen’]

**Āvir-bhūtam cha sṛishty’ādau**

(and manifesting at the beginning of the creation)

**āvir-bhūta(m)** - ‘manifesting, appearing, becoming visible,’.  [acc. \textit{āvis} - ‘visible, before the eyes’, \textit{bhūta} - ‘becoming’]

\begin{footnotesize}
\begin{enumerate}
\item Jagat-kārana - ‘cause of the world’ is an epithet of Shri Brahmā, the Creator; Achyuta - ‘permanent’ is a common name of Shri Viṣhṇu, the Preserver; Anu-kampin - ‘compassionate’ would describe Lord Śhiva, the Destroyer; so Shri Gaṇeśha is here being praised as the Tri-mūrtis - ‘three forms of God’, Shri Brahmā, Viṣhṇu and Śhiva.
\end{enumerate}
\end{footnotesize}

Yogis worship Lord Śhiva, the Destroyer, as He removes the illusions of Māyā. If everything temporal is taken away, then what remains must be that which is eternal - the Ultimate Reality, the Brahman, the Param-chaitanya - ‘Supreme Consciousness’.

As seekers of the Truth we would presumably welcome the removal of anything, material, emotional or otherwise, which stands in the way of our knowing the Ultimate Reality. If the highest Divine Love, as exemplified by Our Holy Mother Shri Mataji, is for our spiritual ascent and our final liberation, then the power of destroying is the greatest love, the highest compassion.
cha -`and’ - *links this phrase to the previous one.*

śṛisḥty -`the creation of the world, procreation, bringing forth’.

[śṛisḥti in comp. no case ending as compounded]

ādau -`at the beginning, at first’. [loc. of ādi -`first’]

**Prakṛiteḥ purushāt param**

(being beyond the Ādi Śhakti and the Supreme Spirit)

1 prakṛit(eḥ) -`Ādi Śhakti, primary substance, Nature, matter containing the three Guṇas’ - the feminine Power of Creation. [abl. of prakṛiti - fem. -pra -`forward, fulfilling’, kṛiti -`doing, making’]

1 puruṣh(āt) -`Supreme Spirit, animating principle, masculine principle of creation’ [abl. of puruṣha -mas] The Spirit is the detached witness of Prakṛiti’s Creation. Puruṣha also means ‘a man, mankind, or husband’ as it does in Hindi.

para(m) -`beyond, far from, other than, before, after, superior to’. [adv./acc. from pri -`to protect, surpass’] As a post-position (a preposition that comes after) param requires the Ablative case.

The Formless Divine assumed a duality for the sake of creation. In the Sāṁkhya Philosophy Prakṛiti is the female principle, personified as Śrī Pārvatī whose creation is permeated, animated and witnessed by the Puruṣha, the male principle of consciousness personified as Lord Śhiva. (See: Sāṁkhya Philosophy. p.263)

1 *Param is the accusative of para –`beyond’, used as an adverb, not to be confused with parama -`supreme’ which is the superlative of para.*
‘The **Puruṣha**, the Self is without beginning and the **Prakṛiti**, the non-Self is co-existent with Him, like day and night. Good and bad actions arise from **Prakṛiti**, which cause the **Puruṣha** to experience pleasure and pain.’

*Jnaneshwari* – Ch.13 v.20

**Aham Brahma-swarūpiṇī,**

**Mattaḥ prakṛiti puruṣh‘ātmakam jagat**

*My true self is the Formless Brahman, from Me Nature and Spirit are born.*

*Devi Atharva Sheersha.* v.1

**Shrī Gaṇeśha** is here extolled as being the Supreme **Brahman** beyond divisions and duality. This would appear paradoxical as He is also worshipped as the Son of **Shrī Pārvatī** and **Lord Šhiva**, but the Nature of the Divine is One and any differences are illusory.

**Evam dhyāyati yo nityam**

(Whoever meditates on You in this way constantly)

**evam** -’in this way, thus, in such a manner’. [adv]

**dhyāyati** -’meditates on, thinks of, recollects, keeps in mind’.

[3p.sing.pres. of *dhya* –‘pay attention’]

**yo** -’whoever, who’. [*yaḥ in comp. nom*] The construction **ya... sa** ‘whoever... that person...’ *(see next phrase)* is common in Sanskrit. In Sanskrit the relative pronoun **yah** -‘who’ is not the same as the interrogative pronoun ‘who?’ which is **kaḥ** or **kim**.

**nityam** -’constantly, always, continually, every day’ [adv.] see v.1 p.62..
"Good Yogi, not a ‘Yogi’ means anybody going to church: that’s not a Yogi. See, a Yogi, Yoga. ‘Evam dhyayati’ means ‘by which you know.’ Only the Yogis, again.”

sa -‘that, that person, he’. [nom.mas] Ya... sa -‘whoever......that person’. The use of the masculine is a convention and does not in any way preclude women from attaining this state.

yogī -‘yogi, one who is connected, a master of the Divine Arts, a contemplative saint’. [nom.mas. of Yogin -‘having a connection’]

yoginām -‘of Yogis, of the saints’. [gen. pl.of Yogin]

varaḥ -‘Best, most excellent, choicest, boon’. [nom]

Vara means a choice or a boon, so it could be ‘that Yogi is the choice of Yogis’- i.e. he attains the boon desired by Yogis, of knowing the Ultimate Reality. see v.9 p.140
Verse 10.  The Eight Names

Namo Vṛāta-pataye namo Gaṇapataye
(Salutations to the Lord of assemblies.
Obeisance to the Leader of the Gaṇas)

namo -‘salutations’. [namah in comp. see v.1 p.49] namah requires
the dative case of its object, which here is vṛātapataye, the dative
of vṛātapati - a masculine word ending in short –i.

vṛāta -‘assembly, collection, congregation, gathering or group of
people’ (cf. pañcha vṛāta -‘the five races of men’) and hence has a
similar meaning to gaṇa. A vṛāta-pati is the leader of an assembly,
or chairman of a meeting. Not to be confused with vṛata - a ‘vow,
religious observance, a fast’.

pataye -‘to the Lord of’. [dat. of pati –‘Lord, protector’]. see v.1 p.50.

namo Gaṇapataye -‘salutations to the Lord of Gaṇas’. see v1 p.48.

Namaḥ 1Pramatha-pataye
(Prostrations to the Chief of Lord Śhiva’s attendants)

namah -‘prostrations’. Namaḥ does not modify before p; also
there is a caesura -‘pause’ in the metre after it.

pramatha -‘Tormentors, Lord Śhiva’s demonic attendants’. [no case
ending. From pra -‘very much’ matha -‘destroy, afflict, churn, stir-up’]

1 This is sometimes written prathama-pataye meaning ‘the First and
Foremost Lord’. As both versions are equally common and equally
appropriate it seems to be a matter of personal choice, although
pramatha-pataye is considered correct by most scholars. continued....
Namaste-’stu lambodarāy’aiaka-dantāya (Namaste-astu..)

(LET THERE BE OBEISANCE TO YOU, THE BIG-BELLIED,
ONE-TUSKED GOD)

namas-te -’obeisance to You, salutations to You’. see v.1 p.46

-’stu = astu -’let it be, may there be’. [impv. of as -’to be’] The e of te is extra long due to the dropped a of –astu. (See note on p.30)

2 lambodar(āya) -’big-bellied’. [lamba -’hanging down’, udara -’belly’] The name ‘Lambodara’ has a subtle meaning of the Earth element awakening the Kuṇḍalinī – ‘as the Mother Earth sprouts a seed’. Lam is the bīja mantra of the Earth element at Mūlādhāra Chakra. Boda = bodha -’awakening’. Ra is the bīja mantra of fire and the Kuṇḍalinī, (p.249) which is the subtle form of fire.

continued.... These attendants of Lord Śhiva, one of whose names is pretachārin -’surrounded by dead spirits’, are strange and fearsome-looking, some one-eyed, hunch-backed, long pointed noses, etc. (see under gaṇa v.1 p.48). Shrī Gaṇeśha is the ruler of these attendants, who afflict us with disease and disaster if we move into the Left and Right Side extremes. We will always get three warnings, but if we ignore them and persist we may develop diseases like cancer.

2 Lambodarāyaikadantāya is technically run together as one word, but is often split up and said with a pause after lambodarāy as there is a caesura -’break in the metre’ at this point.

There is a story that combines these two attributes of Shrī Gaṇeśha. He was riding home one moon-lit night on His mouse, His stomach distended from gorging Himself on modakas (sweetmeats) which His Mother had given Him. Suddenly a snake slithered out onto the road

continued....
**eka-danta** - ‘one-tusked’ **eka** - ‘one’, **danta** - ‘tusk, tooth’. This name appears three times in the **Gaṇeśa Atharva Śīrṣha**. It has a subtle meaning **E-kad-anta** – ‘the one who removes obstacles to the **Kuṇḍalinī**’ *(see v.8 p.132)*

**-āya-** Dative ending for words ending in short or long –a (by far the majority in Sanskrit) The long ā is stressed and the final a is short.

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**cont....** in front of His mouse which was startled and reared up. **Shrī Gaṇeśa** fell from His mount, His stomach split open and the **modakas** fell out onto the road.

The Elephant-headed Lord shovelled the sweets back into His belly and tied it up using the snake as a belt. The moon, which in those days was always full, laughed at this scene so uproariously that **Shrī Gaṇeśa** was angry and pulling out His tusk threw it at the moon which fell down. After that the nights were dark, so the people implored **Shrī Gaṇapati** (now ‘eka-danta’) to restore the moon, which He did but only for half the month, it reappearing in a crescent form like an elephant’s tusk.
Vighna-nāshine Śhiva-sutāya
(to the Destroyer of Obstacles, to the Son of Lord Śhiva)

“Because He’s purity, of Shiva.”

\[ \text{vighna} - \text{‘obstacle, opposition, difficulty’}. \ [\text{vi} - \text{‘apart’}, \text{ghna} - \text{‘breaking’}] \]

\[ \text{nāshin(e)} - \text{‘to the destroyer, eliminator’}. \ e \text{ is the dative case of words ending in a consonant}. \ [\text{from nāsh} - \text{‘to destroy’}] \]

Śhiva - ‘auspicious, happy, prosperous, benevolent’. Shrī Śhiva is also known as Mahādeva – ‘the Great God’, Śhaṁbhū – ‘creating well-being’ and, in the Vedas, as Rudra – ‘wailing’.

\[ \text{suta} - \text{‘son, offspring’}. \ [\text{from su} - \text{‘beget’}] \]

2 Shrī Gaṇeśha is Vighneshwara - ‘Ruler of Obstacles’. He places or removes obstacles according to what is beneficial to a person’s spiritual ascent.

3 Lord Śhiva, Shrī Gaṇeśha and Shrī Pārvatī form the same Holy family as the Christian Trinity - Father, Son and Mother. Shri Ganesh only becomes the ‘Son of Lord Śhiva’ after His ‘second birth’, having been created immaculately by Shri Pārvati (‘Creation of Shrī Ganesha’, p.192).

A different version of His creation is that the Devas approached Lord Śhiva for help with some troublesome demons and a beautiful child emerged from His forehead. Everyone was so struck with the beauty of the boy that Shrī Pārvatī was jealous and cursed Him to be vikata - ‘monstrous’ with an elephant’s head and a big belly. However She felt great love for the boy and blessed Him that no endeavour, human or Divine would be successful without a prayer to Him. Lord Śhiva made Him the chief of His Gaṇas, placing Him on His Right Side.
Interpreting the Legends of Shri Ganesha

In all the different versions of His Creation, Shri Gaṇeśha is ‘twice-born’, being decapitated and then restored to life, always by Shri Śhiva. Having the head removed is a common theme in Puranic tales denoting the loss of ego in order to be ‘born again’ of the Spirit.

This myth can be seen as an allegory of the human condition: The path of all religions is the same; complete surrender to God is the only way. For us ordinary human beings it is hard to know the Formless and easier to surrender to a personal God; whether that be Shri Rāma or Kṛiṣhṇa, Lord Jesus, Shri Buddha, a form of the Ādi Guru or Shri Mataji. The intercession of a ‘human’ figure creating a bridge between us and the Formless Divine enables us to surrender more easily. So Shri Gaṇeśha is completely surrendered to His Mother (personal God) as He stands outside to guard Her bathroom.

Now the main problem we have is how to see our ego – it’s much easier to see everyone else’s problems! So God has to arrange some dramas to wake us up; and, dense as we are, they usually need to be hard knocks. (Shri Mataji said of the English that ‘They are hard nuts but when they crack they can be good Sahaja Yogis’) So She sets up some tests to help us to ‘crack’, maybe we have to take the blame for something we haven’t done or endure a series of failures such as a broken marriage or losing one’s job. In the story, Shri Gaṇeśha is finally overcome by Lord Śhiva and Shri Viṣhṇu tricking the boy together and His head is severed.

His ego having been removed He is given an elephant’s head which is the epitome of wisdom and innocence. He becomes full of spiritual knowledge and is elevated to the rank of chief of Gaṇas and the God to be worshipped first. Being ‘awakened’ He can now surrender not only
to His Mother but also to Lord Śhīva, the personification of the Formless Consciousness, whom He did not recognise before.

Thus His body is given by His Mother and His Head comes from the Father, which is a common belief about children in India.

We can see the parallels with the life of Lord Jesus, the immaculate birth, the killing and resurrection, and the elevation to the ‘right hand of the Father’.

Śhrī varada mūrtaye namo namah

(To the One who is the embodiment of granting the highest boons, salutations again and again)

“You are the one, You are the statue of blessings.”

1 Śhrī - As well as being a respectful form of address, Śhrī is the name of the Goddess Lakshmī and denotes prosperity, so this can be śhrī-(vara)-da ‘giver of prosperity (and boons)’. Śhrī is the bīja ‘seed’ mantra of the Centre Heart, and the Sahasrāra.

Śhrī has a range of meanings including ‘lustre, beauty, majesty, prosperity, auspicious, sacred, holy’ and may be repeated to express greater veneration eg. Śhrī Śhrī Durgā.

Śhrīmān and Śhrīmati are ‘Mr.’ and ‘Mrs.’ in modern-day India.

In older versions (1800, 1889) this line is without Śhrī. Most likely the line was originally ‘Varada mūrtaye namah’ which has eight syllables and would fit in with the metre.
1 **vara-da** - ‘Granting boons, bestowing the most excellent’. [Vara – ‘boon, choice, excellent, best’, da – ‘giving, granting’. see Vara – p.144, 153] When saying ‘varada’ the attention goes very high up to the level of the Valaya – ‘circle’; so it seems to represent the highest level of blessedness and connection to the Divine.

**mūrtaye** - ‘to the embodiment of, the form of, the personification of.’ [dat. of mūrti - ‘form, shape’] The tri-mūrti are the ‘Three Forms of God’ - Shri Viṣhṇu, Brahmā and Śhiva. Mūrti also means a ‘statue, idol, or likeness’ and the statue in a temple is called the mūrti.

**Alt. trans.** ‘To the image that grants boons and prosperity...’

**namo namaḥ** - [both namaḥ in comp] This repetition of namaḥ is a more respectful salutation and normally the hands are folded and the head bowed in the greeting known as namaskār (see p.46).

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The boon we seek is complete absorption into the Ultimate Reality who is Shri Gaṇeśha Himself and our own deepest Self. This requires the loss of ahamkāra - ‘ego’ - the illusory sense of separate individuality which prevents us from realising our true nature as Pure Spirit.
The Significance of the Eight Names and their order

_Namo Vṛāta-pataye_ - _Vṛāta_ is an assembly or multitude, and the _vṛātas_ are the five races of men who inhabit the Earth. Therefore it can represent the Bhūr –’Earth’ realm – Left Side.

_Namo Gaṇa-pataye_ - _Gaṇa_ can mean the ‘Deva-gaṇa’ the various groups of Gods and Demi-gods who control the elements and inhabit the Right Side.

_Namaḥ Pramatha-pataye_ – _Pramatha_ –‘Tormentors’ are the servants of Shri Śhiva who punish evil-doers. _Pra_ can be ‘fulfilment, enlightenment’ and _matha_ can mean to ‘stir up’. He is the ‘One who stirs us up to Self-realisation’. The name is connected with the Central Channel.

So Shri Ganeśha is being praised as the _pati_ -‘Lord’ or ‘Protector’ of the three _nāḍīs_ -‘channels’, Left, Right and Centre.

_Lambodara_ -’with belly hanging down’ implies awakening of the _Kuṇḍalinī_. As the _Kuṇḍalinī_ rises to _Nābhī Chakra_, it causes arching of the lower back, thrusting the belly forward and down. _Lamboda-ra_ also means ‘The Earth element awakening the _Kuṇḍalinī_’ (see p.146).

_Ekadanta_ - with His one tusk Shri Gaṇeśha raises the _Kuṇḍalinī_ up the Central Channel, and lifts us out of _samsāra_ -‘worldly illusions’. _Ekadanta_ means ‘ending anything bad against the Goddess’ and clears the _Suṣhumnā Nādī_ for the _Kuṇḍalinī_ to rise (see p.137).

_Vighna-nāśhine_ -‘destroyer of obstacles’- the main obstacle to our ascent and entering into _Sahasrāra_ is our ego at Āgñyā Chakra.
Even in thoughtless awareness we still have a sense of separate identity. Shrī Gaṇeśha removes our ego so that we can get Self-realisation.

“The Kundalinī has to rise like the tree has risen up. And the ego is the biggest hurdle for most of us.”

Bordi. 13-02-84

Šhiva-sutāya -‘the Son of Lord Šhiva’- indicates the fountain of Bliss welling up in the Sahasrāra.

Suta or sutāya can have a variety of meanings, including:-

1) Suta -‘begetting, generating’.- Šhiva, as well as ‘auspicious, happy, bliss’, can also denote ‘final liberation’. Šhiva-suta can therefore mean ‘generating bliss, producing liberation.’

2) Su -‘good, auspicious’, tāya -‘spreading, issuing forth in a stream’- Šhiva-su-tāya -‘The Auspicious stream of Bliss issuing forth’- the Amṛut -‘Nectar of Immortality’ coming out of the top of our head, like river Gangā issuing from Lord Šhiva’s matted locks.

Šhrī varada -‘bestower of the highest boons’- the boon we seek is immersion in the blissful nature of the Supreme Goddess, which He grants. Šhrī is the Goddess Herself.

Mūrtaye -‘embodiment’, we become connected, actually a part of the body of the Supreme Goddess, through Sahaja Yoga.

Namo namaḥ -‘obeisance’- namo is na -‘not’, mo = moha -‘worldly illusions’ and is negating our conditionings and belief in the reality of the world: namah is na -‘not’, maḥ -‘I’ – an ego-negating mantra. By complete surrender at the Divine Lotus Feet, we enter
the blissful realm of non-duality and the Śhūnya -‘zero’ state, where even the germs of desire are eliminated.

This verse can therefore be used as a nyāsa -‘putting attention to parts of the body’ to raise the Kuṇḍalinī up to Sahasrāra:-

First protecting Left, Right and Central Channels, then the Kuṇḍalinī awakening, rising up to Nābhī Chakra, ascending the Suṣhumna Nādī -‘Central Channel’, clearing Āgñyā Chakra, and emerging into Sahasrāra in a shower of bliss; the Kuṇḍalinī unites with the Ātma (Shri Śhiva) and, surrendering, gives us immersion in the blissful Divine Nature of the Supreme Goddess.

Sākshāt Śhrī Ādi Śhakti Mātājī
(Incarnated as the Holy Primordial Energy, the Divine Mother)

sākshāt- ‘in person, manifest before our eyes, actually present, incarnated’. Sa -‘with’, aksha -‘eyes, or senses in general’, āt – ablative ending (by, with, from). See v1 p.60.

Śhrī - ‘holy, auspicious’, a respectful form of address. Śhrī is the bīja mantra of the Supreme Goddess. (See previous verse, p.159)

Ādi Śhakti -‘Primordial Power’, ādi -‘first, beginning, primordial’, śhakti -‘energy, power’. A name of the Supreme Devī as the origin of creation.

Mātājī -‘respected Mother’- Mātā -‘Mother’ [nom of mātri]. The use of the suffix –jī to denote respect is used in Sanskrit but is more of a Hindi convention. Throughout the book we have written ‘Shri Mataji’ without notation (Śhrī Mātājī) for simplicity.
Śhrī Nirmalā Devyai namo namaḥ

(To the Immaculate Goddess, Obeisance again and again)

Nirmalā - ‘immaculate’ - ¹ nir - ‘not, without, devoid of’, ² mala - ‘dirt, spots, blemishes’. ‘Immaculate’ is a good translation as it is similarly composed; im - ‘not’, maculate - ‘mucky, dirty’. (cf. latte maculata - ‘dirty milk’ - the name for milky coffee in Italy).

Not to be confused with māla - ‘a necklace’ or ‘garland’.

The long –ā at the end of Nirmalā is the feminine ending.

Devyai³- is the dative of Devī- [fem. of Deva - ‘God’] - ‘to the Goddess’. namaḥ requires the dative case as in English ‘Salutations to...’ or ‘we bow to...’.

namo namaḥ – [namaḥ namaḥ in comp] ‘Salutations, Obeisance again and again’. This doubling of namaḥ is more respectful. [adv from nam - ‘to bow, bend’] See v1 p.46.

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¹ In the Shri Lalita Sahasra-nāma, which is a description of the Supreme Goddess, 54 of the 1000 names start with ni- indicating Her qualities of purity and attribute-less-ness.

ni (short for nishāda) is also the seventh musical note in the Indian scale representing the Sahasrāra Chakra.

² In one sense, the ‘mala’ here referred to are thoughts, conditionings, ego, negative emotions, anything that disturbs the unlimited peace and serenity that is Her Nature. Reality is a gem which lies hidden in the mud of mental and emotional activity within us. She has none of this mud.

Mala also has a more specific meaning as body dirt or blood on the body of a new-born baby.

continued on next page....
cont.... The Goddess is therefore **Nirmala** also in the sense that She scraped off Her body dirt to create **Shrī Gaṇeśha** (see p.196). This idea of the body dirt of the Divine being so fertile appears in many myths including the story that **Shrī Gaṇeśha** was born from the mixing of the bathwaters of **Śhri Śiva** and **Pārvatī**.

When Her Supreme Holiness Shri Mataji was born She emerged very clean without the usual blood on the body which caused Her grandmother to exclaim; ‘She is **Niṣhkalaṅka** –‘spotless’”. This is one of the reasons She was christened **Nirmalā**.

3 This can also be said ‘**Shri Nirmala Devi namo namaḥ**’ in which case **Devi** (short i) is vocative ‘O Immaculate Goddess, obeisance again and again’ - but technically this is not as correct as using the dative case **Devyai** required by **namaḥ**, as is done in India.

4 One way to view surrender is to accept that everything is perfect the way it is (at least when we sit down to meditate) Surrender does not mean doing something you don’t want to, it means wanting to.
**Phala-śhruti** -‘Listening to the results’

*Ganesha Atharva Sheersha, Part 2*

After the main part of the Ganesha A.S. there are a further six verses explaining the phala -‘fruits, results, rewards’ of saying the prayer. Traditionally a phala-śhruti is included with a prayer to explain what can be achieved by the power of the invocation (especially if repeated often!) and giving instructions as to how, where and when the prayer should be used. The Lalitā Sahasra-nāma for example has a phala-śhruti eighty-eight verses long!

**Etad atharva śhīrṣham yo’-dhīte,**  
*Whoever learns this Atharva Shīrsha*

**Sa Brahma bhūyāya kalpate**  
*Becomes absorbed in the Brahman*

**Sa sarva vighnair na bādhyate,**  
*He is not troubled by any obstacles,*

**Sa sarvataḥ sukha medhate**  
*He receives happiness everywhere*

**Sa pañcha mahā-pāpāt pra-muchyate**  
*He is freed of even the five great sins*  
(11)

*Sāyam adhī-yāno divasa kṛitam pāpam nāshayati*  
*Reciting this at evening time, any sins of the day are destroyed*

**Prātar adhī-yāno rātri kṛitam pāpam nāshayati**  
*Intoning this at dawn, any wickedness of the night is removed*

**Sāyam prātaḥ prayum-jāno apāpo bhavati**  
*Reciting morning and evening, he becomes sinless*

**Sarvatr’ādhī-yano’-pavighno bhavati**  
*Reciting everywhere one becomes un-troubled*

**Dharm’ārtha kāma moksham cha vindi**  
*And receives righteousness, wealth, love and liberation*  
(12)
Idam atharva śhīrṣham aśhīṣhyāya na deyam
This Atharva Shīrsha is not to be given to one unworthy of instruction

Yo yadi mohād dāsyati sa pāpiyān bhavati
Whoever teaches it from temptation for gain, becomes more sinful,

Sahasr’āvartanāt yam yam kāmam-adhīte,
By repeating this a thousand times, whatever desires are in the mind

Tam tam-anena sādhayet
He will attain it with this

(13)

Anena yo Gaṇapatim abhīṣhin-chati sa vāgmi bhavati
Whoever recites while bathing Gaṇapati becomes a master of speech

Chaturthyām anaśhnan japati sa vidyāvān bhavati
Intoning while fasting on the fourth day, he becomes full of knowledge

Ity’atharvaṇa vākyam
Thus is this prayer to be said

Brahm’ādy-āvaraṇam vidyāt na bibheti kadā chan’eti
Knowing no separation from the Brahman, he is never afraid

(14)

Yo dūrvām kurair yajati sa vaiśhra vaṇo-’pamo bhavati
Whoever worships with Dūrva grass, becomes like the God of wealth

Yo lājair yajati sa yashovān bhavati, sa medhāvān bhavati
Whoever offers parched grains, becomes famous and intelligent

Yo modaka sahasreṇa yajati, sa vānchhita phalam avāpnoti
Whoever offers a thousand sweetmeats, gets all his desires fulfilled

Yaḥ sājya samiddhir yajati sa sarvam labhate,
Whoever worships with ghee and sacred wood, he attains everything,

(15)

Sa sarvam labhate
Everything he attains
Aṣhtau brahmaṇān samyag grāha yitvā
Whoever makes eight godly-natured people proficient in this praise,

Sūrya varchasvī bhavati
Becomes resplendent like the Sun

Sūrya grahe mahā-nadyām, pratimā saṁ-nidhau vā japtvā
During a solar eclipse, in a great river, with a statue or intoning

Siddha mantro bhavati, mahā-vigmnāt pra-muchyate
His mantras become powerful, great obstacles are annihilated

Mahā-doṣhāt pra-muchyate, mahā-pāpāt pra-muchyate
Great faults are annulled, great wickedness is removed

Sa sarva vid bhavati, sa sarva vid bhavati, ya evam veda (16)
He becomes all-knowing, all-knowing he becomes,
whoever has this knowledge

Ity-upanīṣhad
‘Thus is the Divine mystery’,
‘Here ends the Upanīṣhad’
**Shānti Pātha** - the Recitation of Peace. *From the Yajur Veda.*

This prayer is traditionally recited before and after the **Atharva Śhīrṣha**. In the Vedic tradition an invocation needs a **samputa** - ‘covering’, a short prayer at the beginning and end to ensure auspiciousness. The **Atharva Śhīrṣha** itself, without **Phala-shruti**, may be said as many times as required in between. A session of saying the **Gaṇeśha A.S.** a thousand times is not uncommon as it is reputed to fulfill any desire. If said in about 3 minutes – and Indians can say it remarkably quickly! - this would take two days of continuous chanting.

The first verse is in the Dual Voice (between Singular and Plural), a peculiarity of Vedic Sanskrit, denoting two people, presumably the Guru and the disciple, chanting together.

**Om Gaṇeśāya namaḥ** - **Om, Salutations to Shri Ganesha**

**Om saha-nāv’avatu, saha-nau bhu-naktu**  
*Om, may we be protected together, may we enjoy together,*

**Saha-vīryam kara-vāvahai, tejas-vin’āva-dhītam astu**  
*May we perform heroic deeds together*  
*Let our meditations be full of light,*

**Mā vid-viṣh’āvahai**  
*And let there be no hatred or discord between us*

**Om bhadram karṇebhiḥ śṛiṇu-yāma devāḥ,**  
*May we hear with our ears that which is auspicious, O ye Gods,*

**Bhadram pashyem’ākṣha-bhir yajatrāḥ**  
*May we see with our eyes that which is beautiful,*

**Sthirair-aṅgais tuṣṭuvām sastanū-bhiḥ**  
*Having sound limbs and desirous of praising,*

**Vyaśhema deva-hitam yad-āyuḥ**  
*May we enjoy in this body, that life given by the Gods*
Om Svasti na Indro vṛiddha-śhravāḥ
   Om, may the ever-glorious Shri Indra¹ bless us,
Svasti naḥ Pūṣhā viśhva-vedāḥ,
   May the omniscient Shri Pūshan² bless us,
Svasti nas Tārkṣhyo-ariṣhṭanemiḥ
   May the invincible Shri Garuḍa³ bless us,
Svasti no Bṛihaspatir-dadhātu
   May the blissful Shri Bṛihaspati⁴ bless us,

Om śhāntiḥ, śhāntiḥ, śhāntiḥ
   Om, peace, peace, untroubled peace

¹ Shri Indra is the Jupiter or Zeus of the Indian Pantheon, the King of the Gods, weilder of the thunderbolt and controller of storms and rain. Many Vedic prayers are addressed to him and, as the supreme ruler of Heaven he lived in great splendour and luxury.

² Shri Pūshan is a Vedic God associated with the Sun and the Moon, who oversees marriages and journeys, and leads souls to the next world, conferring wealth and knowledge on His devotees.

³ Shri Garuḍa is the powerful and indestructible eagle-like God, who became the vehicle of Shri Viṣhṇu. He is the son of Sage Kaśhyapa and gives protection to devotees.

⁴ Shri Bṛihaspati is the Guru of the Devas, and in the Vedas is sometimes worshipped as Lord Brahmā Himself, the Creator and source of all knowledge and sacred speech.

The Śhānti Pātha is recited on two of the audio tracks available to download free from symb-ol.org (see p.305), and is the basis of the first verse in the prayer overleaf -‘AUM, to the Divine Essence of the Prayer’, Brian Bell’s inspiring poetic rendition of the Ganesha Atharva Sheersha.
AUM, to the Divine Essence of the Prayer

A poetic translation of the *Ganesha Atharva Sheersha*

Let our ears hear that which is true;
Let our eyes see that which is pure;
Let our beings praise that which is Divine;
And let those who listen hear not my voice, but the wisdom of God.

Let us worship with the *auspicious song,
The appropriate strength, and the propitious knowledge;
And let our meditation enlighten and enrich.
Let there be amongst us compassion and peace.  

Now the prayer:
Salutation to Shri Ganesh, sākshāt Shri Jesus,
Sākshāt Shri Nirmalā Devi namo namah.
It is You who is the beginning of all the beginnings.
It is You who is the doer of all deeds which have been done,
Are being done, and will be done.
It is You who supports all things that are supported.
It is You who protects all things that are protected.
It is You who is the complete, all-pervading Spirit,
God’s Divine energy.  

Think clearly brain. Speak only the Truth.  

*This amendment to the line which previously ran’ ...the same song, the same strength, and the same knowledge,’ was suggested by H.S.H. Shri Mataji on a visit to Australia, according to the composer Brian Bell.*
Let Your presence, awakened in us by Kundalinī, speak;
Let Your presence, awakened in us by Kundalinī, listen;
Let Your presence, awakened in us by Kundalinī, bless;
Let Your presence, awakened in us by Kundalinī, protect;
Let Your presence, awakened by Kundalinī, in us,
Your disciples, be the disciple.  

Verse 3

You are the essence of all the sacred literature and holy words,
And You are the energy that understands the holy words;
You are the Divine combination of complete truth,
complete happiness and complete energy;
And You are beyond;
You are all knowledge,
And You are the use to which the knowledge is put.  

Verse 4

You exist until the end of all things,
And after the end of all things, You are;
You create the end of all things,
And after the end of all things, You remain, indifferent;
You are the earth, You are the water, You are the fire,
You are the air, and You are the space above the air.  

Verse 5

You are the Guṇas: and You are beyond the Guṇas;
You are the body: and You are beyond the body;
You are the essence of time: and You are beyond time;
You and only You exist at the Mooladhara Chakra;
You are the Spirit: and You are beyond the Spirit;
And those who would join God meditate upon You.
You are Brahmā, Vishnu, Rudra;
You are Indra, Agni, Vāyu;
You are the Sun at noon: You are the Full Moon;
Through all of these, and more,
You are the all-pervading energy of innocence and wisdom.

Verse 6

You are the Divine servant who stoops to wash the feet of saints;
You are the tiny core of all things
Without which the larger have no purpose;
You are the key to the libraries of all the scriptures,
Without which the truth is hidden;
You are the full stop which completes the sentence,
And without which the sentence loses its meaning;

You are the crescent Moon: You are the stars:
And You are beyond the stars;
All things, from tiny dot to Universe, is You.

You are the future and beyond the future: You are in all forms:
You are where the sounds combine:
You are the silence between the sounds:
You are the rhythm of all music and all prayers:
This is the knowledge of Nirmal Gañesh,
And You, Nirmal Gañesh,
Are the master of that knowledge, and all knowledge.
You are the God: and You are the Goddess.

Aum Gam, Nirmal Ganapataye

Verse 7
To Your powers, Ganesha, let all surrender;  
Let the left side of memory and the right side of action  
Surrender to You and let Your enlightenment prevail.  

Verse 8

Your first tooth You have, and four hands:  
One holding a rope, the second a goad,  
The third is raised in blessing and the fourth offers sustenance.  
Your banner is that of a humble mouse.  
You have long ears and are clothed in red:  
Red decorates You and You are worshipped with red flowers.  
You have compassion for those who love You,  
And it is for those who love You that You come to this Earth.  
You are the force that creates, the energy that pervades  
And the Spirit that protects.  
Those who seek union with God pray through You;  
Those who seek union with God worship You.

Aum Gam, Nirmal Jesusye

To Your powers, Aum Jesus, let all surrender;  
Let the left side of memory and the right side of action  
Surrender to You and let Your enlightenment prevail.  
You are the Word that was the beginning:  
You are the Word that will be the ending.  
You are He who was born of a virgin, and died on the cross;  
You are He who absorbs all sins, and who died to live again;  
You are God in man, and You are worshipped with red flowers.  
You have compassion for those who love You,  
And it is for those who love You that You come to this Earth.
You are the force that creates, the energy that pervades,  
And the Spirit that protects.  
Those who seek union with God pray through You.  
Those who seek union with God worship You.  

Verse 9

Shri Ganesha, salutations to You.  
Shri Jesus, salutations to You.  
He who is the beginning of all worship, salutations to You.  
He who destroys all the powers of evil, salutations to You.  
Sākshāt, Son of Lord Śhiva, who is unending blessings,  
salutations to You.  
Sākshāt, Son of Mary Mātājī, who is unending love,  
salutations to You.  
Sākshat, Shri Mātājī Nirmalā Devi, who is unending joy,  
salutations to You.  

Verse 10

Sākṣhāt Shrī Ādi Śhakti Mātājī  
Shrī Nirmalā Devyai namo namaḥ.  
Who is incarnated as Our Holy Mother Shri Mataji Nirmala Devi.  
Salutations to You again and again.
Appendix 1

Shri Mataji translates the Ganesha Atharva Sheersha

at Shri Gruha-lakshmi Puja, Sydney, 07-04-81

“Shri Mataji’s comments are in Maianadra font with double inverted commas.”

“First is Ganesha Puja. Tell the meaning of it. They should know the meaning. Now this is what we were saying, that Christ is described in short. This is a very short description. And what He is, actually all His aspects have been described in short, very much in short.”

Om namaste Gaṇapataye, Twameva pratyaksham tattwam-asi

[Yogi: ‘Now here we worship the Lord Jesus in the name of Lord Ganesha. He is supposed to be in totality the essence of all the principles’]

“Principles, all the principles. Tattwa”

[Y: ‘Tattwam asi. Means the totality of all the principles of the Universe’]

Twameva kevalam kartā’si

[Y: ‘Then he is supposed to be the kartasi, means -’] “The Doer”

[Y: ‘He is supposed to do all the doings, it is He who does all the doings...’]

Twameva kevalam kartā’si

[Y: ‘means he is the...’] “Support. So He is the Support.”

Twameva kevalam hartā’si

“He is the one who takes away all the problems. He’s the one. He’s the sucker of all the problems of the Universe.”

Twameva sarvam khalv-idam Brahmāsi

“Brahma, is this Brahma Shakti, you see, this Pranava - ‘Om’. Pranava.”

Twam sākshād-ātmāsi nityam

“Present in you as the Spirit. He resides in you as Spirit.”
Ṛitam vachmi. Satyam vachmi
“Is the Truth. Not ‘He says the truth’, but He is the Truth.”

Ava dhātāram. Av’ān’ūchānam-ava śhishyam

Ava ch’ordhvāt-tāt Av-ādharāt-tāt. Sarvato-mām pāhi-pāhi sam-
antāt. “He exists in all the directions.”

Twam vāng-mayas-twam chin-mayaḥ.
“He is the complete literature.”

Twam ānanda-mayas-twam. “Joy.”

Brahma-mayaḥ. “You are the one who is the All-pervading Power
within us.”

Twam sach-chid-ānand’ādvitiyō’si
“Sat chit ānand’ādvitiyosi’ means ‘Nobody can compare to
Your capacity to be Sat chit ānanda.’ Chit- Attention. Ānanda
means joy. And ‘Nobody can be compared with You.”


Twam gñyāna-mayo vigñyāna-mayo’si. “You are the knowledge
and you are the science of knowledge.”

Sarvam jagad-idam twatto jāyate. “Destroys.”

Sarvam jagad-idam twattas tiṣṭhati. “Tishthati’ means it stays:
‘The whole world stays because of You. As long as You are
there, the world will stay.”

Sarvam jagad-idam twayi layam-ešhyaṭi.
“When you are completely, the whole world is destroyed,
that time only You are there. You are the witness.”
Sarvam jagad-idam twayi pratyeti.
“Everybody can only experience You and nothing else. Him, through Him, through Him.”

[also 26-09-82, Austria: “See, tvatto jāyate, means the principle, You awaken the principle of the whole universe, the principle of the universe and Pratye means You give also the experience of that, so that He is the one who generates the principle and also He gives you the experience.”]

Twam bhūmir āpō -‘nalō -‘nilo nabhaḥ.
“The water. He is the ākāsha. He’s the sky, ether. All the elements. Guided by Him.”

Twam chatvāri vāk-padāṇi.
“You see, there are four stages of your sound that starts from here (Nabhi/Kundalinī?). The sound starts from here. This is para. Sound starts from para. From here it starts. Then it goes to pashyanti and the heart just pulsates. But it is, pashyanti means it is just watching. Here it is madhyama. It is the center, means it doesn’t, neither watch nor this thing. And then, at the mouth part it becomes eloquent (vaikhari). So ‘all these four stages of the sound are governed by You. By You.”

Twam guṇa tray’ātītaḥ.
“No gunas, virtues, nahi. Gunas means moods, moods, moods; qualities. You see, tamo guna and rajo guna and satya guna: He’s beyond them, He’s transcended. You see, for Him there’s nothing like sin. Whatever He does is Divine.”

Twam deha tray’ātītaḥ. “You are beyond Your body.”
Twam kāla tray’ātītaḥ. “You are beyond time.”
Twam mūlādhāra sthitō’si nityam. “Mooladhara Chakra.”
Twam Śhakti trayātmakaḥ. “You are the three powers.’ Three powers. Trigunātmika – means all these three powers: Mahālakshmi, Mahāsaraswati, Mahākāli.”

Twām yogino dhyāyanti nityam. Yogis meditate upon You constantly. “Upon You.’ All the time.”

Twam Brahmā twam. “He’s the Creator.”

Viṣhṇus-twam. “He’s the Sustainer. He’s the Protector also. “

Rudras-twam. “He’s the one who destroys.”

[also 26-09-82, Austria: “So He is called as Rudra, see? But not as Sadāshiva, you see, because at Rudra state, because He’s the Tattwa of everything, He’s the Tattwa, He’s the Principle. Rudra... (indicates Ekādasha Rudra)]

Indras-twam. “Indra is the God of the Gods.”

Agnis-twam Vāyus-twam Sūryas-twam Chandramās-twam.

“Brahma bhūr bhuvaḥ swar-om. “He is the sound of God - Omkāra. He’s the assemblage of all that.”

Gaṇādim pūrvam uchchārya.

“Gana means all the celestial beings on the left-hand side are called as Ganas, you see? The leader of them is St. Michael. He is even before them, He’s born even before them. He’s even higher than them.”

Varṇādim tad-anantaram.

“You see, this is what is Alpha and Omega: that He is, He’s the first Word that is created, and He is the last Word, He’s above the last Word that is created. “
Anuswāraḥ para-taraḥ.

“The Bindu gives you salvation. You see the vibrations, I don’t know if you can see them? It looks like a comma – ‘anusvarah’ is commas. So that’s how you – each side like little, little commas; if you can see them.”


Gakāraḥ pūrva rūpam,

“See, the complete Omkāra is: first is Ga-kāraḥ, is Gaṇapati. Ga. ‘Ga-kāraḥ purva-rūpam’: the first is, you see, You take the form of Gaṇesha in the beginning, ‘purva-rupam’ – Gaṇesha is in that. Then You take the form of Omkāra.”

Akāro madhyama rūpam, Anuswāraśh ch’āntya rūpam,

“And the last is when You become just a comma.”

Bindur uttara rūpam, Nādaḥ sandhānam, Saṁhitā sandhiḥ.

Saiṣhā Gaṇeṣha-vidyā.

“Sound is mantras, you see. To know Him through the mantras, you have to learn the Ganesha-vidyā, is the knowledge of Jesus. If you have to know the mantras, you have to know through the knowledge that the whole science is called, is the knowledge of Ganesha. Or you can call the Vidyā of Ganesha, means the technique of Ganesha. And if you have to know how the mantras work out, this is the science. The science is called as Ganesha-vidyā, is all His science.”

Gaṇaka ṛiṣhiḥ

“That’s why He’s called as Ganaka, Ganaka-riṣih, because He’s the master of that. He’s the master of the art of mantras, the sounds.”
Nichṛid Gāyatrī chhandah

“Chhandah. It’s a mantra – Gāyatrī is one of the mantras, you see. And it’s on the right-hand side. Chhandah is music of all the mantras. The rhythm, rhythm, rhythm. You see, you have to say mantras with a certain rhythm, and He’s the rhythm.”

Gaṇapatir devatā. Om Gam Gaṇapataye namaḥ

“How to, how to … awaken this Deity.”

[ŋ: ‘Om Gam Gaṇapataye namaḥ’ –is the mantra for awakening this Deity]

“You see, the Ganesha-vidyā.”

Eka-dantāya vidmahe

“One tooth; because with the another one He writes.”

Vakra-tuṇḍāya dhīmahi. Tanno dantī prachodayāt

“And He’s got the trunk. Is one of the loops. See, He controls you with a loop. If you try to misbehave, then He puts a loop round you and pulls you back.”

Eka-dantam chatur-hastam. Pāśham ankuśha dhāriṇam

“Yes. Ankusha is that you use it on the elephant, to control. On the elephant. Ankusha. But it is a very, it’s a guiding instrument. Protection.”

Radam cha varadam hastair bibhrāṇam, Mūṣhaka dhvajam

“I mean, something very humble animal, very humble, is mouse for Him. And for Christ also, the donkey, which is the humblest animal.”

Raktam, lambodaram, Śhūrpa karṇakam, rakta-vāsasam.

“Red clothes.”

Rakta gandh’ānu-liptāṅgam, Rakta puṣhpaiḥ su-pūjitam.

“At least on His chakras we should put red. That’s why. You see the rakta-gandha: He likes to be covered with rakta-
gandha. You see, the kind of a tree we get, called as rakta-gandha, which is like the sandalwood but is red-colored; and He likes to be all the time covered with it. That’s why I have to cover Myself, it’s to cover this portion (Agnya?) – there He resides. Rakta-gandha. ‘Rakta’ means blood, and ‘gandha’ means this particular type of a sandalwood it is, which is of the red color, which is rubbed and is put here.”

Bhakt’ānu-kampinam devam, Jagat kāraṇam achyutam.
Āvir-bhūtam cha sriṣṭy’ādau

[Y: And that’s how He manifests, even as a human being] “See.”

Evaṃ dhyāyati yo nityam. Sa yogī yoginām varah.
“Good Yogi, not a – … No, no, ‘a Yogi’ means anybody going to church: that’s not a Yogi. See, a Yogi … yoga. You see, ‘evaṃ dhyayati’ means ‘by which you know.’ Only the Yogis, again.”

”Bow to You.”

Namastē’stu lambodarāya eka-dantāya. Vighna-nāśhine Śhiva-sutāya “Because He’s purity, of Shiva. Shiva is the, you know, Shiva.”

Śhrī varada mūrtaye namo namaḥ
“You are the one, You are the statue of blessings. You are the statue of blessings.”

“This is just the abridged form. So this is nothing to understand Him. But just this is said, is just in the beginning, to make it.”
Appendix 2  

**Historical Note**

In the mid-nineteenth century, western scholars came up with the idea that Indian culture was the result of an 1‘Āryan Invasion’. These mythical white-skinned people had originated somewhere in central Eurasia and spread all over Europe and south-west Asia, carrying with them their culture and their language, which was hailed as the precursor of Sanskrit, Greek, Latin and other Indo-European languages. This was a new idea as previous generations had considered India as the home of all culture and language of the civilised world. It was convenient however for the imperialists as it made the Indians no better than them, and, indeed, the ‘civilising’ of India by the British could be considered as another Aryan invasion.

The discovery, in the 1920’s, of a 5000 year-old, highly developed urban civilisation in the Indus valley, based around the cities of Harappa and Mohenjodaro, caused these ‘scholars’ to perform some logical somersaults. They now claimed that this ancient civilisation, which had reached a peak of sophisticated urban development by 3000 BCE, had mysteriously disappeared without leaving any cultural trace, just before the Āryans arrived who then

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1 ‘Ārya’ -‘Faithful, noble’- is a word used in the Vedas to describe the followers of the Vedic religion; those who believed in, and lived by, the Vedic ideals of honour, nobility and spirituality.
established a deep and ancient culture, with a highly refined language, all in the space of a few hundred years. Their strong and vibrant oral tradition, however, made no reference to any previous homeland!

Many of the **Vedic** hymns praise the great river **Saraswati** as the mother and source of all goodness. This was a vast river system which dried up around 2200-1900 BCE, due to seismic activity diverting its tributaries, and a reduction in the melting of the kilometre-thick **Himalayan** ice cap, which had formed during the last ice age 15,000 years ago. If these new inhabitants wrote the **Vedas** around 1500 BCE, as the Westerners claimed, it is strange that the **Aryans** should have lavished so much praise on a river system which had dried up three hundred years before they arrived! The largest number of sites - about 1000 - of the **Harappan** civilisation are found along this ancient rivercourse, with other sites presently being unearthed as far afield as Delhi, Maharashtra and Afghanistan.

There is nothing in the archaeological remains of the Harappan civilisation which contradicts the Vedic way of life. Houses contain fire altars as prescribed in the Vedas (heating is not generally required in India!) There are depictions of people in yogic postures. The bull, as a symbol of power often associated with Indra in the

![Harappan Script](image)

The Harappan script still remains undeciphered but is probably pictographic rather than alphabetic. The first alphabetic scripts, such as Phoenician, appeared around 1000 BCE.
Vedas, appears frequently on engraved seals. There is no evidence of the glorification of kings and rulers, and little evidence of warfare.

Recent decipherment of the Harappan script has suggested words not only from the Vedas (Indra, Agni etc.) but also of Upaniṣhadic times (eg. Īśwara) which supports the Indian tradition that the Upaniṣhads are 4000 years old and the Vedas considerably older. If the Vedas are compilations of the best compositions over thousands of years, it is not unreasonable to place parts of the Ṛig Veda at 10,000 BCE.

The surprising thing is that this invasion theory should have persisted for so long, in view of the lack of any scientific evidence to support it. It is bad science and bad scholarship, to build a theory and then hunt around for evidence to support it. Distorted readings of the Vedas, giving the idea that the ‘dark forces’ that the Gods were fighting must have been the Dravidians of South India, are no longer credible. In spite of this, the ‘Aryan Invasion’ theory is still taught in schools, even in India, and appears in recently published history books.

If we remove this unsightly blot from the history of India, we get a glorious vision of an ancient and unbroken civilisation stretching back perhaps 50,000 years to the earliest agricultural settlements; the gradual development of a complex and highly civilised society where the rulers worked for the benefit of the people under the guidance of the seers and sages. From this powerhouse of spirituality, knowledge in the form of religion, language and culture flowed out into the rest of the world. India is the Kuṇḍalinī of the Earth, which is itself the Kuṇḍalinī of the Universe, and we would
expect it to be the Mother of all evolutionary development on the planet.

The drying up of the Saraswati river and the salination of the Indus valley caused an abandonment of the great cities and a migration eastwards to the Yamunā/Gangā valley system. There is little archaeological evidence left from this period, but the development of the Epics and Puranas, which are more in the style of folk tales, would fit in with a nomadic lifestyle. By 650 BCE, the time of Lord Buddha, urban development had again taken hold and this was followed by the ‘Golden Age’ of kings like Aśhoka, Śhalivāhana and Vikramāditya. It seems likely that these civilisations were not as far developed as the earlier Harappans. Shri Mataji mentioned that in the time of Shri Rāma (5000 BCE) they had a highly developed science.

Some of the scientific knowledge in the Vedas, such as the age of the Universe, is only now being verified by modern science. Astronomical information in the Vedas corresponds in places to dates around 4000 BCE. The Mahābharata war began on the 18th Feb 3102 BCE, which is considered the starting date of Kali Yuga – ‘the Age of Vice’.

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1 It is believed that around 1900 BCE due to deforestation and other factors, the water table in the Indus valley rose, bringing salts to the surface which rendered the soil infertile. This salination and the drying up, or redirection, of the Saraswati river were great disasters, recorded in some of the Purāṇas. Because of this the inhabitants of the great Harappan cities were forced to leave and migrate to the Ganga valley.
Appendix 3  A Brief Summary of Indian Philosophies
(Apologies to purists!)

One of the interesting things about Indian philosophy is that later systems do not find themselves at odds with the earlier. There is a natural progression through the Vedas, Upaniṣhads, Purānas, the Epics, Vedānta, Sāṁkhya and the Tantras and the teaching of great saints like Shri Ādi Shaṅkarāchārya, Gñyāneśhwara, Guru Nānak and Shri Mataji Nirmala Devi.

In the Vedas (10,000 – 1500 BCE), the world is created by the interplay of Puruṣha -‘Supreme Spirit’ and Prakṛiti -‘Primordial matter’. Elemental Gods, Indra, Varuna, Agni, etc. are propitiated by sacrifices. No images or idols are made, and God is worshipped by offerings to the sacred fire. There is a science of mantras, for attaining enlightenment, acquiring powers and overcoming and averting disaster. Generally all aspects of life are celebrated.

In the Upaniṣhads (3,000 – 600 BCE), the notion that the world is illusory starts to appear. The purpose of life is to see through this illusion and remerge our Spirit with the Paramātmā. The structure of God is elaborated. The idea of the Trimūrtis, Brahmā, Vishnu and Śhiva who create, uphold and dissolve this world starts to develop. Om is praised as the source of all knowledge.

The 18 major Puranas (1800 BCE – 1800 CE) are divided into three main groups, those primarily worshipping Śhiva, Vishnu and the Devi. There are stories of the origins and exploits of the Deities; Shri Ganesha and Kārttikeya appear in many of them. The composing of sets of names of deities (108 or 1000) develops and
images of the Gods are created and worshipped. The Sāṃkhya Philosophy develops as a basis for Indian philosophic schools. Om is widely extolled and explained.

**Epics (6,000 – 0 BCE)** In the Mahābhārata, the Bhagavad Gita expounds the three paths to God, kriya -‘action’, gñyāna - ‘knowledge’, and bhakti -‘devotion’. It also contains the ‘1000 names of Shri Vishnu’ and ‘1000 names of Shri Shiva’. Hinduism starts to ‘split’ into Saiivism -‘worship of Shiva’ and Vaishnavism - ‘worship of Vishnu’ in His forms as Shri Rāma and Shri Kṛiṣhṇa. In the Rāmāyana, Shri Rāma worships Lord Šhiva.

**Buddhism (c.500 BCE)** Lord Buddha sought to get away from ritualism, sacrifices and superstition. In Sahaja Yoga we understand that Buddhism is not really an atheistic religion as claimed; Buddha realised that talking about God without first-hand experience was fruitless. Although Shri Buddha Himself is revered as an incarnation of Shrī Viṣhṇu, Buddhism is refuted in some of the Purānas as a false doctrine, as its followers give up the dharma of worshipping God. Buddhism was the religion of the ruling classes in India for over 1000 years (500BCE-500CE).

**Vedānta -‘final knowledge’** is the crystallisation of the teachings of the Vedas and Upaniṣhads; Swami Vivekānanda (1863-1902) considered that this would become the future world religion; and in its form as Sahaja Yoga he was right! The greatest proponent of advaita -’non-dualistic’ Vedānta (before Shri Mataji) was Shri Ādi Šhañkarācharya; saying that essentially everything in the Universe is the Formless Supreme Spirit Brahman which divides itself in to Šhiva and Šhakti, male and female principles for the purpose of
creation. The individual Soul, Ātman, seeks reintegration with the Brahman, to which it is identical anyway.

This is the fundamental truth of the Universe and it is surprising that it was known so clearly thousands of years ago. Since then organised religions (though not their founders!) seem to have obscured this truth rather than spread it to suffering humanity. However there may be some virtue in only making this knowledge known to genuine seekers so that religions are not ‘throwing their pearls before swine’.

Tantra -‘technique’ is the next development. This is a very practical philosophy based on the idea that every soul should have direct experience of God. God is addressed as the Supreme Mother, who, in forming Creation, assumes a structure, both within and outside the human body, composed of the seven (or more accurately, nine) chakras, and three main channels, embodying the three Guṇas -‘moods, attributes’.

Worship has three stages; first, the outer worship, performing Pūjā with the five offerings etc.; secondly, inner worship where the sādhaka -‘worshipper’ raises the Kuṇḍalinī -‘pure desire’ up to the Sahasrāra, using techniques such as mantras. Here the Kuṇḍalinī joins with the Ātma, uniting our consciousness with the All-pervading Consciousness. In the third stage of worship, bhāvana - ‘contemplation’, the aspirant is immersed in the blissful nature of the Supreme Mother.

We can see that Sahaja Yoga fits the description of Tantra; in fact it is the Mahā-tantra - the culmination of Indian philosophy.
“*Tantra*, as you know, is the mechanism of *Kundalinî*, and the *Yantra* is the *Kundalinî* itself, is the machine.” *Cabella- 21-06-92.*

“*If Tantra* means the technique to handle the mechanism and *Yantra* is the mechanism itself, then *Tantrism* should really mean *Kundalinî Yoga*. *Kundalinî* is the mechanism for the union of human attention with God, and is awakened and raised by a spontaneous (*Sahaja*) act.” *Meta Modern Era. Ch. 7.*

There are *24 main books* where *Lord Śhiva* explains to *Shrī Pārvatī* the philosophy and techniques of *Tantra*.

* For example the *Vāmakeśhwara Tantra*, *Vijñāna Bhairava Tantra*, *Rudra-yāmala Tantra*, *Yogini-hṛidaya Tantra*, *Jñānārṇava Tantra*, etc.

The Mother Goddess *Shrī Lalitā* seated on a couch of the ‘five corpses’, *Shrī Brahmā, Vishnu, Śhiva, Īshwara* as the supports and *Sadāśhiva* as the plank. They are ‘corpses’ as they cannot even move without Her Power. *Shrī Ganesha* and *Shrī Kārṇītikēya* guard the system. She is being fanned by *Shrī Lakshmi* and *Shrī Saraswati.*
This was also written about by Shrī Ādi Shaṅkarāchārya in His Saundarya Lahari, and by the great Maharashtrian saint Gñyāneshwara.

The word Tantra has negative connotations due to the followers of the Kaula -‘left’ path who attempt to raise the Kuṇḍalinī through sex, alcohol, etc., and try to acquire powers. Tāntrikas are practitioners of black magic.

“Tantra means the instrument, actually in the pure sense of the word. But those who called themselves Tantrikas are just the opposite of what is the Tantra. They know how to spoil your instrument.”

Meta Modern Era. Ch. 5.

Although some of the developments of Indian religion, such as the worship of Shrī Gaṇeśha, and addressing the Supreme Consciousness as Mother, cannot be said to have come directly from the Vedas, they do not contradict their teachings and have been incorporated into the Vedic (Brahminic) religion.
Appendix 4  The Creation of Shri Ganesha

An extract from Shri Mataji’s book.....

“Hindu scriptures give an interesting account of the creation of Shri Ganesha.

The Primordial Mother, in Her form as the Goddess Gauri, was taking Her bath one day, and feared that someone unauthorised might enter Her bathroom and disturb Her chaste modesty (Lajjā). So to protect Her She created a child which She formed from the scurf (Mala) of Her body. This scurf was of course redolent with vibrations of chastity since She was still at that point a virgin (Kanyā).

She was waiting to see Her Lord, Sadāshiva, for the first time since their wedding ceremony, and preparing to meet Him, She was taking Her bath. When He arrived at Her abode She was still in Her bath, and He was very surprised to find a child sitting at the back door of His wife's bathroom. When the child told Sadāshiva that He was the son of Gauri, Sadāshiva became infuriated.
Sadâshiva knew Gaurî was a virgin, and thinking this child was trying to malign His wife's holy name, He took out His sword in fury and beheaded the child on the spot.

When Gaurî discovered Her child had been killed by Her husband, She explained to Sadâshiva how She had created Her Son, and pleaded with her husband to bring Her child back to life again. He went into the forest and, finding a baby elephant, cut off its head and transplanted it onto the body of the child. With this Shrî Ganesha was revived and continues to this day as the Eternal Child Deity with a baby elephant's head.

The symbol of the elephant's head is highly significant, and is examined in detail in the chapter on the Moolâdhâra Chakra. After creating Him, Gaurî made Him King of the Moolâdhâra Chakra which lies below Her abode. He reigns there guarding the respectful protocol of Her chastity on the Âdi Moolâdhâra Chakra.”

*BoAS. Ch.1. ‘Creation’.*
The Creation of Shri Ganesha

This is the most widely recounted version of the creation of Shri Gaṇeśha, and is found in the Śhiva and Pādma Puranas.

Śhiva Purāṇa - Chapter 13

1 Nārada said, ‘I wish to hear the excellent story of Gaṇeśha, the details of His Divine nativity, auspicious of the auspicious’.

2 On hearing the words of Nārada, the great sage Brahmā became delighted and replied to him remembering Lord Śhiva.

3 ‘Due to the different Kalpas -’eras’, the story of the birth of Gaṇeśha is told in different ways. According to one account He is born of Mahādeva, the Great Lord (Śhiva). His head, being looked at by Šhani, was cut off and an elephant’s head was put on Him.

4 Now we narrate the story of the birth of Gaṇeśha in Swetakalpa (present age) when His head was cut off by the merciful Śhiva.

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1 This refers to one version of His creation where Shri Gaṇeśha was born as a normal boy to Shri Pārvatī who was proudly showing the beautiful baby off to all the Gods. The God Šhani was cursed that his glance had an evil effect, so he would not look at the boy. Shri Pārvatī taunted him that nothing bad could happen to Her child and insisted that he look at Him. However when he did, the boy’s head was burnt to ashes, which distressed the Goddess greatly. On the advice of Lord Brahmā they set out northwards (the spiritual direction) and the first creature they found was as elephant whose head they took to place on the boy, whose life was restored by Lord Śhiva.

2 Šhani is the planet Saturn and Shanivār is Saturday in Hindi.
No suspicion need be entertained, O sage. Śhiva is certainly the cause of enjoyment and protection. He is the Lord of all. Śhiva is possessed as well as devoid of attributes.

It is by His Divine sport that the entire universe is created, sustained and annihilated. O excellent sage, listen to what is relevant to the context, with attention.

A long time had lapsed after the marriage of Śhiva and His return to Kailāsa that Gaṇeśha was born.

Once the friends Jayā and Vijayā conferred with Pārvatī and discussed.

‘All the Gaṇas of Rudra carry out the orders of Śhiva. They all, Nandī, Bhṛingī and others are in a way our own.

Pramathas are numerous. But none of them can be called our own. They stand at the portals, subservient to Śhiva’s behests.

They also may be called our own but our mind is not in unison with them. Hence, O sinless lady, one, our own, must be created.’

Goddess Pārvatī to whom this charming suggestion was made by the two friends considered it wholesome and resolved to carry it out.

Once when Pārvatī was taking Her bath, Sadāśhiva rebuked Nandī and came into the inner apartment.

The Mother of the Universe, seeing the untimely arrival of Śhiva in the midst of Her bath and toilet, stood up. The beautiful lady was very shy then.

The Goddess decided that Her friends’ suggestion would be conducive to Her good and became enthusiastic.

At the time when the incident occurred, Pārvatī, the great Māyā, the great Goddess, thought as follows;
'There must be a servant of my own who will be expert in his duties. He must not stray from my behest even a speck’.

Thinking thus the Goddess created a person with all the characteristics, out of the *dirt from Her body.

He was spotless and handsome in every part of his body. He was huge in size and had all brilliance, strength and valour.

She gave Him various clothes and ornaments. She blessed Him with benedictions and said; -’You are My Son. You are My Own. I have none else to call My Own.’ Thus addressed the person bowed to Her and said;-‘What is your order? I shall accomplish what you command’. Thus addressed, Pārvatī replied to Her Son.

‘My dear, listen to my words. Work as my gate-keeper from today. You are My Son. You are My Own. It is not otherwise. There is none else who belongs to Me.

O good son, without My permission, no-one, by any means, shall intrude My apartment. I tell you the fact.’

Saying this She gave Him a hard stick. On seeing His handsome features She was delighted.

Out of love and mercy She embraced and kissed Him. She placed Him armed with a staff at Her entrance as the gatekeeper. Then the Son of the Goddess, of great heroic power, stayed at the doorway, Pārvatī began to take Her bath with Her friends, unworried.

* Mala -’dirt’. In some versions this is a paste of sandal and other oils mixed with gram flour, which is rubbed into the body and then removed with a wooden spatula, to cleanse the skin.
At this very moment, Śhiva who is eagerly indulgent and an expert in various divine sports came near the door.

Not knowing that He was Lord Śhiva the consort of Pārvatī, Gaṇeśha said; 'O sir, without my mother’s permission you shall not go in now.

My mother has entered Her bath. Where are you going now? Go away!' Saying thus, He took up His staff to ward Him off.

On seeing Him Śhiva said; -‘O foolish fellow, whom are you forbidding?

Wicked knave, don’t you know me? I am Śhiva, none else’.

Thereupon Gaṇeśha beat Śhiva with the staff. Śhiva, expert in various sports, became infuriated and spoke to His son thus.

‘You are a fool. You do not know that I am Śhiva, the Husband of Pārvatī. O boy, I go in my own house. Why do you forbid me?’

When Lord Śhiva tried to enter the house, Gaṇeśha became infuriated and struck Him with His staff once again.

Then Śhiva too became furious. He commanded his own Gaṇas; -’Who is this fellow here? What is he doing? O Gaṇas, enquire’.

After saying this, the furious Śhiva stood outside the house. The Lord, following the worldly conventions, is capable of wonderful sports.

Chapter 14

1. The infuriated Gaṇas of Śhiva, at His bidding, went there and questioned the son of Pārvatī who stood at the gate.

2. ‘Who are you? Whence do you come? What do you propose to do? If you have a desire to remain alive go away from here’.
3. On hearing their words, the son of Pārvatī, who was armed with the staff, spoke to the Gaṇas as follows;-
4. ‘O handsome fellows, who are you? Whence have you come? Go away. Why have you come here and why do you stand in opposition to me?’
5. On hearing His words, Śhiva’s Gaṇas of great heroism and arrogance laughingly spoke to one another.
6. After conferring with one another, the infuriated Pāṛshadas of Śhiva replied to Ganeśha, the doorkeeper;-
7. ‘Listen, we are the excellent Gaṇas of Śhiva. We are His doorkeepers. We have come here to throw you out at the bidding of Lord Śhiva.
8. Considering you too as one of the Gaṇas, we are not going to kill you. Otherwise you would have been killed. Better stay away yourself. Why do you court death?’
9. Though warned thus, Ganeśha, the son of Pārvatī, stood fearless. He did not leave His post at the door. He rebuked Śhiva’s Gaṇas.
10. After hearing his words, the Gaṇas of Śhiva went back and informed Śhiva about His stand.
11. On hearing their words, Lord Śhiva, of wonderful divine sports, following the worldly conventions rebuked His Gaṇas.
12. ‘Who is this fellow? What does he say? He is standing there haughtily as though he is our enemy. What will that wicked knave do? Certainly he wants to die. Why are you dastardly eunuchs to stand here helplessly and complain to me about him? Let this new doorkeeper be thrown out’.
13. Thus commanded by Lord Śhiva of wonderful sports, the Gaṇas returned to that place and spoke to the doorkeeper.
14. ‘O gatekeeper, why are you standing here? Why have you been stationed here? Why don’t you care for us? How can you thus remain alive?

15. We are here the duly appointed doorkeepers. What are you saying? A jackal sitting on a lion’s seat wishes for happiness.

16. O fool, you will roar only as long as you do not feel the brunt of our attack. Ere long you will fall by feeling the same’.

17. Thus taunted by them, Gaṇeśha became furious and took the staff with his hands and struck the Gaṇas even as they continued to speak harsh words.

18. Then the fearless Gaṇeśha, son of Pārvatī rebuked the heroic Gaṇas of Śhiva and spoke as follows;-

19. ‘Get away. Get away. Or I shall give you a foretaste of my fierce valour. You will be the laughing-stock of all’.

20. On hearing these words of Gaṇeśha, the Gaṇas of Śhiva went to Śhiva who was standing at a distance of a krosha from Kailāsa and spoke to Him’

21. Śhiva ridiculed them all. The trident-armed great lord of fierce temperament spoke to His Gaṇas who professed to be heroes.

22. ‘Impotent wretches, you profess to be heroes but are never so. Why should I speak more? He must be driven away’.

23. Thus rebuked by Lord Śhiva, the excellent Gaṇas went back and spoke to Him. ‘Listen, boy. You go away from here; if not your death is certain’.

24. In the meantime the Goddess heard the noise of this wrangle between the Gaṇas and the doorkeeper, and told Her friend ‘Go and see’.
25. The friend came to the door and saw them for a moment. She understood the whole matter. She was delighted and returned to Pārvatī.

26. ‘O great Goddess, the heroic Gaṇas of Śhiva are taunting and rebuking our own Gaṇa who is standing at the door.

27. When this man belonging to us is taunted, it amounts to our being taunted. Hence, O gentle lady, you shall not abandon your prestige of high order’.

28. Pārvatī stood there for a moment and then taking up a haughty mood she said; -‘What is to happen happens. What is done cannot be altered.’

29. The friend came to the door and told Gaṇeśha what Pārvatī had said with affection.

30. ‘Whether good or bad let your duty be done’.

31. On hearing the words of the friend, Gaṇeshwara became highly delighted, strengthened and lifted up.

32. Girding up His loins, tying his turban firmly and clapping His calves and thighs, he spoke fearlessly to all the Gaṇas.

33. I am the son of Pārvatī. You are the Gaṇas of Śhiva. Both of us are thus equal. Let your duty be done now. You shall not enter the apartment either forcibly or humbly’.

34. The Gaṇas went to Śhiva and acquainted Him with that news of wonderful nature.

35. Śhiva replied; -‘If we are humble, there is likely to be a rumour: -‘Śhiva is subservient to his wife’. O Gaṇas, this is certainly derogatory to me.

36. How can a woman be obdurate, especially with her own husband? Pārvatī will certainly derive the fruit of what She has done.
Hence, my heroic men, listen to my words with attention. This war has to be fought by all means. Let what is in store happen.’

Chapter 15

1. When Śhiva told them thus, they got ready and went to Śhiva’s palace.
2. On seeing the Gaṇas coming, fully equipped for war, Gaṇeśha spoke to them thus;-
3. ‘I am only one and that too a mere boy. You are all experts in warfare and have fought in many a battle. You shall look to your lord and I to my mother. Let what is destined to occur, occur.’
4. When thus taunted and rebuked they rushed towards Him with big batons adorning their arms and taking up different kinds of weapons.
5. Gnashing their teeth, grunting and bellowing, the Gaṇas rushed at Him.
6. Nandī came first and caught hold of His leg and pulled at it. Bhṛingī then rushed at Him and caught hold of His other leg.
7. Before the Gaṇas had time to pull his legs Gaṇeśha struck a blow at their hands and got His legs free.
8. Then seizing a big iron club and standing at the doorway He smashed the Gaṇas so that none among them could stand face to face with Him.
9. Just as deer flee to any direction on seeing a lion, the Gaṇas fled. Then Gaṇeśha returned to the doorway and stood there.
10. At this time, urged by Nārada, all the Devas including Viṣhṇu and Indra came there.
11. Standing in front of Śhiva and bowing to Him, they said; ’O Lord be pleased to command us.

12. You are the great Brahman, the Lord of all, the Creator, Sustainer and Annihilator of all created things. All are Your servants.

13. You are intrinsically devoid of attributes but by means of Your sports You assume Rājasika, Sāttvika and Tāmasika forms. O Lord, what sport are You indulging in now?’

14. Then Śhiva, the Lord of all, the consort of Pārvatī, then laughingly told Me, Brahmā;

15. ‘O Brahmā, you alone should go there. This strong boy shall be propitiated. O Brahmā, you shall bring him under control.’

16. On hearing the words of the Lord, I went near Gaṇeśha accompanied by the sages.

17. On seeing me approaching, the powerful Gaṇeśha came to me very furiously and plucked my moustache and beard.

18. ‘Forgive me, O Lord. I have not come for fighting. I have come to make peace and I will cause thee no harm’.

19. While I said thus, the heroic Gaṇeśha took up the iron club, seeing which I began to run away immediately.

20. The others too were struck down with the iron club. Some fled to Śhiva and intimated to Him the details of the incident.

21. On seeing them in that plight and on hearing the news, Śhiva became very angry.

22. He issued directives to Indra and the other Devas, to the Gaṇas led by the six-faced Karttikeya and to goblins, ghosts and spirits.

23. Lifting up their weapons, they came there from all directions. Whatever weapon they had was hurled on Gaṇeśha with force.
24. In the meantime the Goddess, the Mother of the Universe, came to know of the entire incident and was very furious. She created two Śhaktis for the assistance of Her own Gaṇa.

25. One Śhakti assumed a very fierce form and stood there opening her mouth as wide as the cavern of a dark mountain.

26. The other assumed the form of lightning. She wore many arms. She was a huge and terrible goddess ready to punish the wicked.

27. The weapons hurled by the Devas and Gaṇas were caught in the mouth and hurled back at them. None of the weapons of the Devas was seen anywhere around the iron club of Gaṇeśha. This wonderful feat was performed by them.

28. The earth with all the oceans quaked. As a result of the violent battle even mountains fell down.

29. The sky whirled with the planets and stars. Everything was agitated. The Devas fled. The Gaṇas too did likewise.

Chapter 16

1. On hearing this, the Great Lord who grants benediction to His devotees became desirous of fighting with the boy.

2. He called Viṣṇu and consulted Him. Then, with a great army and the Devas, He, the three-eyed Lord, stood face to face with Him.

3. Gaṇeśha hit all the chief Devas with his staff. He hit Viṣṇu too, all of a sudden. The hero had been conferred great strength by the Śhaktis.

4. Seeing Him terrific, even Śiva was greatly surprised, thinking within Himself; ‘He has to be killed only by deception and not otherwise’, He stayed in the midst of the army.
5. Viṣṇu said; -‘I shall cause Him delusion. Then let him be killed by you, O Lord. Without deception he cannot be killed. He is of Tāmasika nature and inaccessible.’ Thinking thus and consulting Śhīva, Viṣṇu secured His permission and was engaged in the activities of delusion.

6. On seeing Viṣṇu in that manner, the two Śhaktis handed over their power to Gāṇeṣha and became submerged. Śhīva arrived there with desire to fight Him to the finish, the Great Lord with the trident in His hand.

7. Gāṇeṣha the great hero, who had been rendered more powerful by the two Śhaktis, remembered the lotus-like feet of his mother and struck Him in His hand with His spear

8. Thereupon the trident fell from the hand of Śhīva of the supreme soul, who took up His bow Pinaka.

9. Gāṇeṣha felled that to the ground by means of His iron club. Five of His hands were also struck. He took up the trident with the other five hands.

10. ‘Alas, this has been more distressing even to me. What may not happen to the Gaṇas?’ Śhīva who followed the worldly conventions cried out like this.

11. In the meantime the heroic Gāṇeṣha endowed with the surplus power bestowed by the Śhaktis struck the Devas and the Gaṇas with His iron club.

12. The Devas and the Gaṇas, smothered by that wonderful striker with the iron club, went away to the ten directions. None of them remained on the battlefield.

13. On seeing Gāṇeṣha, Viṣṇu said; ‘He is blessed. He is a hero of great strength. He is valorous and fond of battle. Many Devas,
Dānavas, Daityas, Yakshas, Gandharvas and Rakshasas I have seen. In the entire extent of the three worlds, none of them can equal this boy in regard to brilliance, form, features, valour and other qualities.’

14. Gaṇeśha, the son of Pārvatī, whirled the iron club and hurled it at Viṣhṇu even as He was saying so.

15. After remembering the lotus-like feet of Śhiva, Viṣhṇu took up His discus and split the iron club.

16. Gaṇeśha hurled a piece of the iron club at Viṣhṇu which was caught by the bird Garuda and rendered futile.

17. Thus for a long time the two heroes fought with each other.

18. Again the foremost among the valiant, the son of Pārvatī took up His staff of unrivalled power remembering His Mother and struck Viṣhṇu with it.

19. Struck with that unbearable blow He fell on the ground. But he got up quickly and fought with Pārvatī’s son.

20. Securing this opportunity, the trident bearing Lord came there and cut off His head with His trident.

21. When the head of Gaṇeśha was cut off, the armies of the Devas and Gaṇas stood still.

22. Nārada came and acquainted Pārvatī with the matter ‘O proud woman, listen. You shall not cast off your pride and prestige.’

23. Then Nārada, fond of quarrels, vanished from there.

Chapter 17

1. When Gaṇeśha was killed, the Gaṇas were very jubilant. They played on Mṛdanga and Pataha drums.

2. After cutting off the head of Gaṇeśha even as Śhiva became sorry, Goddess Pārvatī became furious.
3. ‘O, what shall I do? Where shall I go? Alas, great misery has befallen me. How can this misery be dispelled now?
4. My son has been killed by all the Devas and the Gaṇas. I shall destroy them all or create a deluge.’
5. Lamenting thus, the great Goddess of all the worlds angrily created in a moment hundreds and thousands of Śhaktis.
6. The Śhaktis who were thus created, bowed to Pārvatī, the Mother of the Universe and blazing brilliantly spoke -’O Mother, be pleased to command.’
7. On hearing that, Pārvatī, the Śhakti of Śhiva, the Prakṛiti, the Mahāmāyā, spoke to them all in great fury.
8. The Goddess said; ’O Śhaktis, O Goddesses, now a great deluge shall be created by you at my bidding. You need not hesitate in this regard.
9. O friends, devour forcibly all these sages, Devas, Yakshas, Rakshasas, belonging to us and others.’
10. Leaders of Gaṇas, Viṣṇu, Brahmā or Śhiva, Indra or Kubera, Skanda or Sūrya- Śhaktis began to destroy them all. Wherever one looked, Śhaktis were present.
11. Just as the fire consumes dry grass, so also these Śhaktis started to destroy. They took up the Devas with their hands and threw them into their mouths.
12. The Devas then discussed with Nārada -’How could our misery be quelled?’ then they said;- 
13. ‘As long as the goddess Pārvatī does not favour us there will be no happiness. No suspicion need be entertained in this matter.’
14. Nārada and other sages went to Pārvatī in order to appease Her anger. They then propitiated her.
They bowed to Her again and again. They eulogised Her with hymns. They tried to please Her with devotion and at the behest of the Devas and Gaṇas, spoke thus;


O Mother, You alone are the Primordial Śhakti. You are the eternal cause of creation. You alone are ever the sustaining power. You alone are the cause of dissolution.

O Goddess, be pleased. Spread peace. Obeisance be to you. O Goddess, the three worlds are agitated by Your fury.’

The Mahādevi Pārvatī thus eulogised by Nārada and the other sages glanced at them furiously. She did not say anything.

Then the sages bowed at Her lotus-like Feet and spoke to Her in low voices with devotion joining their palms in reverence.

The sages said; ‘O Goddess, forgive. The final dissolution seems near at hand. Your lord is standing here. O Mother, you see him. What are we, the Devas, Brahmā, Viṣhṇu and others? We are only your subjects. We stand here with palms joined in reverence.

O Mahādevi, our guilts shall be forgiven. We are agitated and distressed. O Pārvatī, give us peace.’

After saying this the agitated and distressed sages stood in front of Her with their palms joined in reverence.

On hearing their words Pārvatī was pleased and She replied to the sages with Her mind full of compassion.

If My Son regains life there may not be further annihilation. If you can arrange for Him an honourable status and position among you as the chief presiding officer, there may be peace in the world. Otherwise you will never be happy.’
27. On hearing that, **Indra** and other **Devas** joined their palms in reverence and piteously intimated to **Śhiva** what had transpired there.

28. On hearing what the **Devas** said, **Śhiva** spoke thus; ‘It shall be done accordingly so that there may be peace over all the worlds. You shall go to the northern direction and whatever person you meet at first, you cut off his head and fit it to this body.’

29. Then they carried out **Śhiva’s** behests and acted accordingly. They brought the headless body of **Gaṅeśha** and washed it well.

30. They paid homage to it and started towards the north. It was a single tusked elephant that they met.

31. They took the head and fitted it to the body. After joining it, the **Devas** bowed to **Śhiva**, **Viṣhṇu** and **Brahmā**.

32. Then **Brahmā**, **Viṣhṇu** and the other **Devas** spoke after bowing to **Lord Śhiva** who is free from the ill effects of the attributes.

33. They said -‘Since we are all born out of your brilliant energy, let that energy come into it by the recitation of the Vedic **mantras**.’

34. Saying so, they jointly sprinkled the holy water, invoked by the **mantras** on that body after remembering **Śhiva**.

35. Immediately after the contact of the holy water the boy was resuscitated to life and joined with consciousness. As **Śhiva** willed, the boy woke up as from a sleep.

36. He was handsome, extremely comely. He had the face of an elephant. He was red-complexioned. He was delighted with face beaming. He was brilliant and had fine features.

37. On seeing the son of **Pārvatī** resuscitated to life, they all rejoiced and their miseries came to an end.
39. They showed Him delightedly to the Goddess. On seeing him restored to life, the Goddess was greatly delighted. Taking him up with both hands she embraced Him joyously.

Chapter 18

1. When the son of Pārvatī was resuscitated, He was honoured by the Goddess who bestowed all siddhis on Him and touched Him with the hand that removes all distress and said:-

2. ‘You have had great distress since your very birth.

3. You are blessed and contented now. You will receive worship before all the Devas. You will be free from distress.

4. Vermilion is visible on your face now. Hence you will always be worshipped with vermilion by all men always.

5. All achievements certainly accrue to him who performs your worship with flowers, sandal paste, scents, auspicious food offerings, Nīrājana rites (waving of lights), betel leaves, charitable gifts, circumambulations and obeisance. All kinds of obstacles will certainly perish.’

6. Then with the graceful blessings of Pārvatī, instantly peace reigned upon the Devas and particularly on the Gaṇas.

7. Placing his lotus-like hand on Gaṇeśha’s head, Śhiva told the Devas, ‘This is another son of Mine. He is the Remover of all obstacles and the Bestower of the fruits of all rites.

8. He shall be worshipped first and We shall be worshipped afterwards. If He is not worshipped, We too are not worshipped.’

9. In order to gratify Pārvatī, Gaṇeśha was proclaimed as the Presiding Officer by all, Brahmā, Viṣhṇu, Śhiva and others.
The Marriage of Shri Ganesha

The Śhiva Purāna also describes the marriage of Shri Gaṇeśha. We might ask ourseves ‘How can that be? Shri Gaṇeśha is the Eternal Child, surely He must be a brahmachārī -‘celibate’?’

His marriage can be looked at in the sense that He is acquiring Śhaktis -’powers’ with which to perform His work in the world. Also this makes Him a householder, not an ascetic like His brother Kārttikeya. From our experience of Sahaja Yoga we can say that it is important to enjoy a full and balanced life in order to worship the Supreme Goddess, and Shri Gaṇeśha is our example of the greatest worshipper of His Mother.

The story goes that Lord Śhiva and Shri Pārvatī decided that They ought to get Their sons married, so They set a test that whoever could go round the Earth first, visiting all the holy places, would have their marriage performed. Shri Kārttikeya set off at great speed on His peacock, but Shri Gaṇeśha had only a little rat for a vehicle; so instead He very reverently walked around Lord Śhiva and Shri Pārvatī. When they asked Him what He was doing, He explained that, as His Father and Mother were the whole world and all the holy places were manifestations of Themselves, He had fulfilled the task by walking around Them. They were delighted at His wisdom and immediately performed His marriage.

When Shri Kārttikeya returned to find his brother already enjoying the benefits of winning the race, he was furious and swore never to marry.
Shrī Gaṇeśha’s Shaktis are **Buddhi** -’awakening, wisdom’ and **Siddhi** -’success, fulfilment.’. **Buddhi** is also ‘enlightenment, intelligence’ and ‘perception’ as the first **Tattwa** -’principle’ of the **Sāṃkhya Philosophy** (p.263). **Siddhi** also means ‘self-realisation’ or the eight Yogic powers. Worshipping **Shrī Gaṇeśha** gives wisdom and leads to Self-realisation.
Appendix 5. **Shri Kalki**

Shri Viṣṇu is the Supreme Being who takes incarnation to establish dharma - ‘right conduct’ and direct the beings of Earth towards the spiritual goal. Of the ten incarnations, nine have already been recognised including Shrī Rāma, Shrī Kṛiṣhṇa, and Lord Jesus Christ. The tenth, Shrī Kalki, the immaculate rider of the last judgement, appears dressed in jewelled white garments, riding a white horse. His blinding radiance destroys negative attachments but purifies those who are clean of heart. The intensification of the Ekādaśha Rudra Power which precedes His manifestation, results in more diseases and disasters world-wide, to spur humanity on to abandon attachment to materialism and sensuality. The Viṣṇu Purāṇa says about Shrī Kalki:.

‘When the practices of the Vedas and the established Law decline and have nearly ceased to exist, the end of the Kali Yuga - ‘age of vice’ will approach. In Magadha (Bihar) a sovereign named Viśhwaphatika will eliminate the Kshatriya race and elevate fishermen, barbarians, Brahmins and other castes to power. In the Indus, Dvarika, Chandrabhaga and Kashmir, shudras - ‘outcastes’, mlechchas - ‘foreigners’ and barbarians will be in power. The kings will be boorish and stingy and of violent temperament. They will inflict death on women, children and cows. They will remain in
power for short durations, and will experience rapid rise and fall of their fortunes. Their power too will be limited, and they will seek to use the limited time they are in power to seize the property of their subjects. Their lives will be short, their desires insatiable and they will show little piety.

Barbarians will enjoy the patronage of princes, and regions and countries mingling with each other will follow the bad examples, thereby neglecting and leaving by the wayside purer tribes and groups whose influence will slowly vanish. Property alone will confer rank, people will worship wealth only. Women will become mere objects of sensual gratification. Passion, not love, will be the only bond between the sexes. Falsehood will be the only way to be successful in litigation, and dishonesty will be the universal means of subsistence. Weakness will be the cause of dependence, menace and presumption will be the subterfuge for learning. Only external indicators will distinguish one caste from another – the Brahminical thread will constitute a Brahmin, not his knowledge and learning. Ablution will not be for prescribed ceremonies or prayers, but merely for pleasure or comfort, liberty will be devotion, and purificatory rites and gifts will be made not for religious reasons but just out of ordinary feeling.

Mutual assent will be marriage, and dignity measured by fine clothes. The Earth will be plundered of her mineral treasures, and no spot will be venerated as sacred. Unable to bear the heavy burdens imposed on them, people will take refuge in the valleys and will feed on wild honey, herbs, roots, flowers and leaves. They will wear only the bark of trees and be exposed to the wind and cold.
Life-expectancy will dwindle to twenty-three years. Decay will therefore flourish in the Kali Yuga till the human race approaches annihilation.

At this nadir in human existence, a Divine Being, who comprehends all things and is the beginning and end, shall descend upon the Earth. He will be born in the family of Viṣhṇu-yaśhas*, an eminent Brahmin of Sambhal* village, as Kalki. He will be endowed with eight superhuman faculties. He will destroy the mlechchas - ‘barbarians’, thieves and all those whose minds are set on wickedness. He will then re-establish righteousness on earth; and the minds of those good people who survive at the end of Kali Yuga will be awakened and be made clear as crystal. These men, who are changed in virtue of that particular time shall be those who will give birth to a race which shall follow the Krita Yuga or Age of Purity’.

“Now, this incarnation has been described in many Puranas and will be coming on this Earth on a white horse, in a village of Sambhalpur as they call it. It is very interesting how people take everything literally. The word Sambhal means ‘Bhal' is forehead, means at that stage, that means Kalki is situated on your Bhal. Bhal is the forehead and here He is going to be born that is the real meaning of the word. For us, in between Christ and this destroying incarnation of Mahavishnu called as Kalki, there is a time given to human beings to rectify themselves, for them to enter in the Kingdom of God, which in the Bible is called as the Last Judgment”

Bombay, 28-09-79

* Viṣhṇu-yaśhas -‘Glory of Vishnu’. Sam-bhala -‘on the forehead’
Appendix 6.  **Shri Brahmadeva and the Creation**

The sacred book *Shrīmad Bhagavatam* narrates that, while the Supreme Being *Shrī Viṣhṇu (Nārāyana)* was in a mystic sleep after the great deluge and the Earth was submerged beneath the waters, there came about an imbalance in the *Guṇas* (see v.6 p.91) such that a thin stalk emerged from His navel which was an expression of *Rajo-guṇa* (*Right Side*) and in the lotus at its end manifested **Lord Brahmā (Brahmadeva)**, who undertook the new creation.

From His four heads He created four *rīshis* (sages) whom he instructed to perform the tasks of creation, but, intent on achieving salvation, they refused. Angry at their refusal, a wailing child emerged from Lord Brahmā’s forehead whom He named **Rudra** - ‘wailing’ (*Shrī Śhiva*) who, together with His other mind-born children, gave rise to the population of the Earth, which was raised from the waters by *Shrī Viṣhṇu* in His *Varaha* -‘boar’ form and who is thus known as **Govinda** -‘Rescuer of the Earth’. Being the father of the sages whose children populated the world, Lord Brahmā is called **Pitāmaha** - ‘grandfather’. Lord Brahmā’s *Śhakti* is **Śrī Saraswatī**, Goddess of speech, knowledge and music, who rides on a swan. He is normally depicted as bearded, seated in a lotus and having four heads, representing the four Vedas as the basis of all sacred knowledge.
Brahmāṇḍa - from the Devī Bhāgavatam

Brahm’āṇḍa - ‘The Egg of Brahman’ is the origin of the Universe.

‘At a time long ago which is beyond reckoning, there was nothing but an egg. This egg was split into two and from it a male child with the radiance of innumerable suns came out. This helpless child was called Virāt-puruṣha - ‘the vast emanation of Brahman’. The boy was so called because he was the most material of materiality. But he was an atom of atoms and the first figuration of God. From each pore of the skin of the great Virāt, who was the base of all the worlds, a universe came into being. Thus all the countless universes were born. Each universe has its own trinity of Brahmā, Viśnū, Śhiva and Devas - ‘Gods’, the protectors of the eight zones. One universe comprises fourteen worlds or realms, from the Pātāla - ‘Hell’ to the Brahma-loka – ‘Highest Heaven’. Countless such universes exist. Over and above all these universes there is Vaikuṇṭha, and above Vaikuṇṭha there is another world called Goloka. Only the two worlds Vaikuṇṭha and Goloka are eternal. Bhū-loka – ‘the Earth’ consists of seven islands and sixty-four peninsulas. There are seven worlds above and seven worlds below. The seven upper worlds are Bhū-loka, Bhuvar-loka, Swar-loka, Mahar-loka, Jana-loka, Tapo-loka, Satya-loka and Brahma-loka. Thus a universe consists of fourteen worlds.

That egg was as radiant as the Sun, with the colour of gold. Brahmā, the great grandfather of everything in the world, took birth by Himself in it. (Lord Brahmā is called Hiranya-garbha – ‘Born of a Golden Egg’).
Ages before the beginning, when all the worlds with everything they contained were submerged in the single ocean of the great flood, the germ of living things formed itself into a big egg. Brahmā who had been inside the egg went into a long sleep. The sleep continued for a thousand Yugas -'ages’. When Brahmā woke up, as Sattva guṇa -’purity’ was the foremost attribute of him, he saw that the world was void. When the thought of creation occurred in his mind Rajoguṇa-‘activity, passion’ became His foremost attribute. Rajas is the attribute that creates and Sattva that which preserves. At the time of destruction Tamo-guṇa -’darkness’ becomes the foremost attribute. The Puruṣa -'Supreme Spirit’ pervades everything, in all the living worlds. That Eternal Being is Brahmā, Viṣhṇu, Śhiva.

‘Knowing that the world was lying in pure water, the Bhagavān -'Shrī Viṣhṇu, Supreme Being’ cut the egg open. From it the Omkāra emanated. The first sound (A) of it was ‘Bhūh’, the second sound (U) ‘Bhuvah’ and the third sound (M) ‘Swah’. So they came to be known as ‘Bhūr Bhuvah Swah’. Then the glorious radiance of the Sun was born from it and Brahmā, the grandfather of the worlds, originated in the centre of the egg.’ Shri Vāmana Purāna

There are few temples to Shrī Brahmadeva in India (only four reputedly!). According to legend He cheated in a contest with Shrī Viṣhṇu. The story goes:

Shrī Viṣhṇu and Brahmā were quarreling over who was the greater. Pointing out that Shrī Brahmadeva had emanated from His navel, Lord Vishnu decared Himself to be greater. Shrī Brahmā retorted that as Mahādeva Rudra (Śhiva) had sprung from His forehead, He
must be the greatest. Suddenly Śhiva’s Lingam appeared before them- a column of fire that stretched out of sight upwards and down. They decided that whoever found the end of the Lingam would be the greatest.

Śrī Viṣhṇu plunged down and Lord Brahmadeva went upwards to try and find the end. Up and up He went but found no end. At last He found a Ketaka flower which had fallen from the top of the Linga. Persuading the flower to lie that it had been collected from the top of the Linga, Lord Brahmadeva returned to meet a crestfallen Śrī Viṣhṇu and claimed to have won the contest.

Suddenly Lord Śhiva appeared before them and his anger at Śrī Brahmadeva for his arrogance and dishonesty manifested as the terrifying figure of Śrī Bhairava who cut off one of Lord Brahmā’s *five heads. Lord Śhiva cursed Him that He would not be worshipped on the Earth, nor would the Ketaka flower be auspicious for Pūjā -‘worship’.

Due to this sin of Brahmana-hatya –‘killing a Realised Soul’ Śrī Bhairava was condemned to wander the planet from holy place to holy place using Śrī Brahma’s skull as a begging bowl. He was finally released when he entered Varanasi (Benares).

* Originally Śrī Brahmā had five heads, but after this was reduced to four.
The Śiva Purāṇa says;

‘The five-faced Śiva spoke thus:
The syllable A came first from the northern face, the syllable U from the western; the syllable M from the southern and the Bindu -‘dot’ from the eastern face. The nāda -‘mystical sound, crescent’ came from the middle face. Thus the complete set emerged in five-fold form. Then all of them united in the syllable of ‘Oṁ’. The two sets of created beings- nāma -‘name’ and rūpa -‘form’ are pervaded by this mantra. It indicates Śiva and Śakti. From this also is born the five syllabled mantra –(Om) namaḥ Shivāya. It indicates all knowledge. The syllables ‘na’ etc. follow the order of the syllables of the ‘Oṁ’. Different things are achieved by different mantras but everything is achieved through Omkāra alone. The Supreme Brahman, the Truth, the Bliss, the Amṛuta, the greatest of the great and the ultimate cause can be expressed by the single-syllabled mantra.

The single syllable A is the source of the Lord Brahmā. The single syllable U is the source of Viṣhṇu, the ultimate cause. The single syllable M is the source of Rudra. The Creator is expressed by the letter A. The Enchanter is expressed by the letter U. The being expressed by the letter M blesses always. It is all-pervasive and progenitor.

The letter A is the seed. The being expressed by the letter U is Viṣhṇu. It is the source, the receptacle, the Lord of primordial nature and primordial being, the progenitor, the seed, source and
sound. All these constitute Lord Śhiva. The progenitor is stationed after dividing itself. From the Linga of the progenitor, the Lord, arose the seed— the syllable A. The bija—‘seed’ being deposited in the Yoni—‘womb’, the letter U began to increase all round. It became a golden egg (Hiranya-garbha). It was something known which could not be delineated. The divine egg floated in the waters for many years. Then at the end of a thousand years it split into two giving birth to Brahmā. The egg floating in the waters on being hit by Īśhwara split into two. The auspicious upper lid became the upper region and the lower one became the Earth of five characteristics. From the inner part of the egg was born the four-faced Lord Brahmā expressed by the letter ka.

Exposition of the Sacred Syllable Oṁ
Chapter 42 of the Markandeya Purana

Dattātreya spoke;
‘The yogi who lives thus, rightly busied in religious devotion, cannot be turned away even by hundreds of other lives. And when he has beheld the Supreme Soul, visible, existing in all forms, whose Feet and Head and Neck the Universe composes, the Lord and Creator of this Universe, let him in order to attain thereto utter the one mighty and holy syllable Oṁ! Let it be his study as he listens to its true form.

A and U and M are its three letters; these are its three instants; they are characterised by goodness, passion and ignorance. And another, a half instant, which has its seat on the top of the head is
without quality and can be understood by yogis only. It is called gāndhāri, as it is to be uttered in the gāndhāra note \(^1\)(Ga). Being pronounced it reaches the head and it conveys the feeling of ants moving (on the top of the head).

As the syllable Oṁ being pronounced reaches the head, the yogi who is lost in meditation of Oṁ should become united with Brahma, the Supreme Soul. Life is his bow, the soul is his arrow, Brahma is the target sublime. It is to be pierced by the heedful man; he should be united with Brahma, as the arrow becomes embedded in the target.

The syllable Oṁ, consisting of three and a half instants, should be known in its true sense as the three Vedas – the Ṛig, Sama and Yajus – the three worlds, the three fires, and the three deities Viṣhṇu, Brahmā and Śhiva. And the yogi who is absorbed in religious meditation thereon, may obtain extinction therein.

Moreover the letter A is designated the Bhūr-loka (Earth), and the letter U the Bhūvaḥ-loka (Sky) and the letter M with its nasal mark is decided to be the Swaḥ-loka (Heaven).

Now the first instant is called the discrete (manifest) the second the indiscrete, and the third instant is the intellectual faculty (consciousness, attention); the half instant is the highest abode (final emancipation from existence). In this very order must these stages of religious meditation be known.

\(^{1}\) Ga is the third note of the scale, sa, re ga, ma, pa, dha, ni, sa. Sa is said to be the fourth note up from the lowest note you can sing. Sa is usually around \(B^b\), which makes Ga around \(D^b\).
By uttering the word **Oṁ** everything both existent and non-existent may be grasped. Now the first instant is short the second is long (two instants) and the third is prolated (three instants) and the half instant is not cognisant to speech.

Such is this word; **Brahman** is designated the Supreme **Oṁ**. The man who truly understands it and further meditates on it, escaping the circle of mundane existence casts off the three-fold bonds, and gains sublime extinction in **Brahman**, the Supreme Soul. And he who is bound with the unconsumed results of his actions, after experiencing death through ill omens, and recollecting it at the time of his departure, attains to a yogi’s condition again. Hence by means of imperfect religious devotion, or again by perfected religious devotion, are always to be known the ill omens so that he does not sink into despondency at the time of his departure.’

*End of chapter 42*

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<thead>
<tr>
<th>God is often described as</th>
<th>omnipotent – ‘all-powerful’,</th>
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<tr>
<td><strong>omniscient</strong></td>
<td>‘all-knowing’,</td>
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<tr>
<td><strong>omnipresent</strong></td>
<td>‘all-pervading’</td>
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(from Latin **Omnis** – ‘all’). If **Om** is the **Mūladhāra Chakra** and **Ni** is the **Sahasrāra**, then ‘**Omni**’ can mean the Subtle System, so the Divine is the Power, the Knower and the Pervader of the Subtle System.
This Appendix kept expanding as more and more ideas emerged and is now available as a small book, entitled ‘The Three Worlds: An Investigation into the Three-fold Nature of Creation’, available to download free at symb-ol.org. The book goes into these ideas in greater depth and explores similar concepts in the other religions, sciences and philosophies.

The ‘Three Worlds’ ‘Bhūr Bhuvāḥ Swaḥ’ -’Earth, Sky and Heaven’ are often mentioned in Indian scriptures and praises, but what do they represent? Do they have a living, breathing significance for us in our everyday life?

If you told the average man in the street that we inhabit three separate worlds, he would look at you strangely, but the fact is that we do. There is the outer physical world of the body and the senses, the inner world of the heart, mind and intellect and beyond that the spiritual world which most people experience only during deep sleep and are therefore unconscious of when awake.

So the three worlds are essentially the three states of consciousness, corresponding with the three channels of the Subtle System and their guṇas –‘moods, attributes’. Indian philosophy believes not just that all matter and life contains the three guṇas but that the guṇas themselves create the universe.

Tamas –‘darkness, inertia’ creates the physical world; while Rajas – ‘passion, action’, the principle of constant restless movement, creates the mental world. These correspond with Yin (feminine, inertia) and Yang (male, restless movement) and the left and right channels whose incessant interplay creates our sense of normality,
based on the past (conditionings) and the future (ego). They are mutually interdependent and keep filling any potential ‘gaps’ in the ‘reality’ that they create.

“So all the time you are playing with these two knots within you Rajo Guna and Tamo Guna, and that’s why your attention is not on the Spirit. Third is there, Sattva Guna is the one by which we try to know God.”

Caxton Hall. 02-10-78.

The third guṇa, Sattva –‘truth, reality, goodness’ is the evolutionary power which is detached and discriminating. It may be associated with the intellect and rationality, but also with spirituality. The purpose of education is to strengthen this faculty, giving mastery over our instincts, conditionings and ego. However, if over-developed, it can produce a proud and heartless personality.

This ties in with Socrates’ pupil Plato’s idea of the tripartite soul:

1. Appetitive – base instincts (Tamas)
2. Spirited – passions, anger (Rajas)
3. Logical – detached intellect (Sattva) which should be master.

He felt human beings could be similarly categorised.

The Subtle System

As well as dividing the Subtle System horizontally into left, right and centre, one can make three vertical sections of three chakras each (see drawing, p.225). The lower three chakras are the Earth (physical) Realm (Bhūr), which control the instinctive biological functions; the middle three chakras Heart, Vishuddhi and Āgnyā are the Atmospheric (psychological) Realm (Bhuvaḥ) which govern the subtle body of thinking, feeling, etc.; and Sahasrāra and above is Heaven (Swaḥ), the Spiritual realm of peace and bliss.
These three ‘worlds’ are separated by the three Granthis -‘knots, difficulties’ (see drawing above and Shri Mataji’s talk, p.234) and correspond with the three syllables A-U-M of Oṁ.

‘From (the golden egg) the Omkāra -‘Primordial Reverberation’ emanated. The first sound (A) of it was ‘Bhūh’ – ‘Earth’, the second sound (U) ‘Bhuvah’ -‘Atmosphere’ and the third sound (M) ‘Swah’ -‘Heaven’. So they came to be known as ‘Bhūr Bhuvah Swah’. Then the glorious radiance of the Sun was born from it and Brahmā, the grandfather of the worlds, originated in the centre of the egg.’

“When the Kundalinī moves also, it moves in three ways ah, ooh, ma, because in the lower portion it is the ah. In the
centre portion it is the ooh, and here it is the ma; meaning that at the lower portion of the human being we are what was created as dead matter. In the centre we are what is creation, means creativity, and in the third is the evolutionary, so even we are divided in three ways - our upper part is ma, central part is ooh and the lower part is ah. That is how we are, and when you say Om in a proper way, you find the Kundalinî rises.”

Turīya
Beyond the three states of consciousness in the Turīyā –‘fourth’ state of pure Spirit, which is not exactly a distinct state but is the detached witness which is always present experiencing the other three states. This is our Spirit which is the Divine within us. Normally we cannot maintain the Waking and Dreaming states while in Deep Sleep but in meditation we can consciously experience the Deep Sleep state of thoughtless awareness and Divine connection. This is very nourishing to all aspects of our being and fulfils the purpose of the Divine which is to become conscious of Itself in us.

The Three Secrets
Each of the three sections of the Subtle System contains a hidden manifestation of the Divine, which only become known to realised souls. These were closely guarded secrets for thousands of years, to be revealed only to initiates who proved themselves worthy. In the Earth Realm is the Kuṇḍalinî, the Pure Desire for reintegration with the Supreme, in the middle section is the Ātmā –‘Individual Spirit, Self’ and in the Sahasrāra is the Paramātmā –‘Supreme Spirit’. These three have to awaken and unite for us to know the truth.
The Three Worlds

(1) **Bhūr** -‘Earth Realm’. This is world of the **Sthūla** -‘gross, physical’ body, the outermost of the five ‘sheaths’ making up a human being, called **Anna Kośha** –‘Sheath of Food’; where the **Jāgrat** –‘waking state’ of sense awareness operates. It is the area of the Void *(abdomen)* and the lower three **chakras**, **Nābhī**, **Swādhiṣṭhāna** and **Mūlādhāra**, which govern digestion, reproduction, excretion and ‘fight or flight’- essential biological functions ruled by instinct and desire. It is also known as the **Agni Maṇḍala** -‘Realm of Fire’, with the fires of digestion, thinking and sexual desire, as well as the pure flame of the **Kuṇḍalinī**. **Shrī Brahmadeva**, the Creator, who rules this domain, creates **saṁsāra** - the apparently real but ultimately illusory world of the senses which we have to transcend. The Void or **Bhava-sāgara** –‘Ocean of Existence’ has to be crossed by the path of **Dharma** -‘righteousness’, the highest of which is seeking the ultimate Truth, which will liberate us from our misidentifications.

The power is **Shrī Mahākālī**, the **Iccha Śhakti** –‘power of desire’- which creates the Left Side and our conditionings *(Subconscious)*. **Shrī Mahākālī** is also the Power of Existence - the **sat** -‘existence’ of \( \text{sat-chit-ānanda} \) - and the Power of Destruction *(kālī -‘black, night’ also means ‘time, death, destruction’)*’ The **guṇa** -‘quality’ is **Tamas** -‘darkness, inertia’. This is the realm of animals and of humans who are lost in base desires. They have existence but no reflective consciousness. This is A of the three letters A-U-M of **Om**.

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1 **Vahni** also means ‘fire’ and in the SY Mantrabook, **Shrī Mahākālī** is called **Vahni maṇḍala madhya sthā** -‘residing in the circle of fire’.

2 **Sat** -‘existence, reality’, **chit** -‘consciousness, attention’ and **ānanda** -‘joy, bliss’ are the attributes of the Supreme Consciousness beyond all duality.
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(2) **Bhuvah** -‘Sky, Atmospheric realm’- is the inner world of the heart, mind and intellect. The average educated person spends most of their time in this world. Our work requires us to think most of the time; we entertain ourselves by talking with friends, reading, watching films, doing crossword puzzles or playing video games. These increasingly involve living in the mind. This all takes place in the **Sūkṣhma** -‘subtle’- body, made up of three **Kośhas** –‘sheaths’, **Prāṇa** –‘breath’, **Manas** –‘heart/mind’ and **Vigñyāna** –‘understanding’. The state of consciousness is **Swapna** –‘dreaming’ (thinking, imagination, mental activity).

Also called the **Antarikṣha** –‘in-between realm’, this creates a link between the physical world of the five elements and five senses and the Spirit. It includes Heart, Viśhuddhi and Āgñyā Chakras, as the functions of thinking, feeling, discriminating, reflecting and expressing. It is the **Sūrya Maṇḍala** -‘Circle of the Sun’- the realm of light; the lights of love, universal brotherhood, knowledge and forgiveness as well as the light of the Spirit. This is the normal realm of human beings who are on the evolutionary path.

Governed by **Shrī Viṣhṇu**, the Sustainer, in this realm we sustain the illusions of the world with our attachments, conditionings, thoughts and ego.
‘Attachment is a manufacturer of illusions and whoever wants reality must be detached.’  
*Simone Weil, ‘Gravity and Grace’, Ch.4*

The power is Shrī Mahāsaraswatī, the Kriya Śhakti -‘power of action’, which generates the Right Side (Ego, Supraconscious). This is chit -‘consciousness’ of the *sat-chit-ānanda* and the U of AUM.

(3) **Swah** -‘Heaven’ is the spiritual realm, where we feel a connection to the Divine, experience joy and lose the illusion of separate identity. It is associated with the Kārana -‘causal’- body, the Ānanda Kośha –‘Sheath of Joy’ and the state of Supti or Suṣhupti - Deep Dreamless Sleep. When experienced consciously Deep Sleep is a state of Thoughtless Awareness and connection to the Divine. It is the Chandra Maṇḍala -‘Circle of the Moon’- the realm of Bliss in the Sahasrāra and the chakras above. The Moon rests in the Sahasrāra, cooling and pouring bliss over the Subtle System. Before Self-realisation people only experience this realm in short bursts, as when transported by wonderful music or art.

The ruler is Shrī Śhiva the Destroyer, who destroys only what is illusory and temporal, revealing the eternal and absolute. The power is Shrī Mahālakshmi, the Gnyāna Śhakti -‘power of knowledge’, giving rise to the Central Channel. This is the quality of ānanda -‘bliss’ in the sat-chit-ānanda and the M of A-U-M.

**In the scriptures**

The LSN, as well as mentioning the three maṇḍalas of Fire, Sun and Moon, calls the Goddess ‘The Flame in the Triangle (Kundalini)’ (597), ‘Effulgent as the Sun in the Heart’(595-6) and ‘Luminous like the Moon, at the top, placed on the forehead’(591-3). We could
### The Three Worlds

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<tbody>
<tr>
<td>Kośha – ‘Sheath’</td>
<td>Anna – ‘food’</td>
<td>Vigñyāna – ‘knowledge’</td>
<td>Ānanda – ‘joy, bliss’</td>
</tr>
<tr>
<td>Ruling Deity</td>
<td>Shrī Brahmā</td>
<td>Shrī Viṣhṇu</td>
<td>Shrī Śhiva</td>
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<td>Shakti – ‘Power’</td>
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<td>Kāla – ‘Time’</td>
<td>Past</td>
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<tr>
<td>A-U-M of OM</td>
<td>A</td>
<td>U</td>
<td>M</td>
</tr>
<tr>
<td>Aspect of the Formless God</td>
<td>Sat – ‘existence, truth’</td>
<td>Chit – ‘attention, consciousness’</td>
<td>Ānanda – ‘joy, bliss’</td>
</tr>
<tr>
<td>Controlling Granthi</td>
<td>Brahmā Granthi</td>
<td>Viṣhṇu Granthi</td>
<td>Rudra Granthi</td>
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</table>
say that a good Sahaja Yogi needs an intense flame of pure desire in the Sacrum, a shining Sun of love in the Heart and a radiant Moon pouring bliss in the Sahasrāra.

The Subtle System

In Sahaja Yoga, the three channels are drawn side by side for simplicity’s sake; the reality is more complex. As Shri Mataji explains, the three channels are also spiral and concentric, with the Iḍā Nāḍī (physical body) as the outer sheath, the Piṅgalā (subtle body) inside that (or sometimes the other way round!1) and the Suṣhumnā in the centre. The Iḍā Nāḍī rotates anti-clockwise going up and the Piṅgalā ascends clockwise. The Suṣhumnā has a thin channel within it known as the Brahma Nāḍī, which contains a very fine thread of the Kuṇḍalinī, described in the Lalitā Sahasra-nāma1 (LSN) -’1000 names of the Playful Goddess’ as like ‘the fibre2 in the centre of the lotus stalk’ and ‘shining like a streak of lightning’.

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1 Physical problems manifest in the right-side chakras while mental and emotional problems catch on the left-side. For example physical conditions affecting the lungs will catch on Right Heart, but being too sad or serious will catch on Left Heart.

2 The Lalitā Sahasra-nāma (LSN) -’thousand names of Shri Lalita’ is a Sanskrit praise often recommended by Shri Mataji. At one time She asked the Sahaja Yogis to say it every day. It seems to help develop the quality of Bhakti -‘devotion’. Reciting or singing the poem, rather than taking the names individually, takes about 45 minutes.

2 The lotus has a hollow stalk with a very fine fibre down the middle- like the Suṣhumna Nāḍī - another reason the chakras are called ‘lotuses’.
“But when your Kundalinî rises, one or two strands out of this come up and pierce the fontanel bone area. Only one or two because it has to pass through the innermost nādî, known as Brahma Nâdî. It’s all a spiral throughout because Kundalinî is a spiral and these nâdîs are also are like a spiral. So the innermost nādî is the Brahma Nâdî. The outermost nādî is the right side (physical body) and the second innermost is the Ida Nâdî (emotional body).”

“Sushumnâ Nâdî is extremely small, extremely thin. Exactly at the centre is Brahma Nâdî; Kundalinî is like an enlightened rope of small fibres. Its very thin fibre can pass through the extremely narrow passage of Brahma Nâdî and with that very subtle strand She pierces the Brahmarandhra.”

“We can say that we were made again of 5 capsules. The first one is the physical or physical being. Inside the physical being was kept the emotional being. Inside the emotional being was kept the spiritual being and inside the spiritual being was kept the Spirit or our attention. Kundalinî is the one that triggers, that is the one that explodes. So Kundalinî Force is in everything, but in the most effective, the best, the highest form, it is in human beings.”

The ‘Five Functions’ of the Divine

In the LSN the Goddess is described as ‘seated on a couch of five corpses’. These are Shrî Brahmā, Viṣhṇu, Śhīva, Īshvara and Sadāśhīva, who are ‘corpses’ as they cannot even move without the Śhakti ‘power’ of Shrī Lalitā.
Īśhvara – ‘controller’ is the unified aspect of God which oversees and balances the activities of Shrī Brahmā as the Creator, Viṣhṇu as the Supporter and Śhiva as the Destroyer of this Universe.

Sadāśhiva – ‘Eternal Spirit’ (Sadā – ‘eternal’) is the All-pervading Consciousness into which the other forms are absorbed at the end of time, before eventually starting Creation again.

Prabhavaḥ pralayaḥ sthānaḥ nidhānam bījam-avyayam
‘I am the Creation, the Destruction, the Support, the Cessation and the Eternal Seed.’

Bhagavad Gita – Ch.9 v18.

So the Divine may be said to have these five functions, which are given birth to by the Divine Mother.

“So in the first state you have desire. In the second state which is a very big thing, you see the desire being fulfilled, but all these subtleties are mixed up within you. In the third state, your three gunas you can see, but they do not affect you. So the third awareness comes in when you start seeing all this, recording it. Then the fourth state is called as the Turiya state. In the fourth state, you dominate these three gunas. You control all the elements. Now this fourth stage is called Turiya Dasha (state). Then comes the fifth stage in which I don’t want to give you names or you stick on to these.” 18-05-80, UK.

‘You create this Universe, in the form of Shrī Brahmā, and You protect it, in the form of Shrī Viṣhṇu. You destroy this world, in Your form as Shrī Śhiva. You withdraw into Yourself as Īśhvara; as Eternal Spirit, You recreate the Universe. You are ever intent on these Five Functions.’

LSN. v.63-64
The Three Stages of Worship

In Hinduism, as in Sahaja Yoga, there are three stages of worship - the outer worship of performing Pūjā, then the inner worship of clearing our subtle system and raising the Kuṇḍalinī up to Sahasrāra, and thirdly the Bhāvana –‘contemplation’ of the Blissful Divine Nature. These three forms are associated with the physical, subtle and causal bodies, and the Left, Right and Central Channels.

It is said that the outer worship is for beginners – which is us, perhaps, when we begin our meditation! It is always helpful to start meditation by cleaning Shri Mataji’s photo and offer lamp, incense, flowers, perfume and maybe some sweet eatable. See p.148 for details about the five offerings of Pūjā.

“Best is worshipping in the heart. You should say the mantras in Puja but with great faith (Shraddha). You should perform the Puja when Shraddha goes deep so that heart itself gets all Puja performed. At that time, waves of bliss start flowing because it is the Spirit that is saying.” Marathi Letter. NY 12-1.

The Three Granthis

The Three Worlds are separated by the three Granthis –‘knots, obstructions, difficulties’, which obstruct the ascent of the Kuṇḍalinī up the Suṣhumna -‘Central Channel’.

“There are three Granthis, means the knots, the Brahma Granthi, the Vishnu Granthi and the Rudra Granthi. With Agni, means Fire, where the Brahma Granthi is between the Kundalinī- Mooladhara Chakra- and the Swadhishthana, means the Mooladhara Chakra, Mooladhara, and
Swadhishtana Chakra, then Agni Brahma Granthi is established.

Vishnu Granthi then reaches up with the Sûrya that is between Nabhi and the Hriday - ‘Heart’ Chakra, Sûrya Vishnu Granthi is established. When Vishuddhi and Agñya\(^1\) meet then Chandra Rudra Granthi is established.”

‘Bija Mantras’, UK, 14-10-78

The LSN (names 99-105) agrees with this; the Goddess splits open the Brahmā Granthi on awakening from the Mūlādhāra (Sacrum). Rising from the Maṇipūra (Nābhī) She breaks open the Viṣhṇu Granthi at the Solar plexus (Solar - ‘sun’ = Sūrya). After establishing at Āgñyā, She breaks the Rudra Granthi (roughly where the Ekadasha Rudras are on the forehead), and ascends into Sahasrāra, where She confers Bliss. (see drawing on p.225)

Taking the mantras of ‘Brahma-granthi-vibhedini’, ‘Vishnu-granthi-vibhedini’, and ‘Rudra-granthi-vibhedini’ three times each, or more, keeping the attention inside can be helpful for raising of the Kuṇḍalinī up to Sahasrāra.

The Granthis control the manifestation of the the three ‘secrets’. The Kuṇḍalinī will not rise until the Brahma Granthi opens, the Vishnu Granthi controls the ascent of the Ātmā to Sahasrāra and, on opening the Rudra Granthi, the Paramātmā, uniting with the other two, manifests in our consciousness to give Self-realisation.

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\(^1\) We cannot see where Shri Mataji is pointing but Vishuddhi and Āgñyā may be said to meet at the Ekādaśha Rudras on the forehead? The middlemost of the eleven Rudras is the Vishuddhi point in Sahasrāra above the Āgñyā in the centre of the forehead – another possibility is at Hamsa Chakra which is a part of Viśhuddhi but is the root of Āgñyā.
More worlds

The Divine is infinite and unfathomable; there are millions of worlds, crores of universes. Any explanation of the workings of the Divine is merely a tiny glimpse behind the veil, and it is arrogance to believe that the limited human brain can understand the infinite subtleties. Perhaps, like a video game, when we have finally grasped the nature of the Ultimate Reality on this plane, we are liberated from this world and move up to the next level.

Like the philosopher Baruch Spinoza (1632-1677, Netherlands), we can say that this universe was created with certain laws in place, that it is programmed to run and evolve as it is doing. Spinoza did not believe that the Divine would change the course of the universe in answer to our prayers; but perhaps prayer or meditation is more a way of aligning ourselves with the Divine, rather than vice versa.

‘There are lakhs of worlds beyond our own, above as well as below. Their number is hard to comprehend.’ — Guru Nānak

Sometimes seven worlds are enumerated, corresponding with the seven chakras, as in the Gāyatrī Mantra, starting with Bhūr Bhuvaḥ Swaḥ as Mūlādhāra, Svādhishthāna and Nābhī - the roots of the three channels. The upper four are Mahar -‘greatness, glory’ (Heart), Janaḥ -‘collectivity’ (Vīshuddhi), Tapah -‘renunciation’ (Āgnyā) and Satyam -‘truth, reality’ (Sahasrāra). Fourteen worlds are made by adding seven levels of Hell below Earth. When propitiated Shri Gaṇešha keeps these levels of Hell closed off. We can think of them as states of depression, feeling suicidal, etc.
The Knots on the Three Channels*

*Note: This title was presumably given by the Sahaja Yogi who made the tape and Shri Mataji does not suggest that the knots are on the three channels.

Edited from a talk by Her Divine Holiness Shri Mataji Nirmala Devi.

“Human beings as they are, they have got into three complications, knots, called as Granthis, which are giving falsehood - the Spirit is enveloped by our attention into the matter. The first knot between the Spirit and the matter is a very difficult knot.

The Brahma Granthi, this first one, creates the Superego, by which you get possessed, you get all mad.

Now for a Sahaja Yogi it is very important to see how far he is identified with this covering of the dead in you, all that is subconscious, all conditioning.

This knot first starts at the Mooladhdara, because this one is made of Earth element, once this knot is released,
then only the Kundalinî starts. When your attention goes to your Spirit there is a very big detachment that comes to you through your ascent into that realm where your attention has felt, definitely, that oneness with reality.

The second knot starts by thinking that you must do some sort of an effort or a penance - is another falsehood, because that knot becomes stronger and stronger. Doing anything is Rajo Guna, the Right Side action, is done through our Ego.

So all the time you are playing with these two knots within you Rajo Guna and Tamo Guna, and that’s why your attention is not on the Spirit. Third is there, Sattva Guna is the one by which we try to know God.

Now what can you do to evolve?

The wisdom cannot come until this Granthi breaks, where a person starts to understand the simple point that human beings cannot do it. God has to do it, so the surrendering starts. Only thing that is allowed - ‘please’, that’s all, you have to knock at the door.

When you say ‘let me do it myself’- I can assure you – you cannot. It has to work out within you, is an internal working. This is the third misidentification you have of yourself.

So vibrations are the most important things for Sahaja Yogis - to achieve a state when your realisation is completely integrated - your physical being, your emotional being, your spiritual being, is complete, in unison, in a complete balance within you. I try through my vibrations to disentangle you but that is to a point where you have to yourself take up and work it out, sit down, meditate and do various things that Sahaja Yoga has suggested.
Auspiciousness and respect

If you understand the auspiciousness then you can overcome the binding of the matter; for example, how do we sit in a programme, is not important so much, the auspiciousness of sitting is that - have you reverence in your mind? When you are sitting for your meditation are you taking upon yourself ‘Oh! I’m going to achieve it today’ or out of reverence you are sitting in a surrendering mood in a surrendering position, it’s nothing to do with how you should sit, but do you feel that you are in a reverent position.

Now - you are a wife in a family, you are a husband in a family, how you treat your wife, do you treat her like a goddess of the family? Do you treat your husband as a man who brings God into the family?

Auspiciousness is a very subtle thing which gradually you will understand, and by auspiciousness you will understand the value of matter. You will not value the matter then but the auspiciousness.

Auspiciousness is judged through vibrations, that’s how you can look after your Left Side. Keep it at that point because again you’ll go into the rituals, do not make a ritual out of it, because then it becomes a superstition. Auspiciousness should never be confused with superstition.

The second side of it, the subtle point of the Right Side, is discipline. First, say, England was a very disciplined country, over disciplined, militarily regimented - I do not mean that discipline at all.
The discipline which comes automatically within you, an inner discipline, absolutely inner. What’s wrong in getting up at 10 o’clock?- nothing wrong, my child, but you are losing the beauty of the morning..

By discipline I mean respectfulness. Asserting your ego is different from respecting your dignity- not to jabber too much, not to talk less, it’s something innately built in which can work out through Sahaja Yoga. In the first one you have to respect, in the second one you have to be respected- respect yourself. When you start respecting yourself, you will really know how to respect others. Those who cannot respect themselves cannot respect others. Do not worry about their faults, but respect them for their good, so that you also have good in you and you respect yourself. It’s very comforting, a person who respects himself is the most congenial person to live with. You can always approach such a person. He doesn’t try to show off, he doesn’t try to create a sort of a group about him, he’s not boasting about himself.

Ego can be easily handled if you respect yourself. You’re not going to accept anything that is not respectable for you, and this is how you’re going to manage your Right Side.

Now, the centre path is very important in your seeking- you have to know that you are seeking your Spirit - you are going to become one with the Spirit- it is very important to know about your own chakras, how they are caught up and face up to it. You have to be absolutely honest and truthful about it; that’s the point in the centre; if you’re honest, the centre path will work out.”

The end of the talk is missing in all the versions available. If anyone has the rest of this lecture we would be very glad to hear it.


Appendix 8  
Devi Atharva Sheersha  
The Highest Praise of the Supreme Goddess

**Om Śhrī Gaṇeśhāya namaḥ** - Salutations to the Lord of the Ganas

Om. Sarve vai devā devīṁ upa-tasthuḥ

‘Kāsi Twam Mahā-devīti?’

*All the Devas approached the Devi and asked*

‘Who are You, O Great Goddess?’

Sā-’bruvad – ‘Ahaṁ Brahma-swarūpiṇī,
Mattaḥ prakṛiti puruṣḥ-ātmakam jagat,
Śhūnyam ch’āśhūnyam cha.

*Repeating She said ‘I am the Personification of the Formless Consciousness,*

*From Me the Ādi Shakti and the Animating Spirit are born,*

*I am both the Emptiness and Non-emptiness.*

Ahaṁ ānand’ān-ānandau, Ahaṁ vigñyān'āvigñyāne,
Ahaṁ brahm'ābhrahmaṇī veditavye,
Ahaṁ pañcha-bhūtāni apañcha-bhūtāni,
Ahaṁ akhilam jagat.

*I am Joy and beyond Joy; I am All Knowledge and beyond Knowledge.*

*I am Brahman, the Supreme Consciousness and yet unknowing the Brahman,*

*And the understanding of the difference between the two,*

*I am the five gross elements and beyond the five elements,*

*I am this whole manifested Universe.*

Vedo-’ham avedo-’ham, Vidy’āham avidy’āham,
Aj’āham anaj’āham, Adhaś ch’ordhva cha tiryak ch’āham,

*I am the sacred scriptures and yet beyond all scriptures,*

*I am the pure knowledge and the illusory ideas that men fall into,*

*I am Unborn and yet take birth again and again;*

*Below, above and beyond am I.*
Ahaṁ rudrebhir vasubhiśh charāmi,
Ahaṁ ādityair uta viśhva-devaiḥ,
Ahaṁ mitrā varūṇāv ubhau bibharmi,
Ahaṁ indr'āgni aham āshvināv ubhau.

I act as the Rudras who destroy, and the Vasus who bless; I am the Adityas and the Universal Deities; I govern Mitra the ‘friend’, and Varuṇa, Lord of the Ocean; I am Indra, King of the Gods, Agni, the Lord of Fire, and the Ashvin twins, the Divine Physicians.

Ahaṁ Somam Twaṣhṭāram Pūṣhaṇam Bhagam dadhāmi,
Ahaṁ Viṣhṇum uru-kramam,
Brahmāṇam-uta Prajāpatim dadhāmi.

I am the Soma, the Divine Builder, Pūshan and Bhaga, the Gods of Wealth, I am the wide-stepping Śhrī Viṣhṇu and I support the Lords of Creation.

Ahaṁ dadhāmi draviṇam haviṣhmate
suprāvye yajamānāya suvrate,
Ahaṁ rājñī sam-gamanī vasūnām
chikituṣhī prathamā yagñiyānām,
Ahaṁ suve pitaram-asya mūrdhan-mama
yonir-apsvantaḥ samudre,
Ya evam veda, sa daivīm sampadam-āpnoti.

I give wealth to those who offer oblations attentively and worship righteously; I am the Empress of all the Gods, known as the foremost of those to be worshipped; I am the Progenitor of the Gods, from the top of My Head are born the waters of the seven oceans; Whoever has this knowledge achieves connection with the Lotus Feet of the Goddess.
Te devā abruvan; *The Devas replied;*

Namo Devyai Mahā-devyai Śhivāyai satatam namaḥ,
Namaḥ prakṛityai bhadrayai niyatāḥ praṇatāḥ sma tām, (8)

*Salutations always to the Devi, to the Great Goddess, the Most Auspicious,*
*We bow to Her who is Nature, the Giver of Happiness,*
*everywhere and everything.*

Tām agni varṇām tapasā jvalantīm

vairochanīṁ karma phaleśhu juṣṭāṁ,
Durgā-devīṁ śharaṇam pra-padyāmahe-‘surān-

-nāśhayitryai te namaḥ (9)

*To Her who shines like the Sun with the fire of renunciation, Rewarder of all actions; Goddess Durga, we seek refuge at Your Feet, O Destroyer of demons.*

Devīṁ vācham ajanayanta devās-tām
viśhva-rūpāḥ paśhavo vadanti,
Sā no mandreśham ūrjam duhānā
dhenur vāgas māṇupa suṣṭhu-taitu (10)

*That Devi, the Giver of Speech, whose form is the Universe, was praised by the Devas; ‘May that Goddess who grants desires, speech and bliss, be pleased with our hymns’.*

Kāla-rātrīṁ Brahma-stutām Vaīṣhṇavīṁ Skanda-mātaram,
Saraswatīṁ Aditim Dakṣha-duhitaram

namāmaḥ pāvanāṁ śhivāṁ (11)

*Dark Night of Dissolution (Shri Mahākali) praised by Shri Brahma, Shakti of Śhrī Viṣhṇu (Shri Lakshmi) Mother of Shri Kārttikeya (Śhrī Pārvatī ); Shri Saraswati and Aditi, Daughter of Daksha, prostrations to You, O Pure and Auspicious Goddess.*
Mahā-lakṣhmyai cha vidmahe,
Sarva-śhaktyai cha dhīmahi,
Tanno Devī prachodayāt.  

We seek the knowledge of Shri Mahā-Lakshmi,
We meditate on the Embodiment of all Power,
May the Supreme Goddess lead us ever upward.

Āditir-hy’ajanīṣṭha dakṣha yā duhitā tava,
Tām devā anv’ajāyanta bhadrā amṛita-bandhavaḥ.  


Kāmo yoniḥ kamalā vajra-pāṇir guhā
   hamsā mātariśhva abhram-indraḥ,  

Punar-guhā sakalā māyayā cha
   purūchy’aiśhā viśhva-mātādi vidyom.

Ka -‘desire’, e -‘womb’, ī -‘Lakshmī’, la -‘Indra’, hrīm -‘secret’, Ha sa -‘swan’,
ka -‘air’, ha -‘sky’, la -‘Indra’, again hrīm -‘hidden’, sa ka la -‘everything’,
hrīm -‘Creatrix’. Said together this is the Knowledge of the Universal Mother; the fifteen syllabled mantra -‘Ka e ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm’ known as ‘Śhrī Vidyā’.

Eśh‘ātma śhaktiḥ, eśhā viśhva-mohini,
Pāśh‘ānkuśha dhanur bāṇa dharā, eśhā Śhrī Mahā-vidyā,
Ya evam veda, sa śhokam tarati.  

She is the Power of the Spirit, She is the Enchantress of the Universe, wieldling noose, goad, bow and arrows. This is the great Śhrī Vidyā -‘knowledge of the Goddess’. Whoever has this knowledge is carried across all sorrows.
Namaste-ʼstu bhagavati mātar asmān pāhi sarvataḥ,  
    Salutations to You, O Mother of all virtues, please protect us everywhere.

Saiṣhāṣṭau vasavaḥ, saiṣh'aikādaśha rudrāḥ,  
Saiṣhā dvādaś'ādityāḥ,  
Saiṣhā viśhve-devāḥ soma-pā asoma-pāšh-cha,  
Saiṣhā yātu-dhānā asurā rakṣhāmsi piśhācha yakṣha siddhāḥ,  
Saiṣhā sattva rajas tamāmsi,  
Saiṣhā Brahma Viṣhṇu Rudra rūpiṇī,  
Saiṣhā Prajā-pat'Indra manavaḥ,  
Saiṣhā graha-nakṣhatra jyotimśhi kalā-kāṣṭh'ādi kāla-rūpiṇī,  
Tām aham praṇaumi nityam.  

She is the eight-fold Goddess of Wealth and the eleven Bringers of Destruction; She is the Twelve Divine Sons of Aditi (the Devas); She is all the Devas, those that drink the Soma and those that drink not, She is the Giver of Wealth, and our Protection against demons and sorcerers; She is the three attributes of Truth, Passion and Darkness; She takes the Form of the Trimurtis, Shri Brahma, Viṣhṇu and Śhiva; She is Prajapati, Lord of Creation, Indra, King of the Gods and Manu, the first man; She is the Light of Planets and Constellations, and of the Form of measures of Time; To Her, I prostrate eternally.

Pāp'āpa-hāriṇīṁ devīṁ bhukti-mukti-pradāyinīṁ,  
Anantām vijayāṁ śhuddhāṁ śharaṇyām sarva-dām śhivām  
    O Goddess who removes sins, and grants enjoyment and liberation;  
    Eternal, Victorious, Pure, Our Refuge, All-giving, Benevolent and Auspicious.

Viyad-ī-kāra samyuktam vītihotra samanvitam,  
Ardhendu-lasitam devyā bijam sarvārtha sādhakam,  
    Joining the bija of ether ha, letter ī, connected with the bija of fire ra,  
    The crescent resounding m, hrīṁ is the Divine Seed that fulfils all purposes.
Evam ek'ākṣharam mantram yatayaḥ śuddha chetasah,
Dhyāyanti param-ānanda-mayā gīyān'āmbu rāśhayah, (20)
   In this way the one-syllabled mantra (hrīm) confers pure intelligence,
   Meditating, one is filled with Supreme Bliss, and an Ocean of Knowledge.

Vāṅg-māyā brahma-sūs-tasmāt śhaṅṣṭham vaktra sam-anvitam,
Sūryo vāma-śhrotra bindu sam-yukt'āśhṭa-tṛitiyakaḥ,
Nārāyaṇeṇa sam-miśhro vāyuśh ch'ādhāra yuktatah,
Vichche navārṇako-‘ṛṇaḥ syān mahad-ānanda dāyakaḥ. (21)
   *Aim -‘speech’, hrīm -‘māyā’, klīm -‘Brahman’, cha -‘6th consonant’, with
   m -‘ Sun’, u -‘left ear’, n -‘anuswara’ and ṣ -‘3rd letter of 3rd group’,
   combined with ā -‘Viṣhṇu’ and y -‘Vayu’ and ai is joined after that. Vichche
   completes the nine-syllabled mantra ‘Aim hrīm klīm Chamuṇḍāyai
   vichche’, which confers the greatest bliss and gives the devotee union with
   the Supreme Brahman.

Hṛit-puṇḍarīka madhya-sthām prātaḥ Sūrya sama-prabhām,
Pāśh'āṅkuśha-dharām saumyām varad'ābhaya hasta-kām,
Tri-netrām rakta-vasanām bhakta-kāma-dugham bhaje. (22)
   Standing in the centre of the lotus of the heart, shining like a thousand
   suns; Holding noose and goad, gentle, giving boons and fearlessness with
   the hands; I praise that Three-eyed, Red-clothed Devi who fulfils the
   desires of Her devotees.

Namāmi twām mahā-devim mahā-bhaya vināśhinīm,
Mahā-durga pra-śhamanīm mahā-kāruṇya rūpiṇīm.   (23)
   I bow to You, O Great Goddess, Destroyer of even the worst of fears,
   Remover of the greatest difficulties, the Highest Compassion personified.

Yasyāḥ swarūpam brahmādayo
   na jānanti tasmād-uchyate agñyeṣyā,
Yasyā anto na labhyate tasmād-uchyate anantā,
Yasyā lakṣṣhyam n'opa-lakṣhyate tasmād-uchyate alakṣhyā,
Yasyā jananam n'opa-labhya tasmād-uchyate ajā,
Ek-aiva sarvatra vartate tasmād-uchyate ekā,
Ek-aiva viśhva-rūpiṇī tasmād-uchyate naikā,
Ata ev'ochyate agñyey'ānant'ālakṣhy'āj'āikā-naik'eti.  
Whose Form even Lord Brahma cannot comprehend, She is called 'Unknowable'; Whose end cannot be found, She is called 'Eternal'; Whose distinguishing marks cannot be perceived, She is called ‘Imperceptible’; Whose births cannot be observed, She is called ‘Unborn’; Being indeed one whichever way She turns, She is called ‘One’; Being indeed one with the Form of the Universe, She is called ‘Many’; She is ever called ‘Unknowable’, ‘Eternal’, ‘Imperceptible’, ‘Unborn’, ‘One’ and ‘Many’.

Mantrānām mātṛikā Devī śhabdānām gñyāna-rūpiṇī,
Gñyānānām chin-may'ātītā śhūnyānām śhūnya-sākṣhiṇī,
Yasyāḥ parataram nāsti, saiśhā Durgā prakīrtitā.
The Goddess is the root syllables of the mantras and the sacred knowledge of sounds, She is the Knowledge that is beyond thought and the Solitary Witness of the Emptiness. There is nothing beyond Her, thus is Shri Durga to be described.

Tām durgām durgamām devīm dur'āchāra vighātinīm,
Namāmi bhava-bhīto-'ham samsār'ārṇava tāriṇīm.
O Goddess Durga, who surmounts all difficulties, who removes our misfortunes; I, who am full of the anxieties of this life, surrender to You, who carries us across the flood of this worldly existence.

Sākṣhāt Śhrī Ādi Śhakti Mātājī Śhrī Nirmalā Devyai namo namaḥ
Salutations to the One who is our Saviour and our complete Protection,
Shri Mataji Nirmala Devi.

Iti- upaniṣhat. Iti Devī-atharva-śhīrṣham sampūrṇam.
Here ends the Upaniṣhad. Thus is the Devi Atharva Sheersha completed.

The Devī Atharva Śhīrṣha is performed on the seventh night of Navaratri.
**Phala Śhruti** – ‘Listening to the Rewards’

Idam Atharva Śhīrsha yō’-dhite,
Whoever learns this Atharva Shīrsha,
Sa pañch’Ātharva Śhīrsha japa phalam āpnoti,
Gains the rewards of reciting *five Atharva Shīrshas,*

Idam Atharva Śhīrsham agñyātvā yō’-rchām sthāpayati,
Whoever establishes worship without knowing this Atharva Shīrsha

Śhata lakśham pra-japtvāpi sō’-rchā śhuuddhim na vindati,
Though reciting ten million *mantras,* his worship will not become purified.

Śhatam aṣhṭottara ch’āsya puraśh charyā vidhiḥ smṛitaḥ,
To be said a hundred and eight times according to the traditional rules

Daśha vāram pāthet yastu sadyaḥ pāpaiḥ pramuchyate,
Whoever says this ten times, gets all wickedness completely destroyed

Mahā-durgāṇi tarati Mahā-devyāḥ prasādataḥ. (27)
He is carried across the greatest of difficulties through the assistance of the Great Divine Power.

Sāyam adhīyāno divasa-krītam pāpam nāśhyati,
Recited in the evening, any wickedness performed in the day is destroyed

Prātar adhīyāno rātra-krītam pāpam nāśhayati,
Recited at dawn, any sins done in the night are destroyed,

Sāyam prātaḥ prayuñjānō’-pāpo bhavati,
Reciting morning and evening, he becomes free from all sins

Niśhithe turīya sam-dhyāyām japtvā vāk siddhir bhavati,
He attains the Fourth State and his mutterings become powerful *mantras*

Nutanāyām prati-māyām japtvā devatā sānnidhyam bhavati,
Whoever worships an idol reciting this praise, becomes united with that Deity,

Bhaum’āśhvinyām Mahā-devi sannidhau
Being connected to the Great Goddess on this Earth,

Japtvā mahā-mṛityum tarati,
The reciter is carried across Final Death,

Sa mahā-mṛityum tarati, ya evam veda. (28)
He is carried across even the Final Death, whoever has this knowledge.

Ity-upaniṣhat. Iti Devī Atharva Śhīrsham sampūrnam.
So says the Upaniṣhad. Thus is completed the Devi Atharva Shīrsha.

*The five *Atharva Shīrshas* are the *Ganesha, Devi, Sūrya, Viṣhṇu* and *Śhiva.*
Appendix 9

**Shri Mataji’s comments on the Devi Atharva Shīrsha**
*(Pune, 17\(^{th}\) Oct 1988)*

- When you give joy to someone, the source of joy has to be beyond the joy.
- I am the giver of knowledge.
- Without the light of Ātma, without the light of the Spirit, how can you know anything?
- You see the source is unborn; it can take birth because it is primordial, so it is unborn. Primordial is there, it is absolute, but then Absolute can take birth.
- Why not get realisation? Without that what’s the use of doing Devi Pūja? Without the knowledge of Ātma, if you do any Pūja, what is the use? You won’t get Divine blessings. Already said thousands of years back.
- **Vaikhari** is the powers by which we speak.
- Any God’s name you take, you ask ‘are you this?’ - you get cool vibrations, because the Šhakti of all those people is the essence of all those. Because I am that Šhakti, that’s why you get the vibrations. Ask anybody’s name, even the saints, rishis, mahāṛishis. ‘Hānh’ (‘yes’ in Hindi) all of that is Me. That is why, that’s the point they are trying to make.
- **Bīja -'seed' mantra** means say the *Vaikhari*. *Vaikhari* is the power of speaking. This power of speaking is made into *mantras* by the people who have power of realisation. Now, so, for them to improve, supposing they want to improve their centre, or they want to improve left or right, they have to say the **bīja mantras**. If they say the **bīja mantras**, that area gets the **bīja**, then the **bīja** has to sprout and has to grow. So the first step they have to say the **bīja mantra** and then they have to say the different **mantras** of the different **chakras**. So one is the **bīja** and then is the tree. So if you know the **bīja** first of all, you can implant a **bīja** into yourself by saying that, and then you start saying all other. So, that’s how you make it grow.

- The word **Sanskrit** has come out of *Kuṇḍalinī’s* movement, when she makes a sound, all was recorded by the great saints and like that every **chakra** has got vowels and consonants according to the number of sub-plexuses they have- you can say petals they have- and all of them make all the alphabets of **Sanskrit** language.

- **Sanskrit** is made holy; this language was made holy; first it was one language, out of which two languages were born, one was Latin and the one which was made holy was **Sanskrit**.

- This **Sanskrit** language comes from the saints, who heard all those things and they made this and this is the energy of the *Vaikhari*. Now the script is there, the *Vaikhari* is there. The energy is there and this is the way you should say the instrument, but to make it work in a Divine way, you have to make it into a **mantra**. To make it a **mantra**, any **mantra** you want to do, you must know first the **bīja mantra**. Supposing you want to raise your *Kuṇḍalinī*, then the **bīja mantra** is ‘**hrīm**’ and from ‘**hrīm**’ you should go on to ‘**Om Twameva**
sākshāt Shrī Hrīm’. Then you should go on saying the mantras of all the deities that are there.

- You have all become Vidyāvān - ‘embodiment of knowledge’ now.
- Now you try to understand that how this Vidyā - ‘knowledge’ has been penetrating into you slowly. Not with any teachers or anybody sitting with a stick in the hand. The whole Vidyā is exposed from within and without. Whatever I say, you can tally it on your vibrations. So it goes into your hand. You don’t accept it because I am saying but it is so, that’s why you accept it. Supposing I say, this is water, then what, you will drink the water and you will see if it quenches your thirst. Then only are you going to believe that this is water, otherwise you are not going to believe. In the same way it is.
- We are Swayam-siddhas – ‘Self-realised’.
- ‘Ra’ is the energy, Rādhā. The one who sustains the energy is Rādhā. She is Mahālakshmī that is why she sustains the Kuṇḍalinī.
- ‘Ī’ is the primordial Mother and ‘Ra’ is the energy that is Kuṇḍalinī. So the ‘Hrīm’ means that you have the energy passing through the Mahālakshmī tattwa which is Ra. You see the energy is passing through the thing towards the Primordial Being. So Hrīm. That is why the Yogis - because they believe only in connection. Yogis believe in Yoga and so they have to look after the energy and also the Primordial Mother. This is very important because that is how energy should be there - Kuṇḍalinī as well as Primordial Mother. Fourteen thousand years before they have written all this which is the truth, which you know now. Now when you read this book (Devi Sapta-shati ‘seven hundred verses to the Devi’), you will understand.
• Chitta Swarūpinī - right side, that is Mahāsaraswatī, then Sattva Rūpinī - Mahālakshmi, Ānanda Rūpinī - Mahākāli, and you know all these things.

• (For receiving the knowledge of the Brahma, we always meditate on You) Without that you have got it, even without meditation you got Realisation. Now meditate you must - I don’t know what to do about that.

• In the witness state you become ‘zero’. See your ‘I’ is no more in the witness state. You just see and there that is Śhūnya (‘empty’ or ‘zero’). So She’s the one at the time when you are in Śhūnya state, who is the Śakti of that is She. You are in ‘Nirvichāra’, thousands of people have that, now they have found out so who knows that. I know also if your Kuṇḍalinī has passed through. So even if you may not know, I’ll say it is done, you know. So She is the one who knows all your states. So the whole idea you can understand like a computer, that is already made so well that it records everything that happens and immediately I, like see I’m talking to you, suddenly a person is sitting. I say ‘Hānh’ so the attention is there also. I am talking to you, attention is there, that Kuṇḍalinī rises immediately. That’s it.’

Bolo Shrī Vidyā-dāyinī Mātājī
Śhrī Nirmalā Devī kī - Jay!
Appendix 11. Commentaries on the Ganesha A.S.

There are two main commentaries discussed here, both in Sanskrit:

1. **Upaniṣhad Brahmayogi’s** commentary from 1800. This is a short commentary and is mainly interesting due to differences in the text of the G.A.S. (3 pages)

2. **Ānand’āshram** Commentary from 1889. This is a longer commentary which ties the G.A.S. to philosophical concepts.

1. **Commentary on the Ganapati Upanishad**
   *(Ganesha Atharva Sheersha)* by **Upaniṣhad Brahmayogi**

**Upaniṣhad Brahmayogi** (given name *Rāmachandrendra Saraswati*, 1750-1830. *Kanchi, Tamil Nadu*) wrote commentaries on all 108 **Upaniṣhads** listed in the **Muktika Upaniṣhad** (*c.1650 CE*); these were published around 1800 and are presently available in ten volumes from the Theosophical Society.

The commentary on the G.A.S. is about 50 lines – not much longer than the prayer itself. In the usual style of Sanskrit commentaries, the meaning is elucidated mainly by paraphrasing; in a few cases some of the underlying concepts are explained. Some alternative spellings of words are given, eg. **jagat-kāraṇam-uttamam** as an alternative to **jagat-kāraṇam-achyutam**. The text of the G.A.S. has several variations from the modern versions which are given below.

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1 There are now said to be more that 220 Upaniṣhads, showing that Sanskrit is far from being a dead language.
Verse Numbers and Titles

Verse numbers are allocated differently between verses 7 – 10, creating fifteen verses instead of the usual ten. The verses have now become standardised and do not vary. The verses are given titles:

1&2: Gaṇapati-stutiḥ ‘Praise of Shri Ganesha’
3&4: Gaṇapati prati prārthanā ‘Supplication to Shri Ganesha’
5&6: Gaṇapateḥ sarvātmatayā stuti
   ‘Praise of Shri Ganesha as the soul of everything’
7: Gaṇapati-manuḥ ‘Shri Ganesha’s mantra’
8: Gaṇapati-gāyatrī ‘Shri Ganesha Gāyatrī’
9: Gaṇapati-dhyānam ‘Meditation on Shri Ganesha’
10: Gaṇapati-mālā-mantra ‘Garland of Shri Ganesha’s mantras’

The prayer is described as appearing in the Atharva Veda as the Ganapati Upaniṣhad and it is not referred to as the ‘Atharva Śhīrṣha’. Shrī Gaṇeśha is addressed exclusively as ‘Gaṇapati’.

Verses 1 & 2

The prayer opens ‘Om Laṁ Namaste Gaṇapataye’; the commentary elucidates that ‘Laṁ’ is the Mūlādāra bīja (Earth element) and that saying Laṁ is addressing Shri Ganapati at the Mūlādāra (but does not say Chakra). Later it is mentioned that Laṁ is the first of the five-fold Pūjā (the five offerings representing the five elements)

v.1 ends ‘Twameva sākshād-ātmasi’ –‘You are the Spirit manifest’ and v.2 starts ‘Nityam-ṛitam vachmi’ –‘I speak Eternal Truth’ so ‘Nityam’ has migrated. The commentary says –‘seeking the highest truth’.
Verse 3
The directions are listed in clockwise order starting from the front – East (written Purastāttāt rather than Purastāt in later versions), South, West, North; rather than in opposite pairs starting at the back (West/East, North/South) which is standard these days.

Verse 5
The extra line which appears in some versions ‘Āvastha-tray’ātīta’ – ‘You are beyond the three states’ – does not appear here.

Twam chatvāri vāk-parimitā padāni – the addition of parimitā makes it the same as the quote from the Ṛig Veda (p.86).

Mūlādhāre-sthito-’si – Locative case, ‘at the Mūlādhāra’.

Verse 7
The first three lines are all slightly different to modern versions:
Gaṇ’ādīn purvam uchcharya, Varn’ādim tad-anantaram, Anuswāraḥ parataraḥ, Ardhendu-lasitam tathā, Tareṇa yuktam-etad-eva manu-swa-rūpam.

Line 1. Gaṇ’ādīn. Long īn (but varṇ’ādim) This is the Accusative Plural – ‘The Firsts of the Groups’. Gaṇ’ādim is given as an alternative spelling.

Line 2. The addition of ‘tathā’ in Line 2 preserves the Anuṣṭhtubh metre – 16 syllables – of the first line.

Line 3. Tāreṇa yuktam-etad-eva manu-swa-rūpam. Rather than the usual: Tāreṇa ṛiddham, Etat-tava manu swa-rūpam This doesn’t change the meaning much or the number of syllables.
Gaṇeśhī vidyā rather than Gaṇeśha-vidyā – Gaṇeśhī = Gana-iśī – ‘commanding the Ganas’, though unusual, would be an epithet of Shri Gaṇeśha.
Nṛichad-gāyatrī chhandāḥ rather than the usual nichṭit- which may be a printing error as nṛichat does not seem to be a Sanskrit word. (The error would come from placing the loop denoting ṛ as a vowel on the previous letter) The word is not commented on.

Shrī Mahā-gaṇapatir-devatā rather than Gaṇapatir-devatā.

The verse ends ‘Om Ganapataye namaḥ’ (without Gaṁ) but Om Gaṁ is given as an alternative. The mantra is referred to as being ‘eight-syllabled’ implying the addition of Gaṁ (Om is not counted as one of the syllables and Ganapataye namaḥ has seven syllables)

Verse 9

Line 2. Abhayam varadam (rather than radam-cha) Abhayam is ‘fearlessness’, the blessing with the upraised palm, with which Shrī Gaṅeśha is more often depicted.

Line 3. Rakta-lambodaram Śhūrpa-sukarnam. Rakta is compounded with lambodaram meaning ‘red-bellied’. Śhūrpa-su-karṇam –‘With beautiful fan-like ears’

Verse 10

The commentary on Vrāta-pataye says ’He is the Lord of the assemblage of Brahmā and the other Gods’.

Vighna-vināśhine rather than vighna-nāśhine; means the same.

Ends ‘Varada-mūrtaye namo-namaḥ’ (without Śhrī)

He comments that one saying these mantras gets the attention purified and attains Kaivalya –‘one-ness’ with the Supreme Brahman.

The commentary on the Phala-śhruti is essentially only paraphrasing.
2. Ānandāśhram Commentary on the Ganesha A.S.

The Ganesha A.S. is often published as a small booklet with a short translation and commentary in Hindi or Marathi, and the only one of any length found so far is in Sanskrit, published in 1889. The Ānand’āśhram produced a series of 144 important Sanskrit texts with commentaries, and the Gaṇeśha Atharva Śhīrṣha was the first in the series. It is about 40 pages long.

Sanskrit commentaries always paraphrase the original, which elucidates at least what the commentator thinks the words mean. Another feature is to give quotes from the Vedas and Upaniṣhads, as reliable authorities, to support the ideas expressed. This often results in a list of quotes more or less saying the same thing.

In this commentary there is particular emphasis on the idea expressed in the first line Tat-twam-asi -‘That Thou art’; the notion that everything in the Universe has identity with the Supreme Formless God Brahman, especially the Ātmā -‘Individual Spirit’. The purpose of life is to realise this truth and to lose the illusion of individuality by merging with the Param Chaitanya -‘Supreme Consciousness’.

There is no discussion about any hidden meanings in the prayer.

Given here are two excerpts – the Introduction and the commentary on verse seven, translated by the author. These are representative of the rest of the commentary which employs many quotations from the scriptures to support the ideas presented:-

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Introduction

Om tat sat Brahmaṇe namaḥ
Om, Salutations to That which is the Ultimate Reality, the Formless Consciousness.

Salutations to Śhrī Gaṇeśha, the Supreme Giver of Success and Intelligence. May this Atharva Śhīrṣha commentary truly increase our Divine Knowledge.

The prayer is a Divine Knowledge and gives the understanding of the Self as the one Spirit. The Gaṇeṣha Atharva Śhīrṣha will fulfil the purpose of attaining Self-realisation.

All the Vedas say that performing worship gives knowledge, unimpeded success, enlightenment, and the fruits of Divine Knowledge by connection to the One whose nature is tat-twam-asi.

Tat-twam-asi -‘That Thou art’- is to be understood as the Supreme Brahman, the knowledge of the outside and the inside, which can be achieved by propitiating the One who is to be worshipped.

Note:- ‘That Thou art’ is the first Mahāvakya –‘Great Word’ by which Yogis experience Divine connection. What then by honouring Śhrī Gaṇeśha?

‘Become in a state of oneness with the unmanifested Brahman’.- it is said.

The Great Word is explained as the true undivided Brahman, and is primarily said to obtain Self-realisation; for this Śhrī Gaṇeśha is to be worshipped chiefly. Destroying all that is both within and
without which is not our true selves. With the mind at one with the Brahman, meditating on the sound, he will become beyond contradictions.

‘Becoming free of duality, one destroys non-duality’- it is written.

‘May he become in the state of having the mind at one with the Brahman’.

‘That for which there are no words, cannot be grasped with the mind’, (Tai.U.) say the scriptures.

‘And may one become always with the attention on Śrī Gaṇeśha’.

‘Undivided and action-less is peace’, says the scripture of purity.

Śrī Gaṇeśha, being the Om, is the Lord of Spirituality, bodily sustenance and life energy. He is Śhiva, Viṣhṇu and the other gods. ‘God with attributes has many forms but is always identical to the Unmanifested’, say many of the scriptures.

And another thing:- He is the Lord of the whole creation of the attribute-less Brahman.

‘That which is beyond thought cannot be spoken about’. The One Word unites the personal soul with the Supreme Spirit. He is the master of both, being of the nature of tat-twam-asi -’That thou art’.

‘He becomes with the attention on the Brahman, which is to be listened to, considered and meditated deeply about’. (Bri.U)
The scriptures say; ‘It is true that achieving a state of restraining the mind is very hard. With constancy the meditator, the meditation and the object meditated upon may become one. The unsteady mind becomes steady. In fact putting attention to Śhrī Gaṇeśha confers all success. Achieving what is meant by ‘That thou art’ is the purpose of this Atharva Śhīrṣha.’

Note:- ‘Meditating on Śhrī Gaṇeśha fulfils many desires, and confers success’, it is said. God-realisation is achieved.

‘The Creator gives freedom even from our karmas’, says sage Kapila. Vyāsa’s advice to his son Shuka for the future was, ‘Seek to attain the highest self-realisation’, says the first of the many Purānas.

Note:- Meditating on Śhrī Śhiva confers all success.

‘Where Brahman is king, the men of God are the rulers’, say the Vedas.

Īśhana (Sadāśhiva) became differentiated and the Supreme Brahman divided itself.

Note: -‘The highest ruler of everything, the Supreme Brahman, first became differentiated’, it is written.

‘The Godly man may become the Supreme Brahman’ all the Vedas and Purānas agree. This is the meaning of ‘where Brahman is king, the men of God rule.’

You are the Tamas -‘darkness’, of the nature of Om, the twelve primordial rulers of the Universe who are forms of Lord Śhiva, the eleven Rudras, the Forms of Śhrī Śhiva like Kāla-bhairava – ‘destructive power of time’, etc.
Praise be to the one born of the Brahman. The various parts are to be understood as one. Of these Īśāna, the Lord of saints, an aspect of Lord Śhiva, takes that form. And another thing:- all the incarnations of the Supreme Reality are Lord Īśāna, ruler of the Godly. To the high-born, existence is always one.

Also:- The Brahman takes many incarnations as the eight Īśānas. This is the nature of the differentiation.

End of Introduction

Commentary on Verse 7  (Gaṇādim purvam uchcharya...)

Ganādim etc.- purvam -‘first’, ganādim -‘the letter g is the first sound of ‘gaṇa’. Ucchārya -‘after pronouncing with the mouth’.

Tadantaram varṇādiḥ etc.- varna -‘the letter a is the first of the letters, at the beginning of the alphabet’; after the letter a is the anuswāra -‘nasal sound’.

So after the letter g at the beginning, is the letter a, and after that the nasal sound -‘m’. What kind of nasal sound? Ardhendu-lasitaḥ -‘with the sound reverberating in the nose’. This is the knowledge of the nature of the one-syllabled mantra, the meaning of the power of the mantra is thus elucidated.

Tārena etc. Tārena -‘with the Om’, *ṛiddham -‘joined’. ‘The Om joined to the one-syllabled mantra.’ So at the beginning the Om is to be pronounced, and the one-syllabled mantra is to be pronounced afterwards.

* This is often written ruddham. At the present moment the Vedic way of reciting is used, but the meaning is the same.
‘At the beginning the Prakṛiti -‘creation’ arose after the Puruṣha -‘Spirit’, it is said’, so say the Vedas. In the Rudra-yāmala (one of the Tantras) the one-syllabled mantra is explained as the kavach -‘protection’ of Śhrī Gaṇeśha. Meaning the same power as the Om. ‘Gam’ is the bīja -‘seed’ and the Śhakti -‘power’ is Om, for the attainment of all desires and purposes’, it is said.

Tava -‘Yours- ie. Śhrī Gaṇeśha’s’, manu-swarūpam -‘the mantra has this form’. Worshipping Śhrī Gaṇeśha as the grantor of all success is found by experience to have the power to enlighten. From ‘Ganādim pūrvam-ucchārya’ up to ‘tārena ṛiddham’, the meaning is explained using the words of the Vedas.

People who do not understand this must be slow-witted; its meaning is easily grasped.

ga-kāra etc. Pūrva rūpa – ‘the first form to be pronounced is letter g’, ‘the middle form is letter a’, ‘the last form is the nasal sound’, uttara rūpam -‘the higher form is the bindu -‘dot’ of the anuswāra -‘nasalization’. A high-pitched sound is certainly not indicated, that is clear.

So the joining of the four parts, starting with g, united together make nāda -‘the sound’. The meaning is that the sound is produced as one sound joined together. If the sound is correct it is all joined together according to Sandhi.

Meaning -‘Pronounced successively joined together’. So the meaning of the first part ‘ganadim pūrvam-ucchārya’ up to ‘tārena ṛiddham’ is the same as the meaning of ‘gakarah purva-rūpam’ up to ‘saṁhita sandhi’.

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**Ganeśha vidyā** - ‘Śhrī Gaṇeśha is the giver of knowledge’,

The essence of the **Gaṇeśha mantra** is that by muttering it, Śhrī Gaṇeśha is pleased.

‘Vid’ is knowledge, meaning the one-syllabled **mantra** with power over this creation is of the nature of ‘tat-twam asi’, explaining the nature of Śhrī Gaṇeśha. Worshipping with this **mantra** standing in a sacred design, gives all success. All the holy books explain this.

‘Joined with the **Om**’ - **Om** has the power to purify our lives, said before ‘tat-twam asi’ it gives the power of the separate being becoming united with You. This is the power of the **mantra**. Worshipping thus is like seeing Śhrī Gaṇeśha in person.

‘Ganaka rishih’; The books of **mantra** lore say we have to address the composing sage first. ‘Ganaka’ is the composing seer of the one-syllable **Gaṇeśha mantra**.

‘Nichṛid-gāyatrī’ is the metre, **Shrī Ganapati** - the presiding deity, ‘gam’- the seed, ‘**Om**’- the power. This is recited to please **Shrī Ganapati** and achieve all desired success.

‘Salutations to Sage Gaṇaka’ at the head,
‘Salutations to Nichṛid-gāyatrī metre’ at the mouth.
‘Salutations to the presiding deity Gaṇapati’ at the heart.
‘Salutations to the seed Gam’ at the hidden parts.
‘Salutations to the power **Om**’ at the feet.
Thus putting attention to the six parts of the body.
‘Om gām’ Salutations to the thumb,
‘Om gīm’ Salutations to the fore-finger,
‘Om gūm’ Salutations to the middle finger.
‘Om gaim’ Salutations to the ring finger.
‘Om gaum’ Salutations to the little finger.
‘Om gaḥ’ Salutations to palm and back of the hand.

So the attention is to be put to the heart etc. The following meditation is done with the mind, worshipping with the five offerings.

‘Om*lam’, the quality of Earth, I offer Śhrī Gaṇeśha the perfume.
‘Om ham’, the quality of Ether, I offer Śhrī Gaṇeśha flowers.
‘Om yam’, the quality of Air, I offer Śhrī Gaṇeśha the incense.
‘Om ram’, the quality of Fire, I offer Śhrī Gaṇeśha the flame,
‘Om vam’, the quality of Nectar (water) I offer Śhrī Gaṇeśha Prasād.

Thus this is a brief summary of the nature of the Pañch’āmṛut - ’five-fold nectar’ and the five offerings of the mind-worship.

All the mantra books say it is to be performed in this manner, and fulfilment is swiftly given. This is the explanation of the knowledge of Śhrī Gaṇeśha in verse seven.

* These are the bīja -’seed’-mantras of the elements of the chakras-
Laṁ - Mūlādhāra Chakra, Haṁ - Viśhuddhi, Yaṁ - Heart,
Raṁ - Manipura (Nābhī ) Vaṁ - Swādhisthāna.
Fire and water are reversed from the usual Sahaj Vidyā. In fact Nābhī and Swādhiṣṭhāna both contain fire and water in varying amounts......
Appendix 12  The Sāmkhya Philosophy

The Sāmkhya Philosophy was elaborated around 500 BCE (the time when Buddhism started to flourish) and forms the basis for most subsequent Indian Philosophy, particularly Patañjali’s Yoga. Moksha –’liberation’ is to be attained by realising the identity of the Jivatman – ‘Living soul’ with the Brahman – ‘God’.

Chapter 291 of the Srimad Bhagavatam

In the beginning Brahman was, and nothing else. Brahman the soul of all souls, the Lord of Prakṛiti, the cause and the effect blended into one. He was the Seer and, in the beginning there was nothing to be seen. The Brahman was self-luminous. Prakṛiti was in Him. The power of the Manifest Himself was in Him.

In the beginning, the Guṇas – ‘attributes’, Sattva – ‘truth’, Rajas – ‘passion’ and Tamas – ‘ignorance’ were perfectly balanced. They were in equilibrium. Another powerful aspect of the Brahman is Kāla, time. Now, because of the passage of time, the balance in the Guṇas was upset, disturbed. There was a throb of unrest and this disturbance had in it, the germ of creation.

The power, because of which the Puruṣha – ‘Spirit’ creates the universe, is called Prakṛiti – ‘Ādi Śakti’, the active aspect of the Brahman which is all consciousness, awareness.

This Consciousness manifested itself in the form of Universe ruled by the three guṇas and their sway. The original soul, the Universal Spirit altered its appearance, meaning it became the cause as well as the effect, the Seer as well as the Seen, the Doer as well as the Deed.
The disturbance in the equilibrium of the Guṇas was the cause of the manifestation of Prakṛiti. Out of Prakṛiti was evolved the Mahat-tattva (=buddhi -‘intellect, perception’). Mahat is all light. It swallowed the darkness which had enveloped everything during the great annihilation, the Great Deluge during the previous Kalpa -‘age’. The Mahat tattva became transformed into the Ahaṁ-tattva -‘quality of individuality, ego’.

Ahaṁ-tattva is Kriya Śakti, the Power of Action.

Ahaṁ-tattva is seen to have three aspects:

Sattvic Ahaṁ-tattva is also called Vaikārika -‘subject to change’,
Rajasic Ahaṁ-tattva which is also called Taijasa -‘brilliant’,
Tamasic Ahaṁ-tattva which is also called Tamasa -‘darkness’.

Out of the Sattvic Ahaṁ-tattva is born the mind, Manas.
Out of the Rājasic Ahaṁ-tattva are born the Indriyas, the sense organs.
Out of the Tamasic Ahaṁ-tattva are born the five Mahā-bhutas -‘material elements’.

The essential features of the Ahaṁ-tattva are again three:

- Kārya- action itself because of the Tāmasic aspect.
- Kārtutva- the power of becoming a performer of action, as a result of the Sattvic aspect.
- Kāranatva- causing the performance of the action which is the result of the Rājasic aspect.

Peace, which is Shānti, anger which goes by the name Raudra, ignorance which is named Avidyā, are again three more characteristics of Sattvic, Rājasic and Tamasic Ahaṁ-tattvas.
Because of the Sattvic Ahaṁ-tattva the mind begins to function. The power to think is there and out of it are born perception and desire.

The Karmendriyas, the organs of action, and the Gñyanendriyas, the organs of perception, are born of the Rājasic Ahaṁ-tattva. Out of the Tamasic Ahaṁ-tattva are born the Mahā-bhutas, the elements, and the Tan-māṭras -‘objects of the senses’.

The first is the Shabda māṭra, sound, the subtest of the five: in association with it is born Ākāsha, the sky, ether. Ether conducts sound and it is, like sound, all-pervading.

Sparśha –‘touch’ tan-māṭra occurs next: the sense of touch, and in association with it, Vāyu, the air which, again, permeates everything. Sparśha has in it the quality of Shabda also. Vāyu conveys sound as well as touch, both these sensations. Incidentally, the air is slightly more tangible than the ether, and to that extent, it is grosser than ether.

Then is formed Rūpa –‘form’ tan-māṭra: what can be perceived since it will have a form. With this tan-māṭra, in association with it was born Fire or Light. Rūpa tan-māṭra now has three qualities, Shabda, Sparśha and Rūpa. It is evidently more gross than air as it is more tangible.

The next tan-māṭra to be formed is Rasa –‘taste’ and complimentary to it, is water. Water has four qualities: Shabda, Sparśha, Rūpa and Rasa.

The last and the grossest of them all is formed last. Gandha –‘smell’ tan-māṭrā, the sense of smell, and with it is born the Earth. The
Earth has all the five qualities in it, **Shabda, Sparśha, Rūpa, Rasa** and **Gandha**.

**Prakṛiti** is also known as **Saguṇa Brahman** -‘with attributes’ as against the **Nirguṇa Brahman** -’attribute-less’ which is the **Brahman** in the absolute form. The power underlying the five **Mahābhūtas** is collectively known as **Dravya Śhakti** –‘power to produce matter’; the power lying in the **Indriyas** is known collectively as **Kriya Śhakti** – ‘power of action’, the power of **Prakṛiti** and the **Īśhwara** presiding over this is known as the **Gñyāna Śhakti** –‘power of knowledge’.

**Prakṛiti** is made up of:

<table>
<thead>
<tr>
<th>Element</th>
<th>Quality</th>
<th>Denomination</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pṛthvi</strong></td>
<td>Earth</td>
<td>}</td>
</tr>
<tr>
<td><strong>Āpa</strong></td>
<td>Water</td>
<td>}</td>
</tr>
<tr>
<td><strong>Tejas</strong></td>
<td>Fire or light</td>
<td>} -‘five gross elements’</td>
</tr>
<tr>
<td><strong>Vāyu</strong></td>
<td>Air</td>
<td>}</td>
</tr>
<tr>
<td><strong>Ākāśh</strong></td>
<td>Ether or sky</td>
<td>}</td>
</tr>
<tr>
<td><strong>Gandha</strong></td>
<td>Smell</td>
<td>}</td>
</tr>
<tr>
<td><strong>Rasa</strong></td>
<td>Taste</td>
<td>}</td>
</tr>
<tr>
<td><strong>Rūpa</strong></td>
<td>Sight</td>
<td>} -‘five subtle elements’</td>
</tr>
<tr>
<td><strong>Sparśha</strong></td>
<td>Touch</td>
<td>}</td>
</tr>
<tr>
<td><strong>Śhabda</strong></td>
<td>Sound</td>
<td>}</td>
</tr>
<tr>
<td><strong>Ghrana</strong></td>
<td>Nose</td>
<td>}</td>
</tr>
<tr>
<td><strong>Rasana</strong></td>
<td>Tongue</td>
<td>}</td>
</tr>
<tr>
<td><strong>Chakshus</strong></td>
<td>Eyes</td>
<td>} The five <strong>Indriyas</strong> -’sense organs’</td>
</tr>
<tr>
<td><strong>Tvach</strong></td>
<td>Skin</td>
<td>}</td>
</tr>
<tr>
<td><strong>Śhrotra</strong></td>
<td>Ears</td>
<td>}</td>
</tr>
</tbody>
</table>

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Vāk  Speech  }  The Karmendriyas
Pani  Hands  }  ‘five organs of action’
Padam  Foot  }  The Karmendriyas
Upastham  Generative organ  }
Payu  Excretory organ  }

The Antaḥ-karaṇa -‘internal faculties’ are of four kinds: Manas – ‘heart/mind’, Buddhī –‘perception, intellect’, Ahaṁkāra –‘ego’ and Chitta –‘attention’. These twenty-four features namely the five Maha-bhutas, the five Tan-matṛas, the five Indriyas, the five Karmendriyas along with the four Antaḥ-karaṇas comprise the Saguṇa Brahman.

Kāla, time, is also considered as the twenty-fifth feature. Some thinkers deem Kāla to be that ultimate end of which men are frightened, men who are ignorant of the glory of Īśwara and who are caught up in the web spun by Prakṛiti, men who are deluded by the ego which manifests itself and becomes all-powerful. Īśwara who is without the Guṇas who is the cause of the manifestation of Prakṛiti is the twenty-fifth feature. With His Māyā and with the help of Kāla, Īśwara inhabits every living and every created being: the living beings as Puruṣha and the outside as Kāla which is the end of everything and the beginning too.

The supreme aspect of the Antaḥ-karaṇa is reflected in the Mahat-tattva which is all light. Puruṣha is ever found in the Mahat. This is to be worshipped as Vāsudeva (Shrī Kṛiṣhṇa), the highest Puruṣha. Ananta, the thousand headed (serpent), who pervades the Bhūtas, the Manas and the Indriyas is to be worshipped as Saṅkarṣhana (Shrī Balarāma) in the Ahaṁ-tattva. Saṅkarṣhana has to be
worshipped since he is the Ahaṃkāra in its absolute form: the Ego before any transformation takes place.

Manas Tattva is the power of thinking, particularly in the field of feelings, Kāma or desire, likes and dislikes, mental bondage and similar feelings. This aspect of the Ahaṃ-tattva is worshipped as Aniruddha (Krishna’s grandson), dark and charming like a blue lotus, flowering during the season autumn when the skies are blue and not marred by the rain-bearing clouds.

Chitta is the Buddhi which functions through the brain of created beings. This is more intellectual than emotional and Pradyumna is the form in which the Chitta is worshipped. The Adhiṣṭātā, the controlling power, for the Mahat-tattva which is worshipped as Vāsudeva is Kshetra-gñya. For Ahaṃkāra worshipped as Sankarshana, the Adhiṣṭātā is Rudra.

Chandra (moon) is the Adhiṣṭātā for Manas which is worshipped as Aniruddha while Brahmā is the Adhiṣṭātā for the Chitta or Buddhi which is worshipped as Pradyumna (God of Love, Krishna’s son).

Vāsudeva is also said to represent the Viśhva –‘intellectual faculty’ (soul in the waking state), Saṅkarṣhan, the Taijasa –‘life energy, spirit, power’ (soul in the dreaming state), Pradyumna, the Prāgñya - ’wisdom, intelligence’, (soul in the deep sleep state) and Aniruddha, the Turīya –‘the fourth state of pure spirit’.
Appendix 13  **The Significance of the Cross**

“We should not glorify the Cross for the one reason of Christ being crucified on that, but Cross is the sign of the Ágnyā Chakra; also because the Swastika, which was equally distributed, is expressed as an evolved symbol that is a Cross”.

“As I told you that Christ came as a human being, but He was Ganesha. And the Swastika became the Cross”.

The Christian Cross is the symbol of Ágnyā Chakra and is the evolved form of the Swastika. Why is it ‘evolved’? First let us look at some aspects of the symbolism of the Cross.

**The Two Dimensions of the Cross**

1. **Horizontal Plane**
   – mental activity

The mind works in a two-dimensional way which we experience as a horizontal plane of outward-directed imagining.

As human beings our minds are very active, thoughts go outwards and are related to the objects of the senses and
our attachments to them. This has given us an evolutionary step above the animals, by being able to conceptualise, use language and project into the past and future with our thoughts. The mind relates well to two-dimensional input which is why we find reading or watching films and TV so easy to absorb (easier than three-dimensional reality quite often!). In order to experience our essence it is necessary to stop this outward flow of the mind and turn inwards to the witness behind the mind – the Ātmā.

“The original mistake we committed at the time of Adam and Eve; if we had listened to what was to be, we would have been realized souls long time back. But we wanted to know everything ourselves so we developed a terrible ego. As a result of that we crossed over; when we raised our heads as human beings we crossed over our attention, and there was a big cross through which nothing could pass. So the man, the human being, was lost between the cross-roads of the conditioning and the ego; and to pass the Kundalinî through that Chakra was an impossibility.”

2. Vertical Plane - Spiritual dimension

Putting our attention inside on the Subtle System we enter the vertical plane of our Kuṇḍalinî rising from Mūlādhāra up the Suṣhumnā Nāḍī to Sahasrāra. We need to quieten the mental activity to keep the attention focussed. So the vertical and horizontal dimensions are mutually exclusive, we cannot have our attention in both at once, or maybe only to a limited extent.
These two dimensions cross at Āgñyā Chakra. The lower arm of the vertical is *longer as in the Christian Cross, so it represents Lord Jesus Christ as the evolved form of Shri Gaṇeśha. The Back Āgñyā is the Mūlādāhāra Chakra in the Sahasrāra, and is governed by Shri Mahāgaṇeśa – innocence coupled with knowledge of good and evil, which is therefore incorruptible.

So the Cross represents Lord Jesus carrying us across the Mental Plane and into the Kingdom of Heaven; or, if we prefer, He is stationed at the Gate of Heaven to judge our worthiness to enter.

It is said that a Yogi ‘pulls in his senses, like a tortoise pulling its limbs inside its shell’. This means to stop the outward flow of attachment to the objects of the senses, and enter the vertical dimension of Spirit.

Āgñyā Chakra has two main petals but each petal has 16 sub-petals, giving a total of 32 sub-petals. This makes eight sub-petals at each of the four points where the Āgñyā manifests. The number 8 is associated with the Back Āgñyā. Being twice four, eight is the evolved form of Mūlādāhāra.

*The lower arm of the Cross is usually depicted as twice the length of the other three arms.*
Another reason why the Cross is the symbol of Āgnyā Chakra can be seen if we connect the four points at which Āgnyā Chakra manifests on the head. The centre of the forehead, base of the skull and the temples are in a plane, though not horizontal, and if we connect them as shown we get the Cross with the longer arm rising from the Mūlādhāra (Back Āgnyā). Jesus is often depicted carrying the cross at such an angle.

The crossing point coincides with the Optic Chiasma, an X-shaped intersection of the optic nerves (from the Greek chiasma –‘crossing’); the Greek letter ch is X which is also the first letter of Christos –‘the anointed one’. This is the centre Āgnyā which is close to the Pituitary Gland—the gland which controls all other glands (Āgnyā means ‘command, control, authority’) and the Pineal Gland, which produces melatonin, a sleep-regulating hormone (Back Āgnyā).
“Âgnyâ Chakra lies in the region of Pituitary and Pineal body. It is placed exactly in the centre of Optic Chiasma. One of the windows of Âgnyâ Chakra is shown here on my forehead with this mark (Bindi). And another one is at the back of the head. This centre is also extremely important, because it controls your ego and superego”.  

Vienna, 30-09-82

**Amen**

The Primordial Sound **OM** is identified with **Shrī Gaṇeśha** who is ‘**Omkāra Swarūpa**’– ‘**Om Embodied**’. **Shrī Gaṇeśha** incarnated as Lord Jesus and the A-U-M of **Om** evolves into Amen.

“As evolution goes up **OM** was brought to the level of Amen. **Ah** became **Aah** and **Ooh** became **Ma**, and **Ma** became **Na**. As I told you that Christ came as a human being, but He was **Ganesha**. And the **Swastika** became the Cross. The same way, **OM** is **Amen**. that’s why He is the **Omkāra** Himself, the embodiment of **Omkāra** because He is **Ganesha**, and **Ganesha** is **Omkāra** personified.
In this sound of Omkāra, the complete sounds of the words are there - all the permutations and combinations, the complete melody of this Universe within these three sounds ah, ooh, ma.”

Heart Chakra. 02-77

Amen is a Hebrew word and is properly pronounced with a long ‘Aah-men’. The American ‘Ay-men’ originated during the ‘Great Vowel Shift’ of the English language about five hundred years ago.

Aīm Hrīm Klīm

The bīja mantras Aīm, Hrīm and Klīm are also evolved from Om. “These Three Primordial Syllables (of Om) AA, OO and MA represent the three powers of the Primordial Mother:..... These Three Primordial Syllables later on form the Primordial Words (Bīja mantras) Aīm, Hrīm and Klīm.”

BoAS. Ch 1. Creation.

The mantra ‘Aīm Hrīm Klīm Chāmundāyai vichche’, a powerful mantra widely used for Navarātri worship, is particularly potent for the Āgṇyā Chakra. Chāmundā is the aspect of the Goddess who destroys the demons Chanda –‘anger’ and Munda -‘bald’, signifying Ego.

*The Desire Power A gives rise to Creation Aīm (Goddess Aindri), the Action Power U gives rise to Evolution Hrīm (Hari-Vishnu), and the Evolutionary Power M gives rise to Blissful Immersion in the Supreme Goddess Klīm (Mahākālī).
Experience of Consciousness

There is a similarity in the experience we have when meditating on Mūlādhāra and Āgņyā Chakras. At Mūlādhāra Chakra, which has the quality of the pure Waking State below and before any mental activity, we can ‘just be as we are’ with no desires and no striving, where Left and Right Side activity ceases, similar to the state of Thoughtless Awareness we experience when the Kuṇḍalinī passes through Āgņyā Chakra.

This state of ‘just being as we are’ enables us to realise our nature as a ‘point of consciousness’. This point of awareness is normally felt in the middle of the head, at Āgņyā Chakra.

A drawing illustrating Shri Mataji’s explanation of the symmetry of the Subtle system (Cairns, 05-09-91), where the fundadmental chakras on the left correspond with their incarnations on the right – Shrī Viṣhṇu at Nābhī and Shrī Kṛiṣhṇa at Viśhuddhi, Shrī Gaṇeśha at Mūlādhāra and Lord Jesus Christ at Āgņyā. She does not mention the thousand-petalled lotus below Mūlādhāra but some Yogīs feel it in their meditation.
Author’s note

Edition Three is not so much expanded over Edition Two, but it does contain some new insights, information and relevant quotations from Shri Mataji and other great spiritual teachers.

Living in India during this time has been a blessing; it seems that, in this Yoga Bhūmi –‘Land of Divine Connection’, the Deities have more of a living presence, and one can commune with them more easily. Pleasing the Deities, especially Shri Mataji and Shri Ganesha, is the key to our well-being.

My thanks to all those who have encouraged and helped with comments and suggestions – Linda, Pieter, Patrick, Catherine, Olaf, Rani, Gunther, Jake, Ganesh, Chris, Zafar, Michael and many more. Thanks to Jeff Raum for the use of his wonderful drawings.

And the greatest thanks to the source of all inspiration Her Supreme Holiness Shri Mataji Nirmala Devi. I presented the book at various stages to Shri Mataji via our Sahaja Yoga leadership, and although I never received any direct comment, this resulted each time in a new flow of insight and understanding.

We would be grateful for any comments, corrections, criticisms or suggestions; please send by email to:- chris108m@yahoo.co.uk

Jay Shri Ganesha! Jay Shri Mataji!
Glossary of Sanskrit words in Sahaja Yoga

Aar.ti  Honouring a person/ image by encircling with a lamp.  
Original Sanskrit word Ārati. Aarti- means ’hurting’.
Ādi  ‘First, beginning, original, primordial’.
Ādi Śhakti  ‘Primordial Power’, The first separation of the Supreme in order to create this Universe. The Mother of the Universe.
Ādi Śaṅkarāchārya -see Shañkarāchārya.
Advaita  ‘Non-dualism’, the belief that all is one and the Supreme Spirit and the Creation are not separate. The greatest proponent (before Shri Mataji) was Shri Ādi Shaṅkarāchārya.
Agni  Fire, God of Fire. [from ag –‘move tortuously’].
Āgñyā  ‘Authority, control, command’ (spelt ājñā, but pronounced Āgñyā- the palatal ŋ is a nasalisation of the g) Chakra in centre of head. [ā –‘full’, gñyā –‘knowing’]
Ahaṅkāra  ‘Ego, illusion of individuality’. [aham –‘I am’, kāra –‘making’]. Or: Ahaṅkāra. Egotism as a vice is mamatā –‘selfishness’.
Amba/Ambikā  ‘Mother’. Jagad-amba –‘mother of the world’.
Amṛut  ‘Immortality, Divine Nectar’. [a –‘without’, mṛuta –‘death’]. Pañch Amṛut –‘five-fold nectar’ is an offering in Pūjā made of milk, butter, yoghurt, sugar, honey and saffron.
Anāhata  ‘Unstruck, without percussion’. Name of Heart Chakra. The unstruck sound is ‘Om’. [an –‘not’, āhata –‘struck, wounded’]
Anna Pūrnā  Form of Shri Durgā who gives nourishment. [anna –‘food, rice’, pūrna –‘full, complete’]
Asura  ‘Demon, devil’, Rakshasa. [a –‘not’, su ra –‘shining’]
Ardha Bindu  ‘Half Dot, crescent’. Chakra above Sahasrāra. [ardha –‘half’].
Ātmā/Ātman  Individual Spirit. Soul, Self, Consciousness.
Avatār  Divine Being incarnated to help humanity. [avatāra –‘descent’]
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baddha</td>
<td>‘Obstructed, bound by the fetters of existence’. Negativity attaching to chakras, nāḍīs, etc. [from bandh –‘tie, bind’]</td>
</tr>
<tr>
<td>Bandhan</td>
<td>‘Tying, knot, connection’. Horse-shoe shaped protection put over body. Circling the left hand with the right hand to put something into the Divine Attention. [from bandh –‘tie, bind’]</td>
</tr>
<tr>
<td>Bhajan</td>
<td>Devotional song. [bhai –‘to worship’]</td>
</tr>
<tr>
<td>Bhakti</td>
<td>‘Devotional love’. Quality of the heart essential for spiritual growth. One of three paths to God with Kriya and Gñyāna.</td>
</tr>
<tr>
<td>Bhava-sāgara</td>
<td>‘Ocean of worldly existence, ocean of Illusion’. Saṁsāra. The ‘Void’ as the whole abdomen. [bhava –‘existence’, sāgara -‘ocean’]</td>
</tr>
<tr>
<td>Bhūmī</td>
<td>Mother Earth, earth as one of the five elements.</td>
</tr>
<tr>
<td>Bhūt</td>
<td>Disembodied spirit. Creature. The past.</td>
</tr>
<tr>
<td>Bīja –‘seed’</td>
<td>Single-syllable mantra significant to the Subtle System.</td>
</tr>
<tr>
<td>Bindu</td>
<td>‘Dot, spot, drop’. Chakra above Sahasrāra.</td>
</tr>
<tr>
<td>Brahmā/Brahmadeva</td>
<td>-The Creator Aspect of God. ‘The God who seeks/knows the Brahman’. He sits on a lotus emerging from Shri Viṣhṇu’s navel. Ruler of Swādhiṣṭhāna Chakra.</td>
</tr>
<tr>
<td>Brahman (n.)</td>
<td>Formless All-pervading Divine Consciousness, the Supreme Spirit, growth, expansion, evolution. [from brīmh -‘to expand, pervade’]</td>
</tr>
<tr>
<td>Buddha</td>
<td>‘Awakened, enlightened, intelligent, wise.’ Deity of Right Āgñyā Chakra (ego).</td>
</tr>
<tr>
<td>Chaitanya</td>
<td>‘Consciousness’, Divine Vibrations, the Universal Spirit.</td>
</tr>
<tr>
<td>Chakra</td>
<td>‘Wheel, disc, discus as a weapon.’ Energy centre in the Subtle System. [char –‘move, kṛ -‘do, make’]</td>
</tr>
<tr>
<td>Chāmuṇḍā</td>
<td>Form of Shri Durgā who destroyed the demons Chaṇḍa-‘anger’ and Muṇḍa -‘bald head’ (signifying Ego).</td>
</tr>
</tbody>
</table>
Chandra ‘Moon’. [from chand –‘to shine’]

Chit Consciousness, attention, soul, spirit.

Chitta Thought, attention, mind. (chinta –‘worry’)

Dattātreya ‘Granting the state beyond the three Guṇas.’ The Ādi Guru – ‘Primordial Master’ with qualities of Vishnu, Brahma and Śhiva. [datta –‘given’, atreya –‘to Sage Atri (his father’)]

Deva God, Divine; the 33 Devas (including 12 Ādityas + 8 Vasus) rule the physical aspects of creation. [from div –‘to shine’].

Devanāgarī ‘belonging to the city of the Gods’ [nagar –‘city’]. ‘The language of the Deities’ as Shri Mataji call it. The script used to write Sanskrit, Hindi and Marathi.

Devī Goddess. [fem. of deva –‘god’]

Dharma Righteousness, good conduct, morality. [from dhṛ –‘support’]

Durgā ‘Carries us over difficulties, hard to attain, living in an inaccessible place’. Supreme Goddess – Consort of Shrī Sadāśhiva. Shrī Pārvati in the Central Channel (fair/golden form)/Centre Heart. [dur –‘difficult’, ga –‘approach, abide’]

Ekādaśha ‘Eleven’. [eka –‘one’, ādaśha –‘with ten’] See Rudra.

Gaṇeśha/Gaṇapati ‘Chief of Lord Śhiva’s attendants, Lord of all groups and Categories, God of the people, Controller of the chakras’. [gaṇa –‘group, troop, attendant, people’. Īsha –‘God, controller’, pati –‘Lord, protector’] Deity of Mūlādhāra Chakra and the ‘Remover of Obstacles’ who is to be worshipped first. Incarnated as Lord Jesus Christ.

Garuda Vedic eagle deity who became the vehicle of Shrī Viṣhṇu.

Gaurī ‘Shining, pure, white, golden’. The Goddess is dark-skinned on the Left Side (Pārvatī, Kālī) and fair in the central channel (Gaurī, Durgā). Deity of Sacrum/Kuṇḍalinī.
Gñyāna ‘Knowledge’, especially knowledge of the Absolute. Quality of Central Channel. A Gñyānī is a realised soul. (see Bhakti)

Granthi ‘Knot, joint, obstruction, doubt, difficulty’. The three Granthis separate the three sections of the Subtle System.

Guṇa ‘Quality, attribute, mood, virtue’. The three guṇas are the qualities of the three channels; tamaś -‘darkness’, Left Side, rajas -‘passion’, Right Side and sattva -‘truth, reality’, Centre.

Guru ‘Teacher, respectable, heavy’.

Gṛuha-lakṣhmī Goddess of the household. [gṛuha –‘house’]

Haṁsa Swan, great saint. Chakra of discrimination between eyebrows. Has many subtle meanings. [ha –‘Śhiva’, m –‘joining’, sa –‘Shakti’]


Havan Fire ceremony. [from hu –‘worship’]

Hazrat (Arabic) ‘Noble one, your honour,’ – literally ‘Presence’.

Hṛidaya Heart, ‘joy-giving’: [hṛi –‘joy’, daya –‘giving’]

Iccha ‘Desire, wishes’. Quality of Left Side.

Iḍā Nāḍī Left Side. Channel of refreshment, comfort and the Spirit. 

Note: both the d’s are retroflex and have a half r-sound.

Īśhwara/Īśhwarī (fem) Supreme, controller, ruler, master, God/Goddess.

[from Īsh –‘control, rule’]

Jagad-ambā ‘Mother of the world’. [Jagat –‘world’, ambā –‘mother’]

Kailāsa Mountain home of Lord Śhiva and Shri Kubera in the Himālayas (in Tibet).
Kāli  ‘Black’ form of Shrī Pārvati, wife of Śhrī Śhiva, ruler of the Left Side. [fem. of Kāla –‘black, time’] Also Kā-ālī –‘abode of desire’ [Kā = Kāma –‘desire’, ālī –‘abiding’]

Kali Yuga  ‘The Age of Vice’. Present Age which started in 3120 BCE (Mahabharata war) and will be followed by Satya Yuga – ‘Golden Age’ – hopefully sometime soon!


Karma  ‘Action’ -Belief in the rewards of good and bad actions in this and previous lifetimes. [from kṛ -‘to do’]. Karma also means ‘duty’ and the actions performed in worshipping God.

Kārttikeya  ‘Raised by the Krittikās –‘celestial maidens’, ‘born in the month of Kartika’. Son of Lord Śhiva born to destroy the demon Tarakāsura. Ruler of Right Mūlādhāra Chakra.


Kṛittika  Six celestial maidens/ river nymphs who nursed the six-headed Shrī Kārttikeya. Became the Pleiades star formation.

Kriya  ‘Action’ –Right Side quality. [from kṛ -‘do, create’] (See Bhakti)

Kuṇḍalini  ‘Coiled Goddess, sleeping in the water-pot.’ [kuṇḍala- ‘coils’; also kuṇḍa -‘water-pot’, līnī –‘sleeping’] Pure Desire for reunion with the Supreme Consciousness.

Lakṣhmaṇa  ‘Bearing auspicious marks’. Brother of Shrī Rāma.

Lakṣhmi  ‘Bearing auspicious signs, wealth, good fortune’, ‘fore-bearing Mother Earth’ – [la -‘earth’, kshamī –‘forgiving’]

Lalitā  ‘Charming, beautiful, playful’. Chakra on Left shoulder, power of whole Left Side

Linga  ‘Sign, token’. The Śhiva Linga is one of the oldest (and best) forms of worship on the planet.

Loka  ‘World, realm’. There are 3, 7 or 14. (see p.216, 225)

Mahābhārata Longest poem ever written describing the conflict between cousins, the Pandavas (good guys) and Kauravas (not good guys) and Shrī Kṛishna’s involvement.


Mahāvīra ‘Great warrior, very brave’. Incarnated c.650 BCE.; 24th and final Arhat – ‘prophet’ of the Jain religion. Ruler of Superego.

Mahat-ahaṁkāra ‘The great I am’. Divine I-consciousness into which our limited I-ness (ego) dissolves in meditation.

Maṇḍala ‘Circle, area, zone’. Orb of influence. The Maṇḍalas of Fire, Sun and Moon are the divisions of the Subtle System.


Mantra Sacred speech [from man - ‘think’ = ‘instrument of thought’]


Mary/Mariya ‘Born from the ocean’ mare – ‘ocean’ in Latin. Incarnation of Mahālakṣmī and Mother of Christ (Mahāvishnu)

Maryādā ‘Boundary, limit’. The bounds of proper behaviour.

Māyā Creative energy, illusory power, magic.

Moha Delusion, illusion, particularly taking the world of the senses to be real. One of the ‘six enemies’ with greed, anger, lust, jealousy and pride.

Mokṣha Liberation, enlightenment. (long o!) [mo = moha – ‘illusion’, kṣha – ‘destroying’]

Mūlādhāra The Support of the Root [mūla-root, ādhāra-support]. Name of both the lowest Chakra and the Sacrum ‘home of Kuṇḍalini’
Nābhī  ‘Navel, middle’. Maṇipūra chakra.
Nāḍī  A nerve or channel of the body. Nāḍī ‘river’ is a different word.
Namaḥ/namo  ‘Salutations to..’ [from nam ‘to bend, bow’] Namo is namah modified by Sandhi. Namaḥ can also be namah = na ‘not’, maḥ ‘I’, removing Ego (see p.46) and namo = na ‘not’, mo ‘illusion’ removing Superego.
Nirmala  ‘Unsoiled, pure, immaculate’. [nir ‘not, without’, mala ‘dirt’] Shri Mataji’s name Nirmalā is the feminine ending.
Nirvichara  ‘Thoughtless Awareness’. [nir ‘not, without’ vichara ‘thought, reflection’]
Nirvikalpa  ‘Doubtless Awareness’. [Nir ‘without’, vikalpa ‘imagination, doubt, concept’]
Prakṛiti  ‘Nature, Primordial Creative Energy’, Ādi Śakti (see Purusha)
Prāṇava  ‘Reverberation’, the Om.
Pūjā  Worship, adoration of the Divine.
Purāṇa Sacred Hindu books containing stories of the Deities, rules for living, etc. Written after the Vedas and Upaniṣhads, 2000BCE-1800CE. [Purāṇa -‘old, ancient’]

Puruṣha Man, Supreme Spirit (in the Vedas and Upaniṣhads) Puruṣha and Prakṛiti become Śhīva and Śhakti in later philosophy.

Rādhā ‘Prosperity, happiness, ‘support of Kuṇḍalinī’ [ra –‘Kuṇḍalinī’, dhā –‘support’]. Rules Viśhuddhi Chakra with Shri Kṛiṣhṇa.

Rāja-lakṣṭhmi Well-being of the King/state. Royal dignity. Quality of Right Nābhī Chakra. [rāja –‘king’]

Rajas/rajo guṇa Right Side quality. The Realm of the Sky, passions, Ego ‘colouring/darkening the mind’. [from ranj –‘to colour’]

Rākṣha bandhan String tied by sister to protect brother. [rāksha –‘protection’, bandhan –‘knot’]

Rākṣhasa Demon, one from whom we need protection. [from raksh -‘to protect’] One whose nature is naturally lustful, avaricious and power-hungry.

Rāma ‘Pleasing, joy-giving, dark-skinned’. 8th Incarnation of Vishnu.

Rāvana A ten-headed demon who kidnapped Shri Sītā and was killed by Shri Rāma. His ten heads represented the ten branches of learning, but he was deluded by lust.

Rishi ‘Seer, saint, realized soul’. [from drīsh –‘to see’]

Rudra ‘Fierce, wailing’ (Vedic Name of Lord Śhīva) Ekādaśha Rudras – Eleven destructive powers of God.

Rukminī ‘Radiant, ornamented with gold’. Wife of Shri Krishna.

Sacrum Triangular bone at base of spine in which the Kuṇḍalinī sleeps. Mūlādhāra in Sanskrit.

Sadāśhiva Eternal Formless God into whom the other manifestations of God are absorbed at the time of Pralaya –‘final dissolution’ who then manifests the next creation. [sadā -‘eternal’]

Sādhu/Sādhaka ‘Noble, virtuous’. Seeker of Truth. One who performs sādhana- ‘worship, realisation’


Sākṣhāt ‘Really, perceptible, in physical form, verily’. [sa –‘with’ akṣhāt –‘with the eyes or senses in general’]

Samādhi Deep contemplation, profound meditation, joining with (Yoga)


Sandhi The modifying of Sanskrit word endings to suit the next word. Eg. namah namah becomes namo namah, sat-chit-ānanda becomes sach-chid-ānanda, etc.

Sanskṛit ‘Elaborate, refined’. Root of Indian and European languages.


Sat-chit-ānanda (or sach-chid-ānanda) Qualities of the Formless Divine – Sat –‘existence’, Chit –‘consciousness’, Ānanda –‘joy, bliss’ which give rise to the three Guṇas.

Sattva Truth, reality, goodness. Quality of the Central Channel. [from as –‘to be’]

Satya Yuga ‘Age of truth’(aka Krita Yuga) The age following the present Kali Yuga –‘Age of Vice’. Estimates of time vary widely.


Śaṅkarāchārya Saint from Kerala who revitalized Hinduism. c.500-800 CE. Wrote commentaries and many great praises of the Deities. Called Ādi –‘first’ Shaṅkarāchārya, as the heads of the monasteries he founded have since all been called Shaṅkarāchārya. [Shaṅkar –‘creating peace, well-being’, a name of Śrī Śhiva, achārya –‘teacher, Guru’].

Śhastra Sacred Hindu texts including the Vedas, Purāṇas, etc.
Śḥeṣha  Seven-headed snake on which Shrī Vishnu reclines. The Power of the Attention, incarnated to assist Shrī Vishnu as Lakshman (with Rāma) and Balarāma (with Krishna).

Śhiva  ‘Happy, auspicious, fortunate, benevolent, bliss’. Also called Maheśha or Mahādeva -‘Great God’, the Embodiment of the Ātmā – ’Spirit’. Rules the Left Heart Chakra with Śhrī Pārvatī.

Śhraddha  ‘Faith, trust, belief’.

Śhrī  ‘Holy, auspicious, revered, glorious, splendid, prosperity’ (Name of Shrī Lakshmi or the Goddess in general).

Śhrī Chakra  Mystical diagram representing whole Subtle System. Yantra of Supreme Goddess. Symbol of Vishwa Nirmala Dharma.

Śhuddha  ‘Pure’. Śhuddha Vidyā is the highest Divine knowledge.

Siddhi  ‘Success, fulfilment, Self-realisation’. Eight magical powers possessed by Shrī Hanuman. A Siddha is a realized soul.

Sītā  Wife of Shrī Rāma. ‘A furrow’. (Found in a casket inside the earth by Rāja Janaka while ploughing)

Sudarśhana  ‘Good-looking’- Name of the discus weapon wielded by Shrī Vishnu and Shrī Krishna.

Sugrīva  Rightful king of the monkey tribe to which Shrī Hanumān belonged. His throne was usurped by Vālī and Shrī Rāma helped him regain it.

Suṣhumna  ‘Very kind and gracious’. Central Channel. From Mūlādhāra to Sahasrāra but has a break between Sacrum and Nābhī.

Swādhiṣṭhāna  ‘Standing in its own place’ [swa-own, adhi-place, șṭhāna-standing] ‘The basis of the Self’ - [Swa -‘self’, adhi-sṭhāna – ’basis, abode’]. Often shortened in SY to Swadistan, Swadhistan, Swadisthan, etc. Technically the third chakra - the Kuṇḍalinī rises first to Nābhī from which Swādhishthāna emerges.

Swāmī/Swāmini (f.)- ‘Owner, master’. [Swa –‘self’]. Spiritual Teacher.
Swayambhū ‘Self-existent’, **Brahman**, the Supreme Spirit. A Swayambhū is a naturally occurring rock formation which emits vibrations. [*swayam* – ‘self,’ *bhū* - ‘born, existing’]

**Tamas/tamo** ‘Darkness, ignorance, sleep, lethargy’. Left Side **Guṇa** – ‘quality’.

**Tantra** Control, technique, especially ‘the technique’ of raising the **Kuṇḍalinī**. Negative connotations come from **Tantrikas** - ‘black magicians’. **Swa-tanntratā** – ‘self-control, independence’.

**Tapas** ‘Austerity, renunciation, fire’, the quality of **Āgñyā Chakra**.

**Tattwa** ‘Principle, quality’. **Guru Tattwa** is the quality of being a guru. **Tattwa** also means ‘Truth, Supreme Spirit’

**Trimūrti** ‘The Three Forms’ of God, **Brahma** the Creator, **Vishnu** the Sustainer and **Śhiva** the Destroyer. [*tri* - ‘three’, *mūrti* - ‘form’]

**Tripūra** A three-fold fortress of the demons constructed on Earth, Sky and Heaven, destroyed by **Śhrī Śhiva** who is called **Tripūrā**.

**Twam** ‘You’, ‘You are’. nom. (acc.–*twām*, gen.-*tava*, dat.-*te*, loc.-*twayi*)

**Twameva** ‘You are indeed’. [*twam* - ‘you’, *eva* – ‘Indeed, verily’]

**Upaniṣhads** Short texts crystallising **Vedic** thought, the basis of **Vedānta** religion. Originally 16 in number, presently 220. **Upaniṣhad** literally means ‘drawing near’, as a pupil to a teacher.

**Vaikuntha** Heavenly abode of **Śhrī Viṣhṇu**.

**Valaya** ‘Circle’. The level of the Supreme Spirit beyond the **Chakras** above **Sahasrāra**

**Veda** Four most ancient sacred texts of India. The oldest, **Rig Veda** is at least 10,000 years old in parts. Transmitted orally, they are still widely recited in India today. (from *vid* - ‘know’) The basis and authority of all Indian religion.

**Vedānta** The philosophical basis of Hinduism from the teachings of the Vedas and Upaniṣhads. **Shañkarāchārya** proposed **advaita**– ‘non- dualistic’ **Vedānta**.
Vibhīṣaṇa (or Bibhīshana) - Brother of the demon Rāvana. He was a devotee of Shri Rāma and advised Rāvana to surrender to Him. Became king of Lanka after Rāvana’s death.

Vidyā ‘Knowledge, learning’. (vidyālaya is ‘a school’ in Hindi) specifically knowledge of mantras and techniques.

Viṣhṇu ‘All-pervading’. The Supreme Being whose ten incarnations direct humanity towards the ultimate goal. ‘Driving away impurity’. [viṣh -‘impurity’, nu -‘drive away’]

Virāta Vast Cosmic Form of God. The Subtle System of the Universe. [from virāj –‘splendid, ruler’]

Virāt-aṅganā Feminine Power of the Virāta. [aṅganā –‘woman, female’]


Viṣhuddhi Complete purification [vi-complete, śhuddhi-purity] Throat Chakra.

Viṣhwa The Universe, universal, everything.


Viṭṭhala ‘Standing on a brick’. [vit -‘brick’ in Marathi] Form of Shri Krishna worshipped at Pandarpur, Mahārāṣṭra.

Viveka Discrimination to tell right from wrong, see one’s ego, etc.

Yagñya Sacrifice, Havan, worship.

Yama The God of Death who rides a buffalo. He rules the South.

Yantra Sacred diagram, technique, machine. [from yam -‘control’]

Yaśhodā ‘Conferring fame, giving glory.’ Foster-mother of Shri Krishna.

Yeśhu/Jesu/Jesus ‘Who knows/is with God.’ (Sanskrit) [Ja –‘know’, Īśha – ‘God’] ‘Saviour from God’ (Hebrew), ‘One who knows auspiciousness.’ (Shri Mataji’s quote)

Yoga Connection, union. [from yuj –‘join’]. ‘Being with/approaching God’ [yo = yah -‘Brahman, God’, ga –‘approaching, abiding’]
The Ganesha Atharva Shīrsha in Devanāgarī Script

A brief explanation of Devanagari script is given afterwards.

॥ श्री गणपतयथवर्षीर् ॥
श्री गणपतयथवर्षीर्

ॐ नमस्ते गणपते
Om namaste Gaṇapataye,
Amen, Salutations to the Lord of Ganas.

त्वमेव प्रत्यक्षं तत्त्वमसि ॥
	Twameva pratyaksham tattwam-asi
You are indeed the Manifestation of the Divine Principle. You alone are the Doer,

त्वमेव केवलं कर्ताःसि ॥
	Twameva kevalam kartā-‘si
You are the Doer alone,

त्वमेव केवलं धर्ताःसि ॥
	Twameva kevalam dhartā-‘si
You alone are the Supporter.

त्वमेव केवलं हर्ताःसि ॥
	Twameva kevalam harťā-‘si,
You alone are the Remover.

त्वमेव सर्वं खल्विदं ब्रह्मासि ॥
	Twameva sarvam khalv-īdam Brahmāsi
You are everything both this (material world) and the Supreme Consciousness.

(1) You eternally manifest the Spirit.

ऋतं वच्मि ॥ सत्यं वच्मि ॥
Rītam vachmi, satyam vachmi. I pronounce Divine Law, I speak the truth. (2)

अव त्वं माम् ॥
Ava Twam mām,
Protect Thou me.

अव कक्तारम् ॥
Ava vaktaram, ava śrotāram
Protect the speaker. Protect the listener.

अव श्रोतारम् ॥
Ava śrotāram

अव दातारम् ॥
Ava dātāram, avabhātāram avān’uchānam-ava śiṣhyam
Protect the giver. Protect the performer (of the prayer). Protect the master and the pupil.

अव पश्चातात् ॥
Ava paśchāt-tāt, ava puras-tāt, av’ottarāt-tāt, ava dākshināt-tāt
Protect from the back (West); the front (East); the left (North); the right (South.)
Ava ch’ordhvāt-tāt, av’ādharāt-tāt, Sarvato mām pāhi-pāhi samantāt
Protect from above. Protect from below. From all directions guard me continuously.

Twam vāṅg-mayas-twam chin-mayah, Twam ānanda-mayas-twam Brahma-mayah
Your Nature is Speech, Consciousness, Bliss and Formless Spirit.

Twam sach-chid-ānand’ādvitīyo-’si, Twam pratyakṣham Brahmāsi
You are Existence-Consciousness-Bliss unequalled, the Manifestation and the Principle.

Twam gñyāna-mayo vigñyāna-mayō’si, You are all knowledge and understanding. (4)

Sarvam jagad-idam twatto jayate, Sarvam jagad-idam twattas-tiṣṭhāti
This whole world is born of You. This whole world is supported by You.

Sarvam jagad-idam twayi layam-eshyati, Sarvam jagad-idam twayi pratyeti
This whole world will dissolve in You. This whole world is returning unto You.

Twam bhūmir-āpō’nalō’nilo nabhaḥ, Twam chatvāri vāk-padāni
You are Earth, Water, Fire, Air and Ether. You are the four stages of speech.

Twam guṇa-tray’ātītah, Twam deha-tray’ātītah
You are beyond the three attributes. You are beyond the three bodies

Twam kāla-tray’ātītah, Twam mūladhāra sthito-’si nityam
You are beyond the three times, You are permanently stationed at the Mooladhara
Twam shakti-tray’ātmakah, Twām yogino dhyāyanti nityam
You are the Essence of the three Shaktis, Yogis keep their attention on You constantly

Twam Brahmā Twam Viṣṇus-twam Rudras-twam Indras-twam Agnis-twam
You are Shri Brahma, Vishnu, Shiva, Indra, king of the Gods, Agni, Lord of Fire

Vāyus-twam, Sūryas-twam, Chandramās-twam, Brahma-bhūr-bhuvah swar-om (6)
You the Wind, Sun, Moon, Supreme Spirit, three worlds (Earth, Sky, Heaven) and Om

Gaṇaḍim purvam-učchārya, varṇādim tad-anantaram, anuswārah para-taraḥ
Gana’s first (letter) is uttered first, the first letter (a) next, the nasal sound (m) after that.

Ardhendu lasitam, tārena riddham, etat-tava manu swarūpam
With the crescent resounding, coupled with the Om, this is the form of Your mantra.

Gakārah purva-rūpam, akāro madhyama-rūpam, anuswāraś-ch’āntya-rūpam,
G is the first form,  A is the middle form,  the nasal sound M is the final form.

Bindur-uttara-rupam, nādaḥ sandhānam, samhitā sandhiḥ
The dot is the form on top. The sounds are joined according to the rules of combination.

Saiṣhā Gaṇeśha-vidyā, gaṇaka ṛiṣhiḥ, nichṛid gāyatrīch-chhandaḥ
This is Shri Ganesha’s knowledge, ‘Ganaka’ is the seer, the metre is a mixed Gayatri.

Gaṇapatir-devatā, Om gam gaṇapataye namaḥ
Shri Ganapati is the presiding Deity.  Om Gam, salutations to the Lord of Ganas.
Eka-dantāya vidmahe,  
We approach the one-tusked (God),

Vakra-tuṇḍāya dhīmahi,  
We meditate on the One with curved trunk,

Tanno dantīḥ prachodayāt  
May he who holds a tusk stimulate us

Eka-dantam chatur-hastam pāsham-aṅkūśha dhārīnam  
One-tusked, four-handed, holding the noose and goad,

Radam cha varadam hastair-bibhrāṇam, mūṣhaka-dhvajam  
And bearing a tusk and giving blessings with the hands. Having a mouse as an emblem.

Raktam lambodaram śhūrpa-karṇakam rakta-vāsasam  
Red-coloured, with a large belly, having ears like winnowing fans, clothed in red.

Rakta gandh’ānu-lipt’āṅgam rakta puṣhpaiḥ supūjitam  
Anointed with red sandal paste, worshipped with red flowers

Bhakt’ānu-kampinam devam jagat-kāraṇam-achyutam  
The God who is sympathetic to devotees, the unchanging cause of the world.

Āvir-bhūtam cha sṛṣṭy-ādau prakriteḥ puruṣātparaḥ  
Becoming manifest at the beginning of Creation, being beyond Spirit and Nature.
Evam dhyāyati yo nityam sa yogi yoginām varah
Whoever meditates thus constantly becomes the best of Yogis.

Namo brāta-pataye | Namo āna-pataye | Namo pramatha-pataye
Namo Vrāta-pataye, namo Gana-pataye, namah Pramatha-pataye
Salutations to the Lord of Assemblies, the Master of all Groups
and the Leader of Lord Shiva’s attendants.

Namaste-’stu lambodarāy’aikadantāya, Vighna-nāśhine Śhiva-sutāya
Salutations to the big-bellied, one-tusked remover of obstacles, the Son of Lord Shiva.

Śhrī varada-mūrtaye namo namaḥ
To the Embodiment of the highest state of beatitude, we bow again and again.

Sākshāt Śhrī Ādi Śhakti Mātājī Śhrī Nirmāla devyai namo namaḥ
Who is verily incarnated as Her Supreme Holiness Shri Mataji Nirmala Devi.
Salutations to You again and again.
A Short Explanation of Devanāgarī Script

Devanāgarī is the script that Sanskrit, Hindi and Marathi are written in - the 'Language of the Deities' as Shri Mataji calls it. Literally Devanāgarī means ‘belonging to the city of the Gods’.

This way of writing is said to have developed from an earlier script called Brāhmī, and reached its present form about a thousand years ago.

The Devanāgarī alphabet has 52 letters which are systematically arranged (unlike the English jumble!):

- First the 14 vowels (a, ā, i, ī, u, ū, ṛi, ṛī, lṛi, lṛī, e, ai, o, au)
- Next five sets of five consonants each, according to the part of the mouth in which they are produced; ie.
  - gutturals (k, kh, g, gh, ṅ) (in the throat)
  - palatals (ch, chh, j, jh, ŋ) (tongue touching the upper palate)
  - cerebrals (ṭ, ṭh, ḍ, ḍh, ṇ) (with the tongue curled back)
  - dentals (t, th, d, dh, n) (tongue touching the back of the teeth)
  - labials (p, ph, b, bh, m) (with the lips).

Every letter has an aspirated form (kh, gh, etc.) and each set has a nasal sound, ie. guttural ŋ, palatal ŋ, etc

- Then there are six ‘semi-vowels’ y, r, l, ṭh and v
- Three sibilants śh, śh and s
- The letters h and kṣh, anuswāra -‘nasal sound, m or n’, written as a dot over the preceding letter and visarga -‘aspirated ending’, like a colon at the end of a word, written ḍ as in namah नमः.
The letters of the alphabet are also the bija - 'seed' mantras for the chakras, starting with the 14 vowels, plus anuswāra and visarga, at Viśhuddhi, ka→ṭha in the Heart, ḍa→bha in the Nābhī, pa→la at Swādhishthāna, down to va, śha, sha, sa at Mūlādhāra, then ham and ksham at Āgñyā. In Sahasrāra all the sounds combine to produce Om.

How Devanagari works

Devanagari is sometimes described as a ‘syllabary’ rather than an alphabet because each ‘letter’ is a whole syllable including the vowel. Unless written otherwise, all consonants are pronounced with a short a, like the u in ‘but’ only more closed.
Vowels

<table>
<thead>
<tr>
<th>vata-वत</th>
<th>vāta-वात</th>
<th>vīta-वीत</th>
<th>vīta-वीत</th>
</tr>
</thead>
<tbody>
<tr>
<td>vuta-वुत</td>
<td>vūta-वूत</td>
<td>veta-वेत</td>
<td>vaita-वैत</td>
</tr>
<tr>
<td>vota-वोत</td>
<td>vauta-वौत</td>
<td>vṛuta or vṛita-वृत</td>
<td></td>
</tr>
</tbody>
</table>
To add r after a consonant a short diagonal line is added, eg. क्र - ‘kra’, प्र - ‘pra’. An r before a consonant is shown by a hook on top of that syllable, eg. सर्व - ‘sarva’.

A nasal sound before the next consonant is shown by a dot over the preceding syllable, eg. हंस – ‘hamsa’. The nasal sound (n or m) will correspond with the letter it precedes (eg. guttural न before a guttural consonant, etc.)

There is a special S-shaped symbol where an initial a is dropped after a final आ, ऋ or ए, indicating that the vowel is elongated:

मयोसि mayo-‘si = mayo-asi coalesced

Sometimes ‘letters’ may not appear in the order they are pronounced. For example, in वया = वया the hook above the line denotes ‘r’ coming before the ‘y’, although it is written after. Because of this non-linear construction Devanāgarī is harder to read fast than Latin script; however there is no doubt that it carries more vibrations.

'Śrī' has four parts:

1. The loop is a condensed form of 'śh'
2. The diagonal line means 'r' comes after 'śh'
3. The vertical line is in almost every letter (short 'a')
4. The extra line with a loop on top coming after the consonant means a long 'I'. If it came before the letter it would mean a short 'i'.
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BVB – Bharatiya Vidya Bhavan.
Reciting the Ganesha Atharva Sheersha

Personal mantras are normally recited on Ga, the third note of the Indian scale. The first note Sa is the pitch of one’s normal talking voice or the fourth lowest note you can sing which is around A or B on the western scale (although Wikipedia gives Sa as C). Ga is then Db which is a comfortable key for most people reciting alone. In collective recitation, where it is said louder, a slightly higher Ga such as Eb is preferable.

There are rules for pronouncing Sanskrit and the ‘tune’ is not entirely a matter of personal choice. The main point is that the stress of a word or phrase has a slight upward inflection musically. This is written with a slur from Ga up to Ma. The alternating between Re and Ga in the beginning of the line is more a matter of personal preference.

The notation given here accords with the way the G.A.S. is commonly said in India both inside and outside Sahaja Yoga. This is compatible, though not identical, with the recordings (p.305) of Dr Arun Apte and the ‘Christmas Puja 1996’, where

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1 Om is called Gāndhārī – ‘sung on the note Gāndhāra (Ga)’. Information from the Internet puts the frequency of Om as 136.1Hz which is Db (Ga) an octave below middle C (256.9Hz) on an A432 scale.

2 The stress of a word or phrase is on the penultimate syllable if this is long or on the one before that if this is long. A long syllable is a long vowel (ā, ī, ū, o, e, ai, o, au) or a short vowel followed by two consonants (the i in Nirmala). So the stress on Mātājī is on the second ā; the stress of namo namaḥ is on the o.
Ga is E♭; and the Nasik Sahaja Yogis where Ga is D♭. You may notice that even people saying it together are not going up and down in exactly the same places; however the effect is harmonious.

Devanāgari has a system of writing accents which is not easily followed by the uninitiated, partly because the main stress is not marked but is inferred by being between two minor accents.

The Ganesha A. S. with Musical Notation

\[
R = Re = B; \quad G = Ga = D^b; \quad M = Ma = D \text{ on the western scale (or equivalent). } G^M \text{ is a slur from Ga up to Ma.}
\]

Om namaste Gaṇapataye.

\[
G \quad R \quad G \quad R \quad G \quad G^M \quad G
\]

Twameva pratyaksham tattwam-asi.

\[
R \quad G \quad R \quad G \quad R \quad G \quad G^M \quad G
\]

Twameva kevalam kartā-’si. Twameva kevalam dhartā-’si.

\[
R \quad G \quad R \quad G \quad R \quad G^M \quad G \quad R \quad G \quad R \quad G \quad R \quad G^M \quad G
\]

Twameva kevalam hartā-’si.

\[
R \quad G \quad R \quad G \quad R \quad G^M \quad G
\]

Twameva sarvam khalv-idam Brahmāsi.

\[
R \quad G \quad R \quad G \quad R \quad G \quad R \quad G^M \quad G
\]

Twam sākshād-ātmāsi nityam. \hspace{1cm} (1)

\[
G \quad R \quad G \quad R \quad G \quad G^M \quad R \quad G
\]

Ṛitam vachmi. Satyam vachmi. \hspace{1cm} (2)

\[
R \quad G \quad R \quad G \quad R \quad G \quad G^M \quad G
\]
R G R G R G R M G R G R

R G R M G R M G R G R G R M G

R G R G R G R M G R G R G

R G R M G R G R M G R G R M G

Sarvato-mām pāhi-pāhi sam-antāt. (3)
R G R G R G R M G

Twam vāng-mayas-twam, chin-mayaḥ.
G R G R G M G

Twam ānanda-mayas-twam, Brahma-mayaḥ
G R G R G R M G

Twam sach-chid-ānand’ādvitiyō’si.
G R G R G M G

Twam pratyaksham Brahmāsi.
G R G R G M G

Twam gñyāna-mayo vigñyāna-mayō’si. (4)
G R G R G R G R M G

Sarvam jagad-idam twatto jāyate.
R G R G R G R M G

Sarvam jagad-idam twattas tiṣṭhati.
R G R G R G R M G

Sarvam jagad-idam twayi layam-eshyati
R G R G R G R G R M G
Sarvam jagad-idam twayi pratyeti.
R G R G R G R G

Twam bhūmir āpō -'nalō -'nilo nabhaḥ
G R G R G R G G

Twam chatvāri vāk-padāni. (5)
G R G R G

Twam guṇa tray'ātītaḥ. Twam deha tray'ātītaḥ.
G R G R G G G R G

Twam kāla tray'ātītaḥ. Twam mūlādhāra sthitō'vi nityam.
G R G R G G G R G

Twam Śhakti tray'ātmakaḥ.
G R G R G

Twām yogino dhyāyanti nityam.
G R G R G

Twam Brahmā twam Vishṇus-twam.
G R G M R G M

Rudras-twam Indras-twam Agnis-twam Vāyus-twam
R G M R G M R G M

Sūryas-twam Chandramās-twam
R G M R G M

Brahma bhūr bhuvaḥ swar-om. (6)
R G R G G

Gaṇādim pūrvam uchchārya. Varṇādim tad-anantaram.
R G R G R G M R G R G

Anu-swāraḥ para-taraḥ.
R G R G R G
Ardhendu lasitaṁ. Tāreṇa ṛiddham.
$RG R G R G G_M G$

Ettat-tava manu swa-rūpam.
$RG R G R G G_M R G$

Gakāraḥ pūrva rūpam. Akāro madhyama rūpam
$RG R G G_M G R G R G G_M G$

Anuswāraśh chāntya rūpam. Bindur uttara rūpam.
$RG R G R G G_M G R G R G G_M G$

Nādaḥ sandhānam. Samhitā sandhiḥ.
$RG R G R G R G G_M G$

$RG R G R G R G G_M G$

Nichṛid gāyatri chhandaḥ. Gaṇapatir devatā.
$RG G G_M G R G G_M G$

Om Gam Gaṇapataye namaḥ. (7)
$G R G R G G_M G$

$RG R G G M R G R G M R M G$

Tanno dantī prachodayāt. (8)
$RG R G R G G_M G$

Eka-dantam, Chatur-hastam, Pāśham ankuśha dhāriṇam.
$RG R G R G G_M G R G R G G_M G$

Radam cha varadam hastair bibhrāṇam, Mūshaka dhvajam
$RG R G R G R G G_M G R G G_M G$

305
Raktam, Lambodaram, Šhūrpa karṇakam, Rakta-vāsasam.

Rakta gandh’ānu-liptāṅgam, Rakta pushpaiḥ su-pūjitam.

Bhakt’ānu-kampinam devam, Jagat kāraṇam achyutam.

Āvir-bhūtam cha sṛishiṭy’ādau, Prakṛiteḥ purushāt param.

Evam dhyāyati yo nityam. Sa yogī yoginām varaḥ. (9)


Namaḥ pramaṭ’ha-pataye.

Namastē’stu lambodarāy-aika-dantāya

Vighna-nāśhine Šhiva-sutāya

Śhrī varada mūrtaye namo namaḥ. (10)

Sākshāt Śhrī Ādi Šhakti Mātājī

Śhrī Nirmalā Devyai namo namaḥ
Audio Tracks

These eight versions of the Ganesha Atharva Sheersha can be downloaded free from the symb-ol.org website as mp3 audio files. Tracks 4 and 5 are probably the best guides to pronunciation and to practice saying along with.

**Track 1. Dr Arun Apte** – Director of the P.K. Salve Academy of Music and Arts, Vaitarna. This is a traditional recitation according to the rules of Japa -’recitation’. Dr Apte studied Sanskrit and Indian music and this may be considered a definitive rendition.

**Track 2. Mr Subrahmaniam** – Also a Professor at the P.K. Salve Academy, Mr Subrahmaniam is a well-renowned performer and recorder of sacred texts in a more South Indian style.

**Track 3. Ms S Malini** - This beautiful rendition of the Gaṇeśha Atharva Sheersha in different rāgas is a composition of her father Mr Subrahmaniam.

**Track 4. Nasik Sahaja Yogis** - This devotional rendition appeared on a tape produced by the Nasik Sahaja Yoga group.

**Track 5. The Ganesha Atharva Sheersha** performed in the presence of H.S.H. Shri Mataji at Christmas Puja 1996, Pune.

**Track 6. A commercially available recording of the Ganesha Atharva Sheersha** from Maharashtra including the Phala Shruti - the six extra verses explaining the methods and benefits of reciting the prayer. Maharashtrian Sanskrit pronunciation differs from other parts of India – and you will notice that ‘gñyāna’ –
'knowledge' sounds more like ‘dnyāna’, and ‘samhita’ -‘joined’ sounds like ‘saoñhita’.

**Track 7.** Dr Rustom reciting the Shānti Patha (p.168) and the Ganesha Atharva Sheersha in Shri Mataji’s presence. Brighton, 1985.

**Track 8.** A well-produced musical rendition of the G.A.S. including the Shānti Patha and the Phala Shruti. *(20 minutes)*

Also available on the website are pdf soft copies of this and other ‘Researches in Sahaja Yoga’ books, and a slideshow of the G.A.S. made by students of ISPS with Ms Kamala Etter.

**Final quote - Ganeśha Pūjā, India, 07-01-83**

“The form in which I have brought you now, you have become saints, great saints. Now, the fact that you raise the Kundalinī on your fingertips is possible only and only for Shri Ganesha. What a great position of Shri Ganesha has been given to you! Now you have to see, have you come to the Ganesha swarûpa –‘Ganesha’s own form? Shri Ganesha has only one speciality: eternal Bhakti –‘devotional love’ towards His Mother. That’s why Mother has given Him all the Shaktis –‘powers’, all possible Shaktis; ‘Sarva Shakti Samanvite’ – ‘furnished with all the powers’.

In this Ganesha Shakti, all the Shaktis are present. When you recite the Ganesha Atharva Sheersha, you see that He has all the Shaktis. You see Shaktis of Shri Brahmadeva, Shri Vishnu and Shri Mahesha are present but the essence of these Shaktis is present in Shri Ganesha.
The reason is this, that if the Mother is the Shakti of Parameshwara –‘God Almighty’ then She has given the essence of all Her Shaktis to Her Son. So all those Shaktis are with Shri Ganesha.

So, Mother has given us Ganesha swarūpa -‘Ganesha’s own form’ and given us birth like She gave to Shri Ganesha. And our Kundalinî which is rising from the triangular bone should now rise from the stomach. Just like Shri Ganesha’s Kundalinî is in His stomach [this is why Shri Ganesha is often shown with a snake around His waist representing the Kuṇḍalinī] In the same way instead of the triangular bone She should now come from the stomach. Only then you will become great saints.

So, what is the meaning of `rising from the stomach?' It means that whatever desires we have like seeking God or earlier we used to seek money or food, all this working of the Nabhi Chakra that used to take place now has the Kundalinî itself. This means that we don't have to seek any more. We sit on the Kundalinî Herself. Only when this state is achieved, we can certify that we have passed the test, we have become true saints and we don't have to go beyond this.”
The Subtle System Chart

The chart of the Subtle System used in this book has been redrawn from the traditional Sahaja Yoga charts to represent our experience of the Subtle System more closely. Points are:

1. The ‘Void’ has been lowered to include the whole of the abdomen, making the Nābhī Chakra at the navel.

2. The Left and Right channels both start at the Mūlāḍhāra. This is the traditional wisdom and is the way Shri Mataji drew it on more than one occasion. The channels are further apart so that the Left and Right Side chakras are closer to where we feel them (slightly above the main chakra).

3. The Swādhiṣṭhān Chakra no longer appears to be on the Central Channel, but emerges from the Nābhī Chakra.

4. The Sacrum is more ‘sacrum-shaped’, though not as much as it could be (see p.137).

5. The sizes of the chakras are closer to that experienced.

6. The Sahasrāra starts inside the head above the Āgṇyā Chakra. The balloons of Ego and Superego get pushed down as Sahasrāra opens.

‘Don’t forget that this diagram is purely illustrative and it has no bearing on reality in fact.’ Hampstead, 10-06-82.

‘I have personally heard Shri Mataji comment on Chakra Charts with flames in the Sahasrara 10-15 cm high as being ‘too big’ or ‘too high’. The ‘Tongues of Flames’ are about 2-5 cm above the top of the head.’ Ed.
The Chart of the Subtle System (redrawn)
Ganeśha Atharva Śhīrsha - The Highest Praise of the Lord of the Ganas.

Om namaste Gaṇapataye
Twameva pratyaksham tattwam-asi
Twameva kevalam kartā-'si
Twameva kevalam dhartā-'si
Twameva kevalam hartā-'si
Twameva sarvam khalv'idadam Brahmāsi
Twam sākshād-ātmā-'si nityam

Ṛitam vachmi, satyam vachmi
\( \text{保护} \) Thou me
Ava vaktāram, ava śhrotāram
Be propitious to the speaker and the listener
Ava dātāram, ava dhātāram
Watch over the one who gives and the receiever
Av'ānūchānam-ava śhiṣhyam
Show favour to the learned scholar and the pupil.
Ava paschāt-tāt, ava puras-tāt
Protect from behind. Protect from the front.
Av'ottarāt-tāt, ava dakshināt-tāt
Protect from the left side. Protect from the right side.
Ava ch'ordhvāt-tāt, av'ādharāt-tāt
Protect from above. Protect from below.
Sarvato mām pāhi-pāhi sam-antāt
From all directions guard and protect me constantly (3)

Twam vāng-mayas-twam chin-mayaḥ
You are the Spoken Word and Pure Consciousness.
Twam ānanda-mayas-twam
Joy is Your essence
Brahma-mayaḥ
Formless Spirit is Your Nature
Twam sach-chid-ānand'ādvitiyō-'si
You are Existence, Consciousness and Joy unequalled
Twam pratyaksham Brahmāsi
You are the Supreme Spirit manifested
Twam gñyāna-mayo vigñyāna-mayō-'si
You are all Knowledge and Understanding (4)

Sarvam jagad-idam twatto jāyate
This whole world is born from You
Sarvam jagad-idam twattas tiṣṭḥatati
This whole world is sustained by You
Sarvam jagad-idam twayi layam-ēṣhyaṁ
This whole world will dissolve in You
Sarvam jagad-idam twayi pratyeti
This whole world is returning to You
Twam bhūmir āpō-'nalō- 'nilo nabhaḥ
You are Earth, Water, Fire, Air and Ether (5 elements)
Twam chatvāri vāk-padāni
You are the four parts of speech (5)

Twam guṇa tray'ātitaḥ
You are beyond the three attributes
Twam deha tray'ātitaḥ
You are beyond the three bodies
Twam kāla tray'ātitaḥ
You are beyond the three times
Twam mūlādhāra sthitō-'si nityam
You are constantly stationed at Mooladhara Chakra
Twam śhakti tray'ātmakaḥ
You are the Essence of the three Shaktis
Twām yogino dhyāyanti nityam
On You Yogis meditate constantly
Twam Brahmā twam Viṣhṇus-twam
You are Lord Brahma, You are Shri Viṣhṇu ,
Rudras-twam Indras-twam
You are Lord Śhiva, You are Shri Indra,
Agnis-twam Vāyus-twam
You are the God of Fire, You are Lord of the Wind,
Sūryas-twam Chandramās-twam
You are the Sun and You are the Moon,
Brahma bhūr bhuvah swar-om
Supreme Spirit, Earth, Sky, Heaven and Omkāra (6)
Sākshāt Śhrī Ādi Śhakti Mātājī Śhrī Nirmalā Devyai namo namaḥ
Who is incarnated as Our Divine Mother, Shri Mataji Nirmala Devi, unending salutations to You