

ॐ नमस्ते गणपतये



Om Namaste Ganapataye

*A detailed translation of the
Ganesha Atharva Sheersha*

by Chris Marlow

Edition Three (2026)



Researches in Sahaja Yoga - No. 1

Shri Ganesha is the Lord of wisdom and innocence and it is only when He is pleased that we get the spiritual awakening which leads to our Self-realisation. The Ganesha Atharva Sheersha is one of the most powerful invocations of Shri Ganesha and is widely used in Sahaja Yoga and all over India.



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

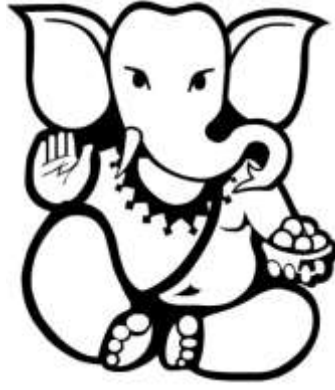
The 'Researches in Sahaja Yoga' Series

'Researches in Sahaja Yoga' is a series of books on subjects related to the teachings of Her Supreme Holiness Shri Mataji Nirmala Devi, researched through Her writings and lectures and other scriptures.

The series aims to elucidate the ancient and unbroken stream of Divine Knowledge which has culminated in Sahaja Yoga.



Visit the symb-ol.org website for free downloads of the books and other Sahaj materials.



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'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.

Books published or planned in the series so far include:

1. **Om Namaste Ganapataye** - *a detailed translation of the Ganesha Atharva Sheersha.*
2. **Śhrī Lalitā Sahasranāma** - *the Thousand Names of the Supreme Goddess.*
3. **The Three Worlds** - *an investigation into the Three-fold Nature of Creation.*
4. **Śhrī Chakra** - *the symbolism of the Yantra of the Supreme Goddess.*
5. **Bīja Mantras.**
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All proceeds from 'RiSY' books go to Sahaj projects.



“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.”

Creation, Ch.14, Swadhishtan Chakra

All comments, criticisms 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.

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.
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...'.
impv. - imperative tense - giving an order
in comp.¹ '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 – 'Thousand Names of Shri Lalita' (see p.228
mas. - masculine for more info)
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.

¹Case 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 in Maiandra font with double quotation marks and referenced in the text."

Shri Mataji's book 'Creation' is a.k.a. 'The Book of Adi Shakti'.



ॐ त्वमेव साक्षात् श्री गणेश साक्षात्
Om Twameva sākṣhāt Śhrī Gaṇeśha sākṣhāt

श्री आदि शक्ति माताजी
Śhrī Ādi Śhakti Mātājī

श्री निर्मला देव्यै नमो नमः
Śhrī Nirmalā Devyai namo namaḥ

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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Śhrī Ganesha using His broken tusk to write down the **Mahā-bhārata** from **Sage Vyāsa's** dictation.

❧ The Ganesha Atharva Sheersha ❧

This ancient prayer to the elephant-headed Hindu Deity **Śhrī 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 **Śhrī Gaṇeśha**.

It is a poem of great subtlety, with references to all the branches of Indian philosophy from the **Vedas** to the modern day.

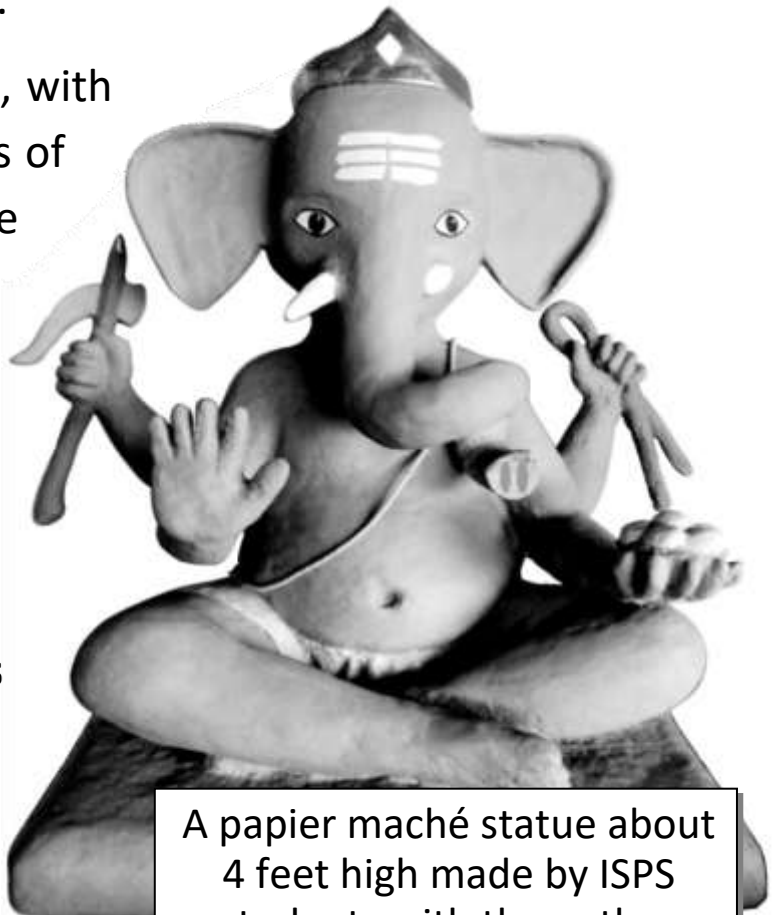
(See 'Indian Philosophy' p.187)

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 **Śhrī 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 **Śhrī 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



A papier maché statue about 4 feet high made by ISPS students with the author

eight is another powerful **mantra**, the '**Gaṇeśha Gāyatrī**'; while verses nine and ten give names and attributes of **Śhrī Gaṇeśha** to be used in worship.

There are a further six verses after the part normally recited, known as the **Phala-śhruti** -'*listening to the fruits*' which describe the powers of the invocation and give 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 **Gaṇapati Upaniṣhad** and is to be found in later editions of the **Atharva Veda**¹. It is classified as a 'minor' **Upaniṣhad** implying that it was written after the time of **Śhrī Ādi Śhañkarāchārya** (*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 Śhīrṣha** was established as the pre-eminent praise of **Śhrī Gaṇeśha**, especially in **Mahārāṣṭra**.

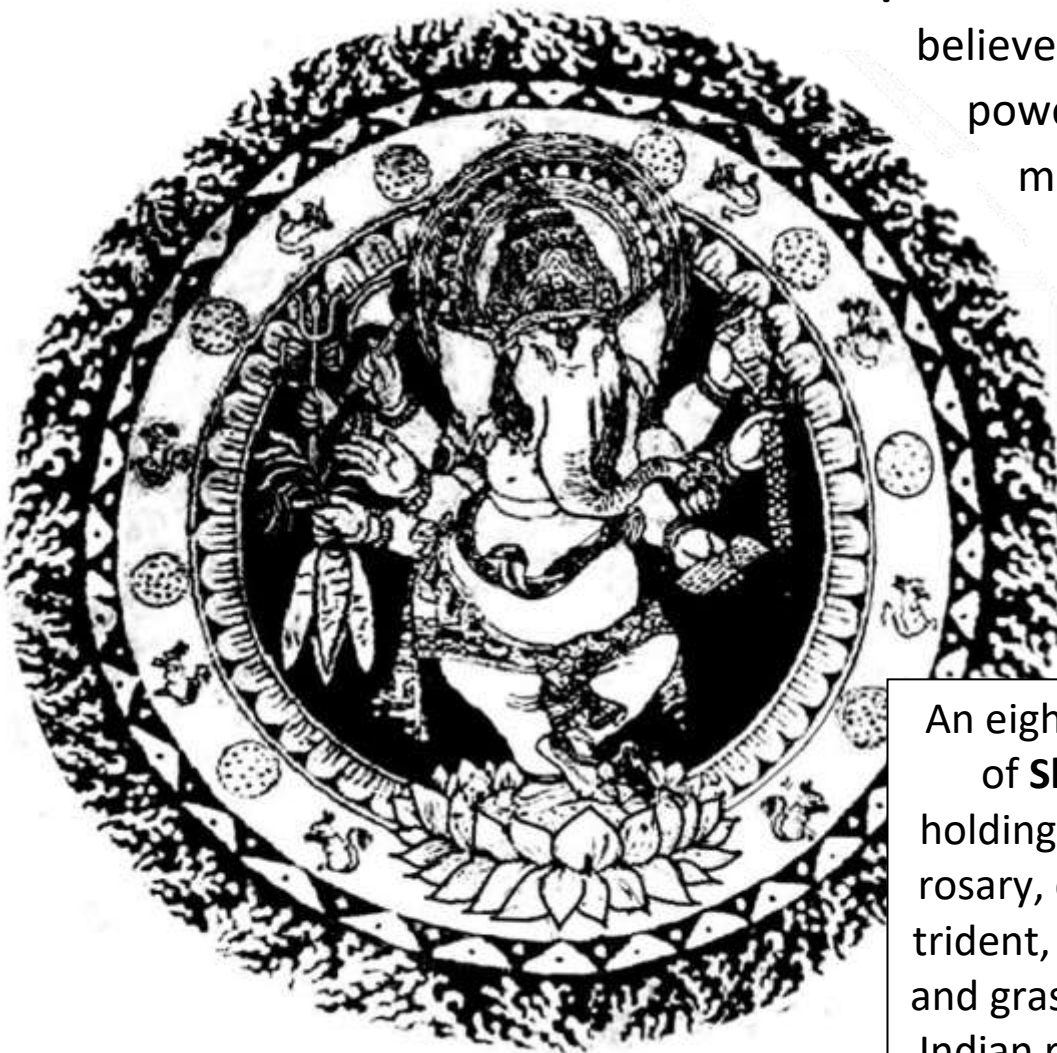
¹ *If the **Vedas** were always compilations of the finest compositions over thousands of years, it is not unreasonable to keep including subtle and auspicious writings such as this prayer.*



It is one of the **108 Upaniṣhads** listed in the **Muktika Upaniṣhad** (c. 1650 CE), classified as a **Shaivite** – ‘worshippers of Lord Śhiva’ **Upaniṣhad**. **Śhrī Upaniṣhad Brahmayogi** (1800CE) wrote a commentary on it.

The **Gaṇeśha A.S.** is the most commonly recited praise of **Śhrī Gaṇeśha** all over India. I have heard it recited publicly from **Kanyakumārī** (*southernmost tip of India*) up to the **Himālayas**; from **Mumbai** to **Kolkata**. 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 Śhīrṣha** 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.



An eight-handed form of **Shri Ganesha** holding book, laddhus, rosary, conch, hatchet, trident, giving blessings and grasping **mooli**, the Indian radish which He is fond of.

Shri Ganesha

“**Shrî 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, UK**

“On this **Mûlâdhâra Chakra** She has created, first of all, the first Deity which we can call the **Ârâdhya Devatâ** -‘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 **Shrî Ganesha**.”
11-06-79, Caxton Hall

“The elephant-headed Child-God **Shrî 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.”
Creation, Ch1.Creation

Śhrî Gaṇeśha’s qualities of innocence¹, purity, wisdom and auspiciousness are fundamental to all the Divine Incarnations and **sat-gurus** -‘true teachers’. He is the ‘**Mûlâdhâra**’ -‘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 **Sahasrâra** -‘thousand-petalled lotus’- at the top of the head, uniting our attention with the All-pervading Consciousness.

¹ The word ‘innocence’ is 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 one 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.’ (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 **Śhrî Ganesha**. He's like a vice-chancellor sitting on every **chakra**. Unless and until He signs, **Kundalinî** cannot cross through because **Kundalinî** is the **Gaurî** and is the Virgin Mother of **Śhrî Ganesha**.”
Shri Ganesha Puja, 26-08-90, Austria.

In Hindu mythology **Śhrî Gaṇeśha** was created as a boy by **Śhrî Pārvatî**, 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 **Śhrî Gaṇeśha's** head was severed by trickery (*see p.192 for the full story from the Shiva Purana*). **Śhrî Pārvati** was very angry at the killing of Her Son, and threatened to destroy the Universe.

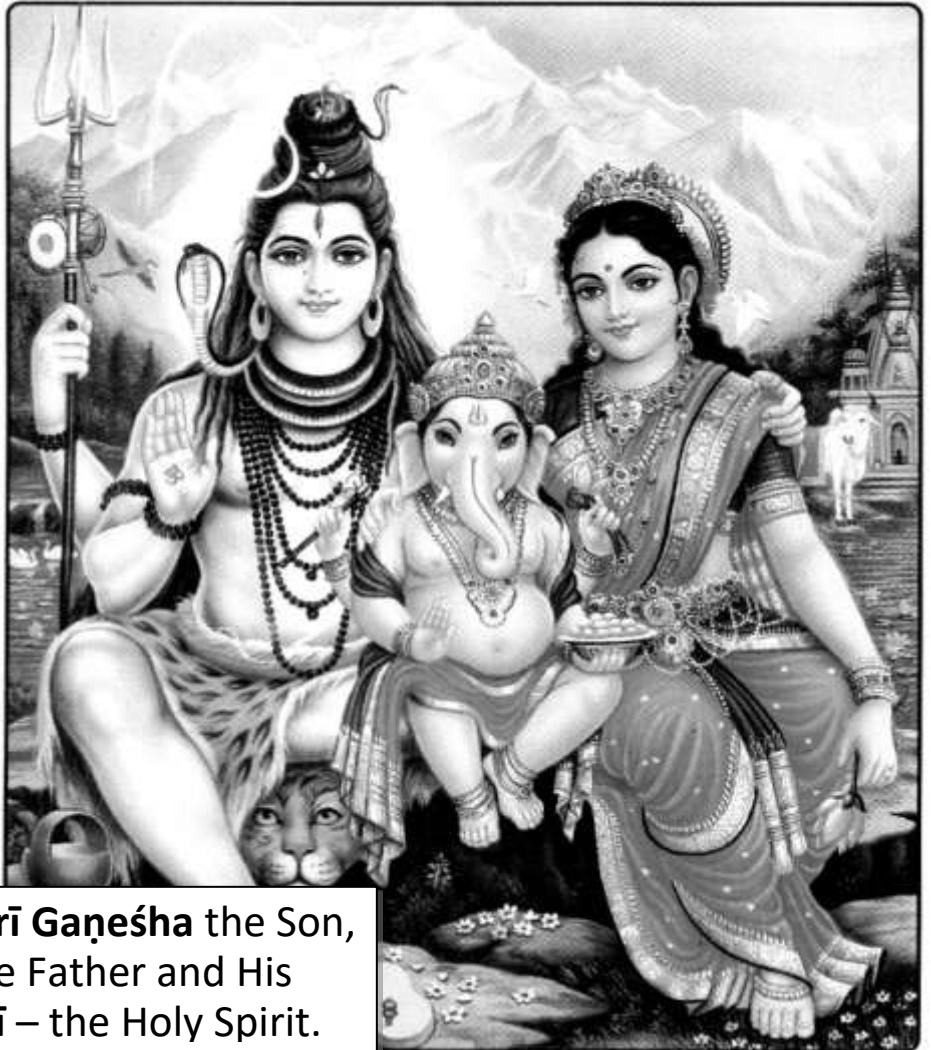
Lord Śhiva and the other Deities quickly restored the boy to life; His head being replaced with that of a one-tusked elephant. He was given the honourable position as the chief of **Lord Śhiva's Gaṇas** - ‘servants, troops’, and promised that He would always be worshipped first. Thus He is praised at the commencement of all worship, marriages, journeys or any other enterprise. **Śhrî 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 **Śhrî Gaṇeśha** before setting off, which He duly did and achieved success.

Śhrī Gaṇeśha is ‘the Lord of Wisdom’ and He is completely dedicated to the wishes of His Mother **Śhrī 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 **Īśha/Pati** -‘Lord, controller, chief’. The ‘troops’ are the divine servants who carry out the orders of **Lord Śhiva** (see ‘**Gaṇa**’ v.1. p.46) but can be all the Deities.

Sanskrit is very subtle and, as **Shri Mataji** often demonstrated, 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 – Śhrī Gaṇeśha the Son, with **Śhrī Śhiva** the Father and His Mother **Śhrī Pārvatī** – the Holy Spirit.

🌀 A Short History of the Worship of Shri Ganesha 🌀

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

Śhrī 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 '**Gaṇapati**' can both be translated as 'The People's¹ God'.

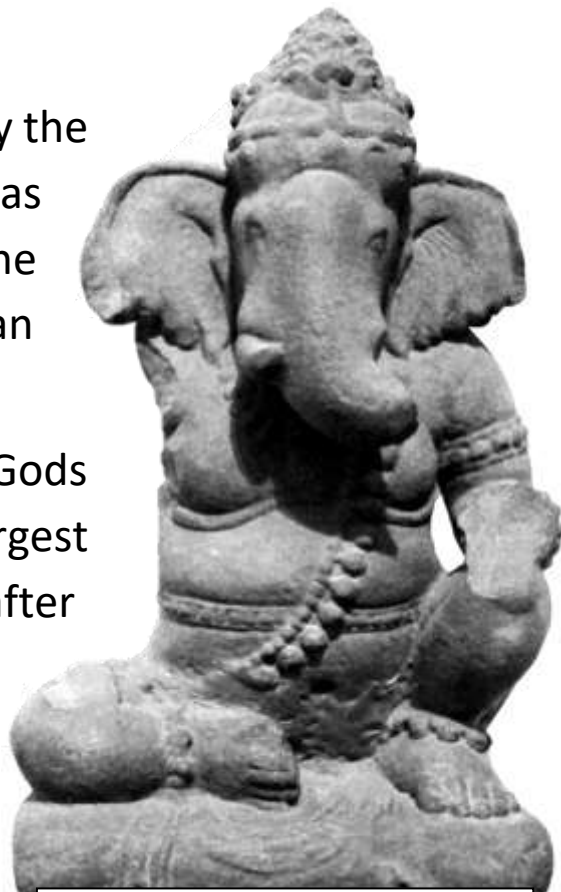
The **Gāṇapatya** sect, worshipping **Śhrī Gaṇeśha** as the Supreme Deity, originated in **Mahārashtra** around 500 CE, and one of its greatest proponents was **Morayā Gosāvi** (1603-1658²) known to his followers as '**Gaṇapati-bappa**'. The **Aṣṭa Vināyaka** temples (*see p.129, 131-132*) were already well established in his day. Like most saints he had some battles with the organised religion of the day.

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 **Śhrī 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.

Śhrī Gaṇeśha is one of the most popular Gods in Hinduism, which is the world's third largest religion (*17% of world population*) after Christianity (*31%*) and Islam (*23%*) with Buddhism, an offshoot of Hinduism, fourth (*8%*). 99% of the 1.15 billion adherents are in India (*including Nepal, Bangladesh, Pakistan and Sri Lanka*), with about 6 million in Indonesia (*Bali*), 2.2 million in USA and 1 million in UK.



5thc. CE stone-carving
from Madhya Pradesh -
one of the oldest
Ganesha images known.

❧ The Ganesha Atharva Sheersha in Sahaja Yoga ❧

“Sahaja Yoga cannot work out without **Shri Ganesha**. He is the one who is **Sahaja**. He is the one who creates all spontaneity of the world. He is the one who takes you to the right path. He is the one who gives you everything easily. He is the one who creates all the **chamatkâras** - all the magic, all the miracles of the world. He is the **Ganapati**. He is the one who is the king of all the **Ganas**. The one who has pleased **Shri Ganesha** has pleased all the Gods and Goddesses because all the Gods and Goddesses are pleasing **Shri Ganesha**, so what is the need? And **Shri Ganesha** is very clever, He knows: please His Mother is the only simple thing He has to do. To have all the powers of the world, just keep the Mother pleased.”

07-09-86, San Diego

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

“Atharva Sheersha - 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 **Śhrī 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 **Śhrī 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 **Śhrī 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 **Śhrī 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; that's why we worship **Ganesha** first.”
19-07-80, UK

“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 **Shrî 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

“In **Sahaja Yoga**, the most important thing is to worship **Shrî Ganesha** within you and the quality of **Shrî 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

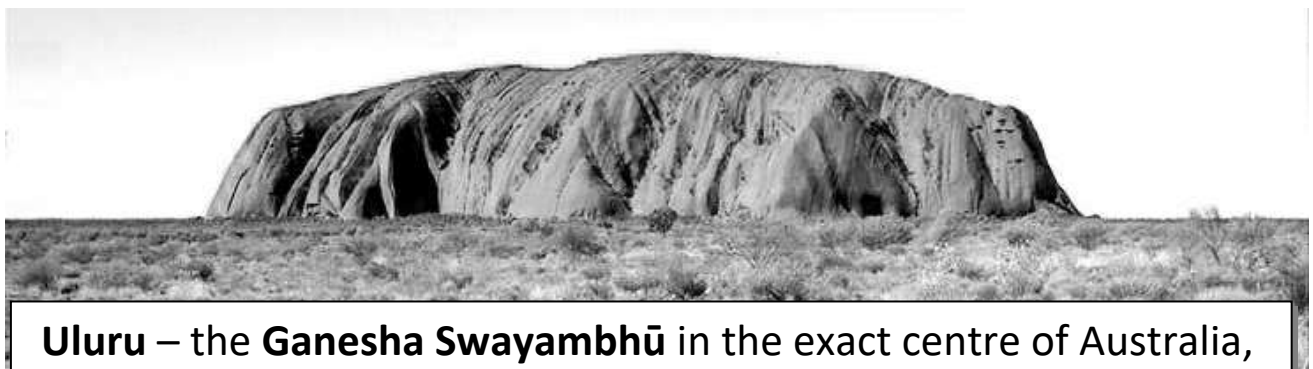
“And I always want you to worship **Shrî Ganesh** within you. **Shrî Ganesh** is your innocence, it is the Spirit within you.”

Cabella, 17-09-00

“All **Sahaja Yogis** must know how to worship **Shrî 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', Creation Ch.13

‘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



Uluru – the **Ganesha Swayambhū** in the exact centre of Australia, on the Tropic of Capricorn. (*HSH **Shri Mataji** was born in the exact centre of India on the Tropic of Cancer*)

blessed that Her Supreme Holiness **Śhrī Mātājī** came to have breakfast with us and we sat at Her Lotus Feet in the morning sunshine while She gave us 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 Śhīrsha** 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, **Mahākālī**,



Shri Ganesha's form
appearing at a
Mahāshivarātri Pūjā in
India in 1989.

Mahālakshmī, **Mahā-saraswatī**; 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 **Śhrī Ganesha** mantra or the **Atharva-shīrsha**, your Left Side will be cured ... means **Left Swādhishthāna** first of all.

So if you take vibrations on the Left Side, then you clear out your **Mûlâdhâra** in such a manner that the problems of **Mûlâdhâra** 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 **Mûlâdhâra 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 **Âgñyâ**, and another is your **Mûlâdhâra**.”

07-12-88, Aurangabad.

The **Gaṇeśha Atharva Śhîrsha** is recited at the start of **Pūjās**, as many times as desired, and many Sahaja Yogis start morning meditation by saying **Śhrî Gaṇeśha's mantra** once or four times, the **Gaṇeśha Atharva Śhîrsha**, the Lord's Prayer and the **Three Great Mantras**. Generally this will clear a path for silent meditation. The **Gaṇeśha Atharva Śhîrsha** 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**.”

Pandharpur, 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 **Shrî Ganesha's** temple is here, so we'll do **Shrî Ganesha's** worship first and then the **Devî's** worship. I hope you people will all say the **Atharva Shîrsha** and everything.”

31-12-91, Kalva, India.

Some Yogis find it helpful in meditation to say the **Gaṇeśha Atharva Śhīrṣha** 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.

“**Śhrī 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 **Śhrī 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, 10-05-95, Cabella.

Sahaja Yogis see the form of **Śhrī Gaṇeśha** in nature, in the clouds, rocks, hills, etc. so often that they are no longer surprised. When



Śhrī Ganesha’s face
appearing in the clouds

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. Reports of people seeing less auspicious things shows us how blessed we are.

Sahaja Yogis find that taking the name of **Śhrī 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 **Gaṇeśha** in the presence of the

Goddess is very pleasing to Her, and She quickly confers bliss on the devotee.

Like His Mother, **Śhrī 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 **Śhrī Gaṇeśha** is that the saints and **ṛishis** 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 **Śhrī Gaṇeśha** as **Vighneśhwara** -'Lord of Obstacles', who would throw difficulties in the path of aspirants, and only by worshipping Him would they be removed.



Elephant-like rock
at Delphi, Greece

❧ Commentaries on the Ganesha A.S. ❧

1. **Shri Mataji** gave a short translation/commentary at a **Pūjā** in Sydney on 07-04-81. Her comments are given under the relevant lines and the full transcript is given in **Appendix 1, p.176**.
2. There are many small booklets of the Ganesha A.S. with translations in Hindi and Marathi available in India. John Grimes gives a short English translation in his book 'Ganapati; Song of the Self', but does not elaborate on the meanings.
3. The oldest available version of the G.A.S. is from 1800 with a commentary by **Upaniṣhad Brahmayogi**, who wrote commentaries on all 108 **Upaniṣhads** listed in the **Muktikā 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.252. 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 Śhīrṣha** 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-asī**', 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.252, 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 Sarasvatī** explains the **G.A.S.** in an inspiringly 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 have been included in this present edition.

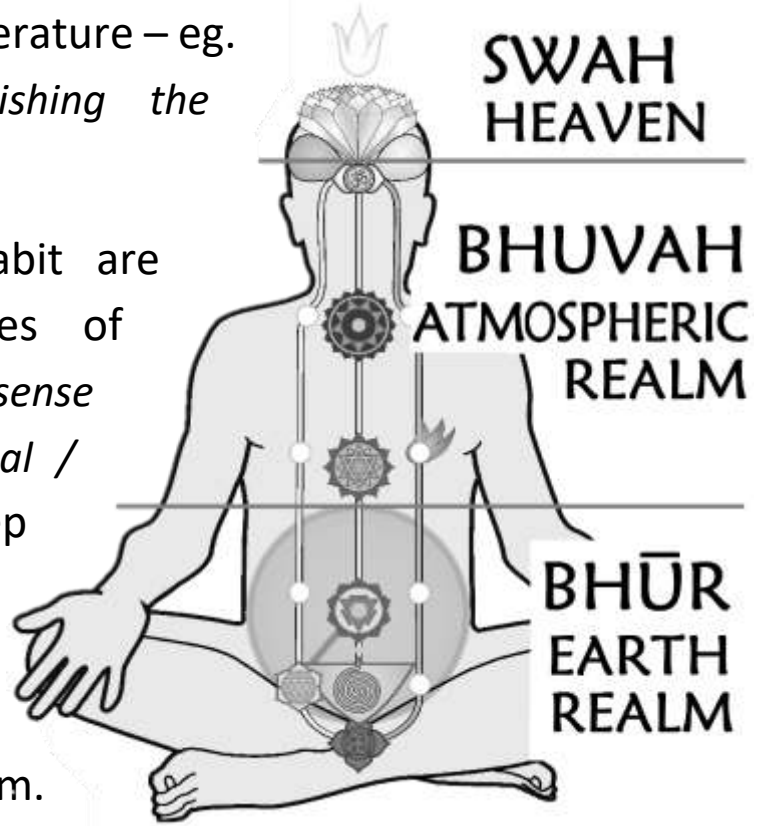
❧ The 'Three Worlds' and the 'Five Functions' ❧

See Appendix 8, p.222, for a more in-depth explanation.

To understand the many allusions in the **Ganesha A.S.** some background knowledge of Indian philosophy will be helpful. In India, philosophy and religion have generally remained the same thing although there are some atheistic philosophies.

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-Bhuvah-Swah**, 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**, **Nābhi** and **Swādhīṣṭhāna**, 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 **Āgñyā**. Also known as the **Antariksha** –‘*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 **Turiya** -‘*fourth*’ state of complete detachment and identification with the Spirit. **Turiya** 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**. Most humans are unaware of these three Divinities within us, which have to awaken and unite to give us Self-realisation.

The Five Functions

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 **Śhrī Brahmā**, **Viṣṇu** and **Śhiva**, who perform the three functions of creating, sustaining and destroying. These functions are controlled

and balanced by the fourth power, **Īśhwara** -'controller', or **Tri-guṇātmikā** –'essence of the three qualities'.

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

Creation, Ch1. Creation

Beyond this is the **Pañchamī** -'fifth state' which is **Śhrī 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 **Turiya** 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.”

Old Arlesford, UK, 18-05-80

For a more detailed explanation of the 'Three Worlds and the Five Functions' see Appendix 8, p.222, 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 clay¹, 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.



Immersing a statue of **Śhrī Gaṇeśha** in the sea in Mumbai

The statue is then taken in a procession to a river, lake or the sea in the evening and immersed in the water.

In **Mahārāṣhtra** 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.

¹ *Commercially available statues are often made of Plaster of Paris these days which does not dissolve in water!*

❧ Sanskrit Pronunciation ❧

Sanskrit, Hindi and **Marāṭhi** are written in **Devanāgarī** - 'the language of the Deities' script. The sounds of the letters are fixed. Sanskrit pronunciation can be best grasped by listening to **Shri Mataji** who, not surprisingly, has excellent pronunciation.

IPA (*International Phonetic Alphabet*) spellings are given in italic square brackets [a:].

1. Vowels

Devanagari has only 14 vowels (*English has at least 23 vowel sounds*) 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.

All vowels are lower in the mouth and more closed than English.

The symbols ā, ī and ū are used for long vowels as in **cart** (*in UK English*), **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 [a] (*which is really a closed –uh*) is like the **u** in **but** [bət] or the **a** in **local** [ləʊkəl] 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'.

Long ā [a:] is like 'fāther', UK style [fɑ:ðər] or the German 'aa' as in 'Aachen' [a:kən]

Short i - as in **bit** [bɪt]. Long ī - as in **beet** [bi:t].

Short u - as in **put** [put] and not as in **fun** (which is a short **a**, unless you come from Yorkshire). Long ū - as in **boot** [bu:t].

o and e are always long, so **med-** sounds like English 'maid' [meid] and **mod-** like 'modem' [mæudem] and never short as in 'modern' [mɒdɜ:n]. **Om** rhymes with 'home' said in a Scottish accent or like the French 'eau' but longer. Final **e** is pronounced long **é** or **eh**.

au and ai are diphthongs - 'double sounds' - 'a-oo' and 'ayee', so **praud** sounds like 'proud' [praud] and **praid** like 'pride' [praid].

Consonants

- 2 Aspirated consonants (**kh, gh, th, bh**, etc.) are strongly aspirated, like the Irish; 'dhowm the gharden'. Unaspirated letters are soft like the 'd' in 'garden'.
- 3 The letters with dots under - **ṭ, ṭh, ḍ, ḍh, ṇ, ṷ** and **ṣh** - 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. **Idā Nāḍī** has both **ḍ**'s retroflex and sounds a bit like 'Irā Nārī'. These letters are generally used for writing English in **Nāgarī** script (**aṇḍ, ṣṭore**, etc.).
- 4 There are no real labial fricatives (**th, f, v**) in Sanskrit. **th** is not like 'the' but is an aspirated **t**, as in 'boat'house'; **ph** is not **f** but an aspirated **p**, as in 'top'hat'.
- 5 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' ie. **tvwam**. One writer suggests pronouncing 'w' with the upper teeth touching the lower lip.
- 6 There are three sibilants in Sanskrit.

- (1) **śh** has a soft **h** formed in the front of the mouth with the tip of the tongue is just behind the teeth, as in ‘sure’ rather than ‘shore’ (**Śhiva**, **Gaṇeśha**, **Śhrī**).
- (2) **ṣh** is retroflex -‘with the tongue curled back’ and is usually found joined with other retroflex consonants (**Viṣhṇu**, **aṣhṭa**), and almost never starts a word, except when meaning ‘six’ (**ṣhad**).
- (3) **s** is always unvoiced, like ‘hiss’ and not ‘his’.
- 7 A common word ending is an aspiration called **visarga** which can be written as **-h**, **-ḥ** or **-h^a**. e.g. **namaḥ** or **namah^a**. There is an echo of the final vowel sound with the aspiration, but 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**’. In practice it often ends up as an aspiration of the final vowel, eg. **nam.ha**. This is usually the nominative ending of nouns and adjectives, and modifies in composition to **–o** (**namo**), **–s** (**namas**) and **–r** (**Gaṇapatir**).
- 8 **ṛ** is a vowel, normally written **ṛī**, as in **ṛitam**, **Kṛiṣhṇa** or **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’.
- 9 The composite letter **jñ** is written and pronounced **gñy** (*the ñ is a nasalization of the g rather than a full n*) as in **gñyāna** -‘knowledge’ or **Āgñyā** -‘Control Chakra’.
- 10 **g** is always as in **begin** and not as in **vegetable**, which is **j** [dʒ].

11 **y** is always a consonant so a word like **śhriṣhtyāda** is only three syllables, although it is made from **śhriṣhti + āda** (4 syllables).

12 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**.

13 Other consonants are pronounced roughly as in English.

Hyphens and Apostrophes are used in the text only 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’.

Apostrophe denotes 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’ātita** = **traya + atita**. It is 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 after a long vowel. **Devanāgarī** has a symbol **ᳵ** for this and the vowel is even longer than usual, eg. **mayo-’si** = **mayo + asi**, **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 (**rakta-gandh’ānu-lipt’āṅgam**); and the ending of each word in the compound is modified to blend into the next.

We do the same in English but without writing it: ‘Do you want to get a cup of tea?’ would be pronounced ‘D’jawannageddacuppatee?’. In Sanskrit it would be written that way – as a continuous line of letters.

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 utara** becomes **bindur-uttara**.

Pronunciation The Indian way of saying **mantras** 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 writer¹ 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.

Stress There is a slight upward inflection musically which falls on the penultimate syllable of a word or phrase, if that syllable is

¹ Michael Coulson. ‘Sanskrit – the classical language’ (P) Longmans

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 namah** it is on the **o** and the **namah** is short; in **Nirmalā** it is on the **i**, and in **Mātājī** on the second **ā**.

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 ISO 15919, IAST, modern or ‘scientific’ Sanskrit system with the following exceptions:-

Notation used in this book	ISO 15919 or IAST notation
-śh - Śhiva, Śhrī, Gaṇeśha.	-ś - Śiva, Śrī, Gaṇeśa.
-ṣh - Viṣṇu Kṛiṣṇa.	-ṣ - Viṣṇu, Kṛṣṇa.
-ch - Chandra, vichara	-c - Candra, vicara
-chh - Chhandas, vānchhita	-ch - Chandas, vānchita
ṛi or ṛu as in Kṛiṣṇa, Amṛut	-ṛ - Kṛṣṇa, Amṛt.
-gñy - Āgñyā, gñyāna	-jñ - Ājñā, jñāna
-w - Twam, swāmī	-v - Tvam, Svāmī

Note: For simplicity, ‘**Shri Mataji**’ has been used rather than ‘**Śhrī Mātājī**’. Other Sanskrit words are fully notated.

Sources Sanskrit spellings and meanings have been checked using various Sanskrit Dictionaries, Sanskrit primers and original Sanskrit texts (*see Bibliography, p.299*) as well as by Sanskrit scholars inside and out of Sahaja Yoga. Special thanks to Mrs. Padma Gujjewar, a Sanskrit scholar and teacher at ISPS, without whose help and enthusiasm the project could not have got underway.

❧ Pronouncing the name 'Ganeśha' ❧

Both **a**'s in **Gaṇeśha** are very short, so the first syllable is like 'gun' in English but even shorter.

The **ṇ** is retroflex - with the tongue curled back touching the soft palate (*as 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 short and closed.

So it sounds like **'g'ṇay-śhuh'**.

Like **Om**, **Gaṇeśha** starts in the throat and moves forward to the front of the mouth. An audio track explaining the pronunciation is available to download free on the symb-ol.org website.

See 'A Short Explanation of Devanagari Script', p.295.

श्री गणेश
'Śhrī Gaṇeśha'
in Devanagari script



The front cover photo is the **Śhrī Siddhi Vināyaka** – '*Peerless Grantor of Self-realisation*' statue in Mumbai which was vibrated by Shri Mataji on a visit in 1993, after which the temple increased in popularity.

Shri Ganesha Atharva Sheersha

The Highest Praise of the Lord of the Ganas.

Om namaste Gaṇapataye

Om, Salutations to You, O Lord of the Ganas

Twameva pratyaksham tattvam-asi

You are the Manifestation of the Divine Principle

Twameva kevalam kartā-'si

You alone are the Creator and the Doer

Twameva kevalam dhartā-'si

You alone are the Supporter and the Sustainer

Twameva kevalam hartā-'si

You alone are the Remover and Destroyer

Twameva sarvam khalv'idam Brahmāsi

You are everything, both this world and Formless God

Twam sākshād-ātmā-'si nityam

You manifest the Spirit eternally (1)

Ṛitam-vachmi satyam-vachmi

I speak Divine Law, I speak the Truth (2)

Ava twam mām

Protect Thou me

Ava vaktāram ava śhrotāram

Be propitious to the speaker and the listener

Ava dātāram ava dhātāram

Watch over the offerer and the performer (of this prayer)

Av'ān 'ūchānam-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 dakṣiṇāt-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 vāṅ-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'ādvitīyo-'si
Twam pratyaksham Brahmāsi
Twam gñyāna-mayo vigñyāna-mayo-'si

*You are Existence, Consciousness and Joy unequalled
You are the Supreme Spirit manifested
You are all Knowledge and Understanding* (4)

Sarvam jagad-idam twatto jāyate
Sarvam jagad-idam twattas tiṣṭhati
Sarvam jagad-idam twayi layam-eṣhyati
Sarvam jagad-idam twayi pratyeti
Twam bhūmir-āpo-'nalo-'nilo nabhaḥ
Twam chatvāri vāk-padāni

*This whole world is born from You
This whole world is sustained by You
This whole world will dissolve in You
This whole world is returning into You
You are Earth, Water, Fire, Air and Ether (5 elements)
You are the four parts of speech* (5)

Twam guṇa tray'ātītaḥ
Twam deha tray'ātītaḥ
Twam kāla tray'ātītaḥ
Twam mūlādhāra sthito-'si nityam
Twam śhakti tray'ātmakaḥ
Twām yogino dhyāyanti nityam
Twam Brahmā Twam Viṣṇus-twam
Rudras-twam Indras-twam
Agnis-twam Vāyus-twam
Sūryas-twam Chandramās-twam
Brahma bhūr bhuvaḥ swar-om

*You are beyond the three attributes
You are beyond the three bodies
You are beyond the three times
You are eternally stationed at the Mooladhara
You are the Essence of the three Shaktis
On You Yogis meditate constantly
You are Lord Brahma, You are Śhrī Viṣṇu
You are Lord Shiva, You are Shri Indra
You are the God of Fire, You are Lord of the Wind
You are the Sun and You are the Moon
The Supreme Spirit, Earth, Sky, Heaven and Omkāra* (6)

Gaṇ'ādim pūrvam uchchārya
 Varṇ'ādim tad-anantaram
 Anuswāraḥ para-taraḥ
 Ardhendū lasitam tāreṇa riddham
 Etat-tava manu swa-rūpam
 Gakāraḥ pūrva rūpam
 Akāro madhyama rūpam
 Anuswāraśh ch'āntya rūpam
 Bindur uttara rūpam
 Nādaḥ sandhānam sambhitā sandhiḥ
 Saiśhā Gaṇeśha-vidyā
 Gaṇaka ṛiṣhiḥ
 Nichṛid gāyatrīch chhandah
 Gaṇapatir devatā
 Om Gam Gaṇapataye namaḥ

 Eka-dantāya vidmahe
 Vakra-tuṇḍāya dhīmahi
 Tan-no dantī prachodayāt

 Eka-dantam chatur-hastam
 Pāśham aṅkuśha dhāriṇam
 Radam cha varadam hastair bibhrāṇam

*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 Gaṇeśha
 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 (7)

 We seek to know the One-Tusked God
 We meditate on the Lord with a Curved Trunk
 May the God with a tusk inspire and stimulate us (8)

 One-tusked and four-handed
 Wielder of the noose and elephant goad
 Holding a tusk and giving boons with the hands*

Mūṣhaka dhvajam
Raktam lambodaram
Śhūrpa karṇakam rakta vāsasam
Rakta gandh'ānu-lipt'āṅgam
Rakta puṣpaiḥ su-pūjitam
Bhakt'ānu-kampinam devam
Jagat kāraṇam achyutam
Āvir-bhūtam cha sriṣṭy'ādau
Prakṛiteḥ puruṣhāt param
Evam dhyāyati yo nityam
Sa yogī yoginām varaḥ

*Having a mouse as an emblem
Red-coloured, with a big belly
With ears like winnowing fans, clothed in red
And fragrant red sandalwood paste anointing the body
Auspiciously worshipped with red flowers
Divinely Compassionate to devotees
The Imperishable Origin of the world
And becoming manifest at the beginning of creation
Being beyond the Ādi Shakti and the Supreme Spirit
Whoever meditates in this way constantly
That Yogi becomes the most excellent of Yogis (9)*

Namo vrāta-pataye, namo gaṇapataye
Namaḥ pramatha-pataye
Namaste-'stu lambodarāy'aika-dantāya
Vighna-nāśhine Śhiva-sutāya
Śhrī varada mūrtaye namo namaḥ

*We bow to the Lord of Assemblies and Chief of Gaṇas
Prostrations to the Leader of Lord Shiva's attendants
Let there be obeisance to the Big-bellied, One-tusked
Destroyer of Obstacles, the Son of Lord Shiva
To the Embodiment of the highest state of blessedness
and auspiciousness, Salutations again and again (10)*

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*

❧ Ganeśha Atharva Śhīrsha - Translation of the Title ❧

The Highest Praise of the Leader of the Gaṇas

The title '**Atharva Śhīrsha**' is used for praises of many deities, the main five being **Gaṇeśha**, **Śhiva**, **Nārāyana (Viṣṇu)**, **Devī** and **Sūrya**. The **Gaṇeśha Atharva Śhīrsha** is the most popular. The **Devī Atharva Śhīrsha** is said at **Navarātri** time and is part of **Saptaśhatī-aṅga** – 'extra praises said with the Devī Mahātmyam' (See p.240 for the text, translation and **Shri Mataji's** comments).

Initially a translation of the title '**Atharva Śhīrsha**' was elusive and I telephoned a professor of **Sanskrit** at London University. He sounded nervous when I said I was researching the **Gaṇeśha Atharva Śhīrsha**, 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 **Śhīrsha** 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 **śhīrsha** - 'head', ie. 'mind', is fixed unwaveringly on our purpose of attaining Self-realisation.

The **Gaṇeśha Atharva Śhīrsha** 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'. **Śhīrsha**, 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 Śhīrsha**'.

Verse 1. Salutation and Extollation of the All-encompassing

Nature of Shri Ganesha



Om namaste Ganapataye

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

All Sanskrit prayers begin with a salutation to **Śhrī Ganeśha**, such as this one or '**Om Śhrī Ganeśhāya namaḥ**' - '*Salutations to the Lord of Ganās*'.

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 by Muslims as '**Āmīn**'. It is an indispensable salutation to the Divine and may be



'**Om Śhrī Ganeśhāya namaḥ**'. The trunk forms the letter G as well as part of the **Om**.

considered as the Name of God. It is the primordial sound from which all creation flows, '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'.

Bible, John 1:1

Ik Oṅkār Satnām Kartā Purakh *Mool Mantra, Gurū Nānak*

'One Supreme Spirit, Creator of Everything, whose True Name is Om'

Since ancient times **Om** was referred to as **Praṇava** -'the reverberation' and only later called **Oṃkāra** (*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

Śhrī Gaṇeśha is **Om̐kāra-swarūpa** -'the embodiment of **Om**'.

“The Essence of **Śhrī Ganesha** is Pure Love. The Pure Love of this Mother Earth created **Śhrī Ganesha**, but surprisingly **Śhrī 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' – **Om̐kāra**. So first He was created only as the sound **Om̐kāra**, then this **Om̐kāra** was covered with the Mother Earth to make **Śhrī Ganesha**.



Om̐kāra is so important because it has got in it all the three powers, **ah-oo-mm**. **A-U-M** stands for the **Mahākālī**, **Mahāsaraswatī** and **Mahālakshmī** powers. All three powers exist in this **Om̐kāra**. So in a dormant form, we can say, these three powers exist in **Śhrī Ganesha**¹.” 15-09-96, *Cabella*

The sound **Om̐**² issued forth when the **Brahmāṇḍa** -'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.” *Creation, Ch1.*

¹ The three-and-a-half syllables are connected with the four petals of the **Mūlādhāra Chakra** (see p.220). **A** is the left petal, **U** is the right, **M** is the lower and the silent half-syllable is the upper petal (see Shri Mataji's drawing, p.92).

² **Om̐** is properly written with a dot above **m̐** (in the newer **ISO 15919** or below **m̐** in the **IAST** system. The above version seems preferable as that is how it is written in **Devanāgarī**). This **anuswāra** -'following sound' represents whichever nasal sound **ṁ, ṅ, ṇ, n,** or **m** is appropriate for the following letter. So **Om̐kāra** can also be written **Oṁkāra** (guttural **ṁ** before **k**, a guttural consonant) which would sound like **Oṁgkāra** (see p.70). As a word ending it is **m**.

Om̐ is composed of three and a half syllables. The three syllables **A**, **U** and **M** are associated with the three **Śhaktis** -‘powers’ (as above). The final half-syllable called **Ardha-mātrā** (*ardha* –‘half’, *mātrā* – ‘syllable’) is silent and is ‘known only by Yogis’ (*Mārkaṇḍeya Purāṇa*, see p.218). It is experienced as a welling-up of vibrations¹ after pronouncing **Om̐** and is the final unmanifested form of the **Ādi Śhakti** as the **Kuṇḍalinī**.

“She represents the **Ādi Śhakti**, the half *mātrā* –‘syllable’ of the **Om̐**. Like three and a half *mātrās* are there in the **Om̐** word, meaning the half moon, half circle. So as you know there are **Mahākālī**, **Mahāsarasvatī**, **Mahālakshmī**, three powers and above them is the **Ādi Śhakti**.”

21-05-88, Spain

“The *ardha mātrā*, the half *mātrā*, which is the **Ādi Śhakti** Herself.”

17-12-85, Nasik

Before the Creation **Śhrī 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 **Śhrī Mahākālī**, 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 sound in the head, described by **Saint Gñyāneśhwara** as ‘the rumbling of distant thunder in the hills’ (*Gñyāneśhwarī*, Ch.6).

Out of this desire manifests **Śhrī Mahā-saraswatī**, the **Kriya Śhakti** - 'power of creation, action'. This is the **U** of **AUM**, 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; thus fulfilling the purpose of existence. This Evolutionary Power is the **M** of **AUM** manifesting as **Śhrī Mahālakshmī**, the **Gñyāna Śhakti** - 'power of knowing' which forms the **Swah Loka** - 'Heavenly (spiritual) realm' and the **Suṣhumnā Nāḍī** - 'Central Channel'.

The Sound of Om

In Sanskrit, **o** is always long and **Om** rhymes with 'home'¹ but more closed and lower in the mouth. As **A-U-M** it starts with a very short **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.

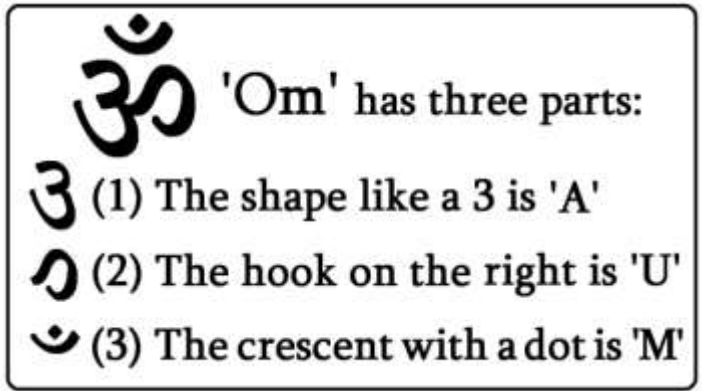
"When all these sounds (*the **bīja mantras** of the **chakras***) are sounded together and brought through the spiral of the body, in the body it makes a sound. The sound that comes out of the synthesis is **Om**; like the seven colours of the Sun ultimately become white rays."

Bija Mantras, 14-10-78

¹ The long 'o' of **Om** has dropped out of use in 'Queen's 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 300-500 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 shape of the **Devanāgarī** letter 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.” (*Creation, Ch.1.*) “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 God¹ Himself.” *Heart Chakra. 02-77*

‘The Supreme Spirit is expressed as Om’ - *Patanjali Yoga Sutras, 1.27.*

Even written in Latin script **Om̐** has significance; **O** is God Almighty, infinite, eternal, giving rise to **m̐** representing the three-fold Creation - three channels, three worlds, etc..



Om in different scripts

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 the **Kuṇḍalinī** responded to most was ‘The name of God is **Om**’. People from many cultures who have deep experiences of the Divine hear the sound **Om**, such as Dr Eben Alexander, author of the book ‘Proof of Heaven’.

”As evolution goes up **Om** was brought to the level of **Amen**. **Ah** became **Aah** and **Ooh** became **Ma**, and **Ma** became **Na**. **Christ** came as a human being, but He was **Ganesha**. And the **Swastika** became the **Cross**¹. The same way, **Om** is **Amen**. that’s why He (*Lord Jesus Christ*) 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

As we say **Om̐**, the **O** pulls down the left and right side activity², keeping us in the present, and the **Ġ** activates the Central Channel, particularly resonating at **Āgñyā Chakra** (*Śhrī Mary Mahālakṣhmī*).

More quotes and details about Om are given in Appendix 7, Om and the Creation. p.218 and Appendix 8, The Three Worlds, p.222.

¹ See ‘The Significance of the Cross’, Appendix 13, p.270.



²See p.220 for more details about the effects of saying **Om̐** on the subtle system.

The words ‘**śhubha**’ and ‘**lābha**’ often appear on pictures of **Śhrī Gaṇeśha** as here.

Śhubha is ‘auspicious, beautiful, happy’.

“**Shubha** means ‘that brings good luck.’ **15-05-82**

(*Śhubha Dīwālī – ‘Happy Diwali’*)

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

Shri Ganesha controls these according to our spiritual needs.

namas¹ - 'Obeisance, salutations, we bow', with a sense of 'worship, surrender' and 'glory to'. [**namaḥ** in comp. from **nam** - 'to bow, bend']

A mantra's ending determines its purpose: **Namaḥ** - 'salutations, bowing' is associated with surrendering to the Lotus Feet of God at the **Sahasrāra**. Other mantra endings include **Swāhā**, **Hum phat** and **Vaśhat** – see the RiSY book '**Bīja Mantras**' for more details.

¹ **Namas-kāra** - 'making a bow' has two main forms:-

Firstly, when saying **namaḥ** or **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 at the top of the head (as in **Sūrya Namaskār**) at the **Brahma-randhra** - 'Crevise of the Supreme'. We are thus bowing at the Sacred Feet of the Supreme Goddess in our **Sahasrāra**.

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 head¹. 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 **namaḥ** can be divided into **na** - 'not', **maḥ** - 'I, me, mine', 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.

¹These instructions were given by **H.S.H. Shri Mataji** at various times, witnessed by the author.



Namas, like **namo**, is **namaḥ** with the ending modified to blend with the next word, in this case **-te** -'to You' (see **Sandhi** p.30). **Namaḥ** is an interjection which requires the dative case of the object being bowed to; 'Salutations to...'.

te -'to You, to Thee'. [dat. of **twa** - 2nd person¹ sing. pronoun]

¹ The 2nd person singular pronoun **twa-**, has the following cases:-
twam -nom 'thou'
twām -acc 'thee'
te, tava -gen. 'of thee, thine'
twayi -loc. 'in thee'
twayā -instr. 'by thee'
twattaḥ -abl. 'by, with or from thee',
te or **tubhyam** -dat. 'to thee'.
Twa etc. show striking similarities to old English (**thou, thee**) and French (**toi**, etc.).



In the dedication of his book **Gñyāneśhwarī**, the 13th century Marathi saint **Gñyāneśhvara** praises the six-handed form of **Śhrī Gaṇeśha**, holding axe, goad, modaka -'sweet', tusk, lotus and the **Abhaya Mudra** -'the upraised palm, conferring fearlessness'.
 Note the devotee performing **namaskār** at the **Sahasrāra**.

Gaṇa-pataye¹ -'to the Lord of the Gaṇas, the Protector of the people'.
[dat. of **Gaṇapati**]

Gaṇa² -'Group, troop, series, category, collection, people, multitude, tribe, an attendant'. [from **gaṇ** -'to count, number']

Other words from **gaṇ** -'to count' include **gaṇita** -'mathematics', **gaṇana** -'arithmetic, calculation', **gaṇaka** -'computer, astrologer'.

¹ In ancient times the government of India was called **Gaṇa-rāj** -'rule by the people'. Each village or tribe would elect representatives who met at a central council, and the leader of this council was known as the **Gaṇapati**, which therefore has a special meaning of 'Chief of the assembly, chairman'.

² 'The **Gaṇas**' usually refers to the servants of **Lord Śhiva**, also known as **Pramatha** - 'tormentors' (see v.10, p.154), 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** -

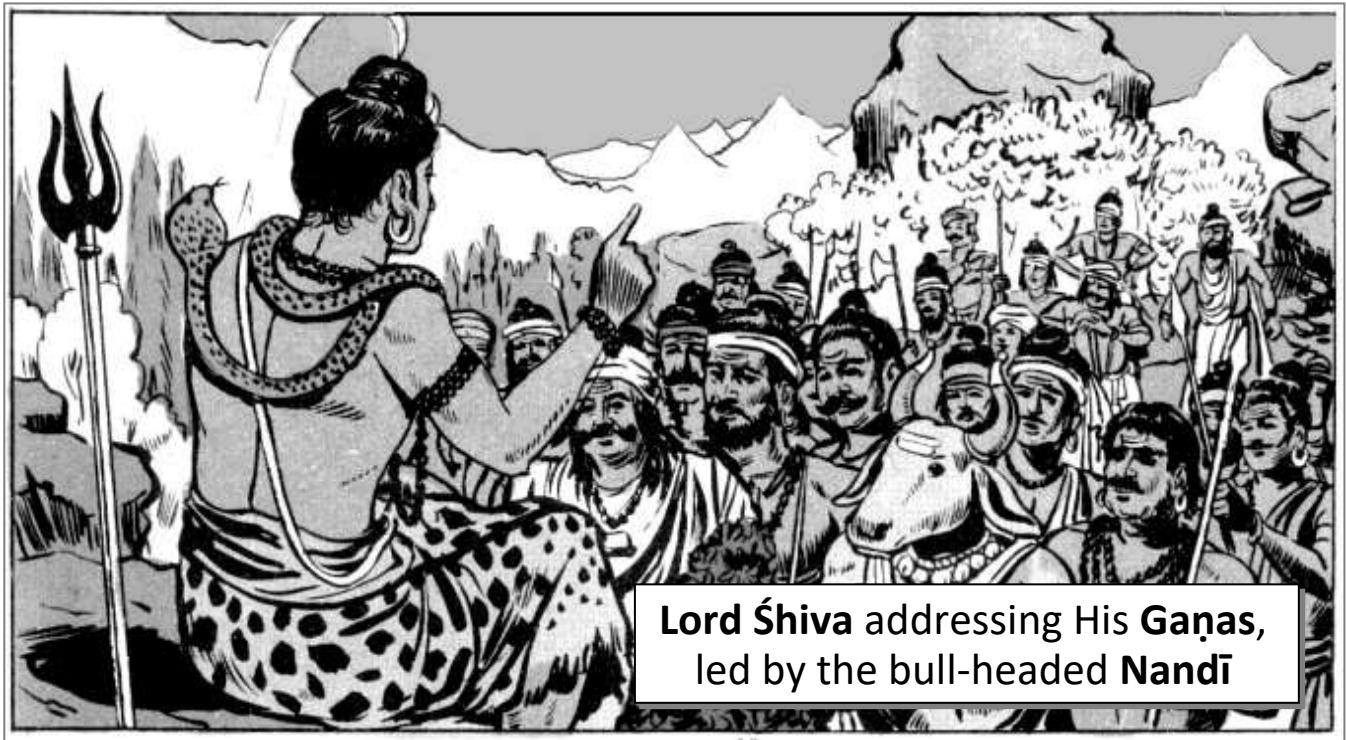


Wood-carving
of a **Gaṇa**



'spirits', **Preta** -'ghosts', **Piśhācha** -'flesh-eaters', **Yaksha** -'sorcerers', **Rākshasa** -'demons' and **Vināyaka** -'imps'.

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



Lord Śhiva addressing His Gaṇas,
led by the bull-headed Nandī

“**Ganas** exist within us, as these small, small bodies who report to the brain that there is a problem. And on the Sternum bone is the throne of the Goddess **Durgâ**. So whenever we are found into some trouble, Sternum bone starts vibrating and these bodies, which are **Ganas**, get the information. ‘Antibodies’ they are called in the medical terminology. Then these **Ganas** attack; they know how to target the trouble and attack it.

The people who are mentally suffering are also helped by the **Ganas**. Say something happens to some child: now his parents start crying for Mother **Durgâ**, then they immediately rush to that place and miraculously save the boy. So many miraculous things that have happened in your life you cannot explain, but they are all due to **Ganapati’s Ganas**. They are small like Him and they are very active and very alert. They never sleep.” 25-09-99, Cabella

‘**Gaṇa**’ also refers to the nine groups of demi-gods, including the **Ādityas**, **Vasus** (eight elemental Gods ruled by **Lord Indra**), and the continued....





Nandī –‘Joyful’. Captain of the **Gaṇas** and **Śhrī Śhiva**’s vehicle.

pati -‘Lord, master, ruler, owner, protector’, and also ‘husband’ [*mas. from pā -‘to protect’. cf. pāhi-pāhi impv. ‘protect’*] One of **Lord Śhiva**’s names is **paśhu-pati** - ‘protector of cattle’.

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

cont.... **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 remarkably egalitarian providing the same 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, in the **Rig Veda**, it is an epithet of **Bṛhaspati**, the **Guru** of the **Devas**. Some take this as evidence that **Śhrī Gaṇeśha** is mentioned in the **Vedas**, although He does not indisputably appear until the Puranic period (1800 BCE – 1500CE).

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 **Śhrī 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**’.

Alternative Translations of ‘Gaṇeśha’ and ‘Gaṇapati’

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

Gaṇa –‘group, troop, series’ may also be taken as meaning the Subtle System as a group or series of **chakras**, so **Gaṇeśha** or **Gaṇapati** would translate as ‘Lord, Controller or Master of the Subtle System’. Also **Ga** is the **bīja mantra** for **Mūlādhāra Chakra** and **na** or **ni** is **Sahasrāra**, so **ga-na** is ‘Mūlādhāra to Sahasrāra’, ie. the **chakras**. As we know, He is the master of all the **chakras** and **nāḍīs** and the **Kuṇḍalinī** cannot pass without His permission.

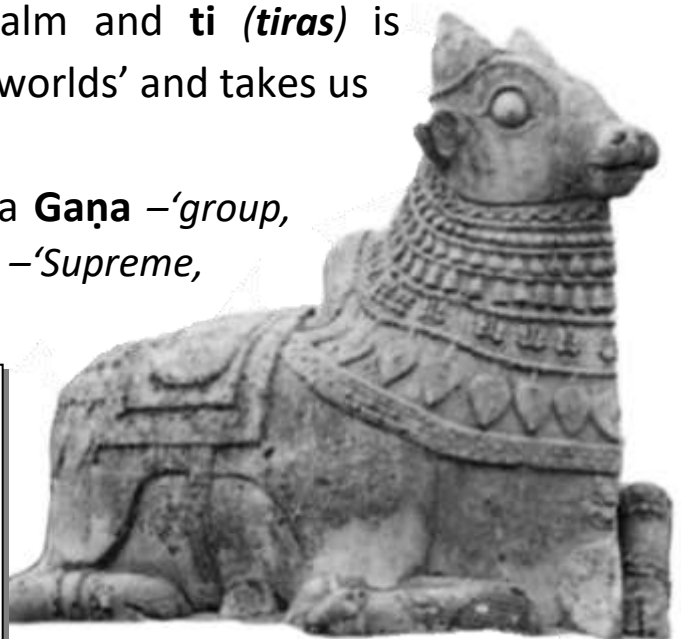
Gaṇa can mean any series, such as a series of **bīja mantras**; for example **Om, gām, gīm, gūm, gaim, gaum, gaḥ** is the **bīja gaṇa** for **Mūlādhāra Chakra**. So He is the ‘Lord of mantras’.

Gaṇa can translate as ‘the people’ so **Gaṇeśha** or **Gaṇapati** mean ‘the people’s God’ or ‘Protector of the people’. **Śhrī Gaṇeśha** 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-na-pa-ti** is ‘the Lord Protector who is elephant and man’; or **ga** is the animal (Earth) Realm, **na** is the human (Atmospheric) Realm, **pa** (**param** – ‘supreme, God’) is the Heavenly Realm and **ti** (**tiras**) is ‘beyond’. So He is ‘beyond the three worlds’ and takes us beyond too.

The Deities of all the **Chakras** form a **Gaṇa** –‘group, troop’ and **Shri Ganesha** is the **Īśha** –‘Supreme, controller, master’ of all of them.

Nandī, Śhrī Śhiva’s vehicle, 8th c.
statue about six metres tall, from
Mahābalipūram, Tamil Nadu.
A statue of a bull is always placed
in the forecourt of a **Śhiva** temple.



Twameva pratyaksham tattvam-asi¹

(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’. **Twam** appears thirty-five times in the first half of the G.A.S. (verses 1-6) but not even once in the second half. **Twam** –‘Thou’ can be said to be the essence of the spiritual path as we seek to lose our ego (*sense of separation*) and merge into the All pervading Consciousness (*‘not I but You’*).

The ‘are’ is implied by the nominative case of **twam** so the addition of **-asi** -‘You are’ 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’.

pratyaksha(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*] **pratyaksham**, like **sākshāt** (see p.60) is an adverb meaning ‘actually present, perceptible’. In the Sāmkhya Philosophy (see footnote 5 below and p.264) **pratyaksha** –‘direct perception’ is considered the most reliable proof of a thing.

¹ **Tat-twam-asi** is one of the the **Mahā-vākyas** -‘great sayings’ of **Vedānta** philosophy. These are short phrases encapsulating eternal truths which may be meditated on to achieve enlightenment (see p.57-8). **Tat-twam-asi** is composed of **Tat** -‘that’, which means the Supreme Spirit **Brahman**, Formless Consciousness, continued....

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

-**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'**

cont..... **Twam** -'thou' is what is perceptible or conceivable, the **Ādi Shakti** and the Creation, and **-asi** -'You are', lit. 'That thou art'; expressing the idea that everything in this universe has identity with the **Brahman**. **Tat-twam-asi** is a **mantra** used to realise the nature of the Supreme Spirit with which **Śhrī Gaṇeśha** is identical. The **Ānandāshram** Sanskrit commentary (Appendix 11 p.252) 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 **Hrīm**; we bow down again and again to Thy Lotus Feet.'

Devi Bhagavatam. 7.31.54.

Tat and **Twam** are the two aspects of God; **Tat** is the Formless Impersonal **Brahman**, God the 'Father', Pure Consciousness and **Twam** 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 Yogis in meditation find responds to the **bīja mantra Twam**. **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. Devoting ourselves to a personal form of God, whether it is **Śhrī Krishna**, **Rāma**, **Jesus**, **Buddha** or **Shri Mataji** is the easiest path. One of **Shri Mataji's** 108 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' and **tattva-gñyāna** means 'knowing the highest truth, the Supreme Brahman'.

Alt. trans. 'You are the truth manifested in person'.

Alt. trans. 'You are the Ultimate Reality in perceptible form'. cont..

⁵ In the **Sāṃkhya 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, by which the **Ātmā** – ‘Spirit’ experiences life through the filters of conditioning and ego. This is also called **Mahat**², which gives rise to:-
- **Ahaṃ-kāra** -‘I am’-ness, ego, concept of individuality. From this arises:
- **Manas** -The heart/mind, psyche; the instrument by which sense impressions are interpreted and 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, Water, Fire, Air and Ether.
- **5 organs of action**- Speech, Hands, Feet, Reproduction and Excretion.
- **5 organs of sense** – Nose, Tongue, Eyes, Skin and Ears.
- **Avyakta**- The ‘Unmanifested’ part of the **Ādi Śhakti**, ie. the **Kuṇḍalinī**.

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

¹ The **Samkhya Philosophy** matured around 500BCE and forms the basis of much subsequent Indian Philosophy. Appendix 12, p.264, is an explanation of **Sāṃkhya** philosophy from the **Śhrīmad Bhagavatam**.

² This may be the **Mahat-ahaṃkāra** -‘the Great ‘I am’-ness’, the Supreme Self. When dissolved into this through Self-realisation, we lose our limited ‘I-ness’ and become one with the All-pervading Self, experiencing reality without the filters of conditioning and ego.

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*).

kevalam¹ -‘alone, on Your own, solely.’

[adv. from **kevala** -‘alone, one’]

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’]

hartā² -‘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 ²**God** 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; - **Śhrī Brahmā** the Generator, **Śhrī Viṣṇu** the Operator and **Śhrī Śhiva** the Destroyer.



'**si** = **asi** -'You are'. [2p.sing.pres. of **as** -'to be'] As this construction **Kartā-'si**¹ – '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'.

¹ The hyphen + apostrophe 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 balances the three functions¹ of Creation, Preservation and Destruction.

¹ In later philosophy, such as the **Śhrī Lalitā Sahasra-nāma** (c.800 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 **Śhrī 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.30). Here **khalu** has the sense of ‘both’.

‘**Sarvam khalv’idam Brahma**’ –‘everything even this (material world) is the Formless Consciousness’ is one of the **Mahā-vākyas**² –‘great sayings’ of **Vedānta**. It is from the **Chāndogya Upaniṣhad** (3.14.1) which is one of the three oldest **Upaniṣhads** (maybe 4,000 years). **Śhrī 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.

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 **Īśhwara**.*

***Nityam** -‘eternally’ has the same meaning as **Sadā** -‘always’ and **Lord Śhiva** is **Ātmā-sākṣhāt**, the Pure Spirit, so **sākṣhād-ātmā’si nityam** indicates the **Sadāśhiva**.*

² The **Mahā-vākyas** -‘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 **Vedānta** –‘final knowledge’, the philosophical foundation of Hinduism. **Sahaja Yoga** is a form of **Advaita** -‘non-dualistic’ **Vedānta**, although the **Tantric** aspect (**Kuṇḍalinī** and **chakras**) is not from the **Vedas**. continued

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. **Śhrī Brahmā**, or **Brahmadeva**, is so named because He knows or has the desire to know the **Brahman**.

Here **Brahma** is neuter and so denotes the Supreme Spirit. If masculine it would be written '**Brahmā**-'si'.

cont.... **Swāmī Vivekānanda** predicted that **Vedānta** would be the future world religion and in its form as **Sahaja Yoga** he was right!

Some of the most widely used **Mahā-vākyas** –'great sayings' are:

Om Tat Sat Om, That (Brahman) is the one true Reality.
(Explained by Shri Krishna in the Bhagavad Gita)

Brahma satyam Jagan mithyā Brahman is real; the World is unreal.

Ekam ev'ādvitīyam 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.

Ahaṁ 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-'ham (Saḥ-aham) My Self is Him (Brahman).

Satyam gñyānam anantaṁ Brahma

The eternal, infinite Brahman is Truth and Knowledge

For a more in-depth explanation of the **Mahāvakyas** see the RiSY book '**Bīja Mantras**' available to download free on the symb-ol.org website.

Twam sākshād-ātmā-'si nityam

(You manifest the Spirit eternally)

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

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

“**Sākshāt** means felt through your five organs of perception.”

16-11-80, UK

ātmā¹ -‘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”.

Creation, Ch.13, Mooladhara Chakra

🌀 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**. The **Jīvātmā** –‘individual soul’ then realises its identity with the **Param-ātmā**, the All-pervading Divine Consciousness.

continued.....

cont... 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.75). In this blissful state the devotee is filled with Divine Grace flowing down over their whole being 'vibrating every fibre with joy'. **Śhrī Śhiva** is the personification of the **Ātmā**, and in sacred art is shown embracing **Śhrī Pārvatī** expressing this union.

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

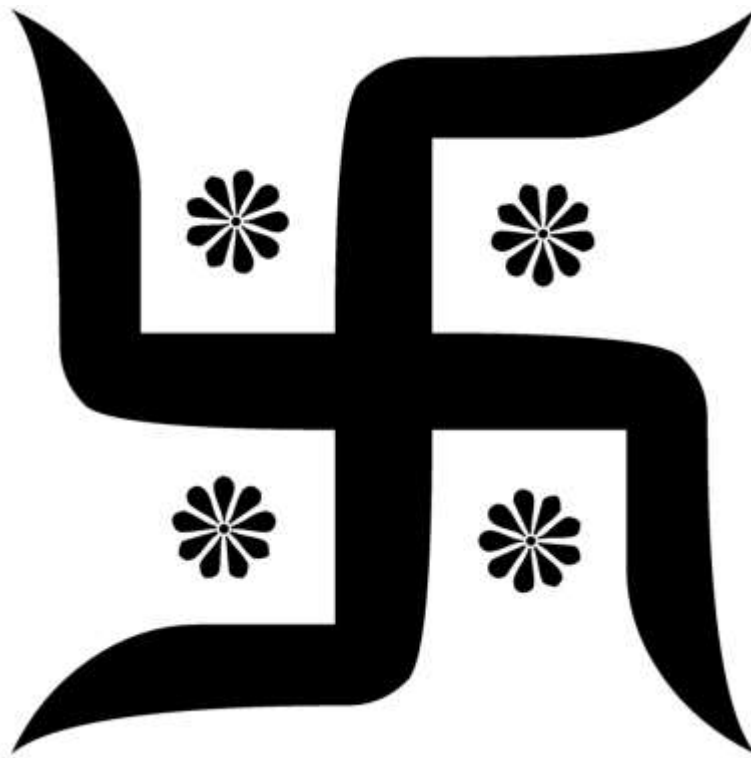
² This line is sometimes translated –'You are the Eternal Spirit manifested' which is reasonable, although **nityam** - 'eternally' is an adverb, not an adjective.

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 **sākshād** with **ātmā** shows that they are compounded, meaning the state of **ātma-sākshāt-kāra** - 'Self-realisation'.

14th century stone Ganesha with eight arms (some missing!)





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.92.

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.”

ṛitam¹ -‘Divine law, truth, sacred order, settled rules, scriptural correctness, the balance and order of the Universe, righteousness, justice’. cf. **Ṛitambhara praḡñyā** –‘enlightened state, knowing the truth’.

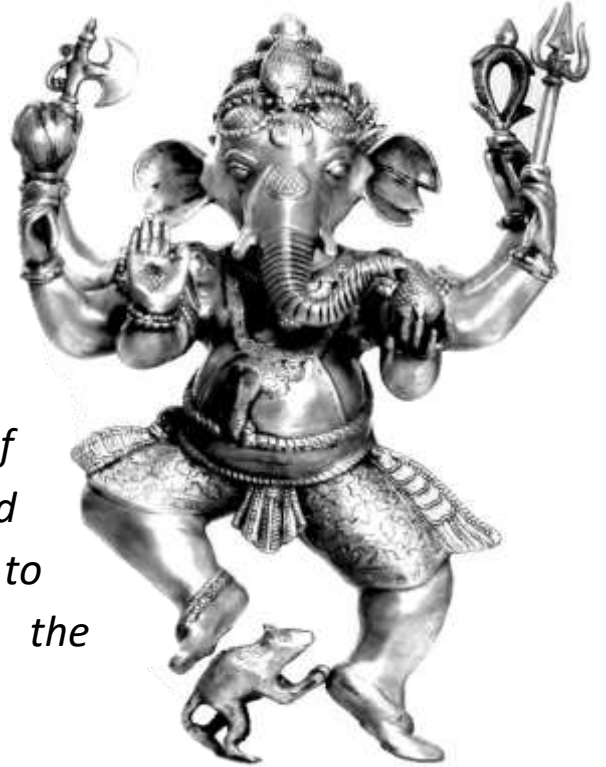
Ṛitam begins with the vowel ṛ, and in IAST (p.30) is written **ṛtam**. Other common words beginning with ṛ are **Ṛg Veda** -‘knowledge of praise’, **ṛddhi** –‘prosperity’ and **ṛshi** – ‘seer’.

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

satyam¹ -‘truth, reality, goodness’. [from **sat** -‘to be, exist’] **Satyam** is the seventh world in the **Gāyatrī Mantra** corresponding with the **Sahasrāra Chakra**.

End of Verse 2

¹ **Ṛitam** and **satyam** both mean ‘truth’ but **ṛitam** 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’.



Verse 3. Supplication to Lord Ganesha

This verse is asking, or rather ordering, **Śhrī 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.

mām-¹ 'me'. [acc] The object.

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

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 śhrotri* - 'hearer' from *śhru* -'to hear, listen'] In the pure witness state we can listen to ourselves reciting the prayer.

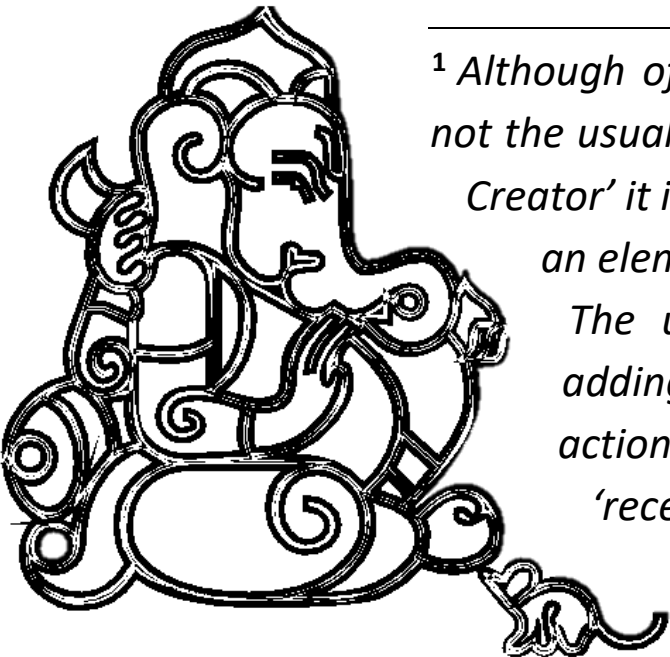
Śhrotra or **śhrotas** is 'the ear' and **Śhruti** -'listened to' means orally transmitted sacred knowledge, particularly the Vedas.

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' may refer to the person uttering the prayer [*mas. acc. sing. of dātri* -'giver'], but in Hindu culture a devotee will request a **Brāhmin** to chant prayers and perform **Pūjā** for them, so the devotee is the **dātri** -'offerer (one who pays)' and the **śhrotri** -'listener' of the prayer and the **Brāhmin** is the **dhātri** -'performer' and **vaktri** -'speaker'.

dhātāram -'the one who creates, performs, fixes the attention on, receives¹, supports'. Again we are asking for protection and favour for ourselves as we are the ones performing the prayer and having the attention fixed on the Deity. [*mas. acc. sing. of dhātri* -'supporter']



¹ Although often translated as 'the receiver' this is not the usual meaning of **dhātri**. In its sense as 'the Creator' it is a name of **Śhrī Brahmadeva**. **Dhātu** is an element or a constituent of creation.

The usual word for 'receiver' is **Ādātri** - adding a long **Ā** before a verb reverses the action so **Dātri** -'giver' becomes **Ādātri** - 'receiever'.

Av'ān'ūchānam-ava śhiṣhyam (ava-anu-vachānam..)

(Protect the learned scholar and the pupil)

“The disciples. Is the disciple principle.”

an'ūchānam -‘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***]

śhiṣhyam -‘pupil, student, disciple’. [*acc. from **śhas** -‘to discipline, control, instruct’*]

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 run together as a single phrase when properly performed, which can confuse 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 **paśhcha** -‘behind, west’*]

All the directions have this double meaning based on the notion that we are facing eastwards. This is natural if we consider the Earth to be a moving vehicle on which we are riding, 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 **Śhrī 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, whose churches have the altar at the east end.

The directions here are 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.

Direction	Protector
East	Indra
South	Yama
West	Varuna
North	Kubera
S-East	Agni
S-West	Nirrti
N-West	Vayu
N-East	Shiva
Below	Brahmā
Above	Vishnu

purās-tāt -'from the front, from the beginning, initially' and 'from the east'. [*abl. of purāḥ* -'in front, first, east']

uttarāt-tāt -'from the left, from the north'. **Uttara** is the comparative² 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 Several cultures (Chinese, Indian, Turkish, etc.) associate colours with the directions, the most common being black for north, red for south, white for west and blue or green for east; and yellow, green or white for the centre. This corresponds with the colours we use for the Left and Right sides.

¹ **-tara** and **-tama** are the comparative and superlative endings. So **ut** - 'up' becomes **uttara** -'higher' and **uttama** -'highest' cf. **para-tara** -'further' v.6.

Comparative and superlative endings showing similarities;

English **-er** and **-est**, (hard, harder, hardest)

Latin **-ior** and **-imus** (**super** -'above', **superior** -'higher', **superrimus** or **suprimus** -'highest')

Greek **-teros** and **-tatos** (**micros** -'small', **microteros** -'smaller', **microtatos** -'smallest').

Ava dakshināt-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)

dakṣhiṇāt-tāt -'from the right¹, from the south'.

[abl of **dakṣhiṇā** –'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'.

ūrdhvāt-tāt -'from above'. [abl of **ūrdhva** -'upper part'] In the Himalayas the people wear a hat called an **Ūrdhva**.

¹ The right hand is auspicious. On visiting a temple one circum-ambulates the **mūrti** –'idol' clockwise, hence keeping it on one's right as a mark of respect. A statue of **Śhrī 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'), **dakṣhiṇa** has a meaning of 'clever, skilful' or 'able'. It can also mean 'candid, straightforward, lovable, compliant'.

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

Dakṣhiṇā-murti -'south-facing'- is a name of **Lord Śhiva**, **Śhrī Gaṇeśha**, **Śhrī 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.

In **ch'ordhvāt** the -a of **cha** combines with **ū** forming -o whether **u** is short or long. **Ūrdhva** is the only common Sanskrit word starting with a long **ū** and the -o may be slightly more drawn out 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)

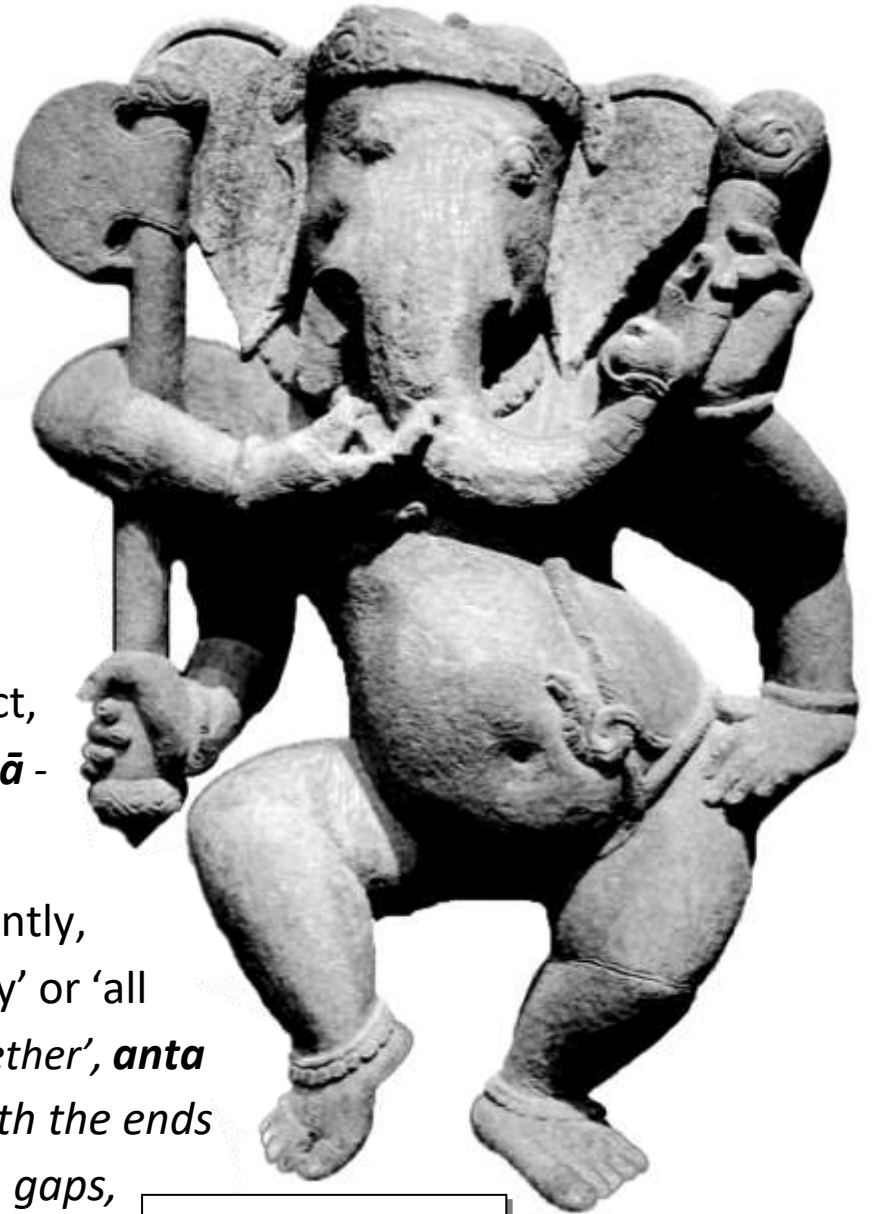
“He exists in all the directions.”

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']



Stone Ganesha
c. 750 CE

Alternative Translations

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

- **paschāt** and **purā** 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 would 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 can be just another attachment we have to free ourselves from.

🌀 End of Verse 3 🌀



A **Gaṇeśha** statue carved out of sandalwood is considered auspicious. **Gandha** –‘smell’ is the sense associated with the Earth element and the **Mūlādhāra Chakra**.

Verse 4. Shri Ganesha as the Divine Qualities in man

Twam vāṅ-mayas-twam chin-mayah¹

(You are the Spoken Word and Pure Consciousness)

“He is the complete literature.”

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

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

maya(s) -‘made of, consisting of, full of, whose nature is’. [**mayah** 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, ²attention, 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(h) -‘consisting of’. [*as above*]. The final -**h** is not modified by **sandhi** -‘word joining’, as this is the end of the phrase.

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.262 for an example). **Vāṅ** -‘speech’, is associated with **Lord Brahmā** -‘the Creator’ (not to be confused with **Brahma** or **Brahman** –‘Supreme Spirit’) and His **Śhakti**, **Śhrī Saraswatī**, both revered as ‘the Givers of Speech’. He governs the **Bhūr** -‘Earth Realm’- the whole of the abdomen including the lower three chakras and the Void.

² **Chin** = **chit** -‘attention’ (p.72), which is the quality continued

Twam ānanda-mayas-twam Brahma-mayah

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

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

ānanda - 'joy, bliss, ecstasy'. [*ā* - 'full', *nanda* - 'joy, delight, pleasure']

Brahma - neut.- **Brahman**, the Formless All-pervading Supreme Spirit, God Almighty (see v.1 p.56).

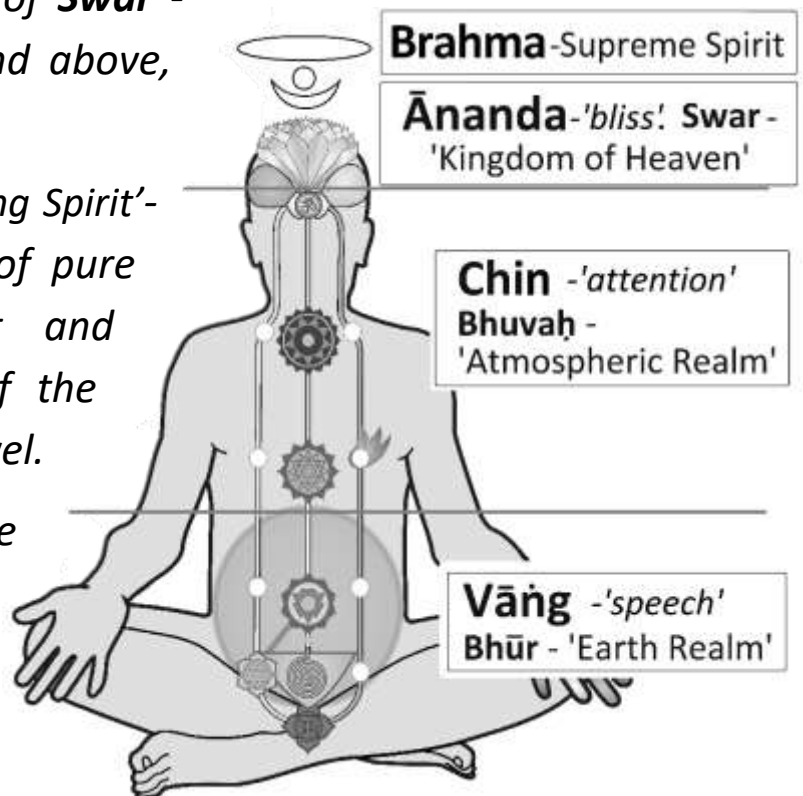
Alt.trans. - 'You are **Brahmā** the Creator, **Vishnu** the Preserver, **Śhiva** the destroyer and the Supreme Formless Consciousness.'

cont... of the **Bhuvah** - 'Atmospheric Realm' – the evolutionary realm of **Heart, Viśhuddhi** and **Āgñyā** ruled by **Śhrī Viṣṇu**.

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

Brahma - 'Formless All-pervading Spirit' - is the **Turiya** - '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 the bliss (**ānanda**) of Union with the Deity and finally complete absorption in the Supreme Spirit (**Brahman**).

continued

cont.....

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. **Śhrī 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.*

*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.*

continued on next page....

cont....

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

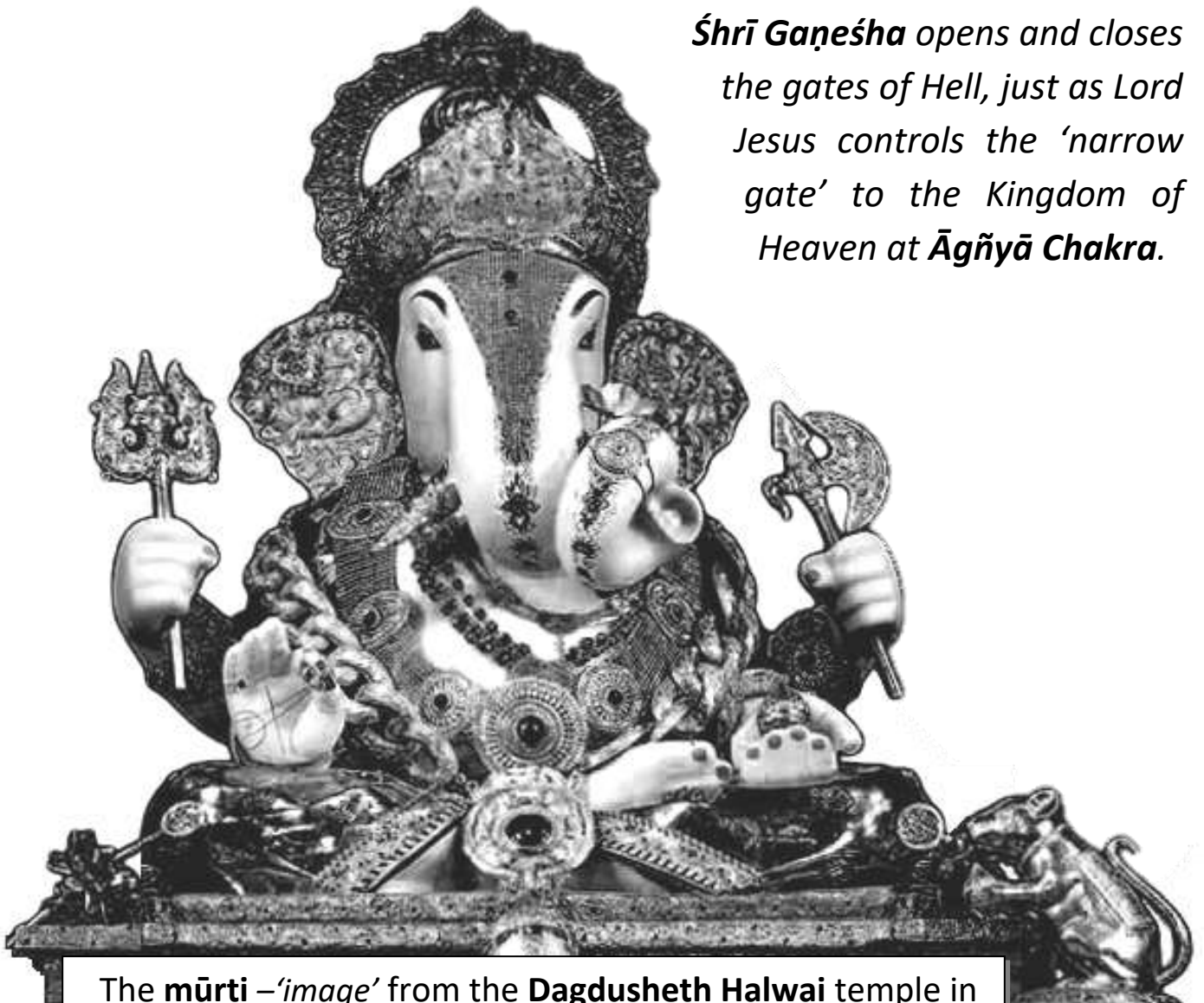
London, 27-08-80

Śhrī Ramana Mahārṣhi, 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.

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

If, on the other hand, the attention moves downwards and we indulge in sensuality, we can incur the wrath of **Śhrī Gaṇeśha**. Below the **Mūlādhāra Chakra** is **Pātāla** (Hell).

Śhrī Gaṇeśha opens and closes the gates of Hell, just as Lord Jesus controls the ‘narrow gate’ to the Kingdom of Heaven at **Āgñyā Chakra**.



The **mūrti** –‘image’ from the **Dagdusheth Halwai** temple in **Pūne**, said to be the most famous **Gaṇeśha** temple in India.

Twam sach-chid-ānand'advitīyō-'si

(You are Existence, Consciousness and Joy unequalled)

“Sat chit ānand'advitīyosi” means ‘nobody can compare to Your capacity to be Sat Chit Ânanda’. Chit, attention; Ânanda 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.222.

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

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

ānanda¹ -‘bliss’. The joy or bliss that is free of any duality or sorrow; not a ‘high’ which will swing to a ‘low’.

a-dvitīyō¹ -‘unequalled, second-to-none, unique, without a companion, completely at one with’. [*advitīyah in comp. nom.mas. a -‘without’, dvitīya -‘second, other, companion, equal’, from dvi –‘two’*]

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** philosophy was **Śhrī Ādi Śhankarāchārya** who, when asked to define the

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’!

essence of existence, replied '**Śhivaṁ Advitīyaṁ**' – 'to be completely at one with the Supreme Spirit.'

'**si** -'You are, thou art' [**asi**- in comp. see v1 p.51] After long vowels the short a at the beginning of the next word is dropped, as in **namas-te-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

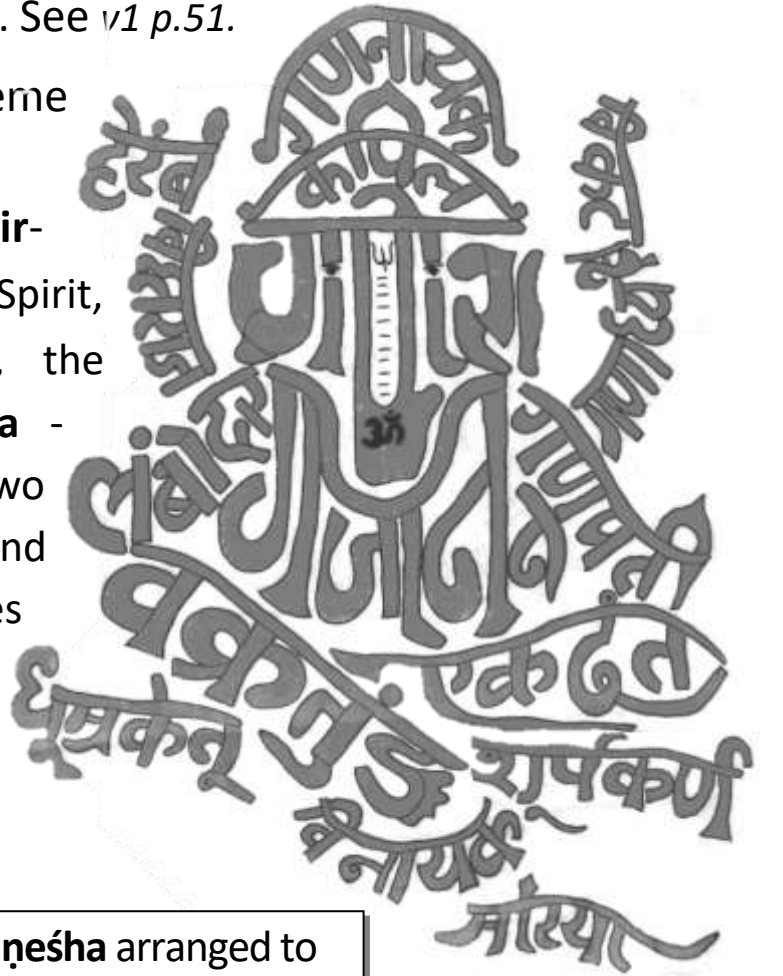
(You are the Manifestation of the Supreme Spirit)

praty-aksham -'manifest, incarnate, perceptible'. [*lit.*'before the eyes'. **prati** -'before', **aksha** -'eyes']. See v1 p.51.

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.52



The Sixteen Names of **Śhrī Gaṇeśha** arranged to make His image. The **ṇ** of **Gaṇeśha** forms His trunk, while **Ga** and **Śha** form the ears.

(From a picture on the wall of a cafe in Ganapatipule)

Twam gñyāna-mayo vigñyāna-mayo-'si

(You are all Knowledge and Understanding)

“You are the knowledge and You are the science of knowledge.”

gñyāna¹ -‘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 **Kundalinî** but the knowledge of God Almighty.” **16-02-91, Shivaratri Puja, Italy**

mayo -‘made of’- [*mayah* in comp (see p.70)]

The aspiration –**h** changes to –**o** before the semi-vowel **v** and the vowel of **asi**.

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

The composite letter **jñ** is pronounced gutturally (at the back of the throat) and the **ñ** 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!

A stone **Ganesha** from Java



vi-gñyāna¹ -'understanding, discernment, to be wise or learned, science²'.

vi- as a prefix implies 'separation' which leads to some widely differing meanings; one sense is '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, immaculate'.

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 by-pass 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.

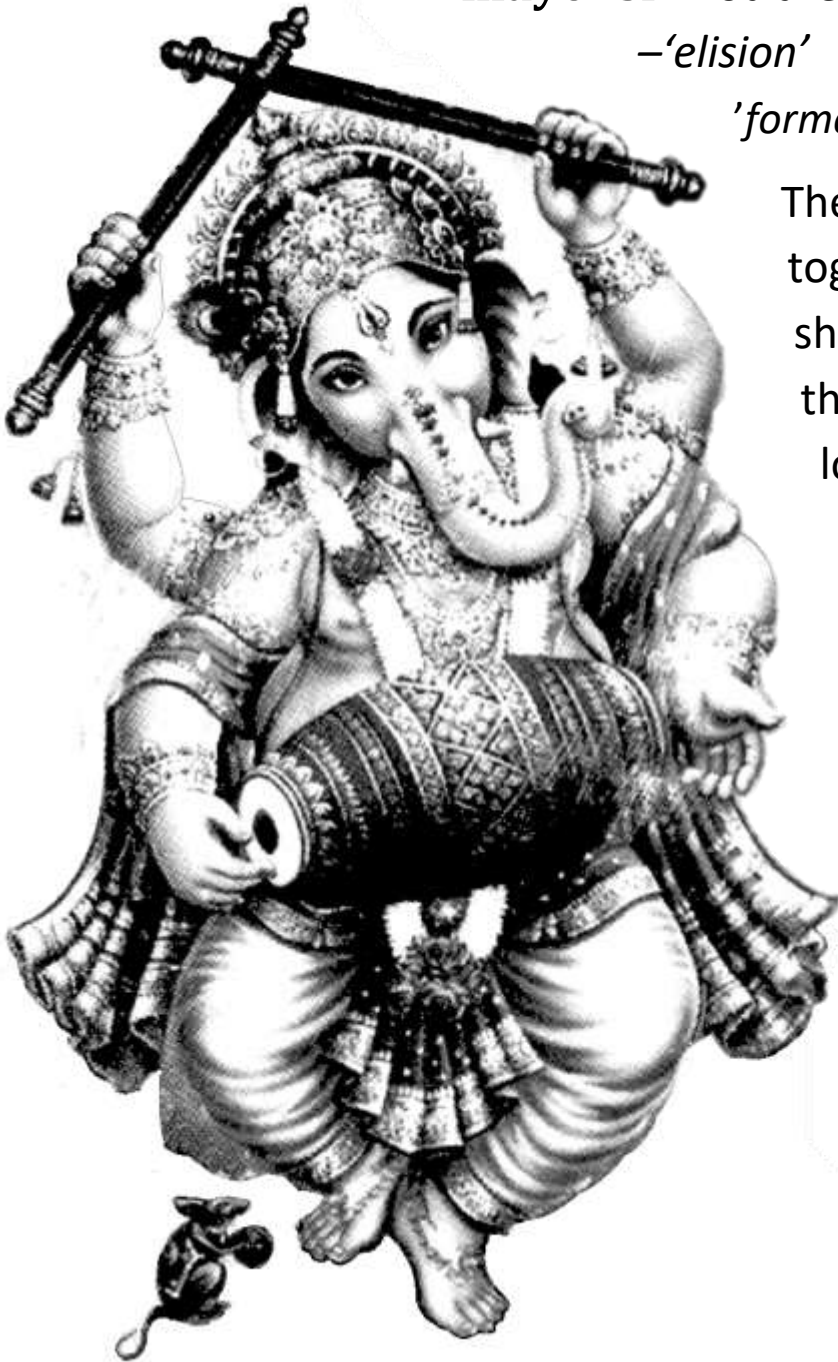
When contrasted, **gñyāna** is spiritual knowledge and **vigñyāna** is worldly knowledge or knowledge ‘about’ something. **Vigñyāna** is the Hindi word for ‘science’; as **Shri Mataji** says “You are the science of knowledge.”

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 **mayah-asi**. [mayah - ‘formed of’, **asi** -‘You are’]

The hyphen and apostrophe together denote a dropped short **a** at the beginning of the following word, so the long vowel is more drawn out than usual. There is a special symbol (॥) in **Devanāgarī** for this extension of the vowel.

End of Verse 4



Double meanings/alternative translations of this verse are:-

Twam vāng-mayas-twam chin-mayaḥ.

Twam ānanda-mayas-twam Brahma-mayaḥ.

1. *You are Speech, Attention and Joy – the qualities of the Three Worlds¹ **Bhūr, Bhuvah** and **Swar** within us - and You are the Formless Spirit beyond.*
2. *You are the three levels of worship – outward **Pūjā** (with speech, mantras, praises, etc.), inner **Pūjā** (using the attention) and 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** -'attribute-less' 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.*



¹ See *The Three Worlds*, p.222.

Verse 5. Shri Ganesha's relation to the physical world

Sarvam jagad-idam Twatto jāyate

(This whole world is born of You)

sarvam -'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'. [nom.neut] **Idam** is used to indicate the world that can be experienced through the senses, as opposed to **tad** -'that' which denotes the Formless Spirit.

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** include: **jananī** -'mother', **jāyā** -'wife' and **saha-ja** -'in-born'.

Sarvam jagad-idam Twattas tishthati

(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**]

tishthati -'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. **Jagat** (from **gam** –'move') and **bibhrāṇam** (from **bhr** -'to bear, hold') in verse 9 do the same thing.

Sarvam jagad-idam Twayi layam-eshyati

(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’. **Pralaya** is the dissolution of the Universe at the end of time, overseen by **Lord Śhiva**. **Śhrī Gaṇeśha** is here being praised as **Brahmā**, **Viṣṇu** and **Śhiva**: the creator, sustainer and destroyer of the world.

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

Sarvam jagad-idam Twayi pratyeti

(This whole world is returning into You)

“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 **Vedānta** philosophy and in **Shri Mataji’s** book ‘Creation’ (*The Book of Adi Shakti*) it is explained that creation took place so that, by separating from Itself, the Supreme Consciousness (**Parabrahma**) could become aware of Itself. So in this sense the world proceeds from the Divine and is returning back. When we realise our true nature as Spirit, we become the Supreme Spirit being aware of Itself and are therefore fulfilling the purpose of creation.

Pratyeti also means ‘resorts to, recognises, believes in, trusts’.

Alt.trans. – ‘The whole world resorts to You (*for salvation*)’.

Twam bhūmir āpo-'nalo-'nilo nabhah (āpo-analo-anilo..)

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

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

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

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 **Śhrī Varuṇa** governs all the waters on the Earth, while **Śhrī Indra** (thunderstorms) or **Parjanya** (rain) control water from the skies. We asked **Shri Mataji** once, during a thunderstorm, who was the Deity for rain and She replied ‘**Parjanya**’.

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**.

The elements are here 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

continued.....

analo¹- is 'fire', the God of Fire², and the digestive fire, synonymous with **Śhrī Agni**; [*analaḥ 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 synonymous with **Śhrī Vāyu**. [*anila(h) in comp. also from an -'to live, move'*]

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

nabha(h)- is 'ether' as the fifth element, as well as the 'sky, space, atmosphere', also called **ākāśha** or **viyat**. [*nom.mas. from nabh –'to*

cont..... For example, **Mūlādhāra Chakra** consists mainly of earth element with some water. The **Nābhi Chakra** is mainly water, with some earth and fire. The main element of **Āgñyā** 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 Devanāgarī for this elongation.

आपोऽनलोऽनिलो - āpo-'nalo-'nilo = apo-analo-anilo coalesced

² Outside Sahaja Yoga, fire is more often associated with the **Nābhi Chakra** and water with the **Swādhiṣṭhāna**. The **bīja mantra** of fire **raṁ** is connected with **Nābhi** and **Śhrī Lakshmī** is called **Ramā**. As **Shri Mataji** explains (p.249) **raṁ** is also the **bīja** of the **Kuṇḍalinī**, as the subtle form of fire.

expand’] It is the subtle fluid which creates and permeates space. The subtle form of ether¹ is **Brahman** (*Formless, All-pervading God*).

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!’. However quantum physics has reinstated ether as the most vital element.

¹ 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. The 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.”

Creation, Ch.5, Subconscious



Twam chatvāri vāk-padāni¹

(You are the four stages² of speech)

“There are four stages of your sound, Para, Pashyanti, Madhyama, (Vaikari). There are four stages of your sound that starts from here (*Kundalinî / 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 (*Vaikari*).”

07-04-81, Sydney (full transcript on p. 176)

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’ from Latin *pedus* –‘foot’]

¹ This line is an echo of the **Rig 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** is not usually in the G.A.S. but does appear in the 1800 commentary by **Brahmayogi** (see p.252), the oldest version available.

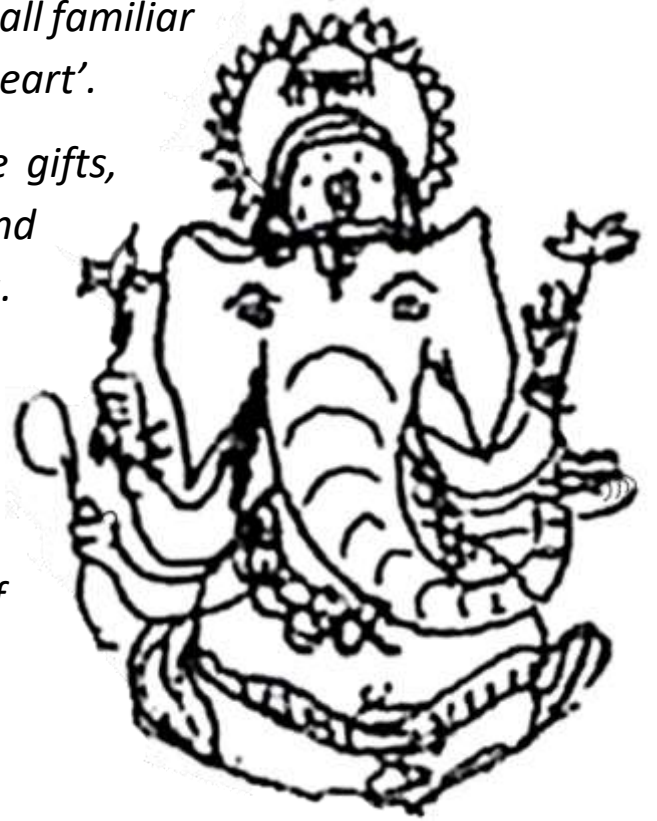
Why does this phrase occur at the end of this verse? Perhaps because speech expresses the mind, the element of the next **chakra**, **Āgñyā**? There is also a numerical progression from the five elements, the four parts of speech to the three **Guṇas** in the next line.



² The four stages of speech, as described in the **Lalitā Sahasra-nāma**, etc. are:- **Parā** –‘beyond’, the germ of an idea, starting at **Mūlādhāra** with the **Kuṇḍalinī**; **Paśhyantī** –‘seeing’ where the words are felt in the **Nābhi/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 **Viśhuddhi**, 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, or even from the **Mūlādhāra Chakra**, 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

Shri Mataji’s sketch of Shri Ganesha from the Mūlādhāra Chakra diagram on p.92.

Shri Ganesha is holding the **paśha** –‘rope’ and **aṅkuśha** – ‘goad’ in His lower and upper right hands and a lotus and plate of sweets in His left, with a snake around His belly.

cont... 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



A **Ganesha** procession in Mumbai

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)

Twam avasthā tray'ātītaḥ¹ (You are beyond the Three
States of Consciousness)

“No gunas, virtues, nahi. Gunas 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' 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'.

ātīta(h) -'beyond, past, one who has passed beyond'. [**ati** -'beyond', **ita** -'gone' (psp of **i** -'to go')]

deha -'body'. The three bodies are **sthūla** -'physical', **sūkṣhma** -'subtle' and **kārana** -'causal', corresponding to the five **kośhas** -'sheaths', **anna-maya kośha** -'sheath of food' (Physical Body), **prāṇa**,

¹ This line is not included 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 about the next line)

manas and **vigñyāna** -‘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’. [**ava** -‘away, down’, **sthā** –‘standing’] The three states are **Jagrat** -‘waking’, **Swapna** -‘dreaming’ and **Supti** or **Suṣhupti** -‘deep sleep’ (see App.8. p.222). **Turiya** –‘fourth’ is not exactly a separate state but is the Pure Consciousness which witnesses the other three.

Twam mūlādhāra sthito-‘si nityam¹

(You are eternally stationed at the Mooladhara)

“Mooladhara Chakra.”

mūlādhāra -[**mūla** + **ādhāra**] ‘the support of the root, the original support, the base foundation’. The word **chakra** -‘wheel’ [from **char** -‘to go, move’ and **kr** -‘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 **Śhrī 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 avasthā tray’ātītaḥ** –‘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 **Śhrī 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.).



The **Mūlādhāra (Sacrum)** (roughly an equilateral triangle) is supported by the **Mūlādhāra Chakra**.

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']

cont..... 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 **Śhrī 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 **Virāta** this centre was the first centre created. The only son of **Ādi Shakti**, **Śhrī Ganesha**, symbol of eternal childhood, was bestowed on it as presiding Deity. **Śhrī 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 **stha** -'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.”

Creation - 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, **Śhrī Pārvatī's** bathroom, at the door of which **Śhrī Gaṇeśha** 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'.

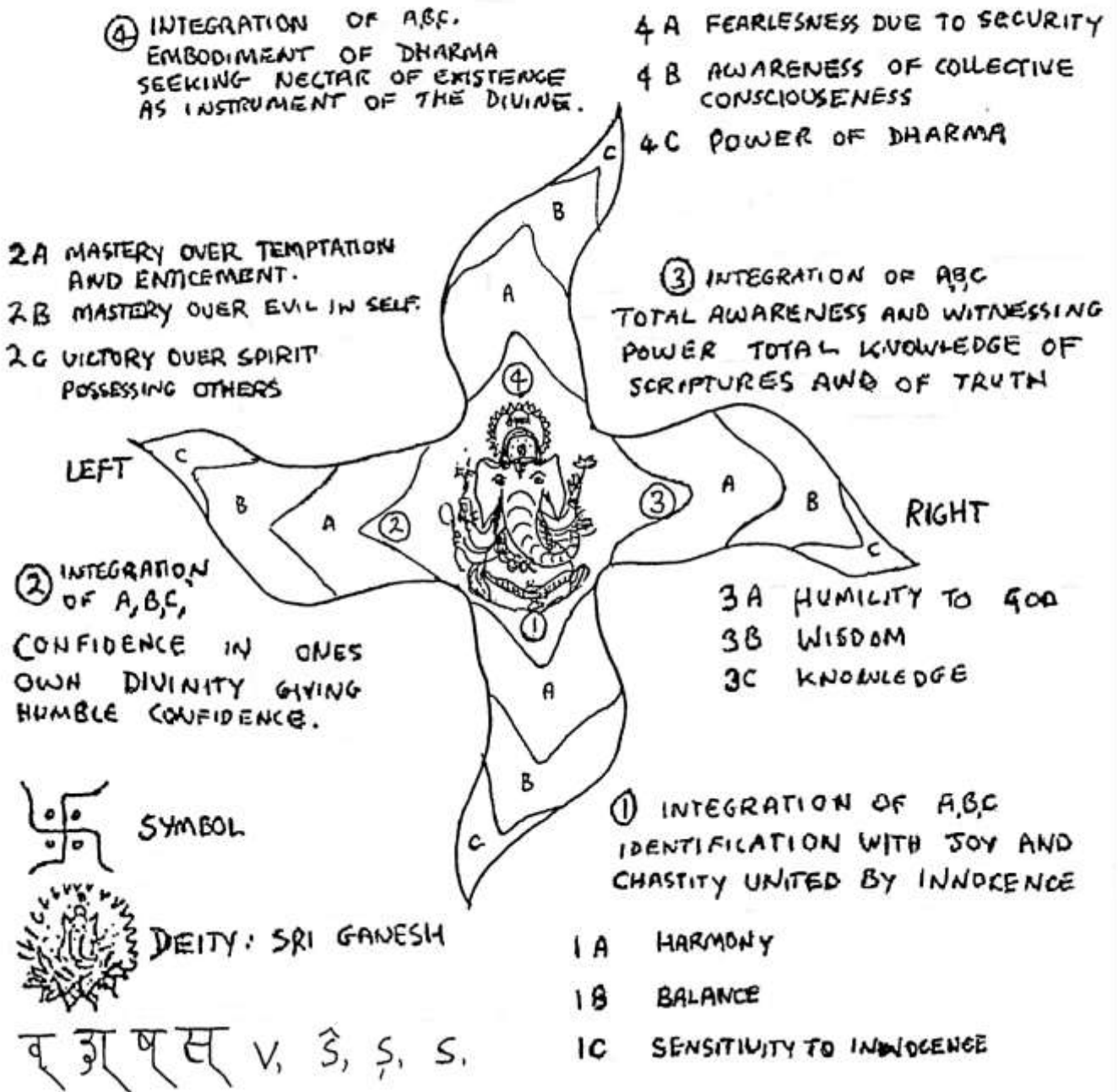
Or: 'You are permanently stationed at the doorway of the **Kuṇḍalinī**'.

Sthito 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)'.

THE MOOLADHARA CHAKRA PELVIC PLEXUS.
THE ROOT OF THE SUPPORT OF THE UNIVERSE



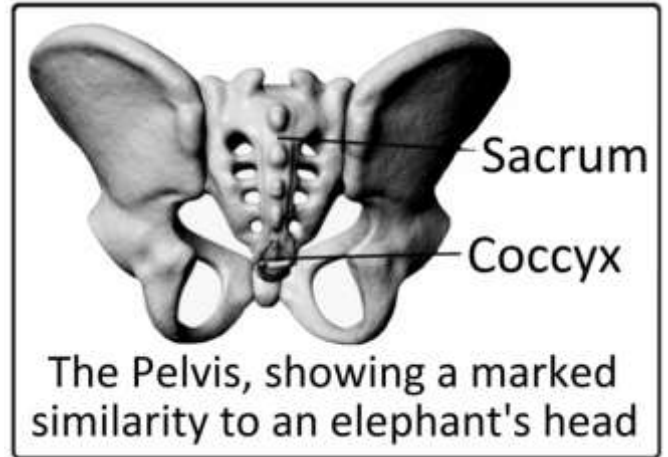
Shri Mataji's drawing of the **Mūlādhāra Chakra** showing the qualities of each petal. The arrangement of Left and Right implies that it is viewed from behind or above rather than from in front.

The left, right and lower petals show qualities associated with the **Idā, Piṅgalā** and **Suṣūmnā Nāḍīs** (which all start at **Mūlādhāra Chakra**), and the upper petal with the **Kuṇḍalinī**. The petals are also associated with the three-and-a-half syllables of **Om** (see p.220).

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; to stand ‘naked’ before God and say ‘Lord, here am I’.

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

10-06-82, UK.

‘The good seems to us as a nothingness, since there is no *thing* that is good. But this nothingness is not unreal; compared with it, everything in existence is unreal.’

Simone Weil. Gravity and Grace.

Just as His Incarnation Lord Jesus sucks in our ego and superego, **Śhrī Gaṇeśha** sucks in our Right and Left Side activity and these subside if we just sit with the attention at **Mūlādhāra**.

“So the Mother Earth sucks in the left and right side problems within us. Automatically She sucks in when we start feeling the All-pervading Power.”

13-10-87, Vienna.

Saying inside: ‘No desires, no striving’ (*stopping Left and Right Side activity*) helps to establish the **Mūlādhāra** as a solid foundation.

The **Mūlādhāra Chakra** is the only **chakra** which we can move at will. 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.

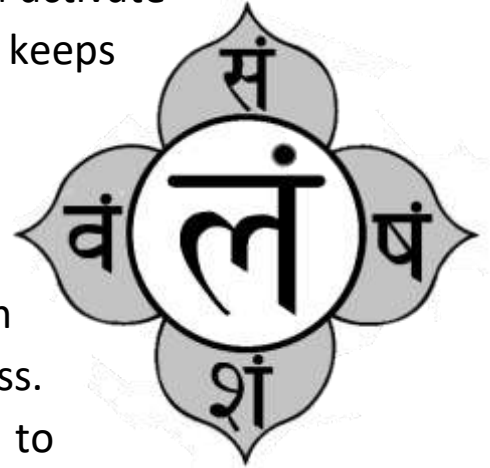
Having established this state of complete surrender, the **Kuṇḍalinī** can awaken and flood the **Nābhi** and **Void** with peace, the Heart with love and the **Agñya** with thoughtless awareness. This peace is very nourishing to ourselves and to others and it can be used as an extra vibratory sense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

‘Yoga is restraining the tendency to think, then the seer abides in his true nature.’

Patanjali, Yoga Sutras, 1.2-3

At **Sahasrāra** we need to let go of all conceptions and efforts and allow ourselves to be ‘nothing’. This is the **Shūnya** -‘zero’ state (see **Shri Mataji’s** comments p.248) which is also called the **Nirmalā** state – losing all the **mala** -‘dirt’ which clouds our perception of the truth about ourselves and the Divine. This state of nothingness where we are at one with the All-pervading Spirit is the true **Nirmala Vidyā**. 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 **Nirmalā** state and Her Name is the most powerful **mantra**.

“Because I have given you realisation, the most powerful mantra is ‘**Shrī Mâtâjî Nirmalâ Devî namo namah**’.” *21-09-91, Cabella.*



Mūlādhāra Chakra with the **bīja mantras** **Laṁ** – ‘Earth element’ in centre and **Vaṁ** (*Vāma* – ‘left’), **Śaṁ** (*Paścha* – ‘back’), **Ṣaṁ** (*Dakṣhiṇa* – ‘right’), **Saṁ** (*Sīmā* -front’) on the petals.

Chakras around Mūlādhāra

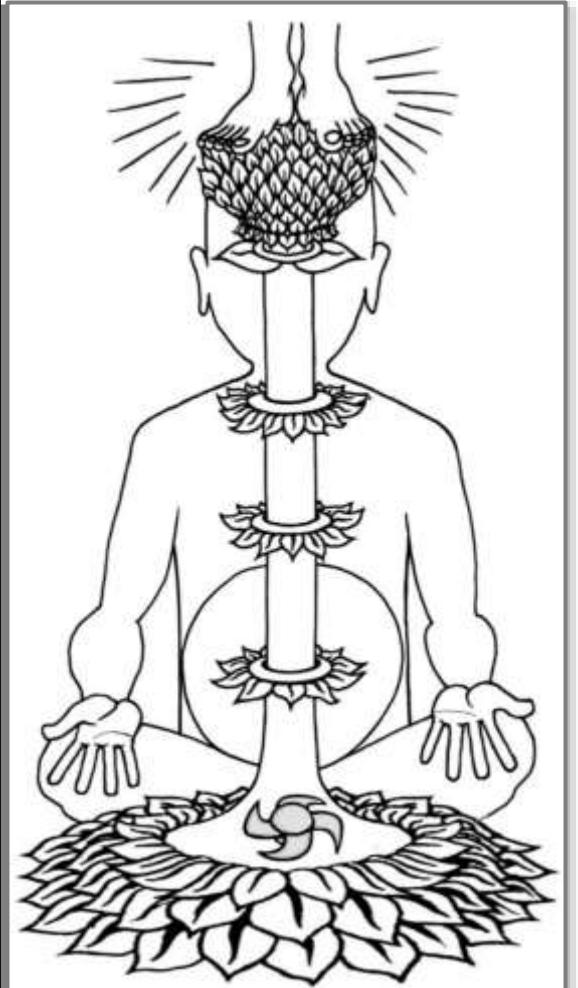
Śhrī Gaṇeśha, like many deities (*Shri Durgā, Brahmadeva, Lakṣhmī, etc.*), is usually depicted seated, standing or dancing on a lotus¹. This may be more than a mere convention and there is evidence to support the idea of a thousand-petalled lotus below and around the Mūlādhāra Chakra. In meditation some Sahaja Yogis feel themselves to be seated in a downward and outward-pointing lotus 40-80 cms across, which supports and nourishes and is joy-giving. Other Yogis say they feel it more like roots stretching down into the Earth.



¹ As shown in pictures on pp. 8, 42, 44, 67, 74, 128, 136, 137, 154, 165.

The author's drawing of a lotus below and around **Mūlādhāra Chakra**.

By connection to **Shri Mataji's** Lotus Feet at **Sahasrāra**, we become a channel for Her Divine Vibrations and Bliss to course down onto and into the Earth. This flow of vibrations cleanses and widens the **Suṣumnā** channel, so one gets the triple benefit of blissful meditation, cleansing of the subtle system and helping to establish the Kingdom of Heaven on this Earth. One becomes not just metaphorically but physically an instrument of Divine Vibrations, the 'hollow flute' of **Śhrī Kṛishṇa** (or we should say a subtle instrument housed within a physical frame).

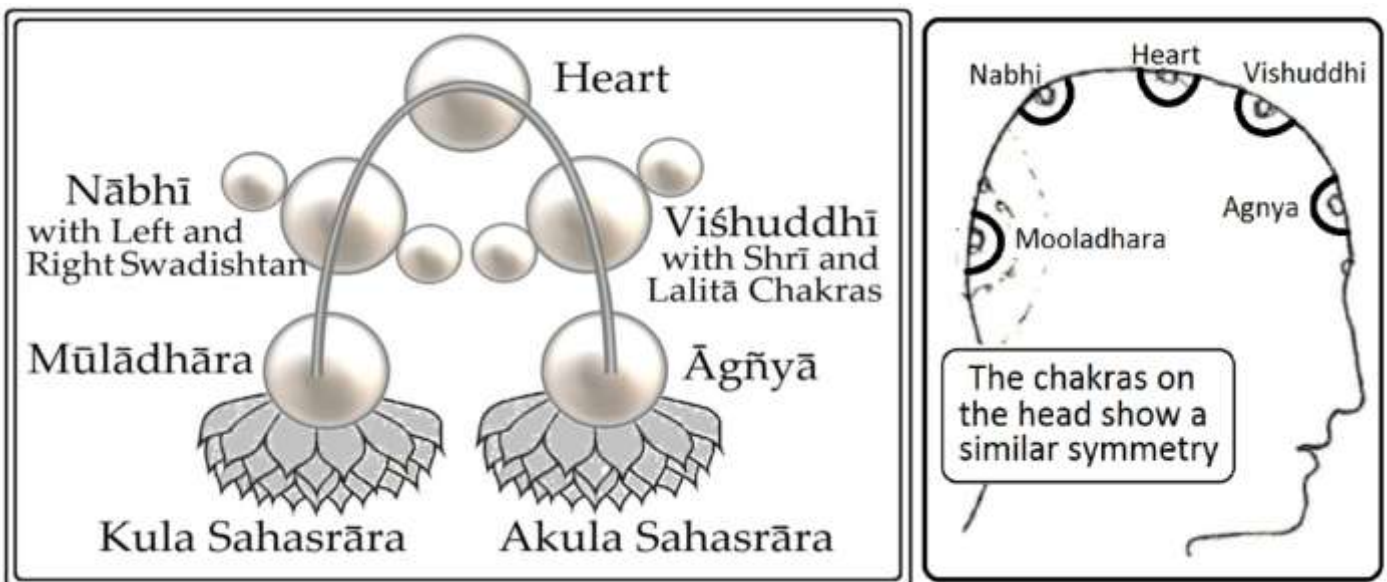


This is called the **Kula Sahasrāra**; **Kula** –‘family’ refers to the lower six **chakras**. The **Sahasrāra** at the top is **Akula** –‘beyond the family’.

‘The **Suṣhumnā** has a thousand-petalled lotus at the bottom as well as at the top. This pair of shining lotuses are the **Kula** and **Akula**’.

***Svachanda Saṁgraha** (quoted in TPH edition of LSN)*

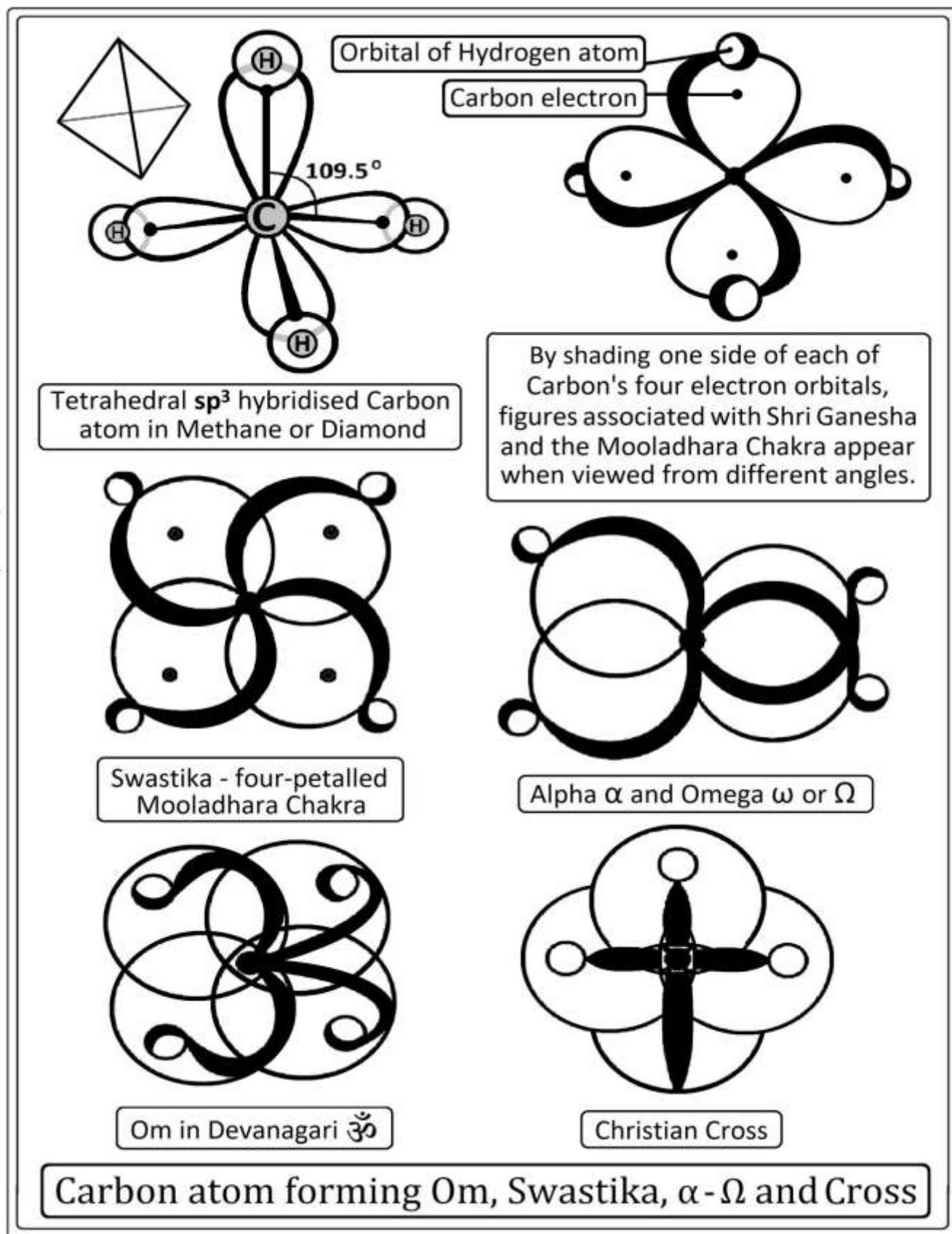
If the **Suṣhumnā** widens so that it engulfs the **Īḍā** and **Piṅgalā**, one cannot get out of balance (*as I experienced once on an India tour in the 1980’s –Ed.*). Putting one’s attention on **Shri Mataji’s Suṣhumnā**, it seems to encompass Her whole body, making Her entirely a column of **Kuṇḍalinī** energy, channelling Divine vibrations into this world.



A drawing illustrating **Shri Mataji’s** explanation of the symmetry of the Subtle System (*Cairns, 05-09-91, Creation Ch.1*), where the fundamental **chakras** on the left correspond with their incarnations on the right – **Śhrī Viṣṇu** at **Nābhī** and His Incarnation **Śhrī Kṛiṣṇa** at **Viśhuddhi**, **Śhrī Gaṇeśha** at **Mūlādhāra Chakra** and His Incarnation **Lord Jesus Christ** at **Āgñyā**, etc.

The Left and Right **Swādhishṭhān** manifest as and give power to the legs and feet; while the **Śhrī** and **Lalitā Chakras**, which **Shri Mataji** calls ‘the feminine powers of the **Viśhuddhī**’ give power to the arms and hands as well as the other organs of expression (*speech, face, etc.*)

Shri Mataji does not mention the **Sahasrāra** below **Mulādhāra** but it adds a certain elegance to the symmetry.



“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.”

27-09-92, 25-09-99, Cabella. See S.M.'s translation. p.176

Twam śhakti tray'ātmakah

(You are the Essence of the Three Shaktis)

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

śhakti¹ -‘power, energy, force’. The feminine aspect of a Deity is His power and creative energy; **Śhrī Mahākālī**, **Mahāsaraswatī** and **Mahālakshmī** are the **Śhaktis** –‘Powers’ of the Left, Right and Central channels respectively.

traya -‘three’. [**tri** in comp] - pronounced ‘tryer’, not ‘trayer’.

ātmaka(h) ‘essence, forming, having the nature or character of’.
[nom.mas. **ātma** -‘self’, **ka** -‘making, having’]

“When you recite the **Ganesha Atharva Shīrsha**, you see that He has all the **Shaktis**. You see **Shaktis** of **Shrī Brahmadeva**, **Shrī Vishnu** and **Shrī Mahesha (Shiva)** 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.

yogino -'Yogis'. [*yoginah* in comp. nom.pl.of **yogī**] The subject.

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 Viṣṇus-twam (You are Lord Brahmā¹ the Creator, You are Śhrī Viṣṇu¹ the Sustainer)
“He’s the Creator. He’s the Sustainer. He’s the Protector also.”

Twam -'You are'. [*nom*]. From '**Viṣṇus-twam**' onwards, **Twam** is said after the names which is emphatic: '**Viṣṇu** –You! **Rudra** – You! **Indra** – You!'

Brahmā- [*nom.mas*] is Lord **Brahmadeva** the Creator. (See v1 p.57 and App. 5 and 6. p.212-218, **Shri Kalki & Shri Brahmadeva**.)

Viṣṇu(s) -'All-pervading'. [*Viṣṇuh* in comp. nom.mas. from **viṣh** -'to be active'] The name **Viṣṇu** has many subtle meanings including 'remover of hatred' [**viṣh** –'hatred, impurity, poison', **ṇu** –'removing, driving away'] and 'worshipped by the whole world' {**viṣh** = **viśhwa** – 'all, world, universe', **nu** = **nuta** –'worshipped'} See Glossary p.278.

The **visarga** (-*h*) 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 Viṣṇu** at the **Nābhi**, **Śhrī Rudra (Śhiva)** in the Heart, **Śhrī Indra** 'the King' as **Śhrī Kṛiṣṇa** 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 (You are Lord Śhiva the Destroyer)

“He’s the one who destroys (*Rudra*).”

Rudra(s)¹ -‘Wailing, Lord Śhiva’ [*Rudrah* in comp. nom.mas. from *rud* - ‘to wail’].

cont.... 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.263 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 lifetime.”

19-10-88, Pune.

¹ **Rudra** is the name of **Lord Śhiva** in the **Vedas**; in fact these are all **Vedic** Gods. This equating of **Śhrī Gaṇeśha** with the **Vedic** deities has resonances with **Śhrī Kṛiṣhṇa** in the **Bhagavad Gītā** 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 -‘wailing’ has a similar meaning to **Bhairava** –‘howl terrifyingly’, another aspect of **Lord Śhiva**, [*bhī* -‘fear’, *rava* -‘howling’]



Head of **Śhrī Bhairava** from Nepal. Left-sided people (ruled by fear and superstition) tend to see **Bhairava** as terrifying.

Indras-twam (You are the King of the Gods)

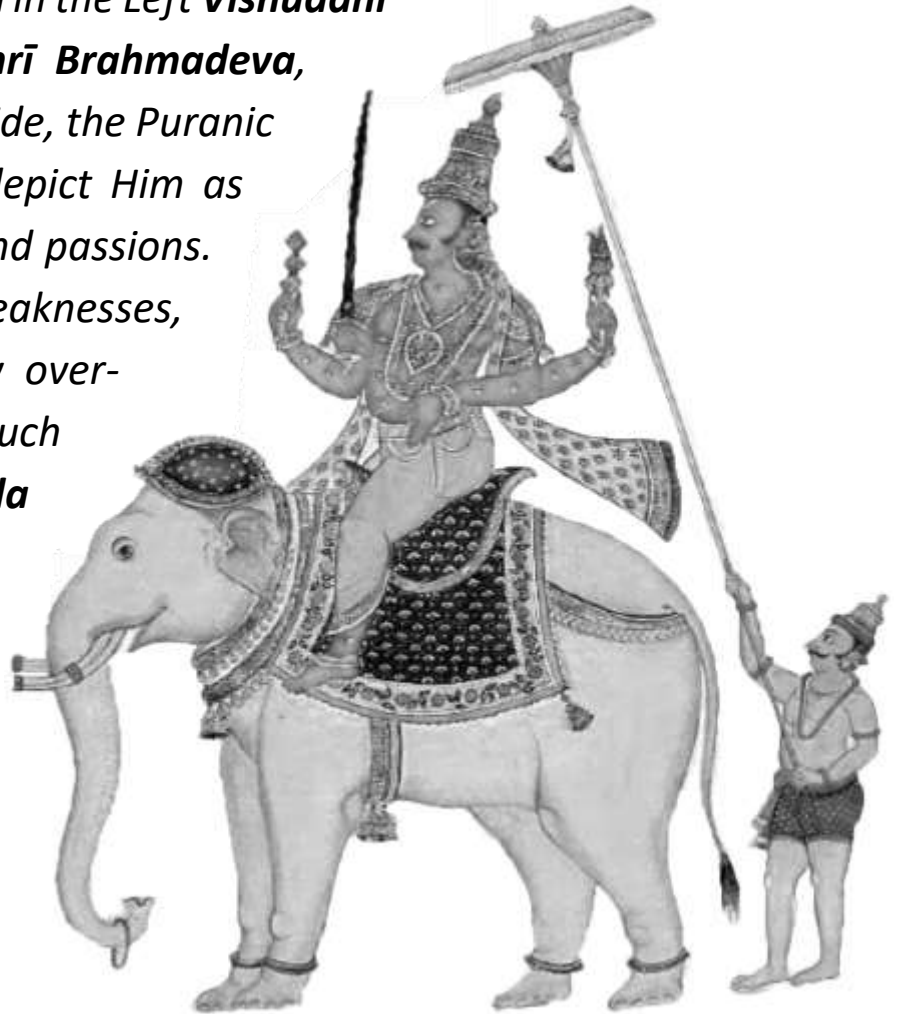
“Indra is the God of the Gods.”

Indra(s)² - ‘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 wielder of thunderbolts, **Lord Indra** is placed in the Right **Viśhuddhi**; **Śhrī Viṣṇumāyā** in the Left **Viśhuddhi** produces lightning. Like **Śhrī Brahmadeva**, another Deity of the Right Side, the Puranic legends about **Śhrī 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 **Tārak**, **Narak** and **Bhanda** and He and His fellow **Devas** pray for, and receive, help from **Śhrī Viṣṇu**, **Lord Śhiva** and the **Supreme Devi** who incarnates as **Śhrī 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)

Agni(s)¹ - 'The God of Fire'.

[**Agniḥ** in comp. nom.mas. from **ag** - 'to move tortuously']

Vāyu(s) - 'Wind, air, the Lord of the Wind'. [**Vāyuh** 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 appetites)'.

¹ **Agni** - 'fire' and **Āgñyā** - 'authority, command', the name of the sixth **chakra**, are not from the same root. **Āgñyā** (spelt **ājñā** in **Devanagari**) comes from **ā** - 'complete, up to', **gñyā** (or **jñā**) - '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. **Viṣṇu**, **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')

Sūryas-twam Chandramās-twam

(You are the Sun, You are the Moon)

Sūrya(s) -'The Sun, the Vedic Deity of the Sun'. [*Sūryaḥ in comp. nom.mas. from swar -'to shine'*] The God **Sūrya** is depicted riding a chariot drawn by seven horses across the sky.

Chandramā(s) -'The Moon, the Vedic Deity of the Moon'. [*Chandramāḥ in comp. nom.fem. of chandramas from chand -'to shine, be bright'*]

Brahma bhūr bhuvah swar-om

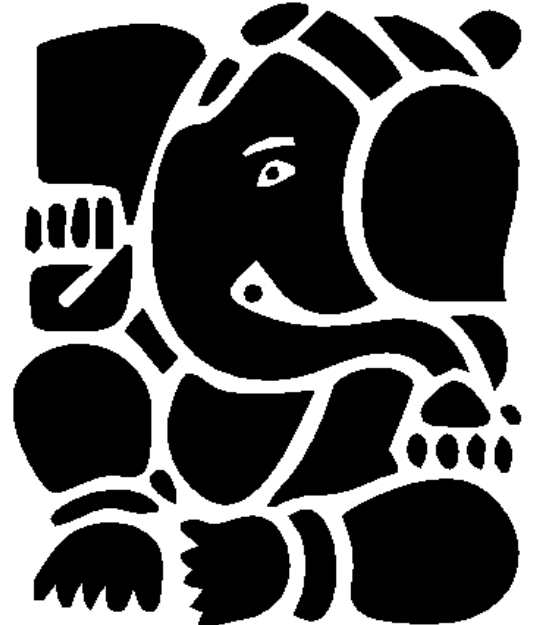
(Formless Spirit, Earth, Sky, Heaven and Om)

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

Brahma¹ 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. [*Loka – ‘world, realm’*]

¹ **Valaya** –‘ring, circle’ is the level of the Supreme **Sadāśhiva** or **Parabrahma**, so **Brahma** here would indicate this highest world.

”There are three stages higher than **Sahasrâra**. I would suggest just now let us concentrate on **Sahasrâra**, 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**



bhūr² -'Earth' is the realm of the physical body and the senses. The consciousness is **Jagrat** -'awake' with the quality of **Tamas** -'inertia', where desire rules. [**bhūh**- in comp. from **bhū** -'to exist']

bhuvah -'Sky, Atmosphere' is the realm of the mind (*Right Side*) forming a link between the physical body and the Spirit; and the state of **Swapna** -'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. [**swah**³ in comp. from **swar** -'to shine']

Om -'the primordial vibration, Amen, the Sacred Syllable'. v1 p.39.

🌀 End of Verse 6 🌀

² **Bhūr, Bhuvah** and **Swar** are the 'Three Worlds' corresponding with **Brahmā** -'creation', **Viṣṇu** -'preservation' and **Śhiva** -'destruction', the three channels, three **Guṇas**, etc. which is all explained in **Appendix 7**, 'The Three Worlds', p.222.

They are also called the 'three great **Vyāhṛitis** -'utterances'' and '**Om Bhūr-Bhuvah-Swah**' 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.61)

Verse 7. The Gaṇeśha 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 **anuswāra**) resounding*’ and ‘*The crescent moon shining*’ and, as both **Śhrī Gaṇeśha** and **Śhrī 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 an erudite and perhaps necessarily secret way of embedding the esoteric teaching within the apparently simple and mundane details of the pronunciation, and 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 there are many possible ways of splitting up a line leading to numerous interpretations. This art of making simple statements which have 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 Tse. China. 550 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 **Ānand'āśhram** commentary on Verse 7 (*Appendix 11. p.252*) - the longest and deepest commentary so far

discovered - does not make any reference to hidden meanings, but simply comments that the second description of the spelling of 'gam' means the same as the first one (*and that anyone who does not see this must be dim-witted!*).

The subtle effects of the **bīja mantra Gaṁ** and the mantra '**Om Gaṁ Gaṇapataye namaḥ**' are described on p.131.



Gaṇ'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.

gaṇa¹ -'troop, group, series, attendant' [from **gaṇ** -'to count'] (See p.47)

ādi(m) -'first, beginning, original, primordial' [acc.] 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.66)]

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

Uchchārya is both the absolute ('having uttered') and the gerundive ('to be uttered') of **uch-char** -'rise up, pronounce, utter'.

Alt. Trans. 'Gaṇa's first letter is to be uttered previously'.

¹ **Gaṇa** is used here to furnish its first letter and to intimate the connection of the **bīja mantra** 'gam' with **Śhrī Gaṇeśha**.

Gaṇa is also a series of words starting with the same letter. The **bīja gaṇa** -'series of seed mantras' for **Śhrī Gaṇeśha**, starting with **g**, is **gām, gīm, gūm, gaim, gaum, gaḥ** (see p.263) and on the symb-ol.org website is a set of 1000 names of **Śhrī Gaṇeśha** that all start with the letter 'g', the first 101 of which start with the word **Gaṇa**.

Double meanings – ‘Gan’ādim pūrvam uchchārya’

Gaṇ’ādim can mean ‘the first **Gaṇa**’ and is thus an epithet for **Śhrī 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**.”

11-06-79, Caxton Hall

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

Alt. trans. ‘The Mūlādhāra Chakra arises first.’

Ādi –‘starting with’ is used to mean ‘etcetera’, ‘and others’; so **Gaṇ’ādim** can mean ‘The **Gaṇas** and other (Gods)’:-

Alt. trans. -‘(Shri Ganesha) having issued forth before the Gaṇas and other Gods’. This is the sense that **Shri Mataji** took in Her translation on the previous page.

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’ [mas.acc] The first letter of the alphabet is short **a** (-uh), also the first syllable of **Om (A-U-M)**.

Varn'ādim is still the object of **uchchārya** -'to be uttered'- from the previous phrase.

tad-anantaram -'next, then, immediately' [acc. form used as adv.].

Tad-an-antaram means 'with nothing in between', ie. 'next'. [**tad** - 'that, there', **an** -'not, without', **antara(m)** -'inside, in between'). The word 'immediately' is similarly composed from the Latin **im-media** -'nothing in the middle'.



Double meanings – 'Varn'ādim tad-an-antaram'

Varṇa has a wide range of meanings and as well as 'letter' it means 'sound' or 'word' so **Varṇādim** can mean 'the first sound' or 'the first word'¹ – ie. the **Om**.

Antara also means 'difference' so **Tad-anantaram** has a secondary meaning 'with no difference' i.e. 'identical' (as in English where 'between' also means 'difference' and 'nothing between...' means identical).

Alt. Trans. 'Being identical to the **Om**'

Sahaja Yogis
have the
letter M (M
for Mother or
Mataji) on
their hands!

¹ ... as well as several other possible meanings such as 'the first caste', ie. **Brāhmins**, 'the first colour', ie. red, 'the first note', **Sā**, etc., any or all of which may be associated with **Śhrī Gaṇeśha**.

Śhrī Gaṇehsa is linked with the 'red planet' Mars, which in Sanskrit is called **Maṅgal** -'auspicious' (**Maṅgalvār** is Tuesday in Hindi) and several other names meaning 'Son of the Earth'. In Roman mythology Mars, the God of War, is born immaculately of His mother Juno, the Queen of the Gods. Mars and Shri Ganesha are both associated with the month of March (Spring Equinox); the sign Aries –'the ram' (21 Mar – 21 Apr. Ares is the Greek Mars) and Tuesday, called **Martis dies** –'day of Mars' in Latin, **Martedi/Mardi** in Italian/French. 'Tuesday' is the 'day of **Tiw**', the Germanic/Norse God of War and Justice, equivalent to Mars.

Anuswārah 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(h)⁻¹ ‘Nasal sound’ [*nom.mas. ‘after-sound, following the vowel’, anu -‘after, following, with’, swāra - ‘sound, vowel’*]



Gaṁ in
Devanāgarī

Anuswāra is a dot (*bindu*) over a letter whose vowel is then followed a nasal sound which precedes the next consonant, and is formed in the same part of the mouth, eg. palatal ñ before palatal consonants, etc.. It is **n** before consonants (*pañcha, sandhya*) and **m** before sibilants, vowels, semi-vowels (*haṁsa, saṁanta, saṁrāt*) and as a word ending (*gaṁ*).

Consonants (*stops*) are of **Śhiva** –‘principles’ and vowels of **Śhakti** – ‘energy’. Nasal sounds (*‘stops’ where the sound continues*) are the union of **Śhiva** and **Śhakti**. Also the upper lip is **Śhiva** and the lower lip is **Śhakti** so in saying ‘**m̐**’ they join.

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

para-tara(h) -‘after¹, further¹, followed by,’ [*nom.mas*]. **Para** - ‘beyond, far’, has many meanings (*‘Supreme Spirit, other, final, different, against, etc.’*) and –**tara** is the comparative¹ ending.

Double meanings – ‘Anuswārah para-tarah’

Anuswāra can be divided into **anu-swa-ā-ra**, **anu** -‘with’ (or **anu** can be ‘without mental activity’ [*an-‘not’, u-‘right side activity’*]), **swa** -‘self’, **ā** - ‘to’, **ra** -‘Kuṇḍalinī’ and so can mean ‘the Self (**Ātmā**) joining with the

¹ ‘After’ and ‘further’ are both comparatives; of ‘aft’ and ‘forth’.

Kuṇḍalinī’, indicating Self-realisation achieved through this Union. The dot cradled by the crescent signifies the combination of **Bindu** and **Nāda**, the Union of **Śhiva** and **Śhakti** in the **Sahasrāra** (see quote on p.119). **Para** is the ‘Supreme Spirit’ and **tara** is ‘carrying across, saving’ (like **tāra** in the next line). So **Shri Mataji**’s translation: ‘The **Bindu** gives you salvation’ is quite literal.

Alt.trans. ‘Going beyond all mental activity, the **Ātmā** and **Kuṇḍalinī** join to carry us to the Supreme Spirit’

Swāra -‘sound’ 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 reverberating)

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

In writing गं **Gam** the **bindu** -‘dot’ is nestled in a crescent denoting the full nasal sound, as it is in Om ॐ.

lasita(m) -‘reverberating, resounding’ [acc. mas. pp of **las** -‘to shine, resound, appear, arise’] also means ‘shining, appearing, playing, dancing, embracing, arisen’.



Double meanings – ‘Ardhendu-lasitam’

Lord Śhiva is **ardhendu-maulī** -‘with the crescent moon as a crest-jewel’, and **Śhrī Gaṇeśha** is **bhāla-chandra** -‘with the moon on forehead’.

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.58). One reason for the crescent moon being auspicious is that it appears at the holy times of dawn or dusk.

Lasitam - 'having risen'. There is a special **Nāḍī** for the **Ātmā** to rise up to **Sahasrāra** which is triggered by the rising of the **Kuṇḍalinī**.

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 **trī** - 'to carry across, save']

Tāra - 'star' 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

(crescent) 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."



Gaṁ with the **Bindu** as a star



Conjunction of the Moon and Venus

The farthest Venus can be from the Sun is 47° and so can only be conjunct with a crescent or New Moon. In this picture they are about 35° from the Sun.

London, 05-05-81

The conjunction of Venus and the Moon occurs every month, but not always creating this auspicious aspect, which confers blessings on those born under it.

In its meaning as ‘a mystic monosyllable with the power to liberate’ **tāra** is sometimes taken to mean the **Om**, which, added to **gaṁ**, increases the power of the **mantra**. The Sanskrit commentary (p.254) interprets it this way.

Alt.trans. ‘With the **Om** increasing (the power of the **mantra**)’.

-ena - *instrumental ending*. As in English, the instrumental ‘with, by means of’ can also mean ‘together with, in the company of’.

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

Alt.trans. ‘With this monosyllable (**gaṁ**) we become Self-realised’.

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

Alt.trans. ‘Made to resound on a high/ loud note’.

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 ‘**gā**’ (and hence is sometimes referred to as **Gāndhārī**³ - ‘sung on Gāndhāra (gā)’). This is around **D^b** in the western scale which is good for saying **mantras** on one’s own but for collective chanting a little higher around **E^b** is better.

² According to **Sandhi** - ‘rules of word joining’ the vowel **ṛi** should change to consonant **r** and become **tārenarddham**. The fact that it doesn’t is puzzling to more erudite scholars. Some editions write **ruddham** - ‘obstructed, closed, covered’, which would mean something like ‘closed (ie. finished) by the star’ but scholars do not consider this correct.

³ 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 **Shrî 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 **Shrî 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 **Shrî Śhiva**.

This is the complete evolution of **Shrî Ganesha**’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.”

31-12-80, Rahuri.



Etat tava manu swarūpam

(This is the true form of Your mantra)

etat -'this, this here, thus, in this manner'. [*etad* in comp]

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.

swarūpam -'true form, real shape, special character or nature of'. [nom.neut. *swa* -'own', *rūpa* -'form']

Double meanings – 'Etat-tava manu swarūpam'

Alt.trans. 'In this manner the wise attain Your state'.

Manu– 'Man, wise'.

Swa-rūpa has a specific philosophical meaning of a connection to God through 'being of the same form' 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.

“The relationship between the heart and this brain should be very deep. The moment it gets completely integrated, your **Chitta** -'attention' becomes completely **Parameshwara-swarūpa** –'One with Supreme God'.”

05-05-83, India.

“Now they call it **Sālokya**, **Sāmīpya**, **Sāmnidya** there are three 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.”

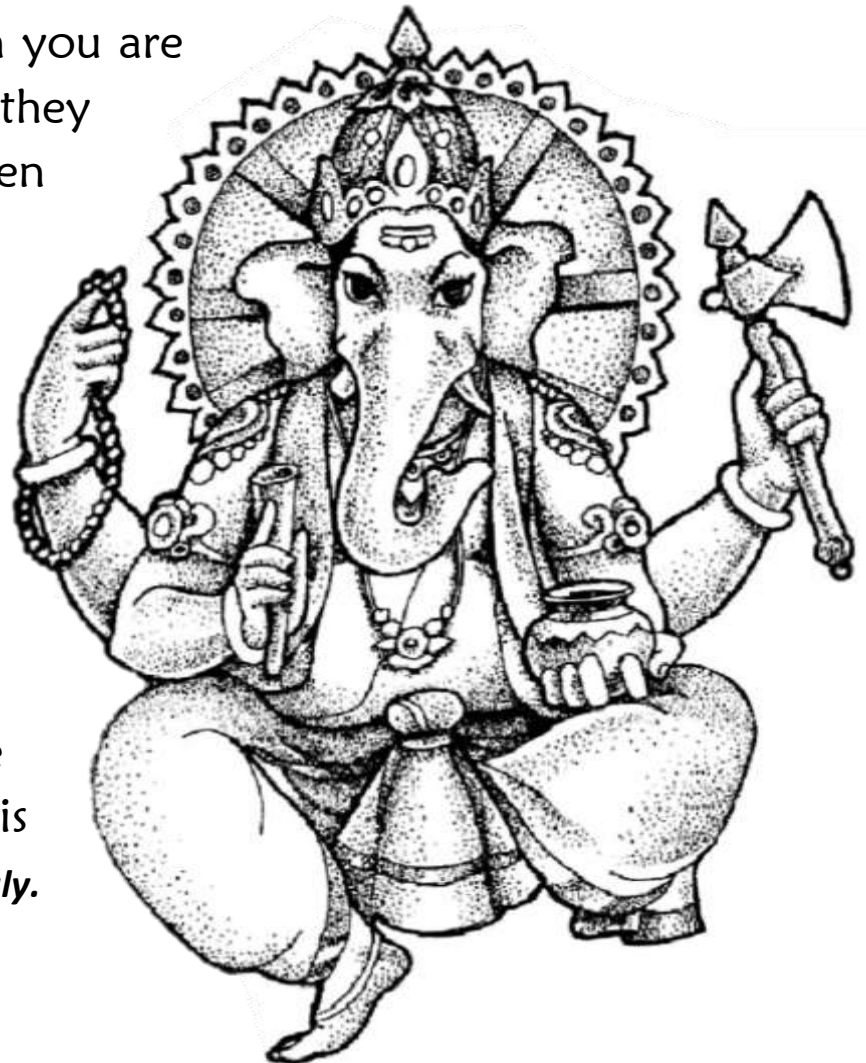
18-05-86, France.

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

27-05-76, Bombay.

“They say that you have to ask for three things called **sâlokya**, **sâmîpya**, **sâmnidhya** from God; meaning to see God – **sâlokya**; **sâmîpya** - the closeness with God and **sâmnidhya** 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.”

04-05-86, Italy.



”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** or **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.”

Creation, Ch.13, Mooladhara Chakra

Gakārah pūrva-rūpam ('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(h) The letter **G**. The suffix **-kāra** means ‘making, creating, doing’ [*nom.mas*]. The letters are given this appellation as ‘making’ the sound, as in **akāra** -‘the letter a’, **Omkāra** -‘the syllable Om’, **ahamkāra** -‘creating ‘I am’, ego’.

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.55*), connected with the fire element and **Swādhiṣṭhāna Chakra**, which has the power of attention.

Double meanings – ‘Gakārah pūrva-rūpam’

Gakāra –‘the letter G’, **pūrva** –‘first’ ie. ‘starting with G’. There is a series of **bīja mantras**¹ for **Śhrī Gaṇeśha** given in the Sanskrit commentary (Appendix 11. p.252) which start with the letter ‘G’, and there is a famous set of 1000 names of **Śhrī Gaṇeśha** all starting with **G** (available to download from symb-ol.org). So the title **ga-kāra** -‘making **ga**’ is an apt description of **Śhrī Gaṇeśha**.

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

Alt.trans. ‘Śhrī Gaṇeśha is at the Mūlādhāra Chakra’.

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

Rūpa –‘form’ means ‘an object of the senses, something experienced, contemplated’ so **pūrva-rūpa** can mean ‘the first object experienced’.

Alt.trans. ‘Experiencing first Śhrī Gaṇeśha in the Mūlādhāra Chakra’.

¹ 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.248) The **bīja mantras** of the petals of the **Mūlādhāra 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 form the **bījas** of the other elements:- **vam** -water, **ram** -fire, **yam** -air, **ham** –ether.

Akāro madhyama rūpam ('A' is the middle form)

akāro- The letter **a** (short **a**, like the **a** in 'local') [**a-kārah** in comp. nom.mas].

madhyama -'Middle, in between, middlemost, central'. [same as **madhya**] cf. **Madhya Pradesh** -'the central region'; the state where **Shri Mataji** was born in the middle of India.

rūpa(m) -'form'. as above.

Double meanings – 'Akāro madhyama rūpam'

A-kāra- The Sanskrit Dictionary gives 'a, as' as names of **Śhrī Viṣṇu**. **Madhyama** is the same as **madhya** -'middle' but more in the sense of 'the middle thing' and can denote the **Suṣumnā Nādī** (Central Channel) or the **Nābhi Chakra**, the root of the **Suṣumnā**, to which the **Kuṇḍalinī** rises first. Both the Central Channel and the **Nābhi Chakra** are ruled by **Śhrī Viṣṇu** and His **Śhakti Śhrī Lakshmī** (**Mahālakshmī**).

Alt.trans. 'Attention on **Śhrī Viṣṇu** in the Central Channel'.

Anuswāraśh ch'āntya rūpam (anu-swārah-cha-antya...)

(and 'M' is the finishing form)

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

“Our upper part is ma” 02-77, UK.

anu-svāra(śh) -'M' or any of the nasal sounds, as above. [**anuswārah** in comp. nom.mas]

cha -'and' comes after the word it would precede in English. see v.3.p.68

antya -'Finishing, last in place, time or order' [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'āntya 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 utara-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.68.

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 utara-rūpam'

Bindu is the dot in the centre of the **Śhrī Chakra** which is worshipped as the Supreme Goddess Herself.

"The dot is the centre point of the circle, which is the God Himself." 02-77, UK



Bindu is the **Ādi Śhakti** manifesting 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. **Shri Mataji** says 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 means 'higher, above'.

Alt.trans. 'Bindu is the next chakra above that'.

Rūpa means an object of the attention, a point of contemplation;

Alt.trans. 'The chakra above Sahasrāra is the highest point of contemplation'

Nādah sandhānam (Uniting as one sound)

nāda(h) - 'sound' in general but particularly 'the full nasal sound represented by the crescent'. [*nom.mas.sing*]

san-dhānam¹ - 'uniting, conjunction, combination, bringing together' [*nom.neut of san-dhā (or saṁ-dhā) - 'to join, put together'*]. 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'.



Wood carving of Shri Ganesha with three heads and ten 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-kārana** -‘creator of everything’ and the universe takes its birth as a result of this **Sakalī-kārana**. The Goddess of the form of **Bindu** is the Mother and **Śhiva** of the form of **Nāda** is the Father.’ **Ch.14, v.23-31**

“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.”

16-12-98, Delhi.

Double meanings – ‘**Nādah sandhānam**’

As explained in the **Śhiva Purāna** extract above, **Nāda** is **Lord Śhiva**, the personification of the **Ātmā** or Spirit. **Sandhānam**- [*nom. neut. pp*] means ‘uniting’ or ‘union’.

Alt.trans. ‘Uniting with our Spirit (**Lord Śhiva**)’.

Samhitā-sandhih (Joined according to euphonic rules)

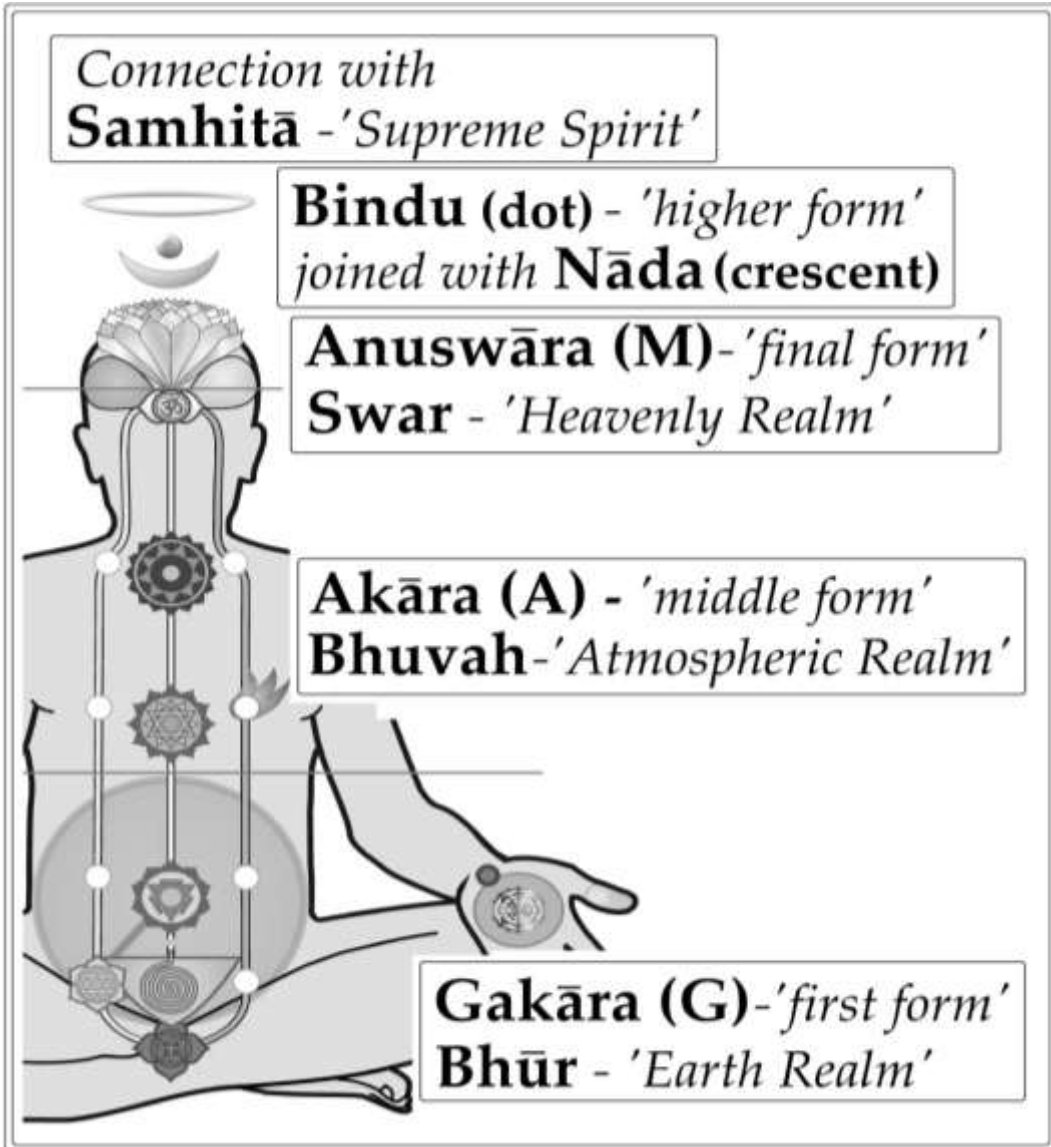
Samhitā¹ -‘Joined, conjunction’. This is the preparatory stage of arranging letters to be joined by **Sandhi** [*fem. psp.of sam-dhā. sam* – ‘with, together’, **dhā** –‘put, place, hold’] **Samhitā** also means a book or sacred text of methodically arranged verses.

Sandhi(h) -'Joining, Euphonic rules, the system of modifying word endings in composition (see Sanskrit Pronunciation. p.30)'. [nom. also from *sam-dhā* -'join']

Double meanings – '**Samhitā-sandhih**'

Samhitā can mean 'the force which binds together the universe'- ie. the **Supreme Brahman**, the Ultimate Reality, the Formless Consciousness. **Sandhi** -'joining, merging, union'.

Alt.trans. 'Becoming one with the Supreme Consciousness'.



While saying these lines one may take the attention up through the levels of the Subtle System to the subtlest area of complete absorption in the Supreme Consciousness.

Saishā Ganesha-vidyā (sā-eṣhā)

(Thus is the knowledge of Śhrī Gaṇeśha)

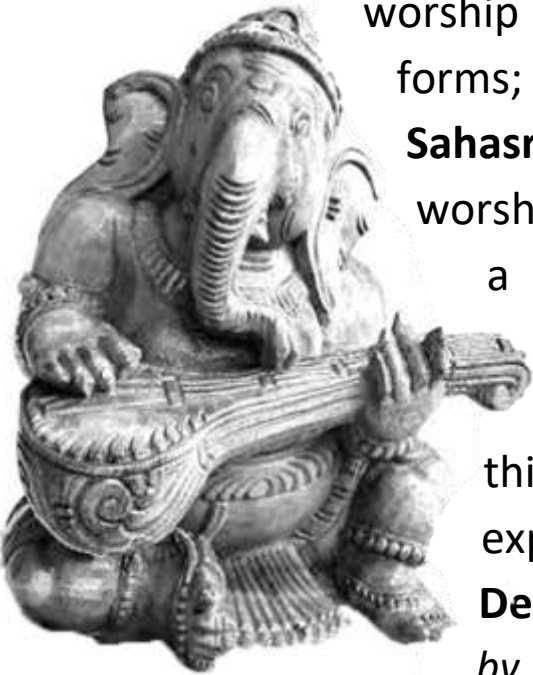
“Sound is mantras, you see. To know Him through the mantras, you have to learn the Ganesha-vidyā, is the knowledge of Jesus. If you have to know the mantras, you have to know through the knowledge that the whole science is called, is the knowledge of Ganesha. Or you can call the Vidyā of Ganesha, means 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’, **eṣhā** -‘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 **Lalitā Sahasranāma** -‘thousand names’, 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 Laharī** and the **Devī Atharva Śhīrṣha** (scriptures recommended by Shri Mataji).



Alt.trans. ‘This is the mantra-lore of Śhrī Gaṇeśha’.

Double meanings - 'Saisha Gaṇeśha-vidyā'

Saiṣhā = **sā-īṣhā**: **Sā** -'She' is the Goddess (especially **Śhrī Mahākālī**); **Īśha** -'Lord' is **Śhrī Śhiva**; so **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 what is to be known about (or through) **Śhrī Gaṇeśha**'.

Gaṇaka-rishih (The Composing Seer is Gaṇaka)

"That's why He's called as Gaṇaka, 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 an epithet of **Śhrī 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'.

ṛiṣhi(h) -'Seer, sage, divinely inspired poet, singer of sacred songs'. The process of divine inspiration is to first 'see' the composition and then translate it into sound. **Paśhyanti** -'seeing'- is the second stage of speech, where inspiration from **Para** -'beyond' is seen. A **ṛiṣhi** is 'one who sees, seer'. [from **dṛiṣh** -'to see']

Double meanings - 'Gaṇaka-rishih'

Gaṇa -'a series or string of sounds'; **ka** -'making'; so **Gaṇaka** is '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 to ‘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, down’, chṛit -‘tie, fix, shine, hurt’*].

gāyatrī(ch)¹ -‘A poetic metre, song, hymn’ [*gāyatrīh in comp. nom.fem.- from gāi -‘to sing’, the same root as gītā -‘song’*].

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

¹ **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 **Anuṣṭubh** (four blocks of eight) and **Triṣṭubh** (four blocks of eleven).

Metres used in the Ganesha A.S.

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 **Anuṣṭubh** – four blocks of eight syllables. So overall one could say that the **Gaṇeśha Atharva Śhīrṣha** is in a **nichṛit** -‘imperfect’ or ‘mixed’ **Gāyatrī** metre.

Double meanings - 'Nichrid gāyatrīch chhandah'

nichrid -'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 **Śhrī Durgā** or **Saraswatī**, and is a consort of **Śhrī Brahmadeva**. '**Nichrit-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.'*

Ganapatir-devatā (The Presiding Deity is Śhrī Gaṇapati)

Gaṇapati(r) -'the Leader of the Gaṇas'. [*Gaṇapatiḥ 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 (*śhakti*), 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 -

'Gaṇapatir-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 **Śhrī Gaṇeśha** when, like Him, we are immersed in the Blissful nature of the Divine Mother.

Alt.trans. 'We attain **Śhrī Gaṇeśha's** state of God-realisation.'



A 14th century stone carving of an eight-armed Ganesha.

ॐ गं

Om Gam Ganapataye namah

('Om Gam', Salutations to the Lord of the Gaṇas)

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

Om - 'Aum, Amen'. (see v.1 p.39)

Gam - The Gaṇeśha bīja mantra of wisdom.

Gaṇapataye - 'To the Lord of Gaṇas'. [dative case] (see v.1 p.47)

namah - 'Salutations'. (see v.1 p.45)

When reciting the G.A.S. some people say '**Om Gam Gaṇapataye namah**' three times, making a **Gāyatrī** (3 x 8 syllables: **Om** is not counted and '**Gam Gaṇapataye namah**' has eight syllables). **Gam** is called the **bīja** of **Buddhi** - 'wisdom, awakening' and **Siddhi** - 'Self-realisation, fulfilment', the **Śhaktis** of **Śhrī Gaṇeśha** (see pp.45, 209, 220). The **mantra** is inscribed in many temples and even on the wall tiles in **Pune** railway station!



The **Aṣṭa Vināyakas** are eight **Gaṇeśha Swayambhū's** surrounding **Pūne**. 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	<i>Shri Ganeśha arises first,</i>
Varṇādim tad-anantaram	<i>Being identical to the Om,</i>
Anu-swāraḥ para-taraḥ	<i>Then the seven chakras after that,</i>
Ardhendu lasitam	<i>The Ātma having risen,</i>
Tāreṇa ṛiddham	<i>(merges) with the Supreme Spirit to give Self-realisation.</i>
Etat-tava manu swa-rūpam	<i>In this way the wise attain Your state;</i>
Gakāraḥ pūrva rūpam	<i>Contemplating Mūlādhāra Chakra first,</i>
Akāro madhyama rūpam	<i>Then Kuṇḍalinī in the central channel,</i>
Anuswāraśh chāntya rūpam	<i>And the Yoga of Śhiva and Śhakti at the final chakra.</i>
Bindur uttara rūpam	<i>The highest form of Ādi Śhakti, Kuṇḍalinī,</i>
Nādaḥ samdhānam	<i>Uniting with Lord Śhiva, the Ātmā,</i>
Samhitā sandhiḥ	<i>Gives union with the Supreme Brahman.</i>
Saiṣhā Gaṇeśha vidyā	<i>This Union of Śhiva and Śhakti is what is to be known of Śhrī Gaṇeśha.</i>
Gaṇaka ṛiṣhiḥ	<i>The reciter of this mantra becomes a Seer,</i>
Nichṛid gāyatrī chhandah	<i>Immersed in the Supreme Goddess, according to his desire.</i>
Gaṇapatir devatā	<i>Achieving Lord Gaṇeśha's state of God-realisation.</i>

The Subtle Effect of ‘Om Gam Gaṇapataye namaḥ’

After **Om** has awakened the **Mūlādhāra Chakra** (see p.220 for a description), the **bīja mantra ‘Gam’** establishes a firm foundation for the **Suṣūmnā Nāḍī**. ‘**Gaṇapataye namaḥ**’ then activates the **chakras** on the Central Channel. **Ga** is **Mūlādhāra**, **Ṇa** -**Nābhi** (**Nārāyana**), **Pa** - **Heart** (**Pārvatī**), **Ta** -**Viśuddhi** (**Tārā**), **Ye** -**Āgñyā** (**Yeśhu**) and **namaḥ** reverberates in **Sahasrāra** (see p,45). The **Swādhīṣṭhāna** is not on the Central Channel although it has a role in awakening the **Kuṇḍalinī**.

So **Gam** specifically activates the **Mūlādhāra Chakra** as the foundation of the **Suṣūmnā Nāḍī**, so the **Kuṇḍalinī** can rise up to **Sahasrāra**. As always, it is good to experiment with the **mantra**, and feel the effects for oneself.

Śhrī 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 **Lord Śhiva** initiated Her into the power of the **bīja mantra ‘Gam’**.

Śhrī Pārvatī performed austerities in a cave at **Leṇyadri** for twelve years, reciting this **mantra**, when **Śhrī Gaṇeśha** manifested before Her.

This cave is the site of the northernmost of the **Ashta Vināyakas** (p.129), and the aspect of **Śhrī Gaṇeśha** worshipped is called **Śhrī Girijātmaka** - ‘created by the Daughter of the Mountain.’



Śhrī Girij’ātmaja statue
in a Buddhist cave at
Leṇyadri – the
northernmost **Aṣṭa-**
vināyaka (see next page).

The **Aṣṭa Vināyakas** are eight **Swayam-bhū** -'self-created' statues of **Śhrī Gaṇeśha**, within a fifty-mile radius of **Pūne** in **Mahārāṣṭra** (see p.129), and a tour of all eight is a popular pilgrimage. The **Mūrtis** -'images, statues' are all very rounded, about four feet high and are painted bright orange as is the local custom.



Above: The Buddhist cave carved out of the solid rock at **Lenyadri** which houses the **Girijātmaja swayambhū**.

Below: **Shri Moreśhwara** -'the Lord who rides a peacock' at **Morgaon** – the southern-most and first **Aṣṭa Vināyaka** temple to be visited on a tour.



The vibrations are powerful in these temples and one feels the **Kuṇḍalinī** pushing up strongly.

Another potent **Gaṇeśha swayambhū** in **Mahārāṣṭra** is at **Gaṇapatipūle** (near **Ratnagiri**) which is the aspect of **Śhrī Mahā-gaṇeśha**.

Verse 8.

The Ganapati Gāyatrī

The classic **Gāyatrī Mantra** from the **Ṛig Veda** is the oldest religious tradition still widely practiced, being possibly 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 each. (note that in Vedic Sanskrit ‘**Varenyam**’ is pronounced ‘**Vareniyam**’ making four syllables and **Om** is not counted).

Om, Tat savitur varenyam, *On Śhrī Savitrī, 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 upwards

There is a fourth line which was originally secret and only to be divulged to those considered worthy by the Guru:

Om āpo jyotīḥ raso-’mṛitam,
You are the sacred fire ceremony granting the nectar of immortality,

And finishes with the **Mahā-vyahṛitis** – ‘great utterances’

Brahma bhūr bhuvah swar om

Supreme Spirit, Earth, Atmospheric Realm, Heaven

and the sacred syllable Om.

Verse Eight has the same structure 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 poetic metre has become widely used to invoke the Deities, with appropriate names inserted. The **Gāyatrī** for praising the Goddess described in the **Devī Atharva Śhīrṣha** (p.240) is:-

**Mahā-lakṣhmyai cha vidmahe,
Sarva-śhaktyai cha dhīmahi,
Tan no 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

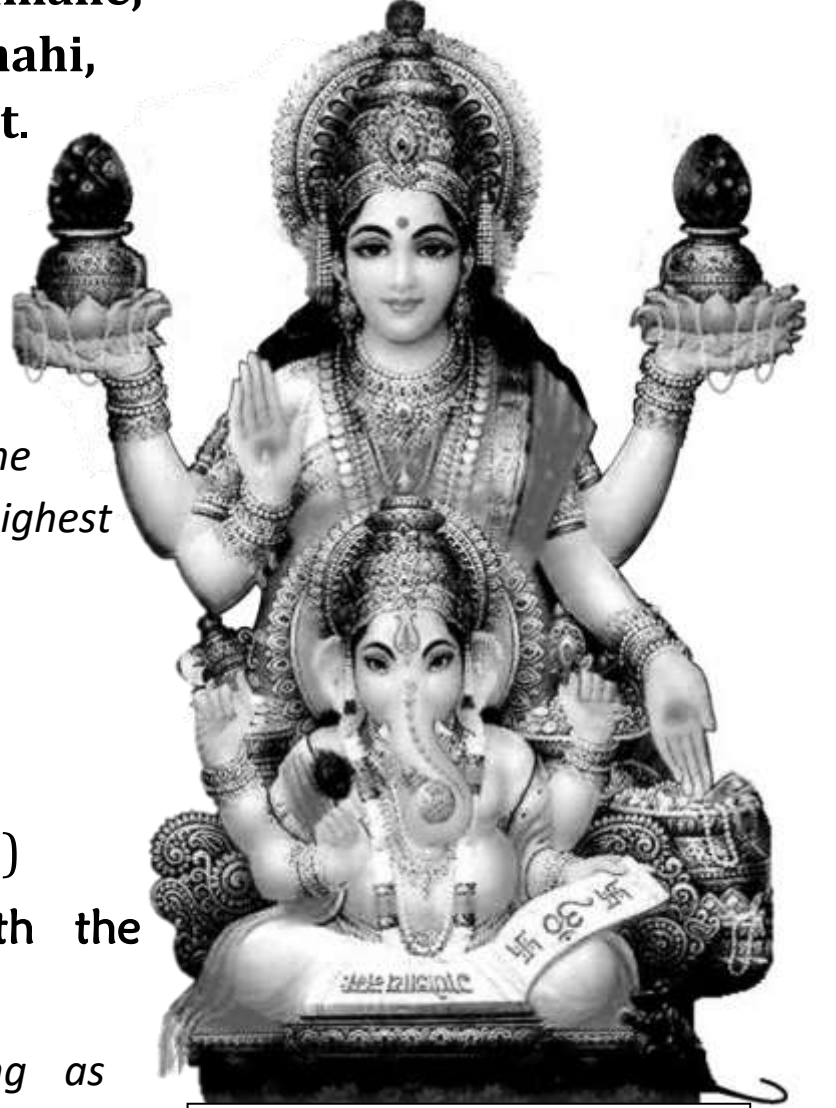
(We seek to know the
One-Tusked God)

“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]



Śhrī Gaṇeśha with **Śhrī Mahālakshmī**. The mantra inscribed in the book is ‘**Om Ganeshāya namaḥ**’

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

continued...

vidmahe -‘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 then its object is in the accusative (**ekadantam vidmahe**). In this case **Eka-dantāya** is dative, so **vid** has a different meaning of ‘to seek out’ or ‘approach’. Translating it as ‘we seek to know’ encompasses both meanings.

cont.... One day while guarding **Śhrī Śhiva**’s front door on **Mount Kailāsh**, **Śhrī Gaṇeśha** refused entry to **Śhrī Paraśhurāma** -‘Śhrī Rāma with a battle-axe’, the sixth incarnation of **Śhrī Viṣṇu**, as **Lord Śhiva** was sleeping. **Paraśhurāma** 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, **Śhrī Gaṇeśha** did not destroy it, but allowed it to hit and sever His tusk.

Another legend says that He pulled out His tusk as a weapon to subdue the demon **Gajāśura**, who then asked for a boon to be always close to **Śhrī Gaṇeśha** and so was transformed into a rat and became **Śhrī 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 **Shri Mataji** mentions in Her translation, He pulled out His tusk to use as a writing implement for the **Mahābhārata** when asked to be **Sage Ved Vyāsa**’s scribe (full story on p.143).

In many versions of **Śhrī 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-tundāya 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.*

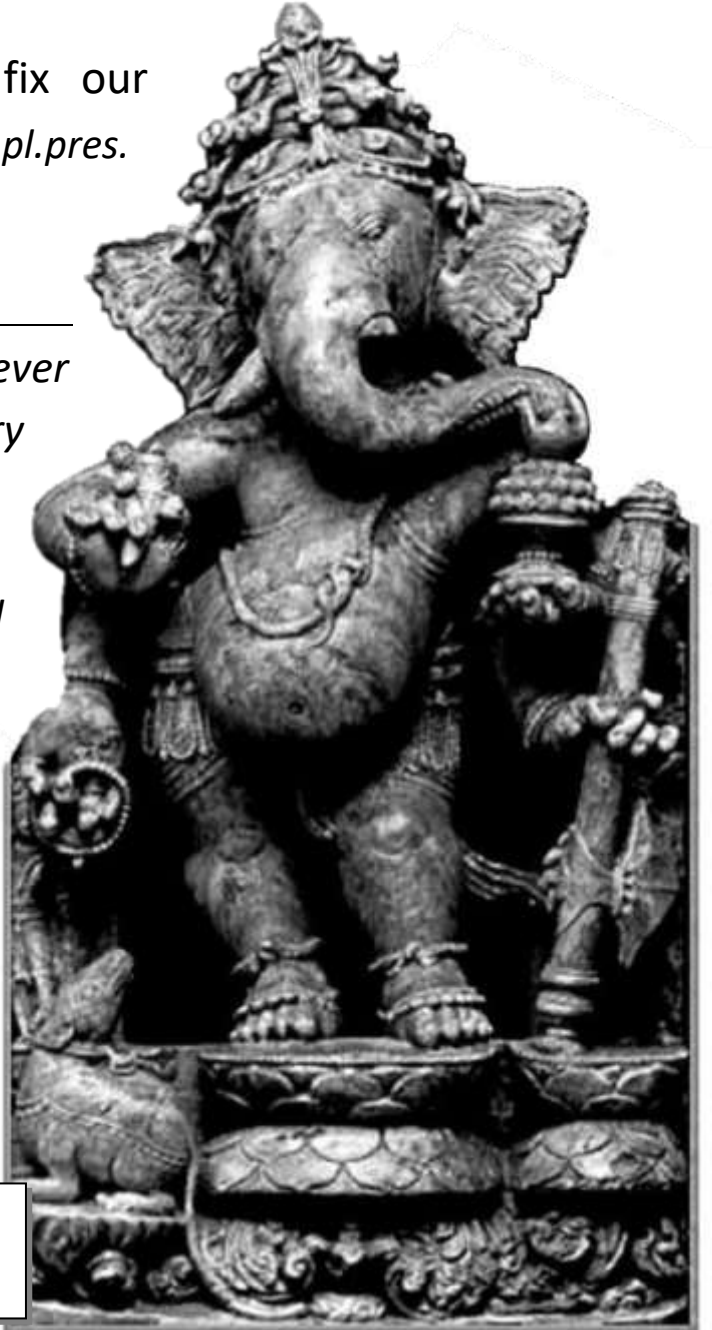
*[from **vak** -‘to be crooked’]*

tunḍa -‘trunk, snout, beak’. *Parrots are also called **vakra-tunda** -‘having curved beaks.’ [from **tun** -‘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.... They say ‘an elephant never forgets’ and this powerful memory is a quality of the Left Side (which starts at **Mūlādhāra Chakra**). Elephants have a well-developed sense of smell, the sense associated with the Earth element and **Mūlādhāra Chakra**, but poor eyesight, the sense associated with the Fire element, **Swādhīṣṭhāna Chakra** and the Right Side.



Shri Ganesha holding a tusk in His right hand

Tanno-dantī prachodayāt (May He having a tusk inspire us)

tan -'therefore, that'. [*nom. or acc.*

neut. tad in comp]. Tan emphasises the following 'us', but can also denote the Supreme Spirit.

no -'us'. [*nah¹ in comp. 1p.pl.pron.acc., dat. or gen.]*

dantī -'bearing a tusk, one having tusks'. [*nom.mas. of dantin]. This is the subject.*



¹ **Nah** -'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 pronouns similar to English are: **aham** - 'I am', **mām** - 'me', **yuyam** - 'you' and **tva** - 'thou'.*

Minature from **Nūrpur**, near **Dharamśhala**. c.1810.

Śhrī Gaṇeśha 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 **Śhrī Gaṇeśha** is said to be in a more active state and harder to propitiate.

(Right/South is the direction of **Śhrī 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’.

Also: ‘May the suppliant be raised up’ [**praccha** –‘ask, suppliant’, **ud-ayāt** –‘may he go up’].

Some deeper meanings of the Ganesha Gayatri

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

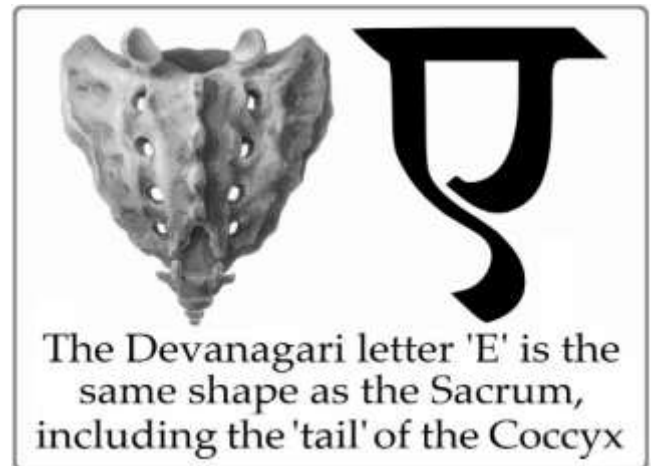
As we say it, it works on the three channels. The first line stimulates the Left Side, the second line works on the Right Side and the third line raises the **Kuṇḍalinī** up the Central Channel into **Sahasrāra**.

Eka-dantāya vidmahe

Eka-danta -‘One-tusked’- **Śhrī Gaṇeśha**’s single tusk is said to lift us up out of **saṁsāra**, the worldly illusions created by having a body, also known as **tamas** –‘darkness, delusion, inertia’ which is the quality of the Left Side.

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

- The letter **e** in **Devanagari** is triangular and represents the Goddess as the **Kuṇḍalinī** in the Sacrum (see pic).
- **kad** -‘what?’ means anything wrong, bad or obstructive.
- **anta** -‘end’ means to remove or destroy. So **Shri Gaṇeśha** removes anything against the purity of the Goddess and any obstacles to the rising of the **Kuṇḍalinī**.



Vidmahe means ‘we approach, seek to know’, rather than the more usual meaning of ‘we know’ due to the dative case of **eka-dantāya**. This expresses our pure desire, the power of the **Idā Nāḍi** –‘Left Channel’, **Śhrī Mahākālī**, and a sense of supplication and surrender.



Shri Ganesha's trunk forms the 'U' of AUM. Note the 'Crescent Moon on Forehead'

Vakra-tuṇḍāya dhīmahi

Vakra-tuṇḍa -‘having a curled trunk’. **Śhrī Gaṇeśha**’s curved trunk is associated with the **U** of **Om** (*the curl to the right*). ‘**U**’ is the **Mahāsaraswatī Śhakti**, the Right Side power.

As an elephant’s main organ of action, the trunk is called **hasta** which normally means ‘*hand*’ again symbolising the Right Side of action.

Separating the word as **Vak-rat-unda** gives: **vak** -‘speech’, **rat** -‘pleasure, passion’, **unda** -‘flow’ ie. ‘a flow of pleasing speech’ or ‘flow of speech and passion’. Speech is associated with **Śhrī Brahmadeva** and **Śhrī Saraswatī** who rule the Right Side. **Rajas** -‘passion’ is the **guṇa** –‘attribute, mood’ of the Right Side.

Dhīmahi 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’. [*tad* -‘that’ in comp. see p.57 under ‘idam’] **noda** -‘repulsion, separation’, **antī** -‘ender, remover’. He removes any aversion or separation between us and the Supreme Spirit.

Prachodayāt -‘may He impel us onward’- **Pra** as a suffix means ‘forward, towards’ 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

Alt.trans. ‘May He who ends separation from God lead us to enlightenment’.

Prachodayāt has several other possible interpretations:-

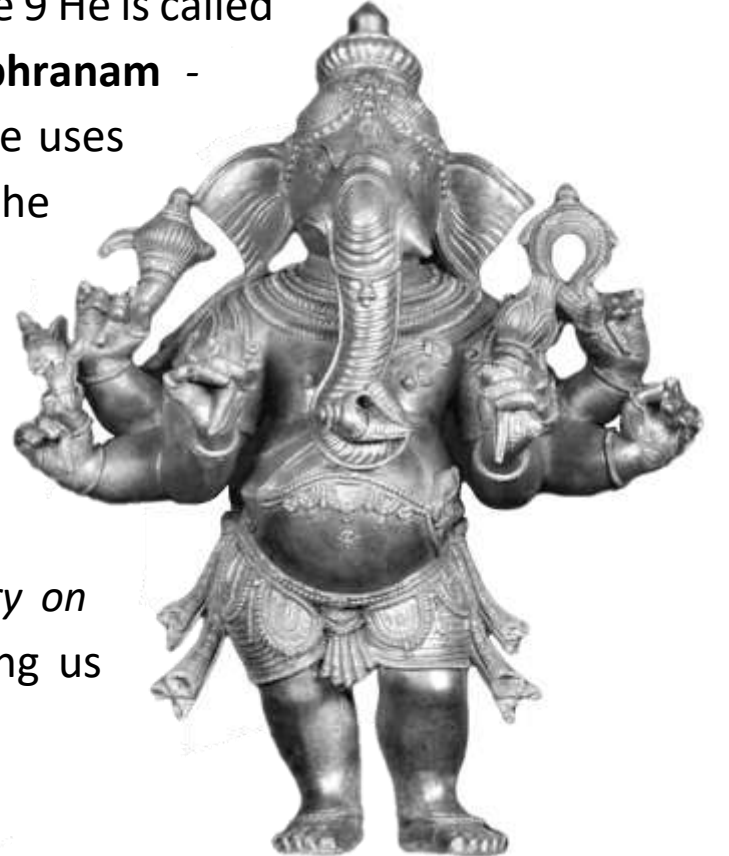
‘May He grant that which we ask’ [**praccho** –‘asking, requesting’, **dāyāt** –‘may he grant, give’].

‘May He have compassion on this supplicant’ [**praccho** –‘asking, supplicant’, **dayā** –‘compassion, loving kindness, pity’]

‘May He reveal the secret (*hidden*) Truth’ [**pracchad** –‘hidden, secret’, **ayāt** –‘may it come (be revealed)’].

Dantī –‘having a tusk’ usually refers to the broken tusk that **Śhrī 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 **Gajāśura**, so it is 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 story on p.143) so it is an instrument giving us wisdom and knowledge.



🌀 End of Verse 8 🌀

Verse 9. The Method of Worshipping Shri Ganesha

This verse is a description of **Lord Gaṇeśha**, 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 therefore 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] **Hasta** can also mean a 'trunk', as an elephant's 'hand' (**Hastī** is 'elephant') - but I don't think we would translate it as 'having four trunks'!

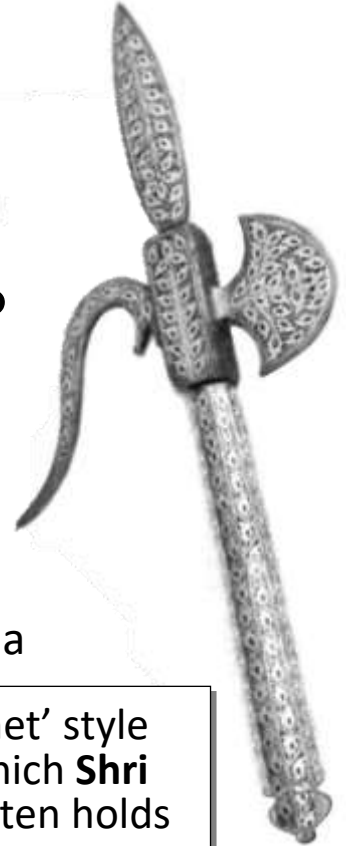
Pāśham aṅkuśa dhārinam

(Bearing a noose and elephant goad)

"Ankusha is that you use it on the elephant, to control. But it's a guiding instrument. Protection."

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

The 'hatchet' style **aṅkuś** which **Shri Ganesha** often holds



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

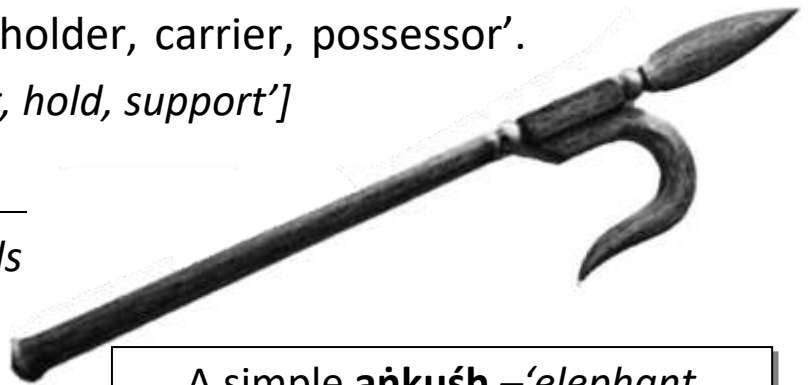
Paśhu means cattle or other tethered animals. **Lord Śhiva** is named **paśhu-pati**– ‘protector of cattle’ and the bull is His vehicle.

¹**ankuśha** -‘Goad, elephant hook’- [no case ending – from **añka** -‘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.

dhāriṇ(am)– ‘the wielder, holder, carrier, possessor’.

[mas.acc. from **dhṛi** -‘ to bear, hold, support’]



A simple **ankuśh** –‘elephant driving stick’, similar to that held by **Shri Ganesha** on p.137.

¹ **Śhrī Gaṇeśha** normally holds the goad in his right hand as a ‘stimulator’ (the Right Side of action) and the noose as a ‘punisher’ and 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 are normally giving blessings and nourishment.

² 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 this world of the senses.

“Devī – the one who gives the power of Añkusha, the controlling of man. Here the Añkusha 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, UK**

Radam cha varadam hastair¹ bi-bhrānam

(And holding a tusk and granting boons with the hands)

rada(m)² -‘tusk’ or ‘tooth’. [lit. ‘a biter, splitter or gnawer’. mas.acc]

-cha -‘and’ -appears after the word it would precede in English (see p.67) and so links this phrase to the previous one and not **radam** and **varadam**. There is a word-play here on **radam** and **va-radam**.

¹ This verse is in **Anushtubh** metre of sixteen-syllable lines which usually has a break after eight syllables, but one should not pause in the middle of a compound name, ie. between **hastair** and **bibhrānam** or in the next line between **shūrpa** and **karnakam**. The audio versions (p.306) will make this clear.

² **Śhrī Gaṇeśha** is usually holding His broken tusk in His right hand. In the **Mahābhārata**, **Śhrī Gaṇeśha** is asked to be **Ved Vyāsa**’s scribe and He breaks off one of His tusks to use as a writing tool.

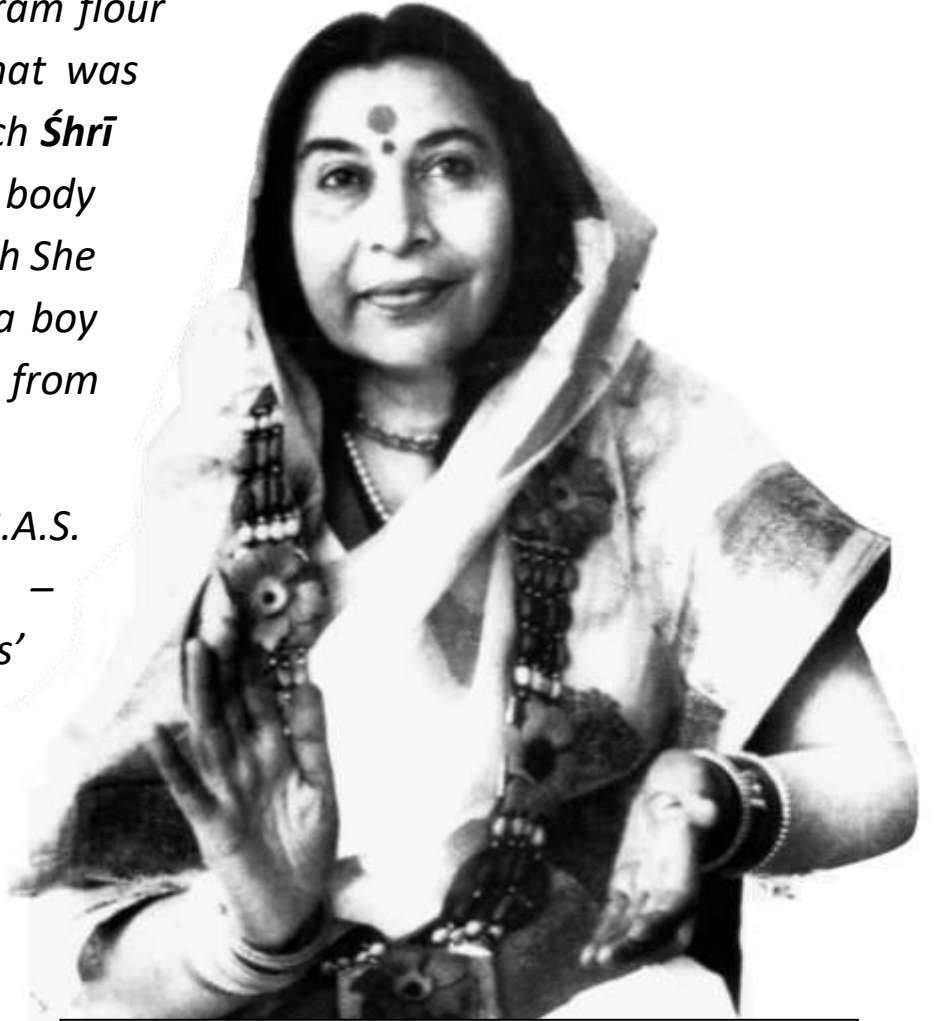


continued....

cont.... He consents to write down the epic on condition that He must always be kept busy. **Rishi 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 **Śhrī Gaṇeśha** was figuring out the meaning.

Śhrī 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, **Śhrī Gaṇeśha** is Himself made from gram flour and fragrant oils, as that was the cleansing paste which **Śhrī 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. (see p.252) **abhayam** – ‘conferring fearlessness’ replaces **radam-cha**. **Śhrī Gaṇeśha** is often depicted with the upraised palm granting fearlessness and protection.



The **Abhaya** – ‘conferring fearlessness’ photograph. **Shri Mataji's** left hand is in the **Varada** – ‘bestowing boons’ **Mudrā**.

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 vri –'to choose, prefer'*] -**da** -'giving, granting, bestowing'. The boon we seek is the highest attainment – Self-realisation.

hasta(ir) -'with the hands'. [*hastaiḥ in comp. inst.pl. of hasta –'hand'*]

bibhrāṇam -'holding, bestowing'. [*pp. acc. from bhr̥ –'to bear, hold'*]

Mūshaka 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 **Śhrī Gaṇeśha**'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 **Śhrī Gaṇeśha** takes it as a vehicle. The mouse is like the human mind, restless and wild, which can be controlled by **Shri Gaṇeśha**. In this prayer the mouse is **Śhrī Gaṇeśha**'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 **Śhrī 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.250), **aktam** – ‘driven’ ie. ‘rising’. **Lambodaram** –‘protuberant belly’.

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

¹ Although usually red, **Śhrī Gaṇeśha** is also described as **dhumra-varṇa** - ‘smoke coloured’. When **Śhrī 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 **Śhrī Gaṇeśha** is angry. People who displease the Deities by drinking too much alcohol sometimes see pink elephants!

² One of **Śhrī Gaṇeśha’s** qualities is that He has a voracious appetite, particularly for sweet things; a bit like Winnie the Pooh and his ‘Hunny’. Once **Śhrī Kubera**, the God of Wealth, proud of His affluence, invited **Śhrī 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. **Śhrī 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 continued....

Śhūrpa karṇakam (having ears like winnowing fans)

¹**śhūrpa** -'a winnowing fan'. [from **śhūrp** -'to measure']

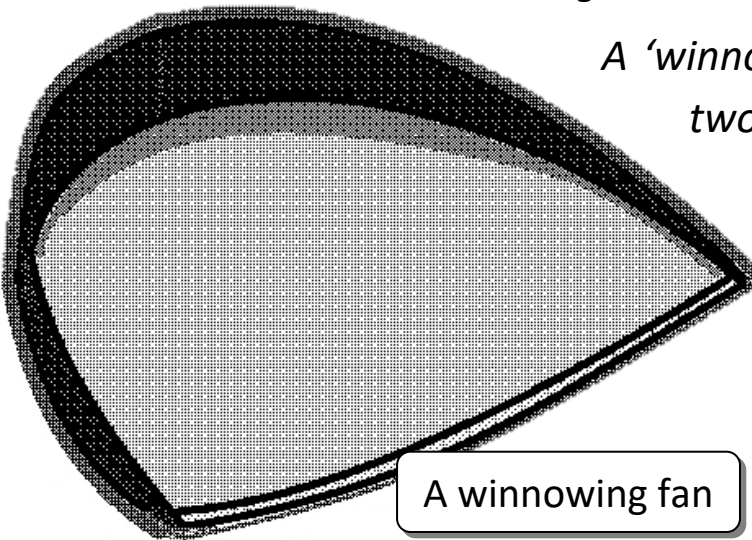
karṇaka(m) -'having ears' [acc. from **karṇa** -'ear', **ka** -'having, doing']
ka is added to nouns to create adjectives.

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
Śhrī 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 **Nābhi**, 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** gives a sense of **Lam** -'Mother
Earth', **bodha** -'awakening', **ra** -'Kuṇḍalinī'. See p.156 for more details.

¹ The **Kuṇḍalinī**, having risen while saying **Lambodaram**, moves out from
Nābhi to **Swādhishthāna** and fills the Void on saying **Śhūrpa-karṇakam**
(possibly because the 'wings' of the pelvis look like an elephants ears?
(see picture, p.93)) **Śhūr-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 three-
inch raised lip on the curved side,
resembling an elephant's ear.
It is used for winnowing corn or
rice by throwing the mixed grain
and chaff up in the air on a windy
day. cont'd.....

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’. **Śhrī Gaṇeśha** is sometimes referred to as **Shubra-** or **Shukla-vastra** –‘wearing white clothes’, as in the **Ganesha Stuti**, white being the symbol of purity, intelligence and discrimination.

Rakta gandh’ānu-liptāṅgam¹ (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-coloured; 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 (*Āgnyâ*) there He resides. Rakta-gandha. ‘Rakta’ means blood, and ‘gandha’ means this particular type of a sandalwood which is red colour, which is rubbed and is put here.”

rakta -‘red, blood, fire’ [no case ending as compounded]

cont.... The heavy grain falls in the fan and the lighter chaff blows away. This symbolises **Śhrī Gaṇeśha’s** discrimination and ability to judge 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.

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.

gandha -'sandalwood paste, fragrance, scent, perfume' or 'smell' in general, including the sense of smell. Traditionally a paste of eight fragrant substances is applied to the Deity including sandal-wood, agallochum (*wood resin*), camphor, saffron, valerian, musk and fragrant grasses. [**Su-gandha** -'perfume', **su** -'good, beautiful']

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 puṣhpaiḥ su-pūjita¹

(Auspiciously worshipped with red flowers)

puṣhpai(h) -'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']

¹ 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**, **Nābhi**, **Swādhishthān**, **Anāhatha** and **Viśhuddhi Chakras**.

With a little imagination we can find those five things in this verse. **Gandha** and **Puṣhpa** are mentioned. **Lambodaram** -'big-bellied' 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**.

continued.....

Bhakt'ānu-kampinam devam

(The God who is 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'*] This is one of the names of **Lord Śhiva** who is also called **Mahādeva** -'the Great God' suggesting that 'devam' is a part of this name.

deva(m) -'God, Divinely, gloriously, resplendent,'. [*adv./acc*] The accusative ending is used for adverbs in Sanskrit, so this can mean both 'divinely compassionate' or 'the compassionate God'.

Jagat-kāraṇam achyutam¹

(Imperishable Origin of the world)

jagat -'world, universe' (see v5 p.80) [*'what moves' from gam -'to move'*] Scientists now realise that the universe, whether at the level of atoms or galaxies, is constantly in motion. The Supreme Spirit by contrast is **Nirvāṇa** -'unmoving'.

cont.... 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.

¹ **Jagat-kāraṇa** -'cause of the world' is an epithet of **Śhrī Brahmā**, the Creator; **Achyuta** -'permanent' is a widely-used name of **Śhrī Viṣṇu**, the Preserver; **Anu-kampin** -'compassionate' is **Lord Śhiva**, the Destroyer; so **Śhrī Gaṇeśha** is here being praised as..... continued....

kāraṇa(m) -'origin, cause, reason for, principle behind'. [*acc. from kṛ -'to do, make, create'*] **Kāraṇa** and **kārya** are 'cause and effect'.

achyuta(m) -'imperishable, solid, permanent, unable to slip or fall'.
[*acc.adj. a -'not', chyuta -'moved, shaken, fallen'*]

Āvir-bhūtam cha sṛisṭy'ādau

(and manifesting at the beginning of the creation)

āvir-bhūta(m) -'manifesting, appearing, becoming visible'.

[*acc. āvis -'visible, before the eyes', bhūta -'becoming'*]

cha -'and' - links this phrase to the previous one.

sṛisṭy -'the creation of the world, procreation, bringing forth'.

[*sṛisṭi in comp. no case ending as compounded, from sṛij -'to emit, let go, create'*]

ādau -'at the beginning, at first'. [*loc. of ādi -'first'*]

cont... the **Tri-mūrti** -'three forms of God', **Śhrī Brahmā**, **Viṣṇu** and **Śhiva**.

Yogis worship **Lord Śhiva**, the Destroyer, as, by destroying, He removes **māyā** -'illusions of worldly existence'. If everything temporal and destructible is taken away, then what remains, what is revealed, is the eternal and imperishable - 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.

Prakriteh 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)** -'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.

'The **Purusha**, the Self, is without beginning and the **Prakritī**, the non-Self, is co-existent with Him, like day and night. Good and bad actions arise from **Prakriti**, which cause the **Purusha** to experience pleasure and pain.'

Jñāneśhwari – Ch.13 v.20

Ahaṁ 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

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. **Prakṛiti** is the female principle, personified as **Śhrī Pārvatī** whose creation is permeated, animated and witnessed by the **Puruṣha**, the male principle of consciousness personified as **Lord Śhiva**.

(See: **Sāṁkhya** Philosophy. p.264)

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**.

Evam dhyāyati yo nityam

(Whoever meditates 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 **yaḥ** -'who' is not the same as the interrogative pronoun 'who?' which is **kaḥ** or **kim**.

nityam -'constantly, always, continually, every day' [adv.] v.1 p.61.

Sa yogī yoginām-varaḥ

(That Yogi becomes the best of Yogis)

“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**]

vara(h) -'Best, most excellent, choicest, boon'. [nom] see v.9 p.141 As well as 'excellent' **Vara** means a choice or a boon: 'that Yogi is the choice of Yogis'- i.e. he attains the boon desired by Yogis, of knowing the Ultimate Reality.

🌀 End of Verse 9 🌀

Namo Vrāta-pataye namo Gaṇapataye

(Salutations to the Lord of Assemblies.

Obeisance to the Leader of the Gaṇas)

namo -'salutations'. [*namaḥ* in comp. see v.1 p.48] **namaḥ** requires the dative case of its object, which here is **vrātapataye**, the dative of **vrātapati** - a masculine word ending in short -i.

vrāta -'assembly, collection, congregation, gathering or group of people' (eg. *pañcha vrātā* -'the five races of men') and hence has a similar meaning to **gaṇa** -'group, troop'. A **vrāta-pati** is the leader of an assembly, or chairman of a meeting. Not to be confused with **vrata** - a 'vow, religious observance, a fast'.

pataye -'to the Lord of'. [*dat. of pati* -'Lord, protector']. see v.1 p.49.

namo Gaṇapataye -'salutations to the Lord of Gaṇas'. see v1 p.47.

Namah Pramatha-pataye¹

(Prostrations to the Chief of Lord Śhiva's attendants)

namaḥ -'prostrations'. **Namaḥ** does not modify before **p**; also there is a caesura -'pause' in the metre after it.

pramatha -'Tormentors, Lord Śhiva's demonic-looking attendants'.
[no case ending. From *pra* -'forward, very much, enlightened', *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'aika-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.45

-'**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.29)

lambodar(āya)² -'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.250) which is the subtle form of fire.

cont.... These attendants of **Lord Śhiva**, one of whose names is **preta-chārin** -'surrounded by dead spirits', are strange and fearsome-looking, some one-eyed, hunch-backed, long pointed noses, etc. (see under **gaṇa** v.1 p.47). **Śhrī 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 heart diseases, cancer, etc.

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.

One story combines these two attributes of **Śhrī Gaṇeśha**: The Elephant-headed Lord was riding home one moon-lit night on His mouse, His stomach distended from gorging Himself on **modakas** –'sweet pastries' given Him by His Mother. Suddenly a snake slithered out onto the road in front of His mouse which was startled and reared up.

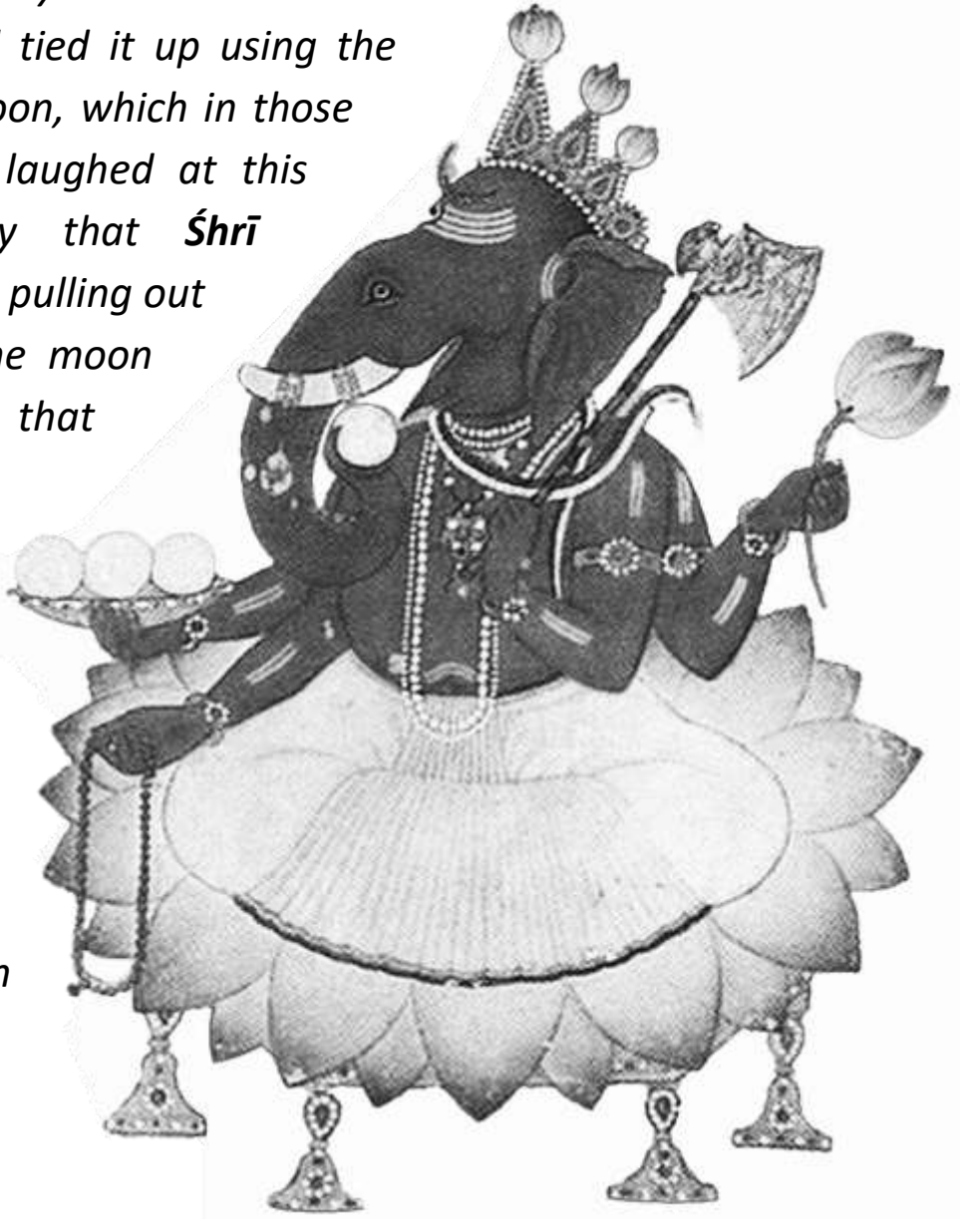
continued.....

¹**eka-danta** -'one-tusked' [*eka* -'one', *danta* -'tusk, tooth']. This name appears three times in the **Gaṇeśha Atharva Śhīrṣha**. It has a subtle meaning **E-kad-anta** – 'the one who removes obstacles to the **Kuṇḍalinī**' (see v.8 p.133)

-āya- Dative ending of masculine words ending in **-a** (by far the majority in Sanskrit) The long **ā** is stressed and the final **a** is short.

cont.... **Śhrī Gaṇeśha** fell from His mount, His stomach split open and the **modakas** fell out onto the road.

The One-tusked God quickly 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 **Śhrī Gaṇeśha** 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 **Śhrī Gaṇapati** (now **eka-danta** –'one-tusked') 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, the Son of Lord Śhiva)

“Because He’s purity, of Shiva.”

vighna² -‘obstacle, opposition, difficulty’. [*vi* -‘apart’, *ghna* -‘breaking’]

nāshin(e) -‘to the destroyer, eliminator’. –**e** is the dative case of words ending in a consonant. [*from nāsh* -‘to destroy’].

Śhiva -‘auspicious, happy, prosperous, benevolent’. **Śhrī Śhiva** is also known as **Mahādeva** –‘the Great God’, **Śhambhū** –‘creating well-being’ and, in the **Vedas**, as **Rudra** –‘wailing’.

suta³ -‘son, offspring’. [*from su* -‘beget’] –**āya**- dative ending.

² **Śhrī Gaṇeśha** is **Vighneshwara** -‘Ruler of Obstacles’. He not only removes obstacles but also places them according to what is beneficial to a person’s spiritual ascent; however people more often worship Him as the ‘Remover of Obstacles’.

³ **Lord Śhiva, Śhrī Gaṇeśha** and **Śhrī Pārvatī** form the same Holy family as the Christian Trinity - Father, Son and Mother. **Shri Gaṇesh** only becomes the ‘Son of **Lord Śhiva**’ after His ‘second birth’, having been created immaculately by **Shri Pārvatī** (‘Creation of **Śhrī 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 **Śhrī 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 at His right hand.

Interpreting the Legends of Shri Ganesha

In all the different versions of His creation, **Śhrī Gaṇeśha** is ‘twice-born’, being decapitated and then restored to life by **Śhrī 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**, **Kṛiṣhṇa**, **Lord Jesus**, **Buddha**, one of the **Ādi Gurus** 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 **Śhrī Gaṇeśha** is completely surrendered to His Mother (*personal God*) as He stands guard outside 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 once 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, **Śhrī Gaṇeśha** is finally overcome by **Lord Śhiva** and **Śhrī Viṣṇu** 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 Śhiva**, 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 widely-held 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 Form who grants the highest boons,
salutations again and again)

“You are the one; You are the statue of blessings.”

Śhrī¹ - As well as being a respectful form of address, **Śhrī** is the name of the Goddess **Lakshmī** and denotes prosperity, so this can be taken as **śhrī-(vara)-da** -‘giver of (boons and) prosperity’ or **Śhrī-vara da** – ‘bestowing the blessings of the Goddess’.

Śhrī is the **bīja mantra** of the Centre Heart and **Sahasrāra** and is the secret sixteenth syllable in the worship of the Goddess. So He confers boons on those who take that mantra.

¹ **Śhrī** has a range of meanings including ‘glory, 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.

vara-da¹ -'Granting boons, bestowing the most excellent'. [**Vara** – 'boon, choice, excellent, best', **da** –'giving, granting, bestowing'. see **Vara** –p.145, 154]

Saying '**varada**' the attention goes very high up to the **Valaya** -'circle' level (about 6-9 inches above the head) so it seems to confer the highest level of blessedness and connection to the Divine. **Va-laya** can mean 'merging with the All-pervading' [**va** –'all-pervading' from **vā** –'diffuse, pervade, blow', **laya** –'merge, dissolve, absorb'. **Pralaya** is the final dissolution at the end of time] Similarly **va-ra** can mean 'the union of the **Kuṇḍalinī** with the All-pervading' [**ra** –'fire, energy, Kuṇḍalinī']. **Shri Ganesha** grants this.

mūrtaye -'to the embodiment of, the form, the personification of.' [dat. of **mūrti** -'form, shape'] The **tri-mūrti** are the 'Three Forms of God'- **Śhrī Brahmā**, **Viṣṇu** and **Śhiva**. **Mūrti** also means a 'statue, idol, or likeness' and a temple statue 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 one may fold the hands and bow the head in the gesture known as **namaskār** (see p.45).



¹ The boon we seek is complete absorption into the Ultimate Reality who is **Śhrī Gaṇeśha** Himself and our own deepest Self. This requires the loss of **ahaṁkāra** -'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 Vrāta-pataye - **Vrāta** is an assembly or multitude, and the **vrātas** are the five races of men who inhabit the Earth. Therefore it can represent the **Bhūr** –‘*Earth realm*’ and the Left Side. He is the master of that.

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, of which He is therefore the Lord.

Namaḥ Pramatha-pataye – **Pramatha** –‘*Tormentors*’ are the servants of **Shri Śhiva** who punish evil-doers. But, as **Shri Mataji** mentions, **Pra** means ‘enlightenment’ and **matha** can be ‘way, path’. So **Pramatha** are those on the path to enlightenment in the Central Channel.

So **Shri Gaṇeśha** is being praised as the **pati** –‘*protector*’ of men, Gods and those seeking enlightenment, and the Lord and master of the three **nāḍīs** -‘*channels*’, Left, Right and Centre.

Lambodara -‘*with belly hanging down*’ implies awakening of the **Kuṇḍalinī**. As the **Kuṇḍalinī** rises to **Nābhi Chakra**, it causes arching of the lower back, thrusting the belly forward and down. **Lam-boda-ra** also means ‘The Earth element awakening the **Kuṇḍalinī**’ (see p.147).

Ekadanta- with His one tusk **Śhrī Gaṇeśha** raises the **Kuṇḍalinī** up the Central Channel, and lifts us out of **samsāra** -‘*worldly illusions*’. **E-kad-anta** means ‘ending anything bad against the Goddess’ and clears the **Suṣhumnā Nāḍī** for the **Kuṇḍalinī** to rise (see p.138).

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 ‘I am’, of separate identity. **Śhrī Gaṇeśha** removes this obstacle so that we can become fully absorbed into the All-pervading Consciousness.

“The Kundalinî has to rise like the tree has risen up. And the ego is the biggest hurdle for most of us.” **13-02-84, Bordi.**

Śhiva-sutāya -‘the Son of Lord Śhiva’- indicates the fountain of Bliss welling up in the **Sahasrāra**.

Suta or **sutāya** can have a variety of meanings, including:-

1) **Suta** -‘begetting, generating’.- **Śhiva**, as well as ‘auspicious, happy, bliss’, can also denote ‘final liberation’. **Śhiva-suta** can therefore mean ‘generating bliss, producing liberation.’

2) **Su** -‘good, auspicious’, **tāya** -‘spreading, issuing forth in a stream’- **Śhiva-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 Śhiva’s** matted locks.

Śhrī varada -‘bestower of the highest boons’- the boon we seek is immersion in the blissful nature of the Supreme Goddess, which He grants. **Śhrī** 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, surrender’- By complete surrender at the Lotus Feet of the Divine, we enter the blissful realm of non-duality and the **Śhūnya** -‘zero’ state, where even the germs of desire are eliminated. Also **namo** can be taken as **na** -‘not’, **mo** = **moha** -‘worldly illusions’, negating and clearing our conditionings and misidentifications with the world of the senses: **namaḥ** is **na** -‘not’, **maḥ** -‘I, me’ – an ego-negating **mantra**.

Namo and **namaḥ** can also be taken as praising **Śhrī Gaṇeśha** as being ‘without worldly illusions or sense of separate identity’ (ie. pure consciousness).

Alt. trans. of ‘Śhrī Varada mūrtaye namo namaḥ’:

‘The highest state of blessedness beyond worldly illusions and ego’.

This verse can therefore be used as a **nyāsa** -‘putting attention to parts of the body’ to raise the **Kuṇḍalinī** up to **Sahasrāra**:-

Namo Vrāta-pataye namo Gaṇapataye namaḥ Pramatha-pataye

Protector of Left, Right and Central Channels,

Namaste-’stu

Surrendering to You

Lambodarāya

*The **Kuṇḍalinī** awakens*

Ekadantāya

*Opening the **Suṣhumna Nāḍī***

Vighna-nāśhine

*Clearing **Āgñyā Chakra***

Śhiva-sūtāya

*Fountain of Bliss in the **Sahasrāra***

Śhrī varada mūrtaye

Conferring the highest state of liberation

Namo namaḥ

*Going beyond worldly illusions and
any sense of separate identity*

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.59.

Śhrī - ‘holy, auspicious’, a respectful form of address. **Śhrī** is the **bīja mantra** of the Supreme Goddess. (See previous verse, p.160)

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 mātrī*]. The use of the suffix –jī to denote respect is used in Sanskrit but is more of a Hindi convention. Throughout the book ‘**Shri Mataji**’ is written without notation (*instead of Śhrī Mātājī*) for simplicity.

Śhrī Nirmalā Devyai namo namaḥ

(To the Immaculate Goddess, obeisance again and again)

Nirmalā -‘immaculate’. **nir**¹ -‘not, without, devoid of’, **mala**² -‘dirt, spots, blemishes’. ‘Immaculate’ is a good translation as it is simarly 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, adoration, glory to, we submit, surrender⁴’. This doubling of **namaḥ** is more respectful. [*adv from nam* -‘to bow, bend, submit, worship’] See v1 p.45.

Alt. trans. (as explained on the previous page) ‘O Immaculate Goddess who is beyond worldly illusions and any sense of separate identity’

For a more in-depth explanation of **Sahaj mantras** and their correspondence with the Subtle System see the RiSY book ‘**Bija Mantras**’ available to download free at symb-ol.org.

¹ In the **Śhrī Lalitā Sahasra-nāma**, which is a description of the Supreme Goddess, 54 of the 1000 names start with **ni** -‘not, without, devoid of’ indicating Her qualities of purity and attribute-less-ness. continued

cont.... **ni** (short for **nishāda**) is the seventh note in the Indian musical 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. The Goddess is therefore **Nirmala** –'without dirt' in the sense that She scraped off the scurf of Her body to fashion **Śhrī Gaṇeśha** (see p.197).

This idea of the body dirt of the Divine being so fertile appears in many myths including the legend that **Śhrī Gaṇeśha** was born from the mixing of the bathwaters of **Śhri Śhiva** 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 **Niṣhkalāṅka** –'spotless''. This is one of the reasons She was christened **Nirmalā**.

- ³ This can also be said '**Śhrī Nirmalā Devi namo namaḥ**' in which case **Devi** (short **i**) is vocative: 'O Immaculate Goddess, obeisance again and again'. Technically this is not as correct as using the dative case **Devyai** required by **namaḥ**, as is done in India.

- ⁴ One way to understand 'surrender' is that it means accepting that everything is perfect the way it

is (at least during the time we sit down to meditate!)

Surrender doesn't 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. Most longer praises have a **phala-śhruti** (**śhruti** –'listening') which describes the effects of the invocation (*especially if repeated often!*) and giving instructions as to how, where and when the prayer should be used. The **Lalitā Sahasranāma** 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

(11)

He is freed of even the five great sins

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'ādhi-yano-'pavighno bhavati

Reciting everywhere one becomes un-troubled

Dharm'ārtha kāma moksham cha vindati

(12)

And receives righteousness, wealth, love and liberation

Idam atharva śhīrṣham aśhiṣhyāya 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

(13)

He will attain it with this

Anena yo Gaṇapatim abhiṣhin-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 (14)

Knowing no separation from the Brahman, he is never afraid

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

Sa sarvam labhate

(15)

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 mantram bhavati, mahā-vighnāt 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-upaniṣhad

'Thus is the Divine mystery',

'Here ends the Upaniṣhad'



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-śhruti**, 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 Gaṇeshāya namaḥ - *Om, Salutations to Śhrī Gaṇeśha*

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

Mā vidviṣh'āvahai *Let our meditations be full of light*

And let there be no hatred or discord between us

Om bhadram karṇebhiḥ śrīṇu-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-aṅgaḥ tuṣṭuvām sastanū-bhiḥ

Having sound limbs and desirous of praising

Vyaśhema deva-hitam yad-āyuh

(1)

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 Tārکشhyo-ariṣṭhanemiḥ

May the invincible Shri Garuḍa³ bless us

Svasti no Bṛihaspatir-dadhātu

(2)

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, wielder 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 **Śhrī Viṣṇu**. 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.306), and is the basis of the first verse in the following prayer 'AUM, to the Divine Essence of the Prayer', Brian Bell's inspiring poetic rendition of the **Gaṇeśha Atharva Śhīrṣha**.



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 song¹,
The appropriate strength, and the propitious knowledge;
And let our meditation enlighten and enrich.
Let there be amongst us compassion and peace. *Shānti Pātha*

Now the prayer:
Salutation to Shri Ganesh, sākshāt Shri Jesus,
Sākshāt Shri Nirmalā Devi namo namaḥ.
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. *Verse 1*

Think clearly brain. Speak only the Truth. *Verse 2*

¹*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 Gaṇesh,
And You, Nirmal Gaṇesh,
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

**Sākshāt Śhrī Ādi Śhakti Mātājī
Śhrī Nirmalā Devyai namo namaḥ.**

*Who came in person on this Earth 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 and Sir CP's 34th Wedding Anniversary)

Shri Mataji's comments supplement an erudite translation given by a Sahaja Yogi. Apart from the first three lines, this has not been included.

“Her words are in Maiandra 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 dhartā-’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 twam mām. Ava vaktāram. Ava śhrotāram. Ava dātāram.

Ava dhātāram. Av’ān’ūchānam-ava śhiṣhyam

“The Disciples; is the Disciple Principle.”

Ava paschāt-tāt. Ava puras-tāt. Av’ottarāt-tāt. Ava dakshināt-tāt. Ava

ch’ordhvāt-tāt Av-ādharāt-tāt. Sarvato-mām pāhi-pāhi sam-antāt.

“He exists in all the directions.”

Twam vāṅ-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’ādvitīyō-’si

“Sat chit ānand’ādvitīyosi’ 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 pratyaksham Brahmāsi. “The Creator.”

Twam gñyāna-mayo vigñyāna-mayō-’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-eṣhyati

“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: “See, tvatto jāyate, means the principle, You awaken the principle of the whole universe, the principle of the universe and Pratyeti 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.” 26-09-82, Austria]

Twam bhūmir āpō -'nalō -'nilo nabhaḥ

“The water. He is the ākâsha. He's the sky, ether. All the elements. Guided by Him.”

Twam chatvāri vāk-padāni

“You see, there are four stages of your sound that starts from here (*Nabhi/Kundalinî?*). 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 tray'ātmakaḥ

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

Twām yogino dhyāyanti nityam. ‘Yogis meditate upon You constantly’.
“Upon You.’ All the time.”

Twam Brahmā twam. “He’s the Creator.”

Viṣṇus-twam. “He’s the Sustainer. He’s the Protector also. “

Rudras-twam. “He’s the one who destroys.”

[also: “So He is called as **Rudra**, see? But not as **Sadāshiva**, because at **Rudra** state, because He's the **Tattwa** of everything, He's the **Tattwa**, He's the Principle. **Rudra...** (*indicates Ekādasha Rudra*)”.

26-09-82, Austria]

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.”

Ardhendu lasitam. Tāreṇa ṛiddham. Etat-tava manu swa-rūpam 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 Gaṇesha-vidyā.

“Sound is **mantras**, you see. To know Him through the **mantras**, you have to learn the **Ganesha-vidyâ**, is the know-ledge 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 **Vidyâ** 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-vidyâ**, is all His science.”

Gaṇaka ṛiṣhiḥ

“That’s why He’s called as **Ganaka**, **Ganaka-rishih**, 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** – **Gāyatrî** 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.”

*[Y: ‘Om Gam Gaṇapataye namaḥ’ –is the **mantra** for awakening this Deity]*

“You see, the **Ganesha-vidyâ**.”

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.”

Evam dhyāyati yo nityam, sa yogī yoginām varaḥ

“Good **Yogi**, not a – ... No, no, ‘a **Yogi**’ means anybody going to church: that’s not a **Yogi**. See, a **Yogi** ... **yoga**. You see, ‘**evam dhyayati**’ means ‘by which you know.’ Only the **Yogis**, again.”

Namo Vrāta-pataye, namo Gaṇapataye, namaḥ Pramatha-pataye

”Bow to You.”

Namastē-'stu lambodarāy'aika-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 'Āryan¹ Invasion'. These mythical white-skinned people had originated somewhere in central Eurasia and spread all over Europe and south 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



An Harappan seal
c. 2500 BCE.

trace, just before the **Āryans** arrived who then established a deep and ancient culture, with a highly refined language,

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.

all in the space of a few hundred years. Their strong and vibrant oral tradition, however, made no reference to any previous homeland outside India!

Many of the **Vedic** hymns praise the great river **Saraswatī** 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 **Āryans** 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 Vedas, appears



The Harappan script still remains undeciphered but is most likely pictographic rather than alphabetic. The first alphabetic scripts, such as Phoenician, appeared around 1000 BCE.

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 (*Īśhwara*) 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 dark-skinned Dravidians of South India, are no longer credible. In spite of this, the '**Āryan** 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 30,000 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 **Saraswatī** river and the salination¹ 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** has 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’.



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 **Saraswatī** river were great disasters, recorded in some of the **Purānas**. Because of this the inhabitants of the great **Harappan** cities were forced to leave and migrate eastward to the **Ganga/Yamuna** valley system.*

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**, **Purāṇas**, the **Epics**, **Vedānta**, **Sāṃkhya** and the **Tantras** and the teaching of great saints like **Shri Ādi Shaṅkarāchārya**, **Gñyāneśhwara**, **Guru Nānak** and **Shri Mataji Nirmala Devi**.

Technically Hinduism is not the name of the indigenous religion of India which is properly called **Sanātana Dharma** - '*the ancient, eternal religion*'.

In the Vedas (10,000 – 1500 BCE), the world is created by the interplay of **Puruṣha** - '*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**, **Viṣṇu** 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**, **Viṣṇu** and the **Devi**. There are stories of the origins and exploits of the Deities; **Shri Gaṇeśha** 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 Gītā** expounds **Vedānta** – '*final knowledge*' and the three paths to God, **kriya** - '*action*', **gñyāna** - '*knowledge*', and **bhakti** - '*devotion*'. The **Mahābhārata** also contains the '1000 names of Shri Vishnu' and '1000 names of Shri Shiva'. Hinduism starts to 'split' into **Saivism** - '*worship of Shiva*' and **Vaishnavism** - '*worship of Vishnu*' in His forms as **Shri Rāma** and **Shri Kṛiṣṇa**. In the **Rāmāyana**, **Shri Rāma** worships **Lord Śhiva**.

Buddhism (*c.600 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 **Śhrī Buddha** Himself is revered as an incarnation of **Śhrī Viṣṇu**, **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 Śhañkarācharya**; saying that essentially everything in the Universe is the Formless Supreme Spirit **Brahman** which divides itself in to **Śhiva** and **Śhakti**, 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, so that in the third stage of worship, **bhāvana** - ‘*contemplation*’, the aspirant is immersed in the blissful nature of the Divine.

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.” 21-06-92, *Cabella*

‘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 books¹ where **Lord Śhiva** explains to **Śhrī Pārvatī** the philosophy and techniques of **Tantra**.

¹ For example; **Vāmakeśhwara Tantra**, **Vijñāna Bhairava Tantra**, **Rudra-yāmala Tantra**, **Yogini-hṛidaya Tantra**, **Jñānārṇava Tantra**, etc.



The Supreme Mother Goddess worshipped in **Tantra**, **Śhrī Lalitā**, seated on a couch of the ‘five corpses’. **Śhrī Brahmā**, **Viṣṇu**, **Śhiva** and **Īshwara** are the supports and **Sadāśhiva** is the mattress. They are ‘corpses’ as they cannot even move without Her Power. **Śhrī Gaṇeśha** and **Kārttikeya** guard the front and She is being fanned by **Śhrī Lakshmī** and **Saraswatī**.

This was also written about by **Śhrī Ādi Shaṅkarāchārya** in His **Saundarya Laharī**, 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.”

Bogota, 20-7-88

“The real mystic mechanism (***Tantra***) is the **Kundalinī** which freezes when these self-certified ‘masters’ work on Her”.

Meta Modern Era. Ch. 5.

Although some of the developments of Indian religion, such as the worship of **Śhrī 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

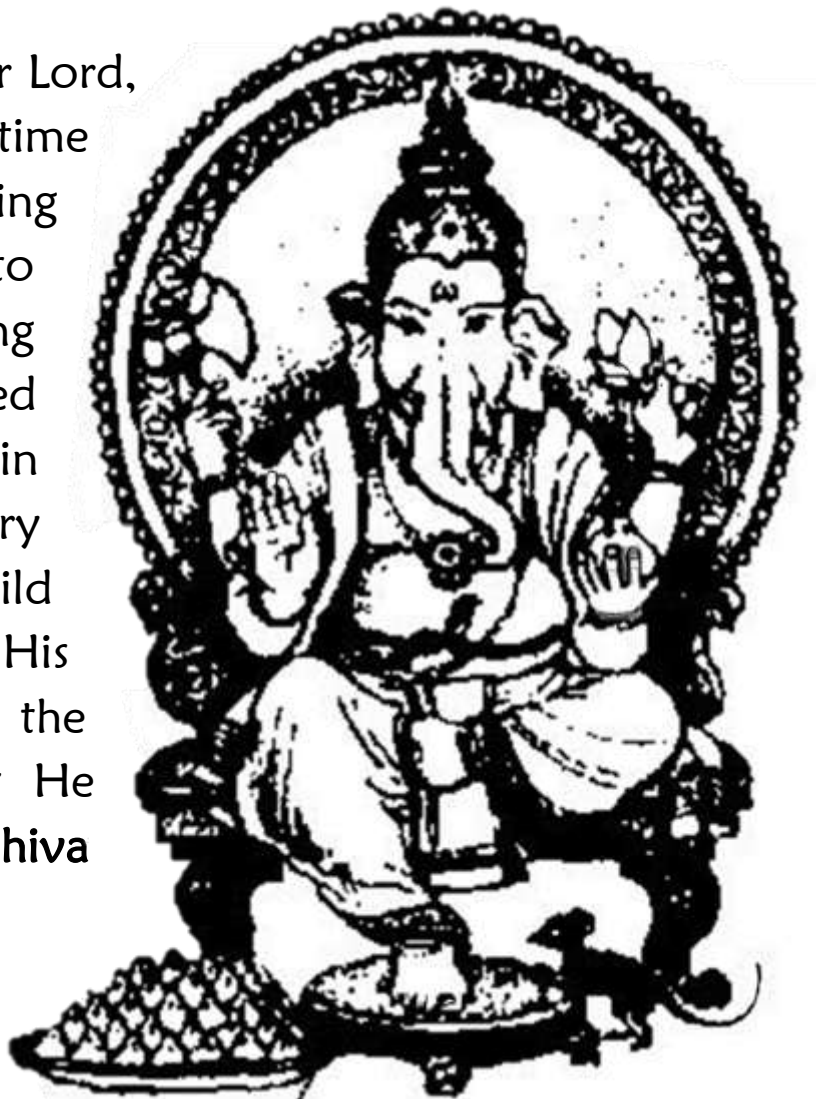
An extract from **Shri Mataji's** book *Creation*
(aka. *The Book of Adi Shakti*)

“Hindu scriptures give an interesting account of the creation of Shri Ganesha.

The Primordial Mother, in Her form as the Goddess **Gaurî**, was taking Her bath one day, and feared that someone unauthorised might enter Her bathroom and disturb Her chaste modesty (*Lajjâ*). 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 (*Kanyâ*).

She was waiting to see Her Lord, **Sadâshiva**, 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 **Sadâshiva** that He was the son of **Gaurî**, **Sadâshiva** 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**.”

Creation. Ch.1. 'Creation'.



The Creation of Shri Ganesha

*This is the most widely recounted version of the creation of **Śhrī Gaṇeśha**, and is found in the **Śhiva** and **Pādma Purānas**.*

Śhiva Purāna - 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**)¹. His head, being looked at by **Śhani**, was cut off and an elephant's head was put on Him.
- ⁴ Now we narrate the story of the birth of **Gaṇeśha** in **Śhwetakalpa** – 'present era' when His head was cut off by the merciful **Śhiva**.
- ⁵ 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.

¹ *This refers to one version of His creation where **Śhrī Gaṇeśha** was born as a normal boy to **Śhrī Pārvatī** who was proudly showing the beautiful baby off to all the Gods. The God **Śhani** (planet Saturn) was cursed that his glance had an evil effect, so he would not look at the boy. **Śhrī 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 an elephant whose head they took to place on the boy, whose life was restored by **Lord Śhiva**.*

- 5 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.
- 6 A long time had lapsed after the marriage of **Śhiva** and His return to **Kailāsa** when **Gaṇeśha** was born.
- 8 Once the friends **Jayā** and **Vijayā** conferred with **Pārvatī** and discussed.
- 9 ‘All the **Gaṇas** of **Rudra** carry out the orders of **Śhiva**. They all, **Nandī**, **Bhṛingī** and others are in a way our own.
- 10 **Pramathas** are numerous. But none of them can be called our own. They stand at the portals, subservient to **Śhiva’s** behests.
- 11 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.’
- 12 Goddess **Pārvatī** to whom this charming suggestion was made by the two friends considered it wholesome and resolved to carry it out.
- 13 Once when **Pārvatī** was taking Her bath, **Sadāśhiva** rebuked **Nandī** and came into the inner apartment.
- 14 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.
- 15 The Goddess decided that Her friends’ suggestion would be conducive to Her good and became enthusiastic.
- 16 At the time when the incident occurred, **Pārvatī**, the great **Māyā**, the great Goddess, thought as follows:
- 17 ‘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’.
- 18 Thinking thus the Goddess created a person with all the characteristics, out of the dirt¹ from Her body.
- 19 He was spotless and handsome in every part of his body. He was huge in size and had all brilliance, strength and valour.

- 20 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:
- 21 '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.
- 22 O good son, without My permission, no-one, by any means, shall intrude into My apartment. I tell you the fact.'
- 23 Saying this She gave Him a hard stick. On seeing His handsome features She was delighted.
- 24 Out of love and mercy She embraced and kissed Him. She placed Him armed with a staff at Her entrance as the gatekeeper.
- 25 Then the Son of the Goddess, of great heroic power, stayed at the doorway, **Pārvatī** began to take Her bath with Her friends, unworried.
- 26 At this very moment, **Śhiva** who is eagerly indulgent and an expert in various divine sports came near the door.
- 27 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.
- 28 My mother has entered Her bath. Where are you going now? Go away!' Saying thus, He took up His staff to ward Him off.
- 29 On seeing Him **Śhiva** said: 'O foolish fellow, whom are you forbidding?
- 30 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:

¹ **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.

- 31 '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?'
- 32 When **Lord Śhiva** tried to enter the house, **Gaṇeśha** became infuriated and struck Him with His staff once again.
- 33 Then **Śhiva** too became furious. He commanded his own **Gaṇas**: 'Who is this fellow here? What is he doing? O **Gaṇas**, enquire'.
- 34 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 **Pārṣhadas** – 'attendants' of **Śhiva** replied to **Gaṇeśha**, 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, **Gaṇeśha**, 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 standing here helplessly and complaining 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.
37. 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 **Viṣṇu** 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 **Śhiva** 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 **Śhiva**, **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 **Gaṇeśha** and became submerged. **Śhiva** arrived there with

desire to fight Him to the finish, the Great Lord with the trident in His hand.

7. **Gaṇeśha** 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 **Śhiva**, the Supreme Soul, who took up His bow **Pināka**.
9. **Gaṇeśha** 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**?' **Śhiva** who followed the worldly conventions cried out like this.
11. In the meantime the heroic **Gaṇeśha** 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 **Gaṇeśha**, **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 **Viṣṇu** even as He was saying so.
15. After remembering the lotus-like feet of **Śhiva**, **Viṣṇu** took up His discus and split the iron club.
16. **Gaṇeśha** hurled a piece of the iron club at **Viṣṇu** 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 **Viṣṇu** 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.
15. 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:
16. 'O Mother of the Universe, obeisance to You. Obeisance to You, O **Śhivā**, Obeisance to You, O **Chāṇḍikā**, Obeisance to You, **Kalyānī**.
17. 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.
18. O Goddess, be pleased. Spread peace. Obeisance be to you. O Goddess, the three worlds are agitated by Your fury.'
19. The **Mahādevī Pārvatī** thus eulogised by **Nārada** and the other sages glanced at them furiously. She did not say anything.
20. Then the sages bowed at Her lotus-like Feet and spoke to Her in low voices with devotion joining their palms in reverence.

21. The sages said: 'O Goddess, forgive. The final dissolution seems near at hand. Your Lord is standing here. O Mother, you see him.
22. What are we, the **Devas**, **Brahmā**, **Viṣṇu** and others? We are only your subjects. We stand here with palms joined in reverence.
23. O **Mahādevī**, our guilts shall be forgiven. We are agitated and distressed. O **Pārvatī**, give us peace.'
24. After saying this, the agitated and distressed sages stood in front of Her with their palms joined in reverence.
25. On hearing their words **Pārvati** was pleased and She replied to the sages with Her mind full of compassion.
26. 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.
29. 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.'
30. Then they carried out **Śhiva's** behests and acted accordingly. They brought the headless body of **Gaṇeśha** and washed it well.
31. They paid homage to it and started towards the north. It was a single tusked elephant that they met.
32. They took the head and fitted it to the body. After joining it, the **Devas** bowed to **Śhiva**, **Viṣṇu** and **Brahmā**.
33. Then **Brahmā**, **Viṣṇu** and the other **Devas** spoke after bowing to **Lord Śhiva** who is free from the ill effects of the attributes.

34. 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**.'
35. Saying so, they jointly sprinkled the holy water, invoked by the **mantras** on that body after remembering **Śhiva**.
36. 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.
37. 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.
38. 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**, **Viṣṇu**, **Śhiva** and others.



The Marriage of Shri Ganesha

The **Śhiva Purāna** also describes the marriage of **Śhrī Gaṇeśha**. We might ask ourselves 'How can that be? **Śhrī 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 **Śhrī Gaṇeśha** is our example of the greatest worshipper of His Mother.

The story goes that **Lord Śhiva** and **Śhrī 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. **Śhrī Kārttikeya** set off at great speed on His peacock, but **Śhrī Gaṇeśha** had only a little rat for a vehicle; so instead He very reverently walked around **Lord Śhiva** and **Śhrī 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 **Śhrī Kārttikeya** returned to find his brother already enjoying the benefits of winning the race, he was furious and swore never to marry.

Śhrī Gaṇeśha's Śhaktis 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.264). **Siddhi** also means *'self-realisation'* or the eight Yogic powers. **Gaṃ** is called the **Bīja Mantra** of **Buddhi** and **Siddhi** and worshipping **Śhrī Gaṇeśha** grants wisdom and Self-realisation.



Shri Ganesha attended by Buddhi and Siddhi



Appendix 5. Shri Kalki

Śhrī 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 **Śhrī Rāma**, **Śhrī Kṛiṣṇa**, and **Lord Jesus Christ**. The tenth, **Śhrī 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, in order to spur humanity on to abandon attachment to materialism and sensuality. The **Viṣṇu Purāna** says about **Śhrī 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**, **Dwarika**, **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 **Viṣṇu-yaśhas**¹, an eminent Brahmin of **Sambhal**² 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, that means Kalki is situated on your Bhal –‘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”. **28-09-79, Bombay.**

¹ **Viṣṇu-yaśhas** -'Glory of Vishnu'.

² **Sam-bhala** -'on the forehead'

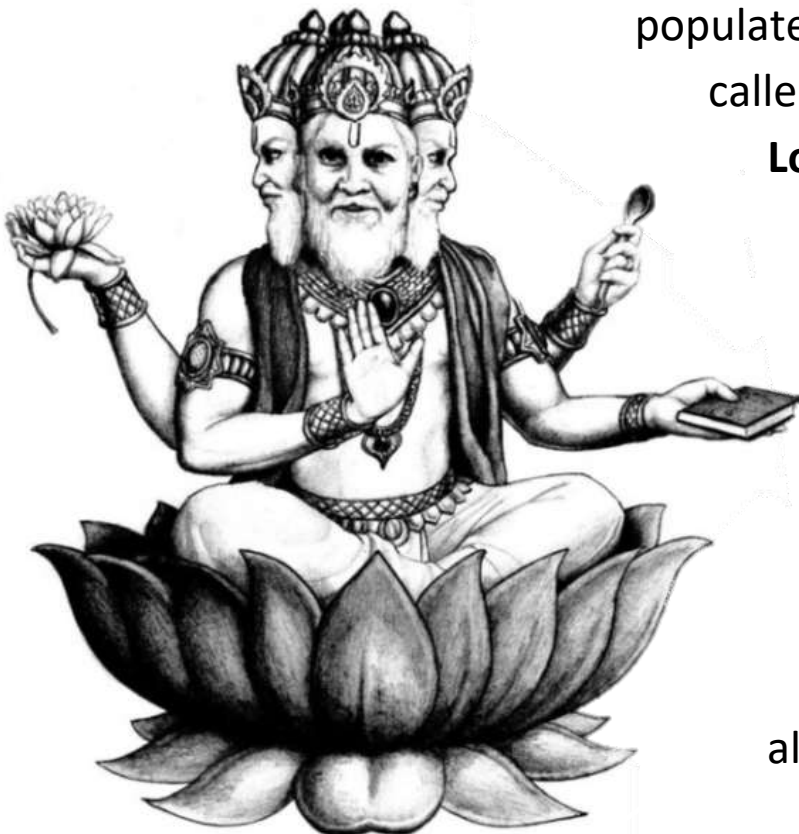
Appendix 6. Shri Brahmadeva and the Creation

The sacred book **Shrīmad Bhagavatam** narrates that, while the Supreme Being **Śhrī Viṣṇu (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.90) 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 **rishis** –‘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’ (**Śhrī Śhiva**) who, together with His other mind-born children, gave rise to the population of the Earth, which was raised from the waters by **Śhrī Viṣṇu** 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 **Śhrī 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**, **Viṣṇu**, **Śhiva** and **Devas** -'Gods', the protectors of the eight zones. One universe comprises fourteen worlds or realms, from the **Pātāla** -'Hell' to the **Brahmaloka** -'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 **Rajo-guṇa** -'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 **Puruṣha** -'Supreme Spirit' pervades everything, in all the living worlds. That Eternal Being is **Brahmā, Viṣṇu, Śhiva**.

'Knowing that the world was lying in pure water, the **Bhagavān** -'Śhrī Viṣṇu, 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 **Śhrī Brahmadeva** in India (*only four reputedly!*). According to legend He cheated in a contest with **Śhrī Viṣṇu**. The story goes:

Śhrī Viṣṇu and **Brahmā** were quarreling over who was the greater. Pointing out that **Śhrī Brahmā** had emanated from His navel, **Lord Viṣṇu** declared Himself to be greater. **Śhrī Brahmā** retorted that as **Mahādeva Rudra (Śhiva)** had sprung from His forehead, He must be the greatest. Suddenly **Śhiva's Liṅga** appeared before them- a column of fire that stretched out of sight upwards and downwards. They agreed that whoever found the end of the **Liṅga** would be the greatest.

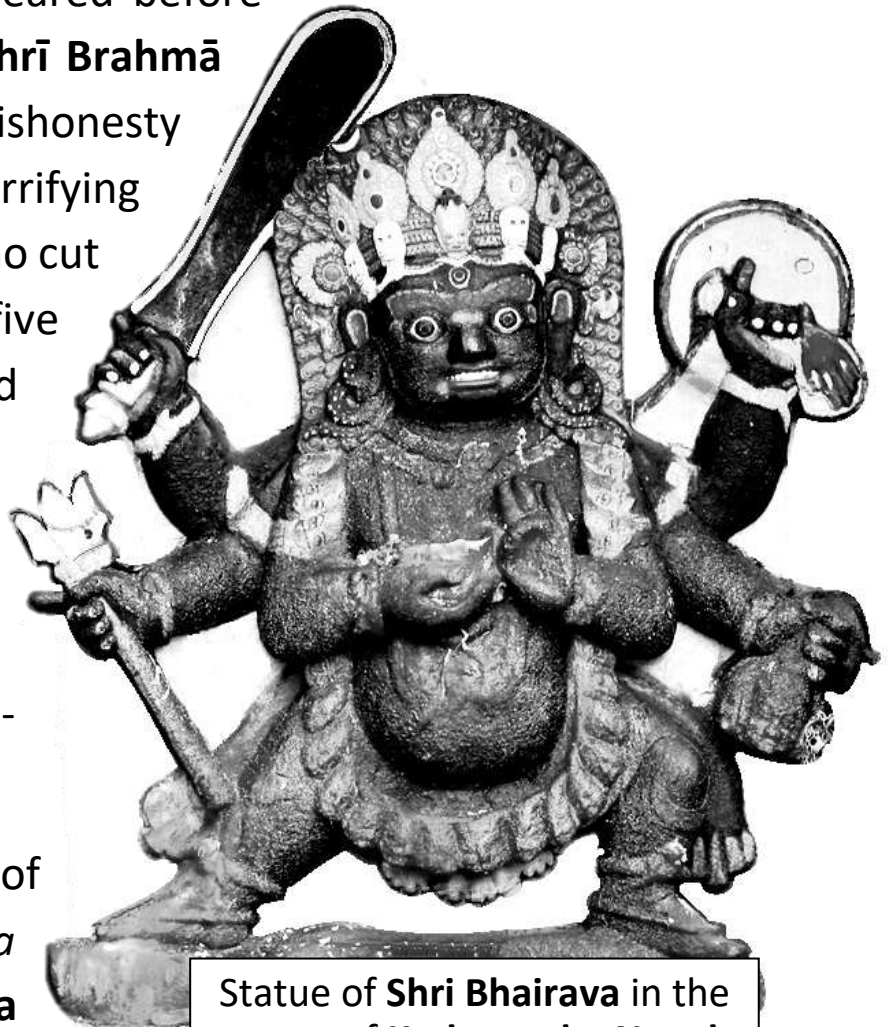
Śhrī Viṣṇu plunged down and **Lord Brahmā** went upwards to try and find the end. Up and up He went but found no end. At last He found a **Ketaka** flower which had fallen from the top of the **Liṅga**. Persuading

the flower to lie that it had been collected from the top of the **Liṅga**, **Lord Brahmā** returned to meet a crestfallen **Śhrī Viṣṇu** and claimed to have won the contest.

Suddenly **Lord Śhiva** appeared before them and His anger at **Śhrī Brahmā** for his arrogance and dishonesty manifested as the terrifying figure of **Śhrī Bhairava** who cut off one of **Lord Brahmā**'s five heads¹. **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 **Brāhmaṇa-hatya** – 'killing a realised soul' **Śhrī Bhairava** was condemned to wander the

planet from holy place to holy place using **Śhrī Brahmā**'s skull as a begging bowl. He was finally released when he entered **Varanasi** (*Benares*).



Statue of **Shri Bhairava** in the centre of **Kathmandu, Nepal**.

¹ Originally **Śhrī Brahmā** had five heads, but after this was reduced to four.

The **Śhiva Purāṇa** says;

‘The five-faced **Śhiva** 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 ‘**Om̐**’. The two sets of created beings - **Nāma** -‘name’ and **Rūpa** -‘form’ are pervaded by this **mantra**. It indicates **Śhiva** and **Śhakti**. 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 ‘**Om̐**’. Different things are achieved by different **mantras** but everything is achieved through **Om̐kāra** 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 **Viṣṇu**, 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 **Viṣṇu**. 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 **Liṅga** 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 **Īshwara** 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**.

Śhiva Purāna, Vayaviya Samhita, 6.23-6.30

Exposition of the Sacred Syllable Om̐

Chapter 42 of the *Mārkaṇḍeya Purāṇa*



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 **Om̐**! 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 (*Gā*)¹. Being pronounced it reaches the head and it conveys the feeling of ants moving (*on the top of the head*). As the syllable **Om̐** being pronounced reaches the head, the yogi who is lost in meditation of **Om̐** should become united with **Brahman**, the Supreme Soul. Life is his

bow, the soul is his arrow, **Brahman** is the target sublime. It is to be pierced by the heedful man; he should be united with **Brahman**, as the arrow becomes embedded in the target.

The syllable **Om̐**, consisting of three and a half instants, should be known in its true sense as the three **Vedas** – the **Rig**, **Sama** and **Yajus** – the three worlds, the three fires, and the three deities **Viṣṇu**, **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 Realm*), and the letter U the **Bhūvaḥ-loka** (*Atmospheric Realm*) and the letter M with its nasal mark is decided to be the **Swah-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.

By uttering the word **Om̐** 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 Om̐. The person 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

¹ **Gā** is the third note of the scale, **sā, re, gā, ma, pa, dha, ni, sā**. **Sā** is the fourth note up from the lowest note you can sing and is one's normal talking pitch. **Sā** is usually around **B^b**, which makes **Gā - D^b**.

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

Om - the subtle effect

When saying **Om**, either silently inside or out loud, we can feel a certain movement in the Subtle System.

As we say **O** the activity of the Left and Right Channels is pulled down into the **Mūlādhāra Chakra**¹, keeping us in the present moment, without thinking. The **ṁ** (***Mahālakṣhmī tattva***) activates the Central Channel, carrying the attention upwards, and seems to particularly reverberate at the **Āgñyā Chakra** and clears the **Rudra Granthi**.

The silent half-syllable then takes the attention up into **Sahasrāra** above the head, where we feel **Shri Mataji's** Divine Nature.

¹***O** is an elision of **A** and **U**, which are the powers of the Left and Right channels. It seems that the **Idā** and **Piṅgalā Nāḍīs** are connected with the left and right petals of the **Mūlādhāra Chakra**. **Shri Mataji's** drawing on p.92 shows the left petal having control over indulgence and spirit possession (Left Side problems) while the right petal shows mastery of knowledge and attention (Right Side qualities). Petal no.1 (the lower petal) has the qualities of **Suṣumnā** – balance and harmony, while the fourth petal (up) is more connected with the **Kuṇḍalinī** (the silent half-syllable: seeking, ascent, collective consciousness).*



*This appendix kept expanding as more and more related 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 other religions, sciences and philosophies.*

The ‘Three Worlds’ ‘**Bhūr Bhuvaḥ Swaḥ**’ - ‘Earth, Sky and Heaven’ are invoked in the **Gāyatrī Mantra** and appear often in Indian scriptures and praises. But what do they represent? Do they have a living, breathing significance for us in our everyday life?

The average person in the street might look at you strangely if you told them that we inhabit three separate worlds, but the fact is that we do. There is the outer physical world of the body and the senses, the inner world of dreams and 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.

The three worlds are essentially the three states of consciousness, which have correspondences with the three channels of the Subtle System and the three **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).

The Left and Right Sides are mutually inter-dependent 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.”

02-10-78, Caxton Hall.

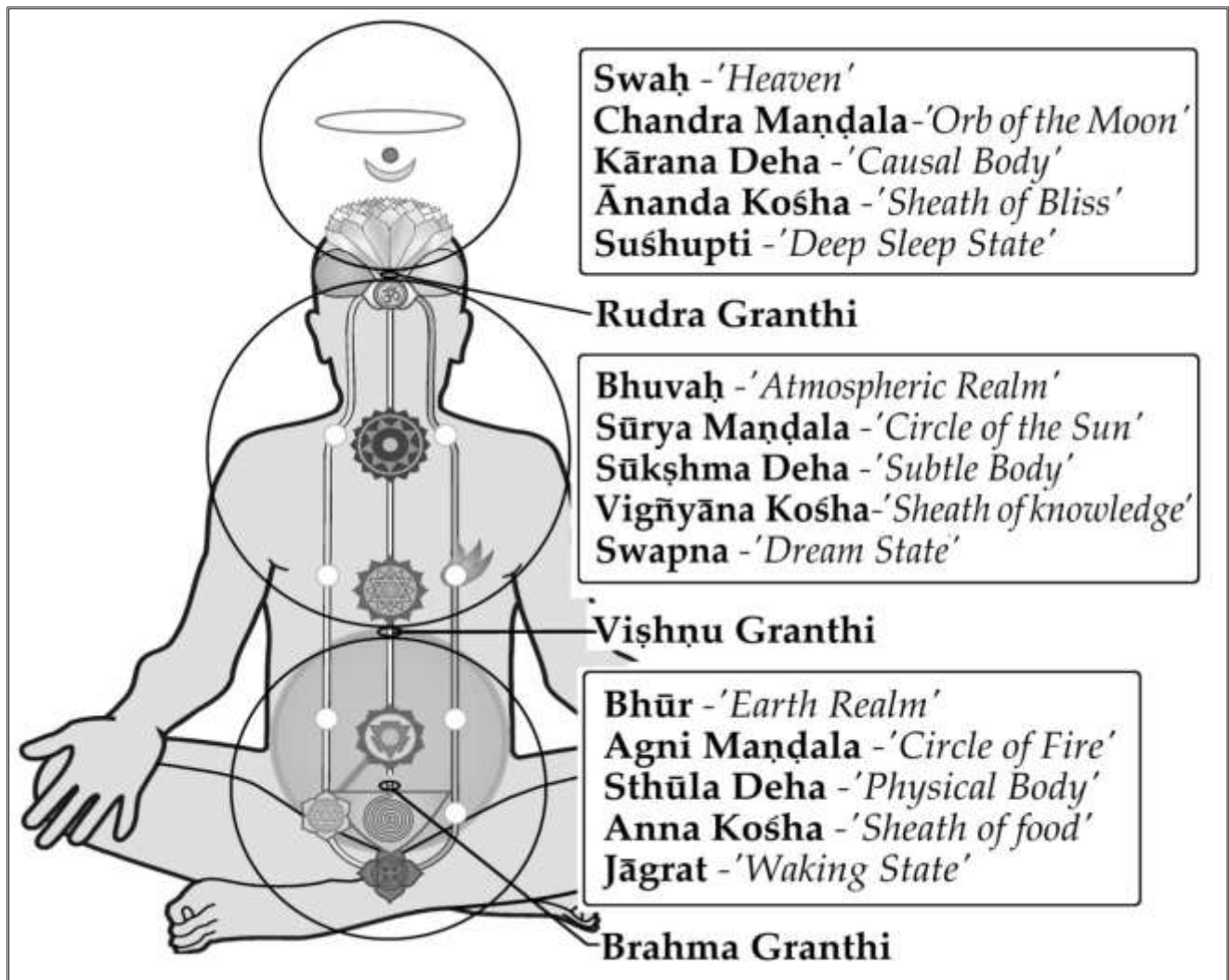
The third **guṇa**, **Sattva** –‘truth, reality, goodness’ is the evolutionary power which is detached and discriminating. It may be associated with the intellect and rationality, but also with spirituality. The purpose of education is to strengthen this faculty, giving mastery over our instincts, conditionings and ego. However, if over-developed, it can produce a proud and heartless personality.

This ties in with Plato's idea of the tripartite soul:

- (1) Appetitive – ruled by base instincts (*Tamas*)
 - (2) Spirited – ruled by passions, anger (*Rajas*)
 - (3) Logical – detached intellect (*Sattva*) which should be the master.
- He felt human beings could be categorised by these types.

The Subtle System

As well as separating the Subtle System horizontally into left, right and centre, one can divide it vertically into three sections of three **chakras** each (*see next page*). The lower three **chakras**, **Mūlādhāra**, **Swādhīṣṭhāna**, **Nābhi** and the Void are the Earth (*physical*) Realm (**Bhūr**), which control the instinctive biological functions. The middle three **chakras** **Heart**, **Viśhuddhi** and **Āgñyā** are the Atmospheric (*psychological*) Realm (**Bhuvah**) which govern the subtle body of thinking, feeling, etc.. And **Sahasrāra** and above is Heaven (**Swah**), 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.235) and correspond with the three syllables **A-U-M** of **Om̐**.

'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.'

Shri Vāmana Purāna

"When the **Kundalinî** moves also, it moves in three ways **aah**, **ooh**, **ma**, because in the lower portion it is the **aah**. 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 **aah**. That is how we are, and when you say **Om** in a proper way, you find the **Kundalinî** rises.”

Heart Chakra, 02-77

Turiya

Beyond the three states of consciousness in the **Turiyā** –‘*fourth*’ state of pure Spirit, which is not really another 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 **Kuṇḍalinī**, 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 about ourselves .

The Three Worlds

(1) **Bhūr** -'Earth Realm'. Here **Śhrī Brahmadeva**, the Creator, 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'; and the highest **dharma** is to seek the ultimate Truth, which will liberate us from our misidentifications.

This is the 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 includes the Void (*abdomen*) and the lower three **chakras**, **Mūlādhāra**, **Swādhīṣṭhāna** and **Nābhi**, which govern digestion, reproduction, excretion and 'fight or flight'- the 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 (*liver*) and sexual desire, as well as the pure flame of the **Kuṇḍalinī**.

Śhrī Mahākālī, the **Ichha Śhakti** –'power of desire', creates the Left Side (*Subconscious*) where conditionings arise from experience. She is also the Power of Existence, the **sat** of ²**sat-chit-ānanda**, as well as the Power of Destruction (**kālī** -'black' 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.

¹ **Vahni** also means 'fire' and in the SY Mantrabook, **Śhrī 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 duality.

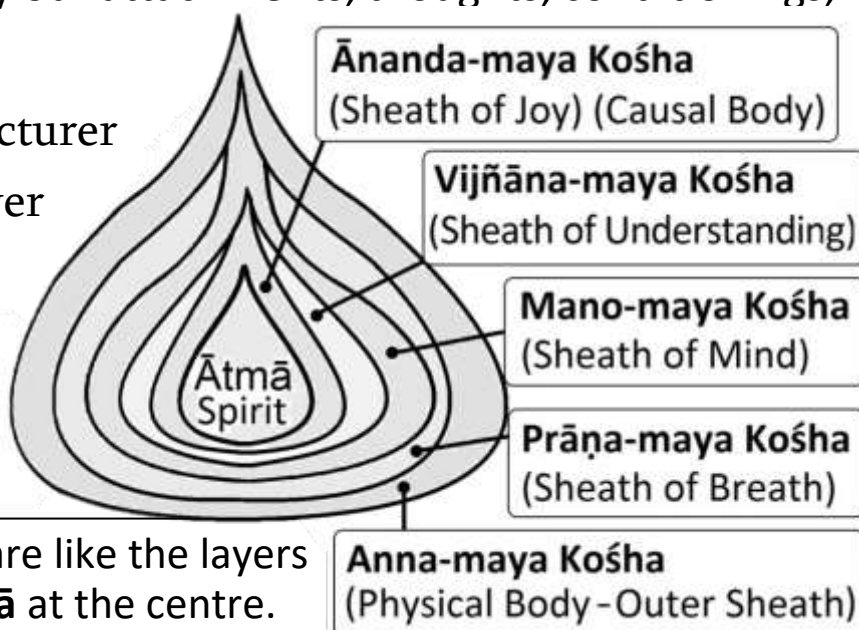
(2) **Bhuvah** -'Sky, Atmospheric realm'- is the world of dreams and the inner world of the heart, mind and intellect. Educated people mostly live here; our work requires thought; we entertain ourselves by talking, reading, watching films, doing puzzles or playing games; all involving living in the mind. This is the **Sūkṣhma** -'subtle' body, made up of three **Kośhas** -'sheaths'; **Prāṇa** -'breath', **Manas** -'heart/mind' and **Vigñyāna** -'understanding', corresponding with the **Heart, Viśuddhi** and **Āgñyā Chakras**. The state of consciousness is called **Swapna** – 'dreaming' (mental activity).

Also called the **Antarikṣha** –'in-between realm', this creates a link between the physical world of the senses and the Spirit. The mind receives sense impressions, filters them through conditionings and ego and feeds them to the **Buddhi** -'perception' where they are experienced by the **Ātmā** –'Spirit'.

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 **Śhrī Viṣṇu**, the Sustainer, in this realm the illusions of the world are sustained by our attachments, thoughts, conditionings, and ego.

'Attachment is a manufacturer of illusions and whoever wants reality must be detached.' **Simone Weil**, *'Gravity and Grace'*.



The five **Kośhas** –'sheaths' are like the layers of an onion with the **Ātmā** at the centre.

Śhrī Mahāsaraswatī, the **Kriya Śhakti** -'power of action, creativity', generates the Right Side (*Ego, Supraconscious*) where we plan the future and build up our self-image. This is **chit** -'attention' of the **sat-chit-ānanda** and the **U** of **AUM**.

- (3) **Swah** -'Heaven' is the spiritual realm, where we get connected to the Divine, experience joy and lose the illusion of separate identity. It is the **Kāraṇa** -'causal'- body, the **Ānanda Kośha** -'Sheath of Joy' and the state of **Supti** or **Suṣhupti** -'Deep Dreamless Sleep'. In Deep Sleep we are without thought and connected to the Divine. Before Self-realisation people only experience this realm in short bursts, as when transported by wonderful music or art, but it can be experienced consciously in meditation.

It is **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.

The ruler is **Śhrī Śhiva**, the Destroyer, who destroys only what is illusory and temporal, revealing the eternal and absolute. **Śhrī Mahālakshmī**, the **Gñyāna Śhakti** -'power of knowledge', creates the Central Channel of spiritual evolution. This is the **ānanda** -'bliss' of **sat-chit-ānanda** and the **M** of **A-U-M**.

In the scriptures

The **LSN** mentions the three **maṇḍalas** of Fire, Sun and Moon, and calls the Goddess 'The Flame in the Triangle (*Kuṇḍalinī*)' (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 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 coolness and bliss in the **Sahasrāra**.

The Three Worlds

Loka – ‘World’	<u>Bhūr</u> ‘Earth Realm’	<u>Bhuvah</u> ‘Atmospheric Realm, Sky’	<u>Swah</u> ‘Heaven’
Nāḍī – ‘Channel’	Idā – Left Side	Piṅgalā – Right Side	Suṣumnā – Central Channel
Guṇa – ‘mood, quality’	Tamas – ‘Darkness, inertia’	Rajas – ‘Passion, sky’	Sattva – ‘Truth, goodness’
Deha – ‘Body’	Sthūla – ‘Gross, physical’	Sūkṣhma – ‘Subtle Body’	Kāraṇa – ‘Causal Body’
Kośha – ‘Sheath’.	Anna – ‘food’	Vigñyāna – ‘knowledge’	Ānanda – ‘joy, bliss’
Ruling Deity	Brahmā Creation	Viṣṇu Preservation	Śhiva Destruction
Shakti – ‘Power’	Mahākālī Desire, Bhakti	Mahāsaraswatī Action, Kriya	Mahālakshmī Evolution, Gñyāna
Avasthā – ‘State of consciousness’	Jāgrat – ‘waking state’	Swapna – ‘dreaming state’	Sushupti – ‘deep sleep state’
Kāla – ‘Time’	Past	Future	Present
A-U-M of OM	A	U	M
Aspect of the Formless God	Sat – ‘existence, truth’	Chit – ‘attention, consciousness’	Ānanda – ‘joy, bliss’
Controlling Granthi	Brahmā Granthi	Viṣṇu Granthi	Rudra Granthi
Psychic entity	Superego – ‘conditionings’	Ego – ‘self-conceit’	Buddhi – ‘intellect, perception’
Secret Divine Manifestation	Kuṇḍalinī – ‘Desire for truth’	Ātmā – ‘Personal Spirit’	Paramātmā – ‘Supreme Spirit’

The Subtle System

The three channels are usually 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 **Idā 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 **Idā 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-nāma**² (LSN) - '1000 names of the Playful Goddess' as like 'the fibre³ in the centre of the lotus stalk' and 'shining like a streak of lightning'.

“But when your **Kundalinī** 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 **nāḍī**,

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**. It is considered one of the greatest Sanskrit compositions, expounding the worship of the Goddess through **Tantra** (**Kuṇḍalinī** and **chakras**), **Śhrī Chakra** and the fifteen-syllabled **mantra**. 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.*

³ *The hollow stalk of a lotus has a very fine fibre down the middle, like the **Suṣhumnā Nāḍī**; another reason the **chakras** are called 'lotuses'.*

known as **Brahma Nâdî**. It's all a spiral throughout because **Kundalinî** is a spiral and these **nâdîs** are also like a spiral. So the innermost **nâdî** is the **Brahma Nâdî**. The outermost **nâdî** is the right side (*physical body*) and the second innermost is the **Îdâ Nâdî** (*emotional body*)."

11-08-91, Germany.

"**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**."

18-08-79, Delhi.

"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."

02-79, UK.

The 'Five Functions' of the Divine

In the **LSN** the Goddess is 'seated on a couch of five corpses'. These are **Śhrī Brahmā**, **Viṣṇu**, **Śhiva**, **Īśhvara** and **Sadāśhiva**, who are 'corpses' as they cannot even move without the **Śhakti** -'power' of **Śhrī Lalitā**, the Supreme Goddess (*see pic on p.90*).

Īśhvara –'controller' is the unified aspect of God which oversees and balances the activities of **Brahmā** as the Creator, **Viṣṇu** as the Sustainer 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 Gītā – Ch.9 v.18.

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.

The fifth state is sometimes called **Kaivalya** – ‘complete One-ness with the Supreme Spirit’. One achieving this is absolutely detached from the material world and is liberated from the cycle of rebirth.

‘You create this Universe, in the form of **Śhrī Brahmā**, and You protect it, in the form of **Śhrī Vishnu**. You destroy this world, in Your form as **Śhrī Śhiva**. You withdraw into Yourself as **Īśhwara**. 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 **Sahaja Yoga**, as in Hinduism, there are three stages of worship - the outer worship of performing **Pūjā**, the inner worship of clearing

our subtle system and raising the **Kuṇḍalinī** up to **Sahasrāra**, and thirdly **Bhāvana** –‘contemplation’ of the Blissful Divine Nature. These three forms are associated with the physical, subtle and causal bodies, and the Left, Right and Centre 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, and maybe some perfume and sweet eatable. *See p.149 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 **Suṣumnā** -‘Central Channel’.

The **Granthis** control not only the rising of the **Kuṇḍalinī** but the manifestation of the ‘three secrets’. The **Kuṇḍalinī** will not rise until the **Brahma Granthi** opens by our recognising the existence of Spirit and the illusion of matter. Until the **Viṣṇu Granthi** at the Solar Plexus opens, the **Kuṇḍalinī** cannot rise to the Heart where She triggers the **Ātmā** to rise up to **Sahasrāra**. This knot clears when we recognise that we cannot achieve it by our own effort but must surrender to God. At the **Rudra Granthi** above **Āgnyā Chakra** we must completely surrender our ego and conditionings for the **Kuṇḍalinī** to exit through the top of the head and connect with the **Paramātmā** –

‘Supreme Spirit’, where we realise our identity with the eternal and infinite Self.

“There are three **Granthi**, means the knots, the **Brahma Granthi**, the **Vishnu Granthi** and the **Rudra Granthi**. With **Agni**, means Fire, where the **Brahma Granthi** is between the **Kundalinî - Mooladhara Chakra** - and the **Swadhishtana**, 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 **Āgñya**¹ meet then **Chandra Rudra Granthi** is established.”

‘Bîja Mantras’, 14-10-78, UK.

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** (**Nābhi**) She breaks open the **Viṣṇu Granthi** at the Solar plexus (**Solar** - ‘sun’ = **Sûrya**). After establishing at **Āgñyā**, She breaks the **Rudra Granthi** (roughly where the **Ekādaśha Rudras** are on the forehead), and ascends into **Sahasrāra**, where She confers Bliss. (see drawing on p.223)

¹ We cannot see where **Shri Mataji** is pointing but **Viśuddhi** 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 **Viśuddhi** but is the root of **Āgñyā**.

² Taking the mantras ‘**Brahma-granthi-vibhedinī**’, ‘**Viṣṇu-granthi-vibhedinī**’, and ‘**Rudra-granthi-vibhedinī**’ three times each (or more!) keeping the attention inside can be helpful for raising of the **Kuṇḍalinī** up to **Sahasrāra**.

The Knots on the Three Channels¹

Caxton Hall. 2nd Oct 1978.

*Edited from a talk by Her Divine Holiness **Shri Mataji** Nirmala Devi.*

¹ *This title was given by the Sahaja Yogi who made the tape and **Shri Mataji** does not suggest that the knots are on the three channels.*

“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 Mooladhara, 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.

More worlds

The Divine is infinite and unfathomable; there are millions of worlds, crores of universes.

‘There are lakhs of worlds beyond our own, above as well as below. Their number is hard to comprehend.’ **Guru Nānak**

Any explanation of the workings of the Divine that we may come up with is merely a tiny glimpse behind the veil, and it is only arrogance to believe that the limited human brain can understand the infinite subtleties. Perhaps, like a video game, when we have reached some understanding of the nature of the Ultimate Reality on this plane, we are liberated from this world and move up to the next level where we start again.

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.

Sometimes seven worlds are enumerated, corresponding with the seven **chakras**, as in the **Gāyatrī Mantra**, starting with **Bhūr Bhuvah Swah** as **Mūlādhāra**, **Swādhishthāna** and **Nābhi** - the roots of the three channels. The upper four are **Mahar** -‘greatness, glory’ (**Heart**), **Janaḥ** -‘collectivity’ (**Viśhuddhi**), **Tapah** -‘renunciation’ (**Āgñyā**) and **Satyam** -‘truth, reality’ (**Sahasrāra**). Fourteen worlds are made by adding seven levels of Hell below Earth. When propitiated **Śhrī Gaṇeśha** keeps these levels of Hell closed off. We can think of them as states of depression, feeling suicidal, etc.

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 devīm upa-tasthuḥ

‘Kāsi Twam Mahā-devīti?’

(1)

All the Devas approached the Devi and asked

‘Who are You, O Great Goddess?’

Sā-‘bruvad – ‘Ahaṁ Brahma-swarūpiṇī,

Mattaḥ prakṛiti puruṣh’ātmakam jagat,

Śhūnyam ch’āśhūnyam cha.

(2)

Replying 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.

(3)

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, Adhaśh ch’ordhva cha tiryak ch’āham,

I am the sacred scriptures and yet beyond all scriptures,

(4)

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'āgnī aham aśhvināv ubhau.** (5)

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 Twaṣṭāram Pūṣhaṇam Bhagam dadhāmi,
Ahaṁ Viṣhṇum uru-kramam,
Brahmāṇam-uta Prajāpatim dadhāmi.** (6)

I am the Soma, the Divine Builder, Pūshan and Bhaga, Gods of Wealth; I am the wide-stepping Śhrī Viṣhṇu and I support the Lords of Creation.

**Ahaṁ dadhāmi draviṇam haviṣhmate
suprāvyē yajamānāya suvrate,
Ahaṁ rājñī sam-gamanī vasūnām
chikituṣhī prathamā yagñiyiyanām,
Ahaṁ suve pitaram-asya mūrdhan-mama
yonir-apsvantaḥ samudre,
Ya evam veda, sa daivīm saṁpadam-āpnoti.** (7)

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 bhadṛāyai 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,
Who is everywhere and everything.*

**Tām agni varṇām tapasā jvalantīm
vairochanīm karma phaleṣhu juṣṭām,
Durgā-devīm śharaṇam pra-padyāmahe-'surān-
-nāśhayitryai te namaḥ (9)**

*Shining like the Sun with the fire of renunciation, rewarder of all actions; Goddess
Durga, we seek refuge at Your Feet, O Destroyer of demons.*

**Devīm vācham ajanayanta devās-tām
viśhva-rūpāḥ paśhavo vadanti,
Sā no mandreṣham ūrjam duhānā
dhenur vāgas mānupa suṣṭu-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-rātrīm Brahma-stutām Vaiṣṇavīm Skanda-mātaram,
Saraswatīm Aditim Dakṣha-duhitaram
namāmaḥ pāvanām śhivām (11)**

*Dark Night of Dissolution (Shri Mahākali) praised by Shri Brahma, Shakti
of Śhrī Viṣṇu (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.** (12)

*We seek the knowledge of Shri Mahā-Lakshmi,
We meditate on the Embodiment of all Power,
May the Supreme Goddess lead us ever upward.* (Devi Gāyatrī)

**Āditir-hy'ajaniṣṭha dakṣha yā duhitā tava,
Tām devā anv'ajāyanta bhadra amṛita-bandhavaḥ.** (13)

*For that boundless Aditi, daughter of Daksha, Mother of the Devas,
is born of You, The Goddess of ever-unsurpassed beauty and
Keeper of the Immortal Nectar.*

**Kāmo yoniḥ kamalā vajra-pāṇir guhā
hamsā mātariśhva abhram-indraḥ,** (14)

**Punar-guhā sakalā māyayā cha
purūchy'aiṣhā viśhva-mātādi vidyom.**

*Ka -'desire', e -'womb', ī -'Lakshmi', 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'.*

**Eṣh'ātma śhakṭiḥ, eṣhā viśhva-mohinī,
Pāśh'ānkuśha dhanur bāṇa dharā, eṣhā Śhrī Mahā-vidyā,
Ya evam veda, sa śhokam tarati.** (15)

*She is the Power of the Spirit, She is the Enchantress of the Universe,
wielding 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-'stu bhagavati mātār asmān pāhi sarvataḥ. (16)

Salutations to You, O Mother of all virtues, please protect us everywhere.

**Saiṣḥ'āṣṭtau vasavaḥ, saiṣḥ'aikādaśha rudrāḥ,
Saiṣhā dvādaśh'ādityāḥ,
Saiṣhā viśhve-devāḥ soma-pā asoma-pāśh-cha,
Saiṣhā yātu-dhānā asurā rakṣhāmsi piśhācha yakṣha siddhāḥ,
Saiṣhā sattva rajas tamāmsi,
Saiṣhā Brahma Viṣhṇu Rudra rūpiṇī,
Saiṣhā Prajā-pat'Īndra manavaḥ,
Saiṣhā graha-nakṣhatra jyotimṣhi kalā-kāṣṭh'ādi kāla-rūpiṇī,
Tām aham praṇaumi nityam. (17)**

*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**, **Śhrī 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-hāriṇīm devīm bhukti-mukti-pradāyinīm,
Anantām vijayām śhuddhām śharaṇyām sarva-dām śhivām**

O Goddess who removes sins, and grants enjoyment and liberation; (18)

Eternal, Victorious, Pure, Our Refuge, All-giving, Benevolent and Auspicious.

**Viyad-ī-kāra saṁyuktam vīthotra samanvitam,
Ardhendu-lasitam devyā bījam sarv'ārtha sādhakam, (19)**

*Joining the **bīja** of ether **ha**, letter **ī**, connected with the **bīja** of fire **ra**,*

*The crescent resounding **m̐**, **hrīm̐** is the Divine Seed that fulfils all purposes.*

**Evam ek'ākṣharam mantram yatayaḥ śhuddha chetasah,
Dhyāyanti param-ānanda-mayā gñyān'āmbu rāśhayaḥ, (20)**

*In this way the one-syllabled **mantra** (**hrīm**) confers pure intelligence,
Meditating, one is filled with Supreme Bliss, and an Ocean of Knowledge.*

**Vāñg-māyā brahma-sūs-tasmāt śhaṣṭham vaktra sam-anvitam,
Sūryo vāma-śhrotra bindu sam-yukt'āṣṭa-tṛitīyakaḥ,
Nārāyaṇa sam-miśhro vāyuśh ch'ādhāra yuktataḥ,
Vichche navārṇako-'rṇaḥ syān mahad-ānanda dāyakaḥ. (21)**

*Āīm -'speech', hrīm -'māyā', klīm -'Brahman', cha -'6th consonant', with m -'Sun', u -'left ear', ṇ -'anuswara' and ḍ -'3rd letter of 3rd group', combined with ā -'Viṣṇu' and y -'Vayu' and ai is joined after that. **Vichche** completes the nine-syllabled **mantra** 'Āīm 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'āñkuśha-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 agñeyeyā,

Yasyā anto na labhyate tasmād-uchyate anantā,

Yasyā lakṣhyam n'opa-lakṣhyate tasmād-uchyate alakṣhyā,

Yasyā jananam n'opa-labhyate tasmād-uchyate ajā,

**Ek-aiva sarvatra vartate tasmād-uchyate ekā,
Ek-aiva viśhva-rūpiṇī tasmād-uchyate naikā,
Ata ev'ochyate agñeyey'ānant'ālakṣhy'āj'aikā-naik'eti. (24)**

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, saiṣhā Durgā prakīrtitā. (25)**

*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 Śhrī Durga to be described.*

**Tām durgām durgamām devīm dur'āchāra vighātinīm,
Namāmi bhava-bhīto-'ham samsār'ārṇava tāriṇīm. (26)**

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 Śhīrṣha yō-’dhite,

Whoever learns this Atharva Shīrsha,

Sa pañch’Ātharva Śhīrṣha japa phalam āpnoti,

Gains the rewards of reciting five¹ Atharva Shīrshas,

Idam Atharva Śhīrṣham agñyātvā yō-’rchām sthāpayati,

Whoever establishes worship without knowing this Atharva Shīrsha

Śhata lakṣham pra-japtvāpi sō-’rchā śhuddhim na vindati,

*Though reciting ten million **mantras**, his worship will not become purified.*

Śhatam aṣṭottara ch’āsyā puraśh charyā vidhiḥ smṛitaḥ,

To be said a hundred and eight times according to the traditional rules

Daśha vāram paṭhet 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-kṛitam pāpam nāśhyati,

Recited in the evening, any wickedness performed in the day is destroyed

Prātar adhīyāno rātra-kṛitam 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

Niśhīthe 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,

Worshipping an idol reciting this praise, he becomes united with that Deity,

Bhaum’āśhvinyām Mahā-devī 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 Śhīrṣham sampūrnām.

So says the Upaniṣhad. Thus is completed the Devi Atharva Shīrsha.

¹ The five **Atharva Śhīrṣhas** are the **Gaṇeśha**, **Devi**, **Sūrya**, **Viṣṇu** and **Śhiva**.

Shri Mataji's comments on the Devī Atharva Shīrsha

(Pune, Seventh Night of Navaratri, 17th 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 **Devī Pūjā**? Without the knowledge of **Ātmā**, if you do any **Pūjā**, 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 **Śhakti** of all those people is the essence of all those. Because I am that **Śhakti**, that's why you get the vibrations. Ask anybody's name, even the saints, **rishis**, **mahārishis**. '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** –‘seed’ 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 Śhrī 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 Mahātmyam**), you will understand.
- **Chitta Swarūpinī** –‘whose form is Attention’ - Right Side, that is **Mahāsaraswatī**, then **Sattva Rūpinī** –‘whose form is Truth, Reality’ - **Mahālakshmī**, **Ānanda Rūpinī** –‘whose form is Bliss’ - **Mahākālī**, 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 **Śhakti** 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 Śhrī 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 variations 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 Saraswatī*, 1750-1830. *Kanchi, Tamil Nadu*) wrote commentaries on all 108¹ **Upaniṣhads** listed in the **Muktika Upaniṣhad** (c.1650CE); these were published around 1800 and are 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; and 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 listed below.

¹ There are now said to be more than 220 Upaniṣhads, showing that Sanskrit is far from being a dead language.

Verse Numbers and Titles

Verse numbers are allocated differently. These have now become standardised (*as below*) and do not vary in present-day editions.

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 sarv’ātmatayā 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** *‘Shri Ganesha’s Meditation’*
10: **Gaṇapati-mālā-mantra** *‘Garland of Shri Ganesha’s **mantras**’*

The prayer is said to be in the **Atharva Veda** as the **Gaṇapati Upaniṣhad** and it is not called ‘**Atharva Śhīrṣha**’. **Śhrī Gaṇeśha** is addressed exclusively as ‘**Gaṇapati**’.

Verses 1 & 2

The prayer opens ‘**Om Laṁ Namaste Gaṇapataye**’; the commentary elucidates that ‘**Laṁ**’ is the **Mūlādhāra bīja** (*Earth element*) and that saying **Laṁ** is addressing **Śhrī Gaṇapati** at the **Mūlādhāra** (*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*’ or ‘*I always speak the 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 modern versions*), then South, West, North; rather than the present style of opposite pairs starting at the back (*West/East, North/South*).

Verse 5

The extra line which appears in some versions '**Avasthā-tray'ātīta**' – '*You are beyond the three states*' – does not appear here.

Twam chatvāri vāk-parimitā padāni – the addition of **parimitā** makes this identical to the **Ṛig Veda** quote (*see p.85*).

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 paratarah, Ardhendu-lasitam tathā,
Tarena 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 **Anuṣṭubh** 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** = **Gaṇa-īśhī** – '*commanding the Ganas*', though unusual, would be an epithet of **Śhrī Gaṇeśha**.

Nṛichad-gāyatrī chhandah rather than the usual **nichṛit-** 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.

Śhrī Mahā-gaṇapatir-devatā rather than **Gaṇapatir-devatā**.

The verse ends ‘**Om Gaṇapataye 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 Gaṇapataye 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 **Śhrī Gaṇeśha** is more often depicted.

Line 3. Rakta-lambodaram Śhūrpa-sukarṇam. **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** – ‘hearing the fruits’ 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:-

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 **Gaṇeśha 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 **Mahāvākya** –'Great Saying' 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 Saying 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 **Śhrī Gaṇeśha**’.

‘Undivided and action-less is peace’, says the scripture of purity.

Śhrī Gaṇeśha, being the **Om**, is the Lord of Spirituality, bodily sustenance and life energy. He is **Śhiva**, **Viṣṇu** 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-tvam-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**. **Īshāna** (*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 **Īshāna**, the Lord of saints, an aspect of **Lord Śhiva**, takes that form. And another thing:- all the incarnations of the Supreme Reality are Lord **Īshāna**, ruler of the Godly. To the high-born, existence is always one.

Also:- The **Brahman** takes many incarnations as the eight **Īshānas**. 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 varnādiḥ 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**¹ -'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.

¹ 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 riddham’**, 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 **‘Gaṇadim purvam-uccharya’** up to **‘tarena riddham’** is the same as the meaning of **‘gakah purva-rūpam’** up to **‘saṁhita sandhi’**.

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.

‘**Gaṇaka rishih**’; The books of **mantra** lore say we have to address the composing sage first. ‘**Gaṇaka**’ is the composing seer of the one-syllable **Gaṇeśha mantra**.

‘**Nichṛid-gāyatrī**’ is the metre, **Śhrī Gaṇapati** - the presiding deity, ‘**gam**’- the seed, ‘**Om**’- the power. This is recited to please **Śhrī Gaṇapati** 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**¹’, 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.

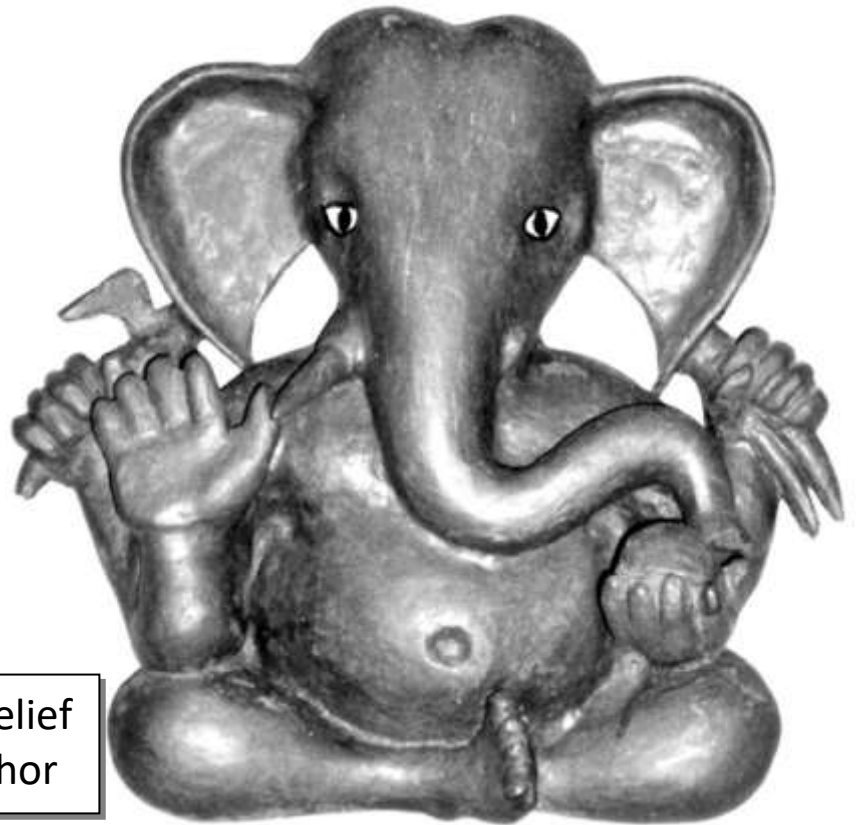
All the **mantra** books say it is to be performed in this manner, and fulfilment is swiftly given. This is the explanation of the knowledge of **Śhrī Gaṇeśha** in verse seven.

Here ends the commentary on Verse Seven.

¹ These are the **bīja** -'seed'-**mantras** of the elements of the **chakras**-

Laṁ - **Mūlādhāra Chakra**, **Haṁ** - **Viśuddhi**, **Yaṁ** - **Heart**,
Raṁ - **Maṇipūra (Nābhi)** **Vaṁ** - **Swādhiṣṭhāna**.

Fire and water are reversed from the usual **Sahaj Vidyā**. In fact **Nābhi** and **Swādhiṣṭhāna** both contain fire and water in varying amounts.....



A papier maché relief
made by the author

Appendix 12. The Sāṃkhya Philosophy

The Sāṃkhya Philosophy, attributed to Sage Kapila, was fully elaborated by 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 Jivātman –'living soul' with the Brahman –'God'.

Chapter 291 of the Śrimad 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 Śhakti', 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 Śhakti, the Power of Action.

Ahaṁ-tattva is seen to have three aspects:

Sattvic Ahaṁ-tattva which is also called Vaikārika -'changeable',

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 Rajasic Ahaṁ-tattva are born the Indriyas, the sense organs.

Out of the Tamasic Ahaṁ-tattva are born the five Mahā-bhūtas - 'material elements'.

The essential features of the Ahaṁ-tattva are again three:

Kārya- action itself because of the Tamasic 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 Rajasic aspect.

Peace, which is Shānti, anger which goes by the name Raudra, ignorance which is named Avidyā, are again three more characteristics of Sattvic, Rajasic 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 Rajasic Ahaṁ-tattva. Out of the Tamasic Ahaṁ-tattva are born the Mahā-bhūtas, the elements, and the Tan-māṭras - 'objects of the senses'.

The first is the Shabda Tan-māṭra, sound, the subtlest of the five: in association with it is born Ākāśha, the sky, ether. Ether conducts sound and it is, like sound, all-pervading.

Sparśha 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: the sense of sight, 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-māṭra, 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 Saṁguṇa Brahman - 'God with attributes' as opposed to the Nirguṇa Brahman - 'attribute-less God' 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 –‘senses’ 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:

Prithvi	Earth	}	
Āpa	Water	}	The Mahā-bhūtas
Tejas	Fire or light	}	<i>-‘five gross elements’</i>
Vāyu	Air	}	
Ākāśh	Ether or sky	}	
Gandha	Smell	}	
Rasa	Taste	}	The Tan-māṭras
Rūpa	Sight	}	<i>-‘five subtle elements’</i>
Sparśha	Touch	}	
Śhabda	Sound	}	
Ghrana	Nose	}	
Rasana	Tongue	}	
Chakshus	Eyes	}	The five Indriyas
Tvach	Skin	}	<i>- ‘sense organs’</i>
Śhrotra	Ears	}	
Vāk	Speech	}	
Pani	Hands	}	The Karmendriyas
Padam	Foot	}	<i>-‘five organs of action’</i>
Upastham	Generative organ	}	
Payu	Excretory organ	}	

The Antaḥ-karaṇa -‘*internal faculties*’ are of four kinds: Manas – ‘*heart/mind*’, Buddhi –‘*perception, intellect*’, Ahaṁkāra –‘*ego*’ and Chitta –‘*attention, thought*’. These twenty-four features namely the five Mahā-bhūtas, the five Tan-māṭras, 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 Īśhwara 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. Īśhwara 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, Īśhwara inhabits every living and every created being: in the living beings as Puruṣha and on 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 –‘*Spirit*’ is ever found in the Mahat. This is to be worshipped as Vāsudeva (*Śhrī Kṛiṣhṇa*), the highest Puruṣha. Ananta, the thousand headed (*serpent*), who pervades the Bhūtas, the Manas and the Indriyas is to be worshipped as Saṅkarṣhana (*Śhrī Balarāma*) in the Ahaṁ-tattva. Saṅkarṣhana has to be worshipped since he is the Ahaṁkāra 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 Ahaṁ-tattva is worshipped as Aniruddha (*Krishna’s grandson*), dark and charming like a blue lotus,

flowering during the autumn season 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 (*Kṛiṣhṇa's son, incarnation of the God of Love*) is the form in which the Chitta is worshipped. The Adhiṣṭātā, the controlling power, for the Mahat-tattva which is worshipped as Vāsudeva (*Śhrī Kṛiṣhṇa*) is Kshetra-gñya. For Ahaṁkāra worshipped as Saṅkarṣhana (*Śhrī Balarāma*), the Adhiṣṭātā is Rudra.

Chandra (*moon*) is the Adhiṣṭātā for Manas which is worshipped as Aniruddha (*Kṛiṣhṇa's grandson*) while Brahmā is the Adhiṣṭātā for the Chitta or Buddhi which is worshipped as Pradyumna.

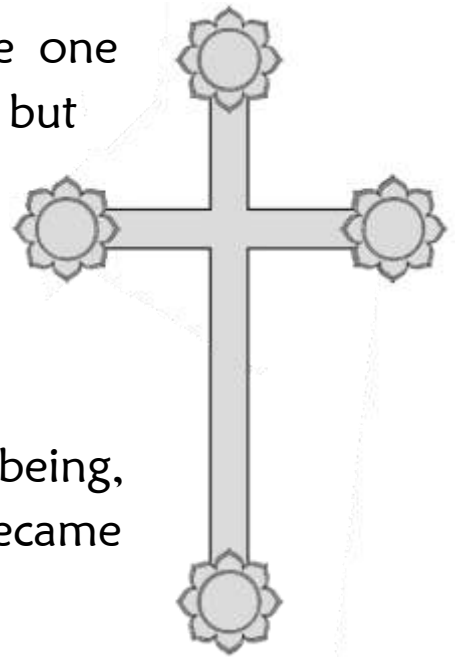
Vāsudeva is also said to represent the Viśhva –‘*intellectual faculty*’ (*soul in the waking state*), Saṅkarṣhana, the Taijasa –‘*life energy, spirit, power*’ (*soul in the dreaming state*), Pradyumna, the Prāgñya –‘*wisdom, intelligence*’, (*soul in the deep sleep state*) and Aniruddha, the Turīya –‘*the fourth state of pure spirit*’.



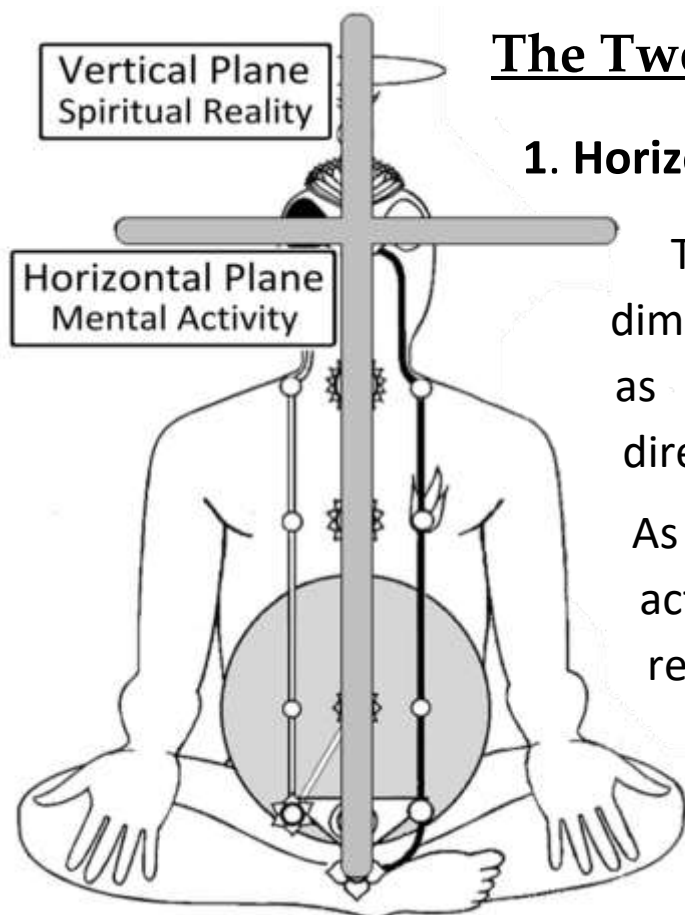
Appendix 13. The Significance of the Cross

“We should not glorify the Cross for the one reason of Christ being crucified on that, but Cross is the sign of the **Âgnyâ Chakra**; also because the **Swastika**, which was equally distributed, is expressed as an evolved symbol that is a Cross”. *06-04-80, London*

“As I told you that Christ came as a human being, but He was **Ganesha**; and the **Swastika** became the Cross”.
Heart Chakra, 02-77



The Christian Cross is the symbol of **Āgñyā 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, 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.”

17-09-84, Milan

2. Vertical Plane - Spiritual dimension

Putting our attention inside on the Subtle System we enter the vertical plane of the **Kuṇḍalinī** 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 vertical arm is longer¹ as in the Christian Cross, so it represents Lord Jesus Christ

¹*The lower arm of the Cross is usually depicted as two or three times the length of the other three arms. If it is 2¼ times as long, this makes the cross fit into a ‘Golden Rectangle’ (1.618:1).*

as the evolved form of **Śhrī Gaṇeśha**. The **Back Āgñyā** is the **Mūlādhāra Chakra** in the **Sahasrāra**, and is governed by **Śhrī Mahāgaṇeśha** – innocence combined 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.

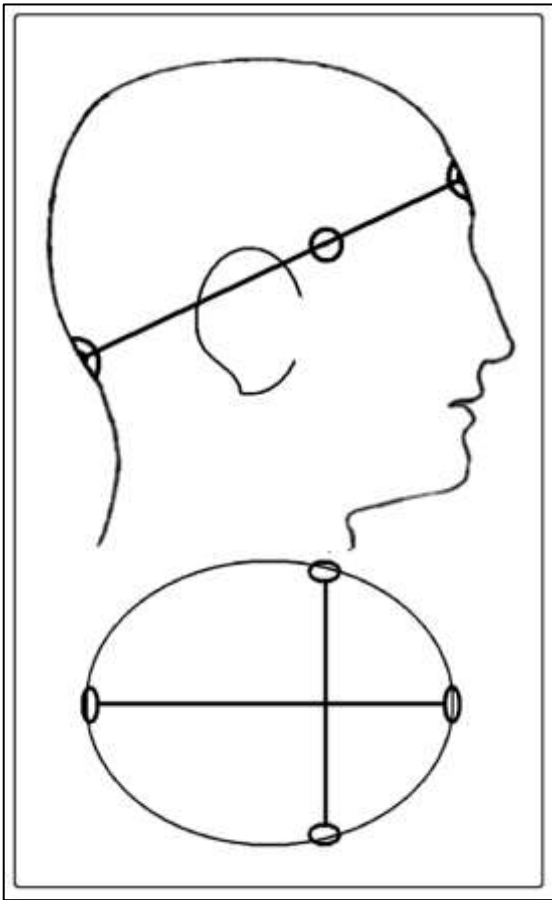
Each of the two main petals of **Āgñyā Chakra** has 16 sub-petals, making a total of 32. This makes eight sub-petals at each of the four points where the **Āgñyā** manifests. The number 8 is associated with the **Back Āgñyā**. Being twice four, eight is the evolved form of **Mūlādhāra**.



“This (*Turin*) Shroud of Christ... It is His shroud, no doubt, but when He died, He was tied with it, means from both the sides it was pulled out, so very longish face and all that, He was not that longish type of a person. It is His Shroud, no doubt, but this was the shroud that covered Him when He was just taken out and was covered and put in the grave.”

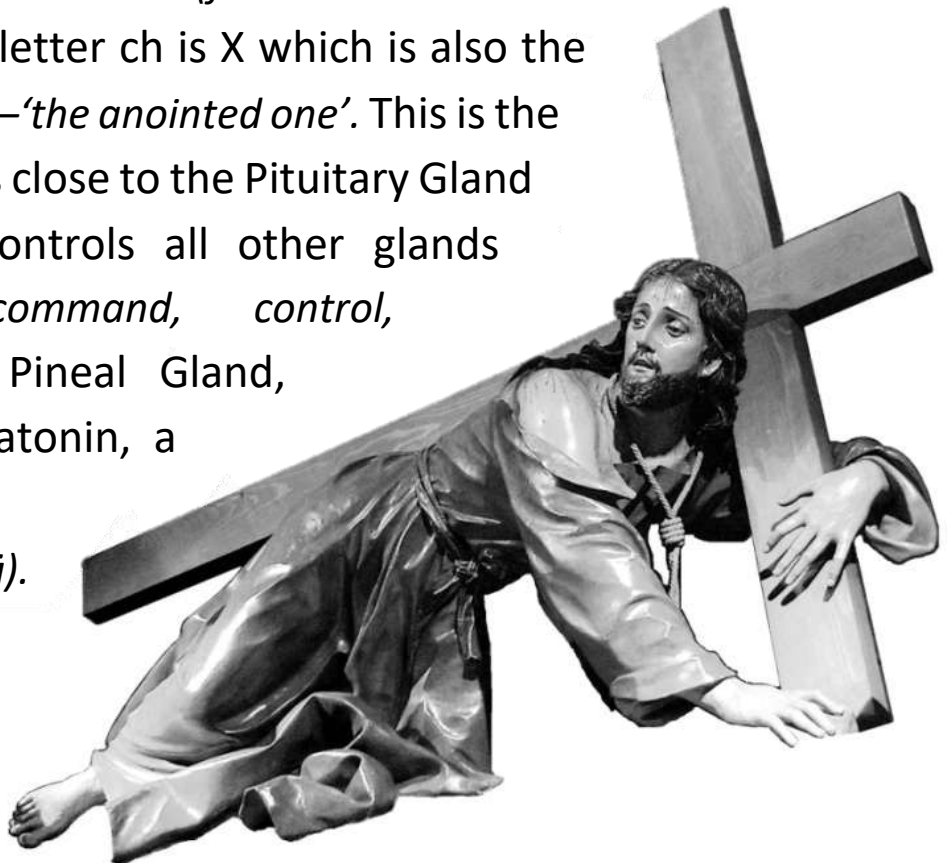
27-09-81, USA

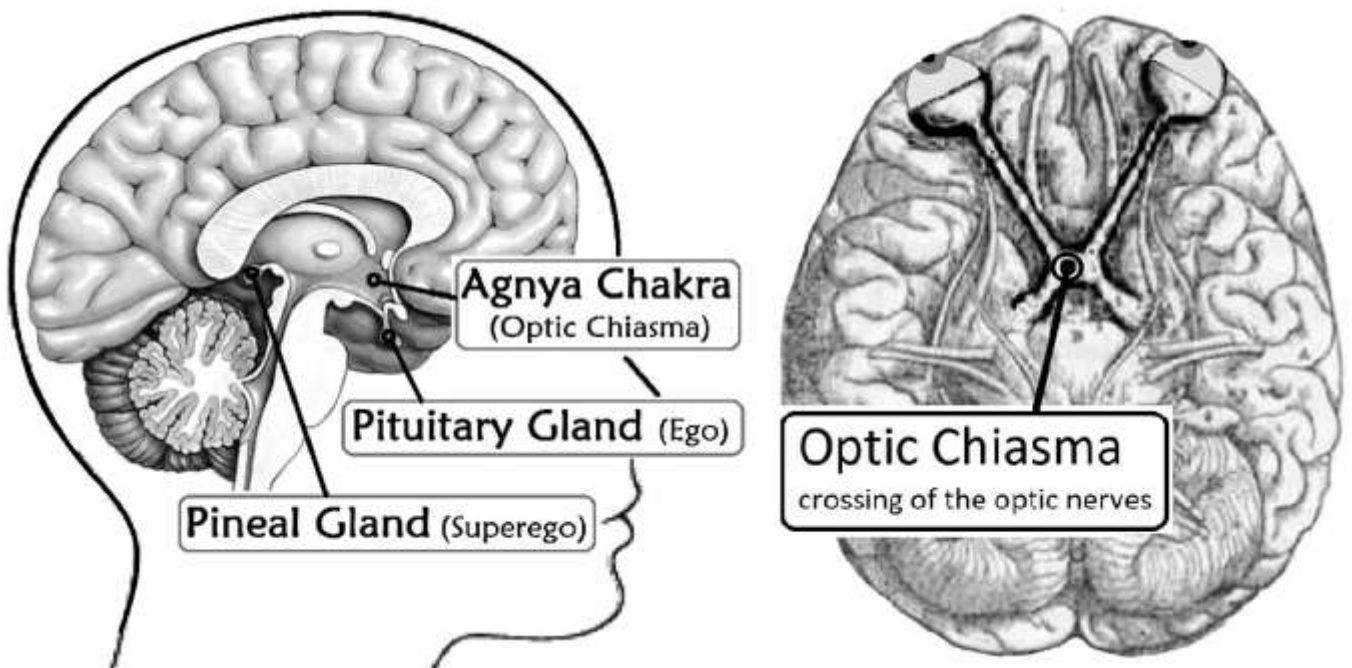
The Cross in the Physical Arrangement of the Āgñyā Chakra



Another reason for the Cross being the symbol of **Āgñyā Chakra** can be seen if we connect the four points at which **Āgñyā 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 Āgñyā)**. Jesus is often depicted carrying the cross at such an angle (*below*).

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 **Āgñyā** which is close to the Pituitary Gland – the gland which controls all other glands (**Āgñyā** means ‘command, control, authority’) and the Pineal Gland, which produces melatonin, a sleep-regulating hormone (**Back Āgñyā**).





”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 **Śhrī Gaṇeśha** who is ‘**Omkāra Swarūpa**’– ‘*Om Embodied*’. **Śhrī 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-style ‘Ay-men’ originated during the Great Vowel Shift of the English language about five hundred years ago.



Āmen, meaning ‘So be it, truly’ in Hebrew script, which, like Arabic, is written from right to left. Like Arabic, it originally had no vowels but developed a system of dots and dashes.

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... (and) later on form the Primordial Words (*bīja mantras*) **Aīm, Hrīm and Klīm**¹.”

Creation, Ch 1.

The **mantra ‘Aīm Hrīm Klīm Chāmundaīyai vichche’** (a powerful **mantra** traditionally said up to ten thousand times during **Navarātri**) is particularly potent for the **Āgñyā Chakra**. **Chāmunda** is the aspect of the Goddess who destroys the demons **Chaṇḍa** –‘anger, passion’ and **Muṇḍa** -‘bald’, signifying Ego.

Another connection between **Mūlādhāra** and **Āgñyā** is that the three channels **Īḍā, Piṅgalā** and **Suṣumnā**, which all start at **Mūlādhāra**, meet again at the **Āgñyā** (*Optic Chiasma*).

¹ The Desire Power **A** gives rise to Creation **Āīm** (Goddess **Aindri**), the Action Power **U** gives rise to Evolution **Hrīm** (**Hari-Viṣṇu**), and the Evolutionary Power **M** gives rise to Blissful Immersion in the Supreme Goddess **Klīm** (**Mahākālī**). For a more detailed explanation see the RiSY book ‘**Bīja Mantras**’ available to download free at symb-ol.org.

Experience of Consciousness

There is a similarity in the experience we have when meditating on **Mūlādhāra** and **Āgñyā 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 is sucked in by **Śhrī Gaṇeśha**. This is similar to the state of Thoughtless Awareness we experience when the **Kuṇḍalinī** passes through **Āgñyā Chakra** and the ego and superego are sucked in by Lord Jesus.

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 **Āgñyā Chakra**.



Śhrī Gaṇeśha flanked by **Śhrī Śhiva** and the **Devi**, with **Śhrī Viṣṇu** and **Sūrya** in front. These are the Deities of the five main **Atharva Shīrshas**.

Glossary of Sanskrit words in Sahaja Yoga

Aar.ti	Honouring a person or image by encircling with a lamp. <i>Original Sanskrit word Ārati. Ārti means 'grief, injury'.</i>
Ādi	'First, beginning, original, primordial'. Also means 'etc.'.
Ādi Śhakti	'Primordial Power', The first separation of the Supreme in order to create this Universe. The Mother of the Universe.
Ādi Śhañkarāchārya	-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 Śhrī Ādi Shañkarāchārya .
Agni	Fire, God of Fire. [<i>from ag –'move tortuously'</i>].
Āgñyā	'Authority, control, command' (spelt ājñā , but pronounced Āgñyā - the palatal ñ is a nasalisation of the g) Chakra in centre of head. [<i>ā –'full', gñyā –'knowing'</i>]
Ahañkāra	'Ego, illusion of individuality'. [<i>ahañ –'I am', kāra –'making'</i>]. Or: Ahañkāra . Egotism as a vice is mamatā –'selfishness'.
Amba/Ambikā	'Mother'. Jagad-amba –'mother of the world'.
Amṛut	'Immortality, Divine Nectar'. [<i>a –'without', mṛuta –'death'</i>]. 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 '. [<i>an –'not', āhata –'struck, wounded'</i>]
Ānanda	'Joy, bliss, ecstasy'. A quality of the Formless Divine. [<i>ā –'full', nanda –'pleasure, joy'</i>]. See Sat-chit-ānanda .
Anna Pūrnā	Form of Śhrī Durgā who gives nourishment. [<i>anna –'food, rice', pūrna –'full, complete'</i>]
Asura	'Demon, devil', Rakshasa . [<i>a –'not', sura –'shining, divine'</i>]
Ardha Bindu	'Half Dot, crescent'. Chakra above Sahasrāra . [<i>ardha –'half'</i>].
Ātmā/Ātman	Individual Spirit. Soul, Self, Consciousness.
Avatār	Divine Being incarnated to help humanity. [<i>avatāra –'descent'</i>]
Baddha	'Obstructed, bound by the fetters of existence'. Negativity attaching to chakras , nāḍīs , etc. [<i>from bandh –'tie, bind'</i>]
Bandhan	'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’]
Bhairava	‘Terrifying’ [from Bhiru –‘terrifying’] ‘Roaring terrifyingly’. [bhai - ‘fearful’, rava -‘roaring’]. Angry form of Śhrī Śhiva . Ruling Power of the Left Side.
Bhajan	Devotional song. [bhaj –‘to worship’]
Bhakti	‘Devotional love’. Quality of the heart essential for spiritual growth. One of three paths to God with Kriya and Gñyāna .
Bhava-sāgara	‘Ocean of worldly existence, ocean of Illusion’. Sam̐sāra . The ‘Void’ as the whole abdomen. [bhava –‘existence’, sāgara - ‘ocean’]
Bhūmī	Mother Earth, earth as one of the five elements.
Bhūt	Disembodied spirit. Creature. The past. [from bhū –‘be’]
Bīja –‘seed’	Single-syllable mantra significant to the Subtle System.
Bindu	‘Dot, spot, drop’. Chakra above Sahasrāra .
Brahmā/Brahmadeva	-The Creator Aspect of God. ‘The God who seeks/knows the Brahman ’. He sits on a lotus emerging from Śhrī Viṣṇu ’s navel. Ruler of Swādhiṣṭhāna Chakra .
Brahman (n.)	Formless All-pervading Divine Consciousness, the Supreme Spirit, growth, expansion, evolution. [from brimh -‘to expand, pervade’]
Buddha	‘Awakened, enlightened, intelligent, wise.’ Deity of Right Āgñyā Chakra (ego).
Chaitanya	‘Consciousness’, Divine Vibrations, the Universal Spirit.
Chakra	‘Wheel, disc, discus as a weapon.’ Energy centre in the Subtle System. [char –‘move, kṛ -‘do, make’]
Chāmuṇḍā	Form of Śhrī Durgā who destroyed the demons Chāṇḍa - ‘anger’ and Muṇḍa -‘bald head’ (signifying Ego).
Chandra	‘Moon’. [from chand -‘to shine’]
Chit	Consciousness, attention, soul, spirit.
Chitta	Thought, attention, mind. (chinta –‘worry’)
Dattātreyā	‘Given to Atri’, ‘Granting the state beyond the three Guṇas.’ The Primordial Master with qualities of Viṣṇu , 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. [<i>from div -‘to shine’</i>].
Devanāgarī	‘belonging to the city of the Gods’ [<i>nagar –‘city’</i>]. The script used to write Sanskrit, Hindi and Marathi. ‘The language of the Deities’ as Shri Mataji call it.
Devī	Goddess. [<i>fem. of deva -‘god’, from div –‘shine’</i>]
Dharma	Righteousness, good conduct, morality. [<i>from dhr -‘support’</i>]
Durgā	‘Carrying us over difficulties, hard to attain, living in an inaccessible place’. Supreme Goddess – Consort of Śhrī Sadāśhiva . Śhrī Pārvati in the Central Channel (fair/golden form)/ Centre Heart. [<i>dur –‘difficult’, ga –‘approach, abide’</i>]
Ekādaśha	‘Eleven’. [<i>eka –‘one’, ādaśha -‘with ten’</i>] See Rudra .
Gaṇeśha/Gaṇapati	‘Chief of Lord Śhiva’s attendants, Lord of all groups and Categories, God of the people, Controller of the chakras ’. [<i>gaṇa – ‘group, troop, attendant, people’. Īsha – ‘God, controller’, pati –‘Lord, protector’</i>] 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 Śhrī Viṣṇu .
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; tamas -‘darkness’, Left Side, rajas -‘passion’, Right Side and sattva -‘truth, reality’, Centre.
Guru	‘Teacher, respectable, heavy’.
Gṛuha-lakṣhmī	Goddess of the household, housewife. [<i>gṛuha –‘house’</i>]
Haṁsa	Swan, great saint. Chakra of discrimination between eyebrows. Has many subtle meanings. [<i>ha -‘Śhiva’, m̐ -‘joining’, sa -‘Shakti’</i>]

Hanumāna	‘Having a prominent jaw’. [<i>hanu</i> –‘jaw’, <i>māna</i> –‘proud, protruding’] ‘Destroyer of ego and pride’. [<i>han</i> –‘destroy’, <i>u</i> – ‘Right Side, ego’, <i>māna</i> –‘pride’] Monkey Deity, the power of the Right Channel.
Havan	Fire ceremony. [<i>from hu</i> –‘worship’]
Hazrat (Arabic)	‘Noble one, your honour,’ – literally ‘Presence’.
Hṛidaya	Heart, ‘joy-giving’: [<i>hṛi</i> –‘joy’, <i>daya</i> –‘giving’]
Iccha	‘Desire, wishes’. Quality of Left Side.
Idā Nāḍī	Left Side Channel of refreshment, comfort and the Spirit. Note: both the d’s are retroflex and have a half r-sound.
Īshwara/Īshwarī (fem)	Supreme, controller, ruler, master, God/Goddess. [<i>from Īsh</i> –‘control, rule’]
Jagad-ambā	‘Mother of the world’. [<i>Jagat</i> –‘world’, <i>ambā</i> –‘mother’]
Kailāsa	Mountain home of Lord Śhiva and Śhrī Kubera in the Himālayas (in Tibet).
Kālī	‘Black’ form of Śhrī Pārvati , wife of Śhrī Śhiva , ruler of the Left Side. [<i>fem. of Kāla</i> –‘black, time’] Also Kā-ālī –‘abode of desire’ [<i>Kā</i> = Kāma –‘desire’, <i>ālī</i> –‘abiding’]
Kali Yuga	‘The Age of Vice’. Present Age which started in 3120 BCE (Mahābhārata war) and will be followed by Satya Yuga – ‘Golden Age’ – hopefully sometime soon!
Kalki	10th and final incarnation of Viṣṇu . Destroyer of Kalka – ‘impurities’. Short for Nishkalanka –‘spotless’.
Karma	‘Action’ - Belief in the rewards of good and bad actions in this and previous lifetimes. [<i>from kr</i> –‘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 .
Kṛiṣṇa	‘Dark-skinned, black, Lord of Creation’ –[<i>kr</i> –‘create’ iśhana – ‘God’]. ‘The Cultivator of Spirituality’, [<i>Krishana</i> –‘farmer’]
Kṛittika	Six celestial maidens/ river nymphs who nursed the six-headed Śhrī Kārttikeya . Became the Pleiades star formation.

Kriya	‘Action’ –Right Side quality. [<i>from kr -‘do, create’</i>] (See Bhakti)
Kuṇḍalinī	‘Coiled Goddess, sleeping in the water-pot.’ [<i>kuṇḍala- ‘coils’; also kuṇḍa -‘water-pot’, līnī -‘sleeping’</i>] Pure Desire for reunion with the Supreme Consciousness.
Lakṣhmaṇa	‘Bearing auspicious marks’. Brother of Śhrī Rāma .
Lakṣhmī	‘Bearing auspicious signs, wealth, good fortune’, ‘fore- bearing Mother Earth’ – [<i>la -‘earth’, kshamī –‘forgiving’</i>]
Lalitā	‘Charming, beautiful, playful’. Chakra on Left shoulder, power of whole Left Side
Liṅga	‘Sign, token’. The Śhiva Liṅga is one of the oldest (<i>and best</i>) forms of worship on the planet.
Loka	‘World, realm’. There are 3, 7 or 14. (<i>see p.217, 226</i>)
Mahā	‘Great, higher, mighty, best’. See Mahā-kālī , Mahā-saraswatī , Mahā-lakshmi .
Mahābhārata	Longest poem ever written describing the conflict between cousins, the Pandavas (<i>good guys</i>) and Kauravas (<i>not good guys</i>) and Śhrī Kṛishna ’s involvement.
Mahā-kālī	‘The Great Black Goddess’. Ruler of time and death. Power of the Left Side (existence, desire, destruction) See Kālī .
Mahā-lakṣhmī	‘The Great Goddess of Evolution’. Power of the Central Channel (<i>spiritual ascent, peace, surrender</i>) See Lakṣhmi .
Mahā-saraswatī	‘The Great Goddess of Speech’. Power of the Right Side (<i>creativity expressing love, surrendered action</i>) See Saraswatī .
Mahāvīra	‘Great warrior, very brave’. Incarnated c.650BCE.; 24 th and final Arhat –‘ <i>prophet</i> ’ of the Jain religion. Ruler of Superego.
Mahat-ahamkāra	‘The great I am’. Divine I-consciousness into which our limited I-ness (<i>ego</i>) dissolves in meditation.
Maṇḍala	‘Circle, area, zone’. Orb of influence. The Maṇḍalas of Fire, Sun and Moon are the divisions of the Subtle System.
Maṇipūra	Nābhi Chakra , ‘Place of the Gem’ [<i>maṇi –‘gem’, pūra –‘place’</i>].
Mantra	Sacred speech [<i>from man -‘think’ = ‘instrument of thought’</i>]
Mātājī	‘Holy Mother’ [<i>Mātā–‘mother’, -jī–‘respected’</i>]
Mary/Mariya	‘Born from the ocean’ mare –‘ <i>ocean</i> ’ in Latin. Incarnation of Mahālakshmi and Mother of Christ (Mahāvishṇu)

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.
Nābhi	‘Navel, middle’. Maṇipūra Chakra .
Nāḍī	A nerve or channel of the body. Nāḍī – ‘river’ is a different word.
Namaḥ/namo/namas	‘Obeisance, Salutations to..’ [from nam – ‘to bend, bow’] Namo and namas are namaḥ modified by Sandhi . Namaḥ can also be taken as ‘without ego’ [na – ‘not’, maḥ – ‘I’] (see p.45) and namo as ‘without conditionings’ [na – ‘not’, mo – ‘worldly illusion’] namas-kāra – ‘bowing’. [kāra – ‘making’].
Nārāyaṇa	‘The Refuge of men. Reclining on the waters’. [nāra – ‘of man, water’, ayana – ‘refuge, reclining’] Name of Śhrī Viṣṇu .
Nirmala	‘Unsoiled, pure, immaculate’. [nir – ‘not, without’, mala – ‘dirt’] Śhrī 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’]
Param-chaitanya/Para-Brahma/Param-ātmā/Parameśhwara-	Supreme All-Pervading Formless Consciousness. Attribute-less God Almighty. [Para/Param/Parama – ‘beyond, supreme’, Chaitanya – ‘Consciousness’, Brahman – ‘Formless God’, Ātma – ‘Self’, Īśhwara – ‘Ruler, God’]
Pārvatī	‘Daughter of (Himavat, king of) the Mountains’. [parvat – ‘mountain’] ‘Embodying the Supreme Consciousness’. [Pāra – ‘Beyond, Supreme’ – vatī – ‘having the qualities of’]. ‘Ruler of the Suṣumnā Nāḍī ’ – parva is a vertebra.
Piṅgalā (Nāḍī)	‘Golden, reddish-brown’. Right Channel.

Prakṛiti	‘Nature, Primordial Creative Energy’, Ādi Śhakti (see Purusha)
Prāṇa	Breath, vitality, life force.
Pranava	‘Reverberation’, the Om .
Pratiṣṭhān	‘Firm base, foundation’. Name of Shri Mataji’s houses in Pune and Noida. King Śhalivāhana’s city, now called Paithan .
Pūjā	Worship, adoration of the Divine.
Purāna	Sacred Hindu books containing stories of the Deities, rules for living, etc. Written after the Vedas and Upaniṣhads , 2000BCE-1800CE. [Purāna -‘old, ancient’]
Puruṣha	Man, Supreme Spirit (<i>in the Vedas and Upaniṣhads</i>) Puruṣha and Prakṛiti become Śhiva and Śhakti in later philosophy.
Rādhā	‘Prosperity, happiness, ‘support of Kuṇḍalinī’ [<i>ra –‘Kuṇḍalinī’, dhā –‘support’</i>]. Rules Viśhuddhi Chakra with Śhrī Kṛiṣhṇa .
Rāja-lakṣhmī	Well-being of the King/state. Royal dignity. Quality of Right Nābhi Chakra . [<i>rāja –‘king’</i>]
Rajas/rajo guṇa	Right Side quality. The Realm of the Sky, passions, Ego ‘colouring/darkening the mind’. [<i>from ranj –‘to colour’</i>]
Rākṣha bandhan	String tied by sister to protect brother. [<i>rāksha –‘protection’, bandhan –‘knot’</i>]
Rākṣhasa	Demon, one from whom we need protection. [<i>from raksh -‘to protect’</i>] One whose nature is naturally lustful, avaricious and power-hungry.
Rāma	‘Pleasing, joy-giving, dark-skinned’. 7 th Incarnation of Viṣhṇu .
Rāvana	A ten-headed demon who kidnapped Śhrī Sītā and was killed by Śhrī Rāma . His ten heads represented the ten branches of learning, but he was deluded by lust.
Ṛiśhi	‘Seer, saint, realized soul’. [<i>from dṛish –‘to see’</i>]
Rudra	‘Fierce, wailing’ (<i>Vedic name of Lord Śhiva</i>) Ekādaśha Rudras – Eleven destructive powers of God.
Rukminī	‘Radiant, ornamented with gold’. Wife of Śhrī 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. [<i>sadā –‘eternal’</i>]

Sādhū/Sādhaka	‘Noble, virtuous’. Seeker of Truth. One who performs sādhanā - ‘worship, discipline, realisation’
Sahaja	‘In-born, natural, spontaneous, simple’. [saha –‘with’, ja – ‘born’] Guru Nānak, Shirdi Sāī Bābā, Kabīr and Ramana Mahārshi all spoke of Self-realisation as Sahaja . Also: ‘Knowing the union of Śhiva and Śhakti ’ [sa –‘Śhakti’, ha –‘Śhiva’, ja –‘knowing’]
Sahasrāra	‘Thousand-spoked’. [sahasra -‘thousand’, āra -‘spoke, spike’] Crown Chakra . (Sahastra , with a ‘t’, is ‘thousand’ in Marathi .) Also: ‘Kuṇḍalinī connecting to God’, Sah-asra-ā-ra – Sah -‘That, Brahman, formless God’, aśhra(ya) –‘joining, connecting’, ā – ‘to’, ra –‘Kuṇḍalinī’.
Sākṣhāt	‘Really, perceptible, in physical form, verily’. [sa -‘with’ ‘ akshāt -‘with the eyes or senses in general’]
Samādhi	Deep contemplation, profound meditation, joining with (<i>Yoga</i>). The deepest is Nirvikalpa -‘doubtless’ Samādhi .
Samsāra	Worldly life, illusory existence. Cycle of birth and death.
Sandhi	The modifying of Sanskrit word endings to blend into the next word. Eg. namaḥ namaḥ becomes namo namaḥ , sat-chit-ānanda becomes sach-chid-ānanda , etc.
Sanskṛit	‘Elaborate, refined’. Root of Indian and European languages.
Saraswatī	‘Being like a lake, Power of Speech’. Goddess of Speech, Knowledge, Arts and Music. Śhakti -‘power’ of Śhrī Brahmā who rules Swādhīṣṭhān Chakra .
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. [<i>from as</i> –‘to be’]
Satya Yuga	‘Age of truth’ (<i>aka Kṛita Yuga</i>) The age following the present Kali Yuga -‘Age of Vice’. Estimates of dates and duration vary.
Śhakti	‘Energy, power’. Creative Power of God.
Śhaṅkarāchārya	Saint from Kerala who revitalized Hinduism . c.500 CE (<i>scholars say 800</i>). Wrote commentaries and many great praises of the Deities. Called Ādi –‘first’ Śhaṅkarāchārya , as the heads of the monasteries he founded have since all been called

	Shaṅkarāchārya. [<i>Shaṅkar</i> -'creating peace, well-being', a name of Śhrī Śhiva , <i>āchārya</i> – 'teacher, Guru'].
Śhastra	Sacred Hindu texts including the Vedas , Purānas , etc.
Śheśha	Seven-headed snake on which Śhrī Viṣṇu reclines. The Power of the Attention, incarnated to assist Śhrī Viṣṇu 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' and the Power of Destruction. Rules the Left Heart Chakra with Śhrī Pārvatī .
Śhraddha	'Faith, trust, belief'.
Śhrī	'Holy, auspicious, revered, glorious, splendid, prosperity' (Name of Śhrī 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 Śhrī Hanumān . A Siddha is a realized soul.
Sītā	Wife of Śhrī Rāma . 'A furrow'. (Found in a casket inside the earth by Rāja Janaka while ploughing)
Sudarśhana	'Good-looking' - name of the Chakra –'discus weapon' wielded by Śhrī Viṣṇu and Śhrī Kṛiṣṇa .
Sugrīva	Rightful king of Hanumān's monkey tribe whose throne was usurped by Vālī . Śhrī Rāma helped him to regain it.
Suṣhumnā	'Very kind and gracious'. Central Channel; runs from Mūlādhāra to Sahasrāra with a gap between Sacrum and Nābhi .
Swādhishṭhāna	'Standing in its own place' [<i>swa</i> -own, <i>adhi</i> -place, <i>ṣṭhāna</i> -standing] 'The basis of the Self' - [<i>swa</i> -'self', <i>adhi</i> - <i>sthāna</i> – 'basis']. Shortened in SY to Swadistan , Swadhistan , Swadisthan , etc. Name of the second/third Chakra , the Swādhishṭhāna emerges from the Nābhi .
Swāmī/Swāminī (f.)	- 'Owner, master'. [<i>Swā</i> –'self']. Spiritual Teacher.
Swayambhū	'Self-existent'. Brahman , the Supreme Spirit. A swayambhū is a naturally occurring rock formation which emits vibrations. [<i>swayam</i> –'self,' <i>bhū</i> -'born, existing']

Tamas/tamo	‘Darkness, inertia, sleep, lethargy’. Left Side Guṇa – ‘quality’.
Tantra	Control, technique, especially ‘the technique’ of raising the Kuṇḍalinī . Negative connotations come from Tantrikas - ‘black magicians’. Swa-tantratā – ‘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, Brahmā the Creator, Viṣṇu the Sustainer and Śhiva the Destroyer. [<i>tri</i> - ‘three’, <i>mūrti</i> - ‘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. (<i>acc.-twām, gen.-tava, dat.-te, loc.-twayi</i>)
Twameva	‘You are indeed’. [<i>twam</i> - ‘you are’, <i>eva</i> – ‘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 Viṣṇu .
Valaya	‘Circle’. The level of the Supreme Spirit beyond the Chakras above Sahasrāra
Veda	Four oldest sacred texts of India - Ṛig. Sāma, Yajur, Atharva - at least 10,000 years old in parts. Transmitted orally, they are still widely recited in India today. [<i>from vid</i> - ‘know’] The basis and authority of Hindu religion.
Vedānta	The philosophical basis of Hinduism from the teachings of the Vedas and Upaniṣhads . Ādi Shaṅkarāchārya proposed advaita – ‘non- dualistic’ Vedānta .
Vibhīṣhaṇa	(<i>or Bibhīṣhaṇa</i>)- Brother of the demon Rāvana . He was a devotee of Śhrī Rāma and advised Rāvana to surrender to Him. Became king of Lanka after Rāvana ’s death.
Vidyā	‘Knowledge, learning’. (<i>vidyālaya</i> is ‘school’ in Hindi) specifically knowledge of mantras and techniques.
Viṣṇu	‘All-pervading’. The Supreme Being whose ten incarnations direct humanity towards the ultimate goal. ‘Driving away

impurity' [**viṣh** -'impurity', **nu** -'drive away']. 'Worshipped by the universe' [**viṣh**=**viśhwa** -'universe', **nu**=**nuta** -'worshipped']

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']

Viṣṇu-māyā The Illusory Creative Power of **Śhrī Viṣṇu**. Embodiment of Chastity and Sisterly Love. Rules Left **Viśhuddhi**. Incarnated as **Śhrī Kṛiṣhṇa**'s sister who sacrificed herself for Him.

Viśhuddhi Complete purification [**vi**-complete, **śhuddhi**-purity] Throat Chakra. Also: **Viṣh** -'poison, hatred, impurity', **uddhṛ** -'draw out, remove'

Viśhwa The Universe, universal, everything.

Viśhwa Nirmalā Dharma -'Universal Pure Religion'. Organisation founded by **Shri Mataji** in 1987 to spread Sahaja Yoga.

Viṭṭhala 'Standing on a brick'. [**vit** -'brick' in Marathi] Form of **Śhrī Kṛiṣhṇa** worshipped at **Pandarpur, Mahārāshṭra**.

Viveka Discrimination to tell right from wrong, see one's ego, etc. Wisdom, discretion, judgment.

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 **Śhrī 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 Ganeśha Atharva Śhīrṣha in Devanāgarī Script

A brief explanation of Devanagari script is given afterwards

श्री गणपतयथर्वशीर्ष *Śhrī Gaṇapaty'atharva śhīrṣha*

ॐ नमस्ते गणपतये

Om namaste Gaṇapataye,

Amen, Salutations to You, O Lord of Ganas.

त्वमेव प्रत्यक्षं तत्त्वमसि ॥ त्वमेव केवलं कर्ताऽसि ॥

Twameva pratyaksham tattvam-asi Twameva kevalam kartā-'si

You are indeed the Manifestation of the Divine Principle. You alone are the Doer,

त्वमेव केवलं धर्ताऽसि ॥ त्वमेव केवलं हर्ताऽसि ॥

Twameva kevalam dhartā-'si Twameva kevalam hartā-'si,

You alone are the Supporter. You alone are the Remover.

त्वमेव सर्वं खल्विदं ब्रह्मासि ॥ त्वं साक्षादात्माऽसि नित्यम् ॥१॥

Twameva sarvam khalv-idam Brahmāsi Twam sākshād-ātmā-'si nityam (1)

You are everything both this (material world) and the Supreme Consciousness.

You always manifest the Spirit.

ऋतं वच्मि ॥ सत्यं वच्मि ॥२॥

Ritam vachmi, satyam vachmi. I pronounce Divine Law, I speak the truth. (2)

अव त्वं माम् ॥ अव वक्तारम् ॥ अव श्रोतारम् ॥

Ava Twam mām, ava vaktaram, ava śhrotāram

Protect Thou me. Protect the speaker. Protect the listener.

अव दातारम् ॥ अव धातारम् ॥ अवानूचानमव शिष्यम् ॥

Ava dātāram, ava dhātāram, av'ān'ūchānam-ava śhiṣhyam

Protect the giver. Protect the performer (of the prayer). Protect the master and the pupil.

अव पश्चात्तात् ॥ अव पुरस्तात् ॥ अवोत्तरात्तात् ॥ अव दक्षिणात्तात् ॥

Ava paśhchāt-tāt, ava puras-tāt, av'ottarāt-tāt, ava dākshiṇāt-tāt

Protect from the back (west); the front (east); the left (north); the right (south.).

अव चोर्ध्वात्तात् ॥ अवाधरात्तात् ॥ सर्वतो मां पाहि पाहि समन्तात् ॥३॥

Ava ch'ordhvāt-tāt, av'ādhārāt-tāt, Sarvato mām pāhi-pāhi samantāt (3)
Protect from above. Protect from below. From all directions guard me constantly.

त्वं वाङ्मयस्त्वं चिन्मयः ॥ त्वमानन्दमयस्त्वं ब्रह्ममयः ॥

Twam vāṅg-mayas-twam chin-mayaḥ, Twam ānanda-mayas-twam Brahma-mayaḥ
Your Nature is Speech, Consciousness, Bliss and Formless Consciousness.

त्वं सच्चिदानन्दाद्वितीयोऽसि ॥ त्वं प्रत्यक्षं ब्रह्मासि ॥

Twam sach-chid-ānand'ādvitīyo-'si, Twam pratyakṣham Brahmāsi
You are Existence-Consciousness-Bliss without a second,
You are the Manifestation of the Supreme Spirit.

त्वं ज्ञानमयो विज्ञानमयोऽसि ॥४॥

Twam gñyāna-mayo vigñyāna-mayō'si, You are all knowledge and understanding. (4)

सर्वं जगदिदं त्वत्तो जायते ॥ सर्वं जगदिदं त्वत्तस्तिष्ठति ॥

Sarvam jagad-idam twatto jayate, Sarvam jagad-idam twattas-tiṣṭhati
This whole world is born of You. This whole world is supported by You.

सर्वं जगदिदं त्वयि लयमेष्यति ॥ सर्वं जगदिदं त्वयि प्रत्येति ॥

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.

त्वं भूमिरापोऽनलोऽनिलो नभः ॥ त्वं चत्वारि वाक्पदानि ॥५॥

Twam bhūmir-āpō'nalō'nilo nabhaḥ, Twam chatvāri vāk-padāni (5)
You are Earth, Water, Fire, Air and Ether. You are the four stages of speech.

त्वं गुणत्रयातीतः ॥ त्वं देहत्रयातीतः ॥

Twam guṇa-tray'ātītaḥ, Twam deha-tray'ātītaḥ
You are beyond the three attributes. You are beyond the three bodies

त्वं कालत्रयातीतः ॥ त्वं मूलाधार स्थितोऽसि नित्यम् ॥

Twam kāla-tray'atītaḥ, Twam mūladhāra sthito-'si nityam
You are beyond the three times, You are permanently stationed at the Mooladhara

त्वं शक्तित्रयात्मकः ॥ त्वां योगिनो ध्यायन्ति नित्यम् ॥

Twam shakti-tray'ātmakah, Twām yogino dhyāyanti nityam

You are the Essence of the three Shaktis, Yogis keep their attention on You constantly

त्वं ब्रह्मा त्वं विष्णुस्त्वं रुद्रस्त्वं इन्द्रस्त्वं अग्निस्त्वं

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

वायुस्त्वं सूर्यस्त्वं चन्द्रमास्त्वं ब्रह्म भूर्भुवः स्वरोम् ॥६॥

Vāyus-twam, Sūryas-twam, Chandramās-twam, Brahma-bhūr-bhuvaḥ swar-om (6)

You the Wind, Sun, Moon, Supreme Spirit, three worlds (Earth, Sky, Heaven) and Om

गणादिं पूर्वमुच्चार्य वर्णादिं तदनन्तरम् ॥ अनुस्वारः परतरः ॥

Gaṇādim pūrvam-uchchārya, varṇādim tad-anantaram, anuswāraḥ para-taraḥ

Gana's first (letter) is uttered first, the first letter (a) next, the nasal sound (m) after that.

अर्धेन्दु लसितम् ॥ तारेण ऋद्धम् ॥ एतत्तव मनुस्वरूपम् ॥

Ardhendu lasitam, tāreṇa ṛiddham, etat-tava manu swarūpam

With the crescent resounding, coupled with the Om, this is the form of Your mantra.

गकारः पूर्वरूपम् ॥ अकारो मध्यमरूपम् ॥ अनुस्वारश्चान्तरूपम् ॥

Gakāraḥ purva-rūpam, akāro madhyama-rūpam, anuswāraśh-ch'āntya-rūpam,

G is the first form, A is the middle form, the nasal sound M is the final form.

बिंदुरुत्तररूपम् ॥ नादः संधानम् संहिता संधिः ॥

Bindur-uttara-rupam, nādaḥ sandhānam, samhitā sandhiḥ

The dot is the form on top. The sounds are joined according to the rules of combination.

सैषा गणेश विद्या ॥ गणक ऋषिः ॥ निचृद्गायत्रीच्छंदः ॥

Saiṣhā Gaṇeśha-vidyā, gaṇaka ṛiṣiḥ, nichṛid gāyatrīch-chhandah

This is Shri Ganesha's knowledge, 'Ganaka' is the seer, the metre is a mixed Gayatri.

गणपतिर्देवता ॥ ॐ गं गणपतये नमः ॥७॥

Gaṇapatir-devatā, Om gam gaṇapataye namaḥ

(7)

Shri Ganapati is the presiding Deity. Om Gam, salutations to the Lord of Ganas.

एकदन्ताय विद्महे ।

Eka-dantāya vidmahe,

We approach the one-tusked (God),

वक्रतुण्डाय धीमहि ।

Vakra-tuṇḍāya dhīmahi,

We meditate on the One with curved trunk,

तन्नो दन्तिः प्रचोदयात् ॥८॥

Tanno dantiḥ prachodayāt (8)

May he who holds a tusk stimulate us

एकदन्तं चतुर्हस्तं पाशमङ्कुश धारिणम् ॥

Eka-dantam chatur-hastam pāśham-aṅkūśha dhāriṇam

One-tusked, four-handed, holding the noose and goad,

रदं च वरदं हस्तैर्बिभ्राणं मूषकध्वजम् ॥

Radam cha varadam hastair-bibhrāṇam, mūśhaka-dhvajam

And bearing a tusk and giving blessings with the hands. Having a mouse as an emblem.

रक्तं लम्बोदरं शूर्पकर्णकं रक्तवाससम् ॥

Raktam lambodaram śhūrpa-karṇakam rakta-vāsasam

Red-coloured, with a large belly, having ears like winnowing fans, clothed in red.

रक्त गन्धानुलिप्ताङ्गं रक्त पुष्पैः सुपूजितम् ॥

Rakta gandh'ānu-lipt'āṅgam rakta puṣhpaiḥ supūjitam

Anointed with red sandal paste, worshipped with red flowers

भक्तानुकम्पिनं देवं जगत्कारणमच्युतम् ॥

Bhakt'ānu-kampinam devam jagat-kāraṇam-achyutam

The God who is sympathetic to devotees, the unchanging cause of the world.

आविर्भूतं च सृष्ट्यादौ प्रकृतेः पुरुषात्परम् ॥

Āvir-bhūtam cha sṛṣṭy-ādau prakṛiteḥ puruṣhāt-param

Becoming manifest at the beginning of Creation, being beyond Spirit and Nature.

एवं ध्यायति यो नित्यं स योगी योगिनां वरः ॥९॥

Evam dhyāyati yo nityam sa yogi yoginām varah (9)
Whoever meditates thus constantly becomes the best of Yogis.

नमो ब्रातपतये । नमो गणपतये । नमः प्रमथपतये ।

Namo Vrāta-pataye, namo Gana-pataye, namaḥ Pramatha-pataye
Salutations to the Lord of Assemblies, the Master of all Groups
and the Leader of Lord Shiva's attendants.

नमस्तेऽस्तु लम्बोदरायैकदन्ताय । विघ्ननाशिने शिवसुताय ।

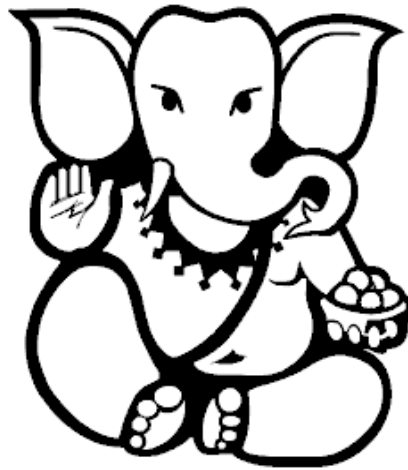
Namaste-'stu lambodarāy'aikadantāya, Vighna-nāśhine Śhiva-sutāya
Salutations to the big-bellied, one-tusked remover of obstacles, the Son of Lord Shiva.

श्री वरदमूर्तये नमो नमः ॥१०॥

Śhrī varada-mūrtaye namo namaḥ (10)
To the Embodiment of the highest state of beatitude, we bow again and again.

Lkk{kkr Jh vkfn Ófä ekrkth Jh fueZyk nsO;S ue" ue%

Sākshāt Śhrī Ādi Śhakti Mātājī Śhrī Nirmalā 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 **Deva-nāgarī** means 'belonging to the city of the Gods'.



This way of writing developed from an earlier script called **Brāhmī**, and reached its present form about a thousand years ago.

The **Deva-nāgarī** alphabet has 52 letters which are systematically arranged (*unlike the English jumble!*):

- First the 14 vowels - **a, ā, i, ī, u, ū, ṛi, ṛī, lri, lrī, 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, ñ**) (*tongue touching the upper palate*)
- Cerebrals (**ṭ, ṭh, ḍ, ḍh, ṇ**) *aka. retroflex (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 **ṅ**, palatal **ñ**, etc

- Six 'semi-vowels' (*consonant forms of the vowels*) **y, r, l, ḷ, ḷh** and **v**
- Three sibilants **śh, ṣh** 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', written **ḥ**, like a colon at the end of a word, as in **namaḥ नमः**:

Vowels - starting a word

अ -a	आ -ā	इ -i	ई -ī	उ -u	ऊ -ū
ऋ -ṛu	ए -e	ऐ -ai	ओ -o	औ -au	

Consonants

क -ka	ख -kha	ग -ga	घ -gha	ङ -ṅa
च -cha	छ -chha	ज -ja	झ -jha	ञ -ña
ट -ṭa	ठ -ṭha	ड -ḍa	ढ -ḍha	ण -ṇa
त -ta	थ -tha	द -da	ध -dha	न -na
ब -ba	भ -bha	प -pa	फ -pha	म -ma
य -ya	र -ra	ल -la	व -va	ः -ḥ
श -śha	ष -ṣha	स -sa	ह -ha	क्ष -kṣha

Some Unusual Compound Letters

ज्ञ -jñ	क्त -kta	त्त -tta	द्ध -ddha	द्य -dya
रु -ru	रू -rū	ळ -ṛḷa	श्र -śhra	ह्र -hṛi

The letters of the alphabet are also the **bīja** -'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 **Nābhi**, **pa**→**la** at **Swādhiṣṭhāna**, 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** –'uh' (written **ə** in the *International Phonetic Alphabet*), like the u in 'but' only more closed.

Vowels

vata – वत	vāta – वात	vita – वित	vīta – वीत
vuta – वुत	vūta – वूत	veta – वेत	vaita – वैत
vota – वोत	vauta – वौत	vṛuta or vṛita – वृत	

In the middle of words vowels are shown by various lines and loops. (*above*) The vertical line present in most letters means a short **a** ('uh'). A second vertical line is a long **ā**, etc.. The table shows all the vowels found in normal script. When starting a word, vowels have their own symbols (*table on previous page*).

Compound Letters

Letters are normally compounded by putting the symbol without its vertical line before the next letter as in the 'Twa' of 'Twameva' (*below*). There are some special letters such as क्ष **kṣha** as in **Lakṣhmī** and ज्ञ **jña**, as in **jñāna** - 'knowledge' (*spelt gñyāna*).

Some of the not-so-obvious compound letters are given at the bottom of the table on the previous page.

त्वमेव - 'Twameva'

ट 'T' - without a vertical line there is no vowel between this and the 'v' ie. the letters are compounded

व 'wa' - The vertical line indicates a short 'a'. 'v' and 'w' are the same letter. Normally 'w' is written when the letter is compounded

मे 'me' - The stroke on top changes the vowel to 'e'.

व 'va' - 'v' is written as it is not compounded

To add **r** after a consonant a short diagonal line is added, eg. **क्र** - 'kra', **प्र** - 'pra'. An **r** coming before a consonant is shown by a hook to the right on top of that syllable, eg. **शीर्ष** - 'śhīrṣha'.

A nasal sound before the next consonant is shown by a dot over the preceding syllable, eg. **हंस** - 'haṁsa'. The nasal sound (*n* or *m*) will correspond with the letter it precedes (eg. *guttural ṁ* before a *guttural consonant*, etc.)

There is a special S-shaped symbol where an initial **a** is dropped after a final **ā**, **o** or **e**, indicating that the vowel is elongated:

मयोऽसि mayo-'si = mayo-asi coalesced

Sometimes 'letters' may not appear in the order they are pronounced. For example, in **Kārṣṇī** - 'son of Krishna' **कार्ष्णी** the hook above the line, right at the end, is 'r' coming before the 'ṣh'. 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.

श्री

'Śhrī' has four parts:

ॐ

(1) The loop is a condensed form of 'śh'

(2) The diagonal line is 'r' coming 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 'ī'. If it came before the letter it would mean a short 'i'.

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MLBD - Motilal Banarsidass Ltd. (publishers of books on Indology)
BVB – Bharatiya Vidya Bhavan.

Reciting the Ganesha Atharva Sheersha

Personal **mantras** are normally recited on ¹**Gā**, the third note of the Indian scale. The first note **Sā** 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 Sā as C*). **Gā** is then **D^b** which is a comfortable key for most people reciting alone. In collective recitation, where it is said louder, a slightly higher **Gā** such as **E^b** 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 ²stress of a word or phrase has a slight upward inflection musically. This is written **G^M** to represent a slur from **Gā** up to **Ma**. The alternating between **Re** and **Gā** 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.306) of Dr Arun Apte and the 'Christmas Puja 1996', where **Gā** is **E^b**; and the Nasik Sahaja Yogis where **Gā** is **D^b**. You may notice that even

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 **D^b** (**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**.

people saying it together are not going up and down in exactly the same places; however the effect is harmonious.

Devanāgarī 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; G = Ga = D^b; M = Ma = D on the western scale (or equivalent). $\overset{M}{G}$ is a slur from Ga up to Ma.

Om namaste Gaṇapataye.

G R G R G $\overset{M}{G}$ G

Twameva pratyaksham tattwam-asi.

R G R G R G $\overset{M}{G}$ G

Twameva kevalam kartā-'si. Twameva kevalam dhartā-'si.

R G R G R $\overset{M}{G}$ G R G R G R $\overset{M}{G}$ G

Twameva kevalam hartā-'si.

R G R G R $\overset{M}{G}$ G

Twameva sarvam khalv-idam Brahmāsi.

R G R G R G R $\overset{M}{G}$ G

Twam sākshād-ātmāsi nityam.

(1)

G R G R G $\overset{M}{G}$ R G

Ṛitam vachmi. Satyam vachmi.

(2)

R G R G R G $\overset{M}{G}$ G

Ava twam mām. Ava vaktāram. Ava śhrotāram.

R G R G R G R $\overset{M}{G}$ G R G R G

Ava dātāram. Ava dhātāram. Av'ān'ūchānam-ava śhishyam.

R G R $\overset{M}{G}$ G R $\overset{M}{G}$ G R G R G R G $\overset{M}{G}$ G

Ava paschāt-tāt. Ava puras-tāt. Av’ottarāt-tāt.

R G R G R G R $\underline{G^M}$ G R G R G

Ava dakṣiṇāt-tāt. Ava ch’ordhvāt-tāt. Av-ādharāt-tāt.

R G R $\underline{G^M}$ G R G R $\underline{G^M}$ G R G R $\underline{G^M}$ G

Sarvato-mām pāhi-pāhi sam-antāt. (3)

R G R G R G R $\underline{G^M}$ G

Twam vāṅ-mayas-twam, chin-mayaḥ.

G R G R $\underline{G^M}$ G

Twam ānanda-mayas-twam, Brahma-mayaḥ

G R G R G R G $\underline{G^M}$ G

Twam sach-chid-ānand’ādvitīyō’si.

G R G R G R $\underline{G^M}$ G

Twam pratyaksham Brahmāsi.

G R G R $\underline{G^M}$ G

Twam gñyāna-mayo vigñyāna-mayō’si. (4)

G R G R G R G R $\underline{G^M}$ G

Sarvam jagad-idam twatto jāyate.

R G R G R G R $\underline{G^M}$ G

Sarvam jagad-idam twattas tiṣṭhati.

R G R G R G R $\underline{G^M}$ G

Sarvam jagad-idam twayi layam-eshyati

R G R G R G R G R $\underline{G^M}$ G

Sarvam jagad-idam twayi pratyeti.

R G R G R G R $\underline{G^M}$ G

Twam bhūmir āpō -’nalō -’nilo nabhaḥ

G R G R G R G R $\underline{G^M}$ G

Twam chatvāri vāk-padāni. (5)

G R G R $\underline{G^M}$ G

Twam guṇa tray'ātītaḥ. Twam deha tray'ātītaḥ.

G R G R G ḡM G G R G R G ḡM G

Twam kāla tray'ātītaḥ. Twam mūlādhāra sthitō'si nityam.

G R G R G ḡM G G R G R G R G ḡM R G

Twam Śhakti tray'ātmakaḥ.

G R G R G ḡM G

Twām yogino dhyāyanti nityam.

G R G R G ḡM G

Twam Brahmā twam Viṣṇus-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 R G M

Sūryas-twam Chandramās-twam

R G M R G M

Brahma bhūr bhuvaḥ swar-om.

(6)

R G R G ḡM G

Gaṇādim pūrvam uchchārya. Varṇādim tad-anantaram.

R G R G R G M R G R ḡM G

Anu-swāraḥ para-taraḥ.

R G R G R G ḡM G

Ardhendu lasitam. Tāreṇa ṛiddham.

R G R G R G ḡM G

Etat-tava manu swa-rūpam.

R G R G R G ḡM R G

Gakāraḥ pūrva rūpam. Akāro madhyama rūpam

R G R G ḡM G R G R G ḡM G

Anuswāraśh chāntya rūpam. Bindur uttara rūpam.

R G R G R G ḡM G R G R G ḡM G

Nādaḥ sandhānam. Samhitā sandhiḥ.

R G R G R G R $\underline{G}^M$ G

Saishā Gaṇeṣha-vidyā. Gaṇaka ṛishiḥ.

R G R G R G R G $\underline{G}^M$ G

Nichṛid gāyatrī chhandah. Gaṇapatir devatā.

R G $\underline{G}^M$ G R G $\underline{G}^M$ G

Om Gam Gaṇapataye namaḥ.

(7)

G R G R $\underline{G}^M$ G

Eka-dantāya vidmahe.

R G R G M

Vakra-tuṇḍāya dhīmahi.

R G R G M R M G

Tanno dantī prachodayāt. (8)

R G R G R G $\underline{G}^M$ G

Eka-dantam, Chatur-hastam,

R G R G R G $\underline{G}^M$ G

Pāśham ankuśha dhāriṇam.

R G R G $\underline{G}^M$ G

Radam cha varadam hastair bibhrāṇam,

R G R G R G R $\underline{G}^M$ G

Mūshaka dhvajam Raktam, Lambodaram,

R G $\underline{G}^M$ G R G R $\underline{G}^M$ G

Śhūrpa karṇakam, Rakta-vāsasam.

R G R G R G R $\underline{G}^M$ G

Rakta gandh'ānu-liptāṅgam,

R G R G R G M

Rakta pushpaiḥ su-pūjitam.

R G R G R $\underline{G}^M$ G

Bhakt'ānu-kampinam devam,

R G R G R G

Jagat kāraṇam achyutam.

R G R G R $\underline{G}^M$ G

Āvir-bhūtam cha sṛiṣṭy'ādaḥ,

R G R G R G M

Prakṛiteḥ purushāt param.

R G R G $\underline{G}^M$ G

Evam dhyāyati yo nityam

R G R G R $\underline{G}^M$ G

Sa yogī yoginām varaḥ.

R G R G $\underline{G}^M$ G

(9)

Namo Vrāta-pataye. Namō Gaṇapataye.

R G R G $\underline{G}^M$ G R G R $\underline{G}^M$ G

Namaḥ pramatha-pataye.

R G R G R $\underline{G}^M$ G

Namastē-'stu lambodarāy-aika-dantāya

R G R G R G R G R $\underline{G}^M$ G

Vighna-nāśhine Śhiva-sutāya

R G R $\underline{G}^M$ G R G R $\underline{G}^M$ G

Śhrī varada mūrtaye namo namaḥ.

G R G R G R G R $\underline{G}^M$ G

(10)

Sākshāt Śhrī Ādi Śhakti Mātājī

R G R G R G R $\underline{G}^M$ G

Śhrī Nirmalā Devyai namo namaḥ

G R G R G R G R $\underline{G}^M$ G

Audio Tracks

These eight versions of the **Ganesha Atharva Sheersha** can be downloaded free from the symb-ol.org website (*'Audio tracks' page*) as mp3 audio files. Tracks 4 and 5 are probably the best guides to pronunciation and to practice 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 '**dñyāna**', and '**saṁhita**' -'joined' sounds like '**saonhita**'.

Track 7. Dr Rustom reciting the **Shānti Patha** (p.169) 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 **Kundalinî** on your fingertips is possible only and only for **Shrî Ganesha**. What a great position of **Shrî Ganesha** has been given to you! Now you have to see, have you come to the **Ganesha swarûpa** – '*Ganesha's own form*'? **Shrî 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 **Shrî Brahmadeva**, **Shrî Vishnu** and **Shrî Mahesha** are present but the essence of these **Shaktis** is present in **Shrî 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 **Shrî Ganesha**.

So, Mother has given us **Ganesha swarūpa** - '*Ganesha's own form*' and given us birth like She gave to **Shrî Ganesha**. And our **Kundalinî** which is rising from the triangular bone should now rise from the stomach. Just like **Shrî Ganesha's Kundalinî** is in His stomach [*Shrî Ganesha is often shown with a snake around His waist representing the **Kuṇḍalinî***] 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



ॐ ❖ जय श्री गणेश ❖ ॐ

जय श्री माताजी

Jay Shri Ganesha!
Jay Shri Mataji!

used to seek money or food, all this working of the **Nâbhi 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” **07-01-83, India**

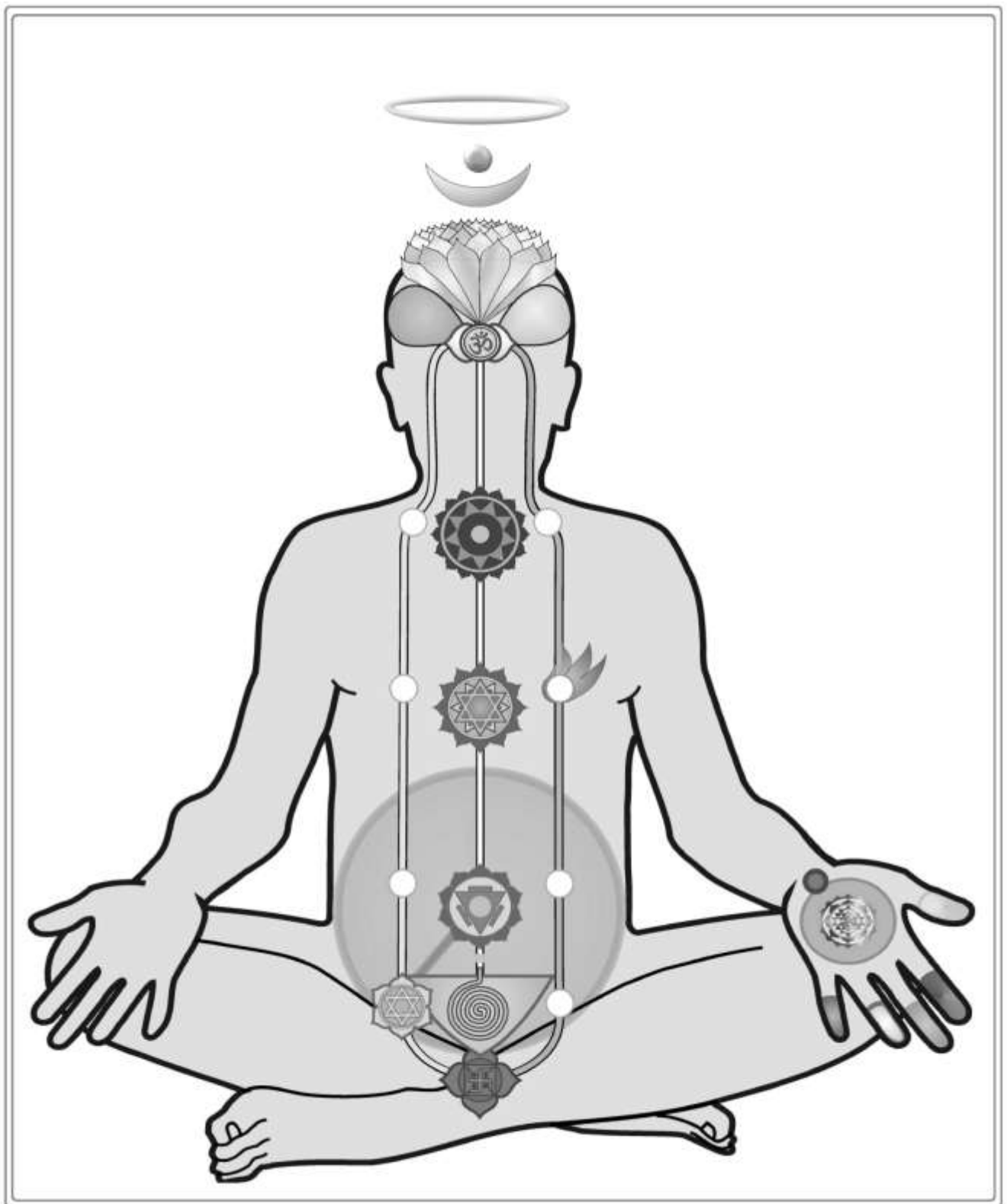
The Subtle System Chart

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, placing the **Nābhi 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 **Swādhīṣṭhān Chakra** no longer appears to be on the Central Channel, but emerges from the **Nābhi 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 **Āgñyā Chakra**. The balloons of Ego and Superego get pushed down as the **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 Sahasrāra flames 10-15 cm high as being 'too big' or 'too high'. The 'Tongues of Flames' are normally about 2-5 cm above the top of the head.'* Ed.



The Chart of the Subtle System (redrawn)

Ganeśha Atharva Śhīrsha

Om namaste Gaṇapataye
Twameva pratyaksham tattvam-asi
Twameva kevalam kartā-'si
Twameva kevalam dhartā-'si
Twameva kevalam hartā-'si
Twameva sarvam khalv'idam Brahmāsi
Twam sākshād-ātmā-'si nityam

Ritam vachmi, satyam vachmi

Ava twam mām
Ava vaktāram, ava śhrotāram
Ava dātāram, ava dhātāram
Av'ānūchānam-ava śhiṣhyam
Ava paschāt-tāt, ava puras-tāt
Av'ottarāt-tāt, ava dakṣiṇāt-tāt
Ava ch'ordhvāt-tāt, av'ādharāt-tāt
Sarvato mām pāhi-pāhi sam-antāt

Twam vāṅ-mayas-twam chin-mayaḥ
Twam ānanda-mayas-twam
Brahma-mayaḥ
Twam sach-chid-ānand'ādvitīyō-'si
Twam pratyaksham Brahmāsi
Twam gñyāna-mayo vigñyāna-mayō-'si

Sarvam jagad-idam twatto jāyate
Sarvam jagad-idam twattas tiṣṭhati
Sarvam jagad-idam twayi layam-eṣhyati
Sarvam jagad-idam twayi pratyeti
Twam bhūmir āpō-'nalō-'nilo nabhaḥ
Twam chatvāri vāk-padāni

Twam guṇa tray'ātītaḥ
Twam deha tray'ātītaḥ
Twam kāla tray'ātītaḥ
Twam mūlādhāra sthitō-'si nityam
Twam śhakti tray'ātmakaḥ
Twām yogino dhyāyanti nityam
Twam Brahmā twam Viṣṇus-twam
Rudras-twam Indras-twam
Agnis-twam Vāyus-twam
Sūryas-twam Chandramās-twam
Brahma bhūr bhuvah swar-om

- The Highest Praise of the Lord of the Gaṇas.

Om. Salutations to You, O Lord of the Gaṇas
You are the Manifestation of the Divine Principle
You alone are the Doer and Creator
You alone are the Supporter and the Sustainer
You alone are the Remover and Destroyer
You are everything both this (world) and the Formless Divine
You manifest the Spirit eternally (1)

I pronounce Divine Law, I speak the Truth (2)

Protect Thou me
Be propitious to the speaker and the listener
Watch over the one who gives and the receiver
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
You are Existence, Consciousness and Joy unequalled
You are the Supreme Spirit manifested
You are all Knowledge and Understanding (4)

This whole world is born from You
This whole world is sustained by You
This whole world will dissolve in You
This whole world is returning to You
You are Earth, Water, Fire, Air and Ether (5 elements)
You are the four parts of speech (5)

You are beyond the three attributes
You are beyond the three bodies
You are beyond the three times
You are constantly stationed at Mooladhara Chakra
You are the Essence of the three Shaktis
On You Yogis meditate constantly
You are Lord Brahma, You are Śhrī Viṣṇu,
You are Lord Śhiva, You are Śhrī Indra,
You are the God of Fire, You are Lord of the Wind,
You are the Sun and You are the Moon,
Supreme Spirit, Earth, Sky, Heaven and Omkāra (6)

Gaṇādim pūrvam uchchārya
 Varṇādim tad-anantaram
 Anuswāraḥ para-taraḥ
 Ardhendu lasitam, tāreṇa ṛiddham
 Etat-tava manu swa-rūpam
 Gakāraḥ pūrva rūpam
 Akāro madhyama rūpam
 Anuswāraśh ch'āntya rūpam
 Bindur uttara rūpam
 Nādaḥ sandhānam, saṁhitā sandhiḥ
 Saiśhā Gaṇesha-vidyā
 Gaṇaka ṛiṣhiḥ
 Nichṛid gāyatrī chhandah
 Gaṇapatir devatā
 Om Gam Gaṇapataye namaḥ

Eka-dantāya vidmahe
 Vakra-tuṇḍāya dhīmahi
 Tanno dantī prachodayāt

Eka-dantam chatur-hastam
 Pāśham aṅkuśha dhāriṇam
 Radam cha varadam hastair bibhrāṇam
 Mūśhaka dhvajam
 Raktam, lambodaram
 Śhūrpa karṇakam, rakta-vāsasam
 Rakta gandh'ānu-liptāṅgam
 Rakta puśhpaiḥ su-pūjitam
 Bhakt'ānu-kampinam devam
 Jagat kāraṇam achyutam
 Āvir-bhūtam cha sriṣṭy'ādau
 Prakṛiteḥ puruṣhāt param
 Evam dhyāyati yo nityam
 Sa yogī yoginām varaḥ

Namō Vrāta-pataye, namō Gaṇapataye
 Namaḥ Pramatha-pataye
 Namastē'stu lambodarāy'aika-dantāya
 Vighna-nāśhine Śhiva-sutāya
 Śhrī varada mūrtaye namo namaḥ

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, with the star (dot) concluding
 This is the true form of Your mantra
 'G' is the first form
 'A' is the middle form
 And 'M' is the last form
 Bindu (dot) is the finishing form on top
 With the sounds united according to Sandhi
 This is the knowledge of Shri Ganesha
 The Composing 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 (7)

We seek to know the One-Tusked God
 We meditate on the Lord with a Curved Trunk,
 May He with a tusk inspire and stimulate us (8)

One-tusked and four-handed,
 Wielder of the noose and elephant goad,
 Holding a broken tusk and giving boons in the hands,
 Having a mouse as an emblem,
 Red-coloured, with a big belly,
 Ears like winnowing fans and clothed in red,
 Fragrant red sandalwood paste anoints Your body,
 Auspiciously worshipped with red flowers,
 Divinely compassionate to devotees,
 The Imperishable Origin of the world,
 And becoming manifest at the beginning of creation,
 Being beyond the Ādi Shakti and the Supreme Spirit,
 Whoever meditates in this way constantly,
 That Yogi becomes the most excellent of Yogis (9)

We bow to the Lord of Assemblies and Chief of Gaṇas
 Prostrations to the Leader of Lord Shiva's attendants,
 Let there be obeisance to the Big-bellied, One-toothed,
 Destroyer of Obstacles, the Son of Lord Shiva
 To the One whose form grants prosperity and boons,
 Salutations again and again (10)

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

Author's note

Edition Three is now nearly twice as many pages as the first edition, and not just because we increased the font size and line spacing! It contains new insights, information and relevant quotations from Shri Mataji and other great spiritual teachers.

My thanks to all those who have encouraged and helped with comments and suggestions – Linda, Pieter, Patrick, Catherine, Olaf, Rani, Gunther, Geoffrey, Jake, Ganesh, Chris, Zafar, Michael and many more. Thanks to Jeff Raum for the use of his drawings.

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Jay Shri Ganesha! Jay Shri Mataji!

About the author

It was fortunate that, on getting Kuṇḍalinī awakening in 1982, Shri Mataji was living in London. As a carpenter Chris worked on many of Her building projects in the UK, Italy and India and was one of Her and Sir C.P.'s drivers in the UK. In 1990 Shri Mataji arranged for him to take over the Chelsham Road Ashram which he had much assistance in renovating. In 2001 he moved to India where he taught maths and sciences for nine years in Sahaj schools. Around this time he started studying Sanskrit, doing Sahaj research and publishing his findings. He and his wife Radha presently live in Kerala and their children Luv and Sushila live in London (both married to Italian Yogis!).

Any comments, criticisms or suggestions will be gratefully received at chris108m@yahoo.co.uk.