

Bīja Mantras

Latest Update – March 2021

‘Researches in Sahaja Yoga’

‘Researches in Sahaja Yoga’ (RiSY) is a series of books on Sahaja Yoga topics, 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.

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The Thousand Names of the Supreme Goddess – with commentary.

3. The Three Worlds - *An Investigation into the Three-fold Nature of Creation.*

4. Shrī Chakra - *The Symbolism of the Great Yantra of the Supreme Goddess.*

5. Bīja Mantras

6. Navarātri - *A Collection of Praises for Worship during the Nine Nights.*

7. The Ten Primordial Masters.

The books can all be downloaded free at symb-ol.org.

Some are available to order as print books from Lulu.com



This book is surrendered at the Divine Lotus Feet of
Her Supreme Holiness **Shri Mataji Nirmala Devi**
in the hope that, in some small way, it may help
to enhance our recognition of Her Divinity.

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Abbreviations:

BoAS – 'Book of Adi Shakti' - **Shri Mataji's** book on **chakras**, etc.

"**Shri Mataji's** speeches and writings are all in Maiandra font with double quotation marks and referenced in the text."

ॐ • जय श्री माताजी • ॐ
Jay Shri Mataji!

Prologue

This existence is full of wonders; and, turning from the outer world of the senses to the inner world of the Subtle Body and the Spirit, we find an even greater trove of joyful mysteries. The language of **bīja mantras** can help us to experience and explore this realm.

Mantras help to focus our attention, activate certain energies, clear blockages, and give that unruly animal, the mind, something constructive to do. We are fortunate that when the Kundalini rises strongly it pulls the attention up with it, as **Shri Mataji** used to demonstrate by draping Her upraised finger with Her sari. However we have to struggle through the mud for a while until this happens. Human attention is 'hopelessly bad' (29-02-84) so it is possible to be saying **mantras** mechanically and still be planning one's latest building project! It seems to be worthwhile to spend some time saying **mantras** if we then enjoy a deep and blissful meditation.

Most of us would attest to the efficacy of worshipping **Shrī Ganesha** first, usually by saying His **mantra**, often four times. It can also be powerful to say it seven times; the attention being automatically taken up through the **chakras**¹. The **mantra** recognises **Shri Mataji** as the Incarnation and the authority to say the **mantra**; but it is also good to express our recognition of Her by saying the **Three Great Mantras**, the **Short Mantra** (see p.40) or the **Sahasrāra Mantra**².

¹ **Shrī Ganesha** is the 'vice-chancellor sitting on all the chakras' (07-09-86), the controller of the whole Subtle System. The name **Ganesha** can mean 'master of the Subtle System' [**gaṇa** – 'group, series' ie. the Subtle System as a 'series' of **chakras**, etc., **īśha** – 'Lord, master, controller'].

² The third part of the **Three Great Mantras**.

Bīja Mantras

Bīja means ‘seed’ and **bīja mantras** are single-syllabled sounds which have resonance and power in our Subtle System. **Shri Mataji** has encouraged us to develop our knowledge and expertise of **bīja mantras**.

“**Bīja mantra** means the **Vaikharī** –‘utterance’. **Vaikharī** is the power of speaking. This power of speaking is made into **mantras** by the people who have the power of realization. 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**. Then the **bīja** –‘seed’ has to sprout and has to grow. So the first step is to say the **bīja mantra** and then to say the different **mantras** of the different **chakras**. So first is the **bīja** and then is the tree. So 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.” *Comments on Devi A.S., Pune, 17-10-88*

The **Devanāgarī** script used for **Sanskrit** has fifty letters which are the **bīja mantras** of the lower six **chakras**; being the sounds that the **Kuṇḍalinī** produces on the petals¹ of the **chakras** as She rises.

“**Sanskrit** has come out of **Kundalinī**’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 the alphabets of **Sanskrit** language.”

Pune, 17-10-88

¹ *The petals of the lower chakras number 4+6+10+12+16+2 = 50.*

Then there are composite consonants such as **Śhra, Kla, Tva**, etc., which have correspondences with particular **chakras** or Deities. The vowels are all associated with the **Viśhuddhī Chakra** and give the power, quality or direction (**ā** is Left Side, **ī** - Central Channel, etc.). The consonants are said to be of **Śhiva** –‘Spirit’ (*ie. principles*) and the Vowels of **Śhakti** –‘energy, power’ (*ie. manifestation*).

Bīja mantras have power but, generally, not specific meaning as words. As well as the fifty letters of the alphabet, there are **bīja mantras** for the elements and deities of the **chakras**. The power of **bīja mantras** is also used by **tāntrikās** (practitioners of black magic) for negative purposes which will not be discussed here.

The science of **bīja mantras** developed mostly in later Indian philosophy, particularly in the **Tantras**¹ (*c.500 CE onwards*), although their roots go back to the **Vedas** and **Upaniṣhads**.

We still have much to learn about **bīja mantras**, and this book can be taken as a mere introduction to what is potentially a vast subject.

All this knowledge should be verified by personal experience of the practitioner, and the following are suggestions only. This book does not purport to be a manual for using **bīja mantras** to treat problems of the Subtle System, although one could adapt some of its findings to that purpose.

¹ *The **Tantras** are discourses where **Lord Śhiva** explains to **Shri Pārvatī** the nature of the Divine and the technique of achieving first-hand knowledge of It. There are 24 main **Tantras**, mostly of pure knowledge, but some veering towards the **Kaula** –‘left-hand’ path, the worship of the Goddess in the lower **chakras** involving sensual indulgence.*

More quotes by Shri Mataji

From ‘**Shri Mataji**’s comments on the **Devi Atharva Shîrsha**’

Pune, 17-10-88

- **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 **Vaikharî**. Now the script is there, the **Vaikharî** 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 **bîja mantra**. Supposing you want to raise your **Kundalinî**, then the **bîja mantra** is ‘**hrîm**’ and from ‘**hrîm**’ you should go on to ‘**Om Twameva sâkshât Shrî Hrîm**’. Then you should go on saying the **mantras** of all the deities that are there.
- Now you try to understand that how this **Vidyâ** -‘knowledge’ has been penetrating into you slowly. Not with any teachers or anybody sitting with a stick in the hand. The whole **Vidyâ** 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.

- ‘**Ra**’ is the energy, **Râdhâ**. The one who sustains the energy is **Râdhâ**. She is **Mahâlakshmî** that is why she sustains the **Kundalinî**.
- ‘**Ī**’ is the primordial Mother and ‘**Ra**’ is the energy that is **Kundalinî**. So the ‘**Hrîm**’ means that you have the energy passing through the **Mahâlakshmî tattwa** which is **Ra**. You see the energy is passing through the thing towards the Primordial Being. So **Hrîm**. 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 - **Kundalinî** 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 Mahâtmyam**), you will understand.” *Pune, 17-10-88*

“The specialty of **Sanskrit** language is that every letter of alphabet is a **mantra**. In **Devanâgarî** script each alphabet (**akshara**) we have, like **a**, **ksha**; what we pronounce as **a**, **â**, **i**, **î**, etc. etc. they are all the letters of alphabets [**Sanskrit**] that move within the **Kundalinî**, which emanates out from there.

We have learnt these alphabets, letters and syllables in our meditative contemplations and then inscribed them in scripts. We have learnt language from the flow of sound notation emanating from **Kundalinî** within the human beings. When **Kundalinî** moves like this it emit sound notes like **Sha**, **Ṣha**, **Sa**, here in the middle [***Shrî Mataji** points to **Mûlâdhâra Chakra***]. At every place (**chakra**) it emits different notes, different sounds.

Like, here at this place [**Âgñyâ Chakra**] two syllabic letters have emerged as `**Ham**' and `**Ksham**' it happens. The syllabic word that we pronounce as **Om**; that which we inscribe as **Om**, like we write as `**A**' what you inscribe in script as **Om**, you can visualise the word `**Aura**' [in Sanskrit] here, when the **Kundalinî** is awakened then its light falls on this particular **chakra** exactly the word **Om** is inscribed here as a script, as you write it..... is also reflected on this **chakra**.

And whatever the letters of alphabet **a, â, i, î**, etc. is written... as you write them in **Devanâgarî** script in **Sanskrit** language..., that too, when the **Kundalinî** strikes there [**chakra**], within us and when its **Ninâd** –‘*sound, reverberation*’ is produced, it is at that moment of time that simultaneous happening of that **Ninâd** along with its inscription [of that alphabet] takes place.

It is so subtle, you should understand what is your heritage and from where they have come. They have all come up and originated through meditative contemplations. It is nothing artificial that we learnt from outside but, in fact here, the Sanskrit language has become like the language of the pandits [erudite], fools and donkeys, who even do not know its proper pronunciations and also do not understand the essence of it, because we have all become English people as we study Shelly and Keats.

This language is generated and also gets inscribed within us. Each and every individual alphabet and in its inscription holds its own meaning. How was the word **Om** created? How was its creation done? What is the mechanism of creation of this word **Om**? Inscription of the letter is expressed exactly as the word **Om** only. Look, I am moving My finger and your **Âgñyâ** is also

moving. It is so scientific because, it has relation with the reality. What could be more scientific than this? My **chakras** do not respond until you recite the couplets (**shlokas**) in **Sanskrit**. It is indeed surprising! If you recite in English it does work but only in the **Âgñyâ**, where **Îsa Massiah** [Jesus Christ] had Himself written it. Because, here in this **chakra**, it is His place and on that whatever He wrote is in Hebrew script as Lord's Prayer. However, recital of the same in English also works out, yet, it is **Kṣhamâ Swarûpinî** –‘*embodiment of forgiveness*’. Here, one has to pronounce the syllabic word ‘**Kṣhamâ**’ only, because this place has the note ‘**Ksh**’ here. For that reason one has to forgive, pronounce the word **Kshama**. In spite of pronouncing or reciting all these one has to say **Kshama** –‘*forgive*’. Just see our Sanskrit language and its foundation, how deep and subtle it is.

Now regarding these three that I told you, **Mahâkâlî**, **Mahâlakṣhmî** and **Mahâsaraswatî**, which are there within us. These three likewise have three powers within us, which we call as **Aim**, **Hrîm** and **Klîm**. Because, their corresponding sound notes (**Ninâd**) are **Aim**, **Hrîm** and **Klîm**.

‘**Hrî**’... **R**... **R** is the word of energy. ‘**R**’ like **Râdhâ**, ‘**Ra**’ means Energy and ‘**Dha**’ means ‘**Dharan**’ [*supporting, sustaining*], **Râdhâ**, **Râm**. **Kriṣṇa**. The word **Kriṣṇa** as I told you comes from word **Kriṣhi** [*farming*]. Just, with the initiation of pronouncing the word **Kri** of **Kriṣṇa**, at once it starts working on the **Viśuddhi Chakra**.

So **Kriṣṇa** is the word one has to say as **Shrî Kriṣṇa** has His connection exactly at this place. It has a connection with the **Viśuddhi Chakra** only. So ‘**Kriṣṇa**’ can only be His name.

Just imagine how scientific it is and how subtle is the subject. But Sahaja Yoga is basically our path of love. And in love there is no need to fathom [analyse] or go into that much of depth.

‘Just by muttering of a single letter of word love (**prem**), one can become a **Pandit** –‘learned’.’ **‘Ek hi akshar prem ka padhe so pandit hoye*’**; this is our Sahaja Yoga.

There is no need for you to become a great **pandit** [intellectual]. **‘Padhi padhi pandit murakh bhaye’**; ‘with too much of reading, an intellectual (**pandit**) becomes a fool (**murakh**)’ (also from Saint Kabîr). Therefore, may God save from the **pandits**, may God rescue us from those **pandits** [intellectuals] who have come here after a lot of reading and studies."

03-02-78, Delhi

* *‘Reading books everyone died, no-one became wise; Only one who reads the words of love becomes wise’.* A couplet by Saint Kabîr.

Sanskrit Pronunciation

This guide is relevant to **bīja mantras** and a fuller explanation can be downloaded from the symb-ol.org website. We recommend listening to **Shri Mataji** whose Sanskrit pronunciation is excellent.

IPA (*International Phonetic Alphabet*) symbols are in square brackets [].

1. Vowels

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** (UK style), **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 [ə] (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’ in ‘Aachen’ [a:kən].

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

Short u - as in **put** [pʊt] 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; **med-** is like English ‘maid’ [meɪd] and **mod-** like ‘modem’ [məʊdem] and never short as in ‘modern’. **Om** rhymes with ‘home’ but said in a Scottish manner or like the French ‘eau’ but longer, with the lips pouted. Final **e** is pronounced long **é**.

au and ai are diphthongs - ‘double sounds’ - ‘a-oo’ and ‘ayee’, so **praud** is like English ‘proud’ [praʊd] and **praid** like ‘pride’ [praɪd].

Consonants

- 2 The letters with dots under: **ṭ, ṭh, ḍ, ḍh, ṇ, ṁ** 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'.
- 3 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'.
- 4 Both **v** and **w** are used to write Sanskrit but are the same letter. Normally **v** is used when on its own (**Śhiva, Viṣhṇu**) and **w** when compounded (**twam, swāmī**). The sound is like 'vw' i.e. **tvwam**. One writer suggests pronouncing 'w' with the upper teeth touching the lower lip.
- 5 There are three sibilants in Sanskrit.
 - (1) **śh** has a soft **h** formed in the front of the mouth with the tip of the tongue 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, aṣṭa**), and almost never starts a word, except when meaning 'six' (**ṣhad**).
 - (3) **s** is always unvoiced, like 'hiss' and not 'his'.
- 6 The aspirated word ending **visarga**, written **-ḥ**, e.g. **namaḥ**, has an echo of the final vowel sound with the aspiration, but is not a full syllable. It is 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**'.
- 7 **ṛ** is a vowel, written **ṛi**, as in **ṛitam, Kṛiṣṇa, Sanskrit** or **ṛu**, as in **amṛut, gṛuha**. There is no full vowel sound after the **ṛ**. Both the

vowel **ṛ** and the consonant **r** are retroflex (with the tongue curled back) and should be rolled in the Scottish manner and not with the English tendency to elongate the vowel and drop the **r**; eg. 'dark' being pronounced 'daak'.

- 8 The composite letter **jñ** is written and pronounced **gñy** (the **ñ** is a nasalization of the **g**) as in **gñyāna** -'knowledge' or **Āgñyā** -'Control Chakra'.
- 9 **g** is always as in **begin** and not as in **vegetable**, which is **j** (*dʒ*).
- 10 Other consonants are pronounced roughly as in English.

Chapter 1. How Bījas work

The consonants have qualities and are manifestations of **Lord Śhiva**. The vowels have energy and power and come from the **Ādi Śhakti**. (consonants are useless without the vowels!)

Most **bījas** are said with a nasal at the end, eg. **Gaṁ**. The nasal sound **ṁ**, called **anuswāra** -'after-sound', is a combination of **bindu** -'dot' and **ardhendu** -'crescent', and so represents the Union of **Śhiva** and **Śhakti** (**Ātmā** -'Spirit' and the **Kundalini**) in the **Sahasrāra**, conferring Bliss and Self-realization. There are subtle powers in the **anuswāra** which manifest silently after saying it.

So single syllable sounds (*such as **gaṁ**, **hrīṁ**, etc.*) consisting of a consonant, a vowel and a nasal, are a combination of **Śhiva**, **Śhakti** and their Union.

Bījas are sometimes said with an aspirated ending instead of the nasal (*eg. **Bhrāḥ**, **Bhrīḥ**, **Bhrūḥ**, etc.*). **Visarga** -'aspirated ending', written **-ḥ**, is associated with Lord **Shiva** (**Hara**) and the Destructive/Dissolution Power connected with the Heart.

Chapter 2. How to use Bīja Mantras

Saying **bījas** on one's own is usually done as **japa** –‘mumbling’, a kind of low tone which is just audible and almost under one's breath. Traditionally **japa** is intoned on or around the note **Ga** (*third note of the Indian scale around D^b*) but for collective chanting a louder tone is appropriate and a slightly higher note (*E^b*).

The **bījas** are usually preceded by **Om** and are intoned with a nasal ending, eg. **bhrām̐**. Repeating the **bīja** four times after **Om** seems to work well and can be done in one breath. For example:-

‘Om Bhrām̐ Bhrām̐ Bhrām̐ Bhrām̐’

Om may also be added at the end;

‘Om Bhrām̐ Bhrām̐ Bhrām̐ Bhrām̐ Om’

The **bīja** may also be continuously chanted on its own. The main point is to experiment and see what works.

Also effective in exploring the power of a consonant is to say a **gaṇa** –‘series’ of **bījas** which consists of the five long vowels and **visarga** - ‘aspirated ending’ –**aḥ**. For example, a widely-used series of **Gaṇeśha Bījas** is:

Om gām̐ gīm̐ gūm̐ gaim̐ gaum̐ gaḥ Om.

or for **dha**- say:-

‘Om dhām̐ dhīm̐ dhūm̐ dhaim̐ dhaum̐ dhaḥ Om’.

As always one may try saying any of these continuously for a minute or two and then meditate on the result.

Shri Mataji is our authorising power to use **bīja mantras** and it is always wise to add Her name; one way is by finishing with:-

**‘sākṣhāt Śhrī Ādi Śhakti Mātājī
Śhrī Nirmalā Devyai namo namaḥ’**



The primordial **bīja mantra Om** is the seed of the whole creation, the original sound which emerged when the **Brahmāṇḍa** -‘Egg of Brahman’ broke open giving birth to this Universe. As the first manifestation of the Divine in the creation of this universe, **Om** is the closest thing we have to the name of God and the most apt form of address to the Divine as the Creator.

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

Bible, John 1:1

‘Repeating the Om continually is the true worship. It is not a word, it is God Himself.’

Swami Vivekananda

“ ...this special Incarnation (Jesus Christ) which is nothing but **Pranava**¹, the **Om**, the **Logos** –‘word’ as you call it, the sound of the All-pervading Power.”

06-10-81, Houston

Ik Oṅkār Satnām Kartā Purakh

‘The One whose True Name is Om,

Creator of everything’ Mool Mantra, Guru Nānak

Om may be considered as the pathway by which the Divine descends to the material plane, so it can also be the pathway by which we can ascend from the material plane to the Divine.

Shri Gaṇeśha is **Oṃkāra**² **Swarūpa** -‘embodiment of *Om*’ and saying **Om** particularly activates the **Mūlādhāra Chakra**.



‘1 Om’ - The representation of **Ik Oṅkār**, the first words of **Guru Nānak’s Mool Mantra**

¹ Originally **Om** was referred to as **Praṇava** -‘reverberation’ and only later called **Oṃkāra**.

² Letters are named by adding **kāra** –‘making’, so **a-kāra** –‘letter a’, **ga-kāra** –‘letter g’, etc. Also; **aham-kāra** –‘I am’-ness, ego’ (**aham** -‘I am’)

The three letters A-U-M of **Om** are the three **Śhaktis**, **Mahākālī**, **Mahāsaraswatī** and **Mahālakshmī** followed by a ‘silent half-syllable known only to Yogis¹’, which is the **Kuṇḍalinī (Ādi Śhakti)**.

“These Three Primordial Syllables AA, OO and MA represent the three powers of the Primordial Mother: AA represents the Existence and Destructive Power of Mahākālī. OO represents the Creative Power of Mahāsaraswatī. MA represents the Sustenance or Evolutionary Power of **Mahālakshmī**. These three Primordial Syllables later on form the Primordial Words - **bīja mantras** - **Aîm**, **Hrîm** and **Klîm**. All together these comprise the phonetic words of the **Devanâgarî** script (**Sanskrit**).” BoAS. Ch 1. ‘Creation’

“She represents the **Ādi Shakti**, the half **mâtrâ** –‘syllable’ of the **Om**. Like three and a half **mâtrâs** are there in the **Om** word, meaning the half moon, half circle. So as you know there are **Mahākālī**, **Mahāsaraswatī**, **Mahālakshmī**, three powers and above them is the **Ādi Shakti**.”

21-05-88, Spain

Om said on different notes, or with different tones, has different effects. **Gñyānadev** (*Gñyāneśhwari. Ch.7*) describes the qualities of the different notes (like a peacock, elephant, etc.). **Om̐** may be chanted and meditated on for all Divine knowledge.

The three channels **Īḍā**, **Piṅgalā** and **Suṣumnā** all start at the **Mūlādhāra Chakra**¹. Saying ‘O’, which is a combination of **A** (*Left Side*) and **U** (*Right Side*) has the effect of pulling down Left and Right

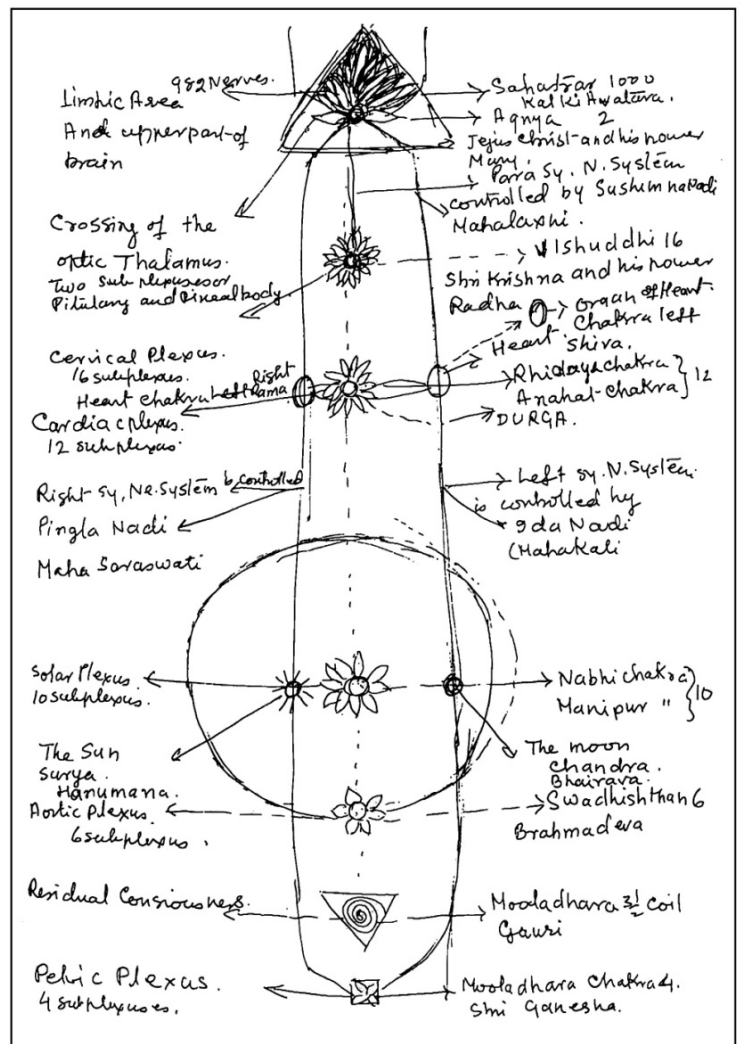
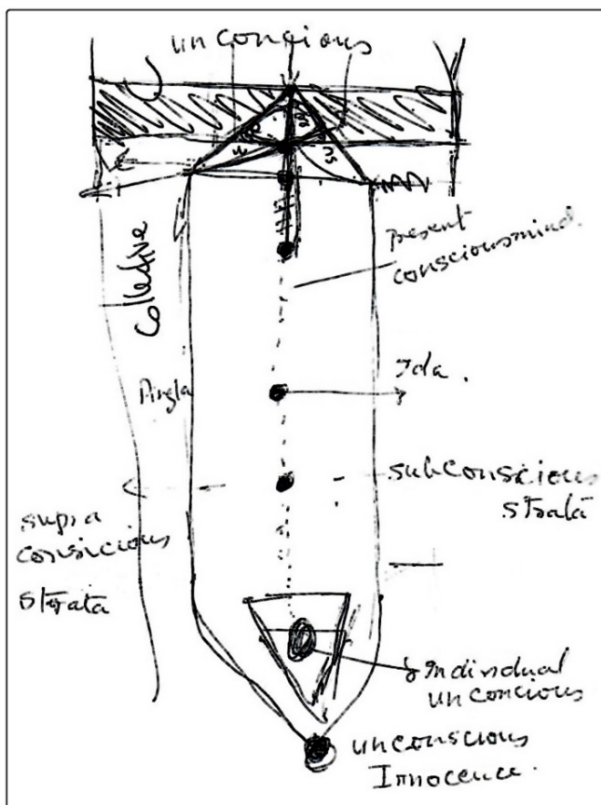
¹ *Mārkaṇḍeya Puraṇa, Ch.42. See p.96*

¹ *This is the traditional view of Indian scriptures; in **Sahaja Yoga** we sometimes say that **Piṅgalā** starts at Right **Swāḍhiṣṭhāna** and **Suṣumnā** at **Nābhī**. There is a break in the **Suṣumnā** between the **Kuṇḍalinī** and the **Nābhī chakra** which has to be bridged. In Her drawings on the next page **Shri Mataji** depicts the Left and Right Channels starting at **Mūlādhāra Chakra**.*

Side into the **Mūlādhāra**; 'm' raises the attention up the Central Channel, and the **Kuṇḍalinī** ascends through the **Suṣumnā**.

It can be good to start meditation by saying Om seven times – it seems to automatically take the attention up through the chakras; or one may say it continuously for a few minutes. If we believe that we should start meditation (and everything else) by saluting **Śhri Gaṇeśha** then saying **Om** is one way of doing that.

In Indian culture a way to self-realization is to say a **mantra** continuously throughout the waking hours and **Om** is the most commonly used **mantra**. After a while it becomes automatic and the **mantra** becomes part of ones being. When we become one with **Om** we become one with the All-pervading Spirit.



Two drawings by **Shri Mataji** showing the Left and Right channels starting at **Mūlādhāra Chakra**.

Pronouncing Om

“When you say **Om** in a proper way, you find the **Kundalinî** rises.”
Heart Chakra, 02-77

O is always long in Sanskrit and **Om** rhymes with ‘home’ said in the Irish manner or like the French ‘eau’, but longer. The lips pout forming a circle (perhaps why it is written O?)

This sound is more closed and lower in the mouth than English, as Indian vowels tend to be, and is no longer used in BBC (Queen’s) English. It is still retained in northern English and Celtic accents and in French.

The way **Om̐** is normally said is to start with a very short **A** which quickly becomes the **O** sound. It is said that the **A** is one instant¹, the **O** is two instants and the **M** three instants long (*Maṇḍukya Upaniṣhad*).

A-O-O-M-M-M

There is more information about **Om̐**, including some extracts from the **Purāṇas**, in Appendix 1, p.89.

¹ *An instant is the time it takes to say a short vowel. A long vowel is two instants long.*

Chapter 4. Vowels, Consonants and Nasals

Vowels are a flow of air through the open vocal channel and consonants are stops or modifications of the flow. Hence it is said that the vowels are the **Śhakti** –‘energy, power’ and the consonants are of **Śhiva** –‘spirit’. The nasal sounds (**ṇ**, **ṅ**, **ṇ**, **n** and **m**) represent the union of the two.

(1) The Vowels

The three basic vowels **a**, **u** and **ī** are the powers of the three channels of the Subtle System, **Śhrī Mahākālī**, **Mahāsaraswatī** and **Mahālakṣhmī** (Left, Right and Centre Channels).

a – **a** is the primordial vowel, the essential energy of the letters, coming from deep in the throat. It is the first syllable of the A-U-M of Om representing **Śhrī Mahākālī** as the left side power of desire, existence and destruction; so it also represents the past, emotional nature and the material plane. It is the power of the **Agni Maṇḍala** –‘circle of fire’ which is the lower three chakras also known as **Bhūr** –‘Earth Realm’ (See Appendix 1, p.91).

A is the vowel form of the guttural consonant **h**. **Ha** is **Lord Śhiva** (**Hara** from **Hṛ** –‘remove, destroy’) whose **Śhakti** is **Śhrī Mahākālī**.

Haṁ is also the **bīja** of the **Viśhuddhī** and the element of ether, the subtle fluid which creates and pervades space and carries sound, so **a** is the most fundamental vowel form and the most commonly used. **Ādi** –‘first, primordial, beginning’ starts with **a**.

Short **a** is a very short ‘uh’ like the a in ‘local’ or the u in ‘but’. The hesitations ‘um’ and ‘er’ both contain that sound.

i – I is the power of the central channel, giving ascent and having the power of clearing obstructions. **i** means to ‘go, move’.

i is formed in the middle of the mouth (*palatal/cerebral*) and is the vowel form of **Ya**, the **bīja** of the air element in the Heart. It is associated with the central (*evolutionary*) channel of the Subtle System (*Suṣhumnā Nāḍī*).

u – u is formed in the front of the mouth and is the right side power (U of A-U-M). So it also represents the mental plane, ego and the future. So it is the power of the Sūrya Maṇḍala.

It is the vowel form of **v** or **w** (*the same letter in Sanskrit*). **Vam̐** is the **bīja** of the **Swādhishṭhāna**, the root of the right side. **Śhrī Saraswatī** is known as **Vamā**.

ṛ – **ṛ** (*usually written ṛi (ṛiṣhi) or ṛu (amṛut)*) is the vowel form of the consonant **r**. **Ram̐** is the **bīja** of the fire element whose subtle form is the **Kuṇḍalinī**, so **ṛ** is the power of pure desire. There is also a longer vowel **ṛṛ** which is hardly ever used.

lṛ – **lṛ** is the vowel form of the consonant **l**. **Lam̐** is the **bīja** of the earth element at **Mūlādhāra**, so **lṛ** has a solidifying, grounding power. It is very rare (**Klṛipta** – ‘satisfied’ is the only common word) and the longer version **lṛṛ** is never seen.

The Long Vowels

The long vowels have similar powers to the short ones but more potent. Long **ā** (aah) is a different sound to short **a** (uh) but long **ī** and **ū** are the short sounds lengthened.

ā is the desire power of the Left Side (**Śhrī Mahākālī**). It also activates the Pure Desire of the **Kuṇḍalinī**.

ī is the **Mahālakshmī** power giving ascent through the **Suṣhumnā Nāḍī** and Bliss in the **Sahasrāra** (Spiritual Knowledge). It has the property of cutting through, clearing and expansion. Words like **Śhrī** and **Devī** clear the relevant **granthis**.

The **Ṛig Veda** mentions a ‘mantra containing three **īm**’s which confers enlightenment’. Several well-known mantras contain three **īm**’s such as ‘**Aīm Hrīm Klīm....**’ (p.32) and Sahaja Yoga mantras. The three **īm**’s seem to clear the three **Granthis** allowing the attention to enter the highest Divine realm.

ū is the Right Side Power of the Sun, centred in the Right Heart. (**Shri Mahāsaraswatī**).

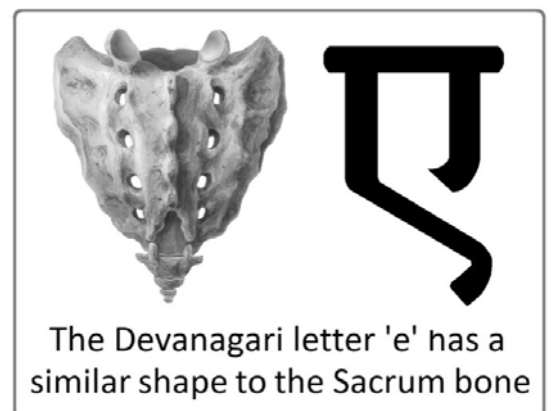
Diphthongs – ‘double sounds’

Guṇa vowels (*guṇa* – ‘secondary quality’)

Adding a short **a** before **i** and **u** creates **e** and **o**, which are called diphthongs but are effectively single sounds.

e is the combination of **a** and **i** – desire and ascent. This is the **Kuṇḍalinī** – ‘pure desire to ascend’ (The letter **e** in **Devanāgarī** is triangular (see box)).

e is always long, like the **a** in ‘page’ and **em** sounds like English ‘aim’.



o is a combination of Left and Right powers (a-u), so, as when saying **Om**, it clears these sympathetic channels and brings the attention into the centre and generally down into the **Mūlādhāra Chakra**.

O is also always long, as in ‘modem’ and never short as in ‘modern’.

Vridhhi – ‘mature’ vowels

Adding a long ā before i and u (which are also lengthened like ī and ū) creates genuine diphthongs ai and au.

ai (*‘ayee’, like the i in ‘light’*) is the upward principle of Expansion. As the combination of a and i, the desire power added to the evolutionary power gives spiritual ascent, and the long ī seems to be able to clear obstructions and cut through **Granthi**. For example, saying **Devī** in the Sahaja Yoga mantra works on the **Āgñyā Chakra** (see Ch.15) where **Dev** gives thoughtless awareness and ī clears the **Rudra Granthi**, giving us connection to **Shri Mataji’s Feet** in the **Sahasrāra**. Saying **‘Devyai’** in the mantra seems to be even more effective at opening the **Rudra Granthi**.

au (*‘aa-oo’. Like the ou in ‘proud’*) is the downward principle of Contraction (gravity). As in Om, the combination of A and U, left and right channels are drawn down into the **Mūlādhāra chakra**.

The power of the vowels can be experimented with by saying them on their own or one may add a nasal; so **‘ām, ām, ām, ām’**; or **‘ūm, ūm, ūm, ūm’**, etc..

Using the long vowels

A common practice, known as a **bīja gaṇa** – *‘series of seeds’* is to take a consonant with the five long vowels and the aspirated ending; eg.

Śhrām, Śhrīm, Śhrūm, Śhraiṃ, Śhraum, Śhraḥ

As **Śhra** is a **bīja** for the heart, this takes the attention to left, centre and right heart, upwards (**Sahasrāra**) downwards (**Mūlādhāra**) and in the middle (**Centre Heart**).

(2) Consonants

The fifty letters of the **Devanāgarī** alphabet are divided into:

Fourteen vowels, plus **anuswāra** – ‘unmodified nasal’ (ṁ) and **visarga** – ‘aspirated ending’ (-ḥ).

Five groups of consonant stops (*four stops and a nasal in each*)

Five semi-vowels (*consonant equivalents of the vowels – ya, ra, la, va, ha*)

Three sibilants (*śh, ṣh, s*)

The composite letter **kṣha**. (*added because, with haṁ, it is the bija of Āgñyā Chakra*)

Chapters 5, 12 and 13 give some meanings and correspondences of the simple consonants. Many **bījas** utilise compound consonants (**Hrīm**, **Klīm**, etc.) and some of these are given in Chapters 6, 7 and 16.

(3) Nasal sounds

A nasal stops the flow of air but does not stop the sound and can be made with various parts of the tongue in the guttural ṅ, palatal ñ, reflex ṇ and dental n; or with the lips as m. The nasal is both a stop and a continuous sound (somewhat of a paradox!) and is considered to be the union of **Śhiva** and **Śhakti**, so a **bīja** consisting of a consonant, a vowel and a nasal (**gaṁ**, **hrīm**, etc.) is **Śhiva** (*consonant*), **Śhakti** (*vowel*) and their union (*nasal*).

The nasal used for most **bījas** is ṁ, known as **Anuswāra** – ‘following sound’ which can be written as a dot, or dot and crescent, over a letter.

Eg. ॐ – ‘Om’, कं – ‘kaṁ’.

Technically **anuswāra** is whatever nasal sound is appropriate to the situation, so if it comes before a guttural consonant it is the guttural nasal (so **Om̐kāra** can also be spelled **Oṅkāra**), before reflex consonants it is the reflex nasal (as in **Maṇḍala**), before vowels, semi-vowels, sibilants and as a word ending it is m (**samanta**, **samrāt**, **samsara**, etc.).

There is a point of view which considers it more potent to use the guttural nasal **-ṅ** in a **bīja**. So, instead of closing the lips to make the nasal, the back of the tongue closes to the roof of the mouth. This sends the sound up into the head more. So, rather than ‘**Aim̐ Hrīm̐ Klīm̐**’, one would say ‘**Aiṅg Hrīṅg Klīṅg Chāmuṇḍāyai vichche**’.

As usual one can experiment with this and see how it feels. Personally I would recommend starting with the labial **m̐** and only try the guttural **-ṅ** once one had attained a certain degree of practice.

Chapter 5. Bīja Mantras of the Petals of the Chakras

The **Devanāgarī** letters, including the vowels, are systematically arranged in the order of the parts of the mouth where they are produced, starting at the back of the throat with gutturals (*in the throat*), palatals (*back of the mouth*), cerebrals (*retroflex – top of the mouth*), dentals (*behind the teeth*) and labials (*at the lips*).

There is an alternating ‘in’ and ‘out’ quality of the short and long vowels, and the un-aspirated and aspirated consonants. Short vowels/unaspirated consonants are ‘inward’ (Right Side) and long vowels/aspirated consonants are ‘outward’ (Left Side). The nasal sounds have an upward quality (Central Channel).

Starting at the **Viśhuddhi Chakra**, the fifty letters correspond with the fifty petals of the lower six chakras (4+6+10+12+16+2). The letters are said with an ending, usually the nasal sound –**m̐** or sometimes the aspirated ending –**ḥ**. The first letter is for the top or front petal and go clockwise viewed from the front or above.

Om̐ adds auspiciousness and may be taken before each **bīja mantra** ie. ‘**Om̐ am̐, Om̐ ām̐...**’ etc.

Viśhuddhi - (16 petals - 14 vowels + **anuswāra** -‘nasal sound’ and **visarga** -‘aspiration’)

**am̐, ām̐, im̐, īm̐, um̐, ūm̐, ṛm̐, ṛṛm̐, ḷm̐, ḷṛm̐,
em̐, aim̐, om̐, aum̐, aḥ.**

Note: **am̐** is pronounced ‘um’ (as in ‘locum’) and **um̐** is ‘oom’ but short.

- **e** (as in ‘same’) and **o** (as in ‘home’) are always long in Sanskrit.
- **aim̐** and **aum̐** are diphthongs- ‘ayeem’ and ‘aa-oom’.
- The vowel **ṛ** is sometimes written **ṛi** as in **Kṛiṣṇa** or **ṛu** as in **Amṛut**. The next vowel **ṛṛ** is the same sound but longer and, like **ḷṛ** and **ḷṛṛ**, is hardly ever used.

Anahata (Heart) - (12 petals - 5 guttural and 5 palatal consonants + first two cerebrals) *Note: Cerebrals or retroflex - letters with dots under-are said with the tongue curled back, touching the soft palate.*

**kaṁ, khaṁ, gaṁ, ghaṁ, ṅgaṁ,
chaṁ, chhaṁ, jaṁ, jhaṁ, ñaṁ, ṭaṁ, ṭhaṁ.**

Maṇipūra (Nābhī) –

(10 petals - last 3 retroflex + 5 dentals + first 2 labials)

ḍaṁ, ḍhaṁ, ṇaṁ, taṁ, thaṁ, ḍaṁ, ḍhaṁ, ṇaṁ, paṁ, phaṁ.

Swādhishṭhāna - (6 petals - last 3 labials + 3 semivowels)

baṁ, bhaṁ, maṁ, yaṁ, raṁ, laṁ.

Mūlādhāra - (4 petals - last semivowel + 3 sibilants)

vaṁ, śhaṁ, ṣhaṁ, saṁ.

Āgñyā - (2 petals) - **haṁ, kṣhaṁ.**

In **Sahasrāra** all the sounds combine to produce **Om**.

The order of the letters - starting at **Viśhuddhi**, going down to **Mūlādhāra** then up to **Āgñyā** - might seem strange at first, but in a way this is the route that our attention takes in meditation. In normal mundane thinking our attention is at **Viśhuddhi**, although we experience our consciousness generally as being in the middle of the head¹. Our attention has to go down inside, right down into **Mūlādhāra Chakra** to get in touch with reality, from whence we can rise up through the **chakras** to **Āgñyā**, get thoughtless and enter **Sahasrāra**.

¹ *Descartes, for one, thought the Pineal gland in the centre of the head was the seat of the soul.*

Chapter 6. Bīja Mantras of the Elements and Planets

The **Bīja Mantras** of the five elements are the semi-vowels (liquids). These are the consonant equivalents of the main vowels **A→H**, **I→Y**, **U→V**, **Ṛi→R**, **Ṛi→L**.

	Semi-vowel.	Element.	Name of Corresponding Deity
Viśhuddhi-	Haṁ	Ether	Hari (<i>Vishnu/Krishna</i>)
Anahata-	Yam	Air	Yama (<i>God of Death</i>)
Swādhishṭhāna-	Vam	Water	Vāmā (<i>Shri Saraswati</i>)
Maṇipūra-	Ram	Fire	Ramā/Rāma (<i>Shri Lakshmī/Vishnu</i>)
Mūlādhāra-	Lam	Earth	Lambodara (<i>Shri Ganesha</i>)
Āgñyā-	Om	– with the ‘o’ sound extended.	
Sahasrāra-	Om	– with the final ‘m’ sound extended.	

Bījas of the Planets

Hra	Sūrya (Sun)	Heart (Hṛiday)
Śhra	Chandramas (Moon)	Goddess (Śhrī) Nābhī
Kra	Mangal – ‘ <i>auspicious</i> ’ (Mars)	Mūlādhāra (Gaṇeśha/Kārttikeya)
Bra	Budha – ‘ <i>intelligence</i> ’ (Mercury)	Swādhishṭhān (Brahmā)
Gra	Guru (Jupiter)	Void (Guru)
Pra	Shani (Saturn)	Viśhuddhi (Pradyumna)

Bhra - Rāhu Stra - Ketu (*Rāhu and Ketu are the Moon’s nodes, the intersections of the Sun’s and Moon’s orbits, where eclipses may occur*).

Śhrī Ganeśha Bījas

Gam

Gam is described in verse 7 of the **Ganesha Atharva Shīrsha**.

G is **Mūlādhāra Chakra**, **A** is the Central Channel, **M** is the Union of the **Kuṇḍalinī Shakti** with the **Ātmā** in the **Sahasrāra**, conferring Bliss on the devotee. So the **mantra** worships **Shri Ganesha** as the support and opener of the **Suṣhumnā**.

Ga is ‘knowledge, wisdom’ so saying the **mantra gam** is asking for wisdom.

‘**Gam**’ may be said alone or ‘**Om Gam**’ or ‘**Om Gam Gaṇapataye namaḥ**’.

Glaum

Ga is **Shri Ganesha**, **La** is Mother Earth (**bīja** of **Mūlādhāra**) **A**, **U** and **M** are the three **Shaktis** and three channels (as in **Om**) which all start at **Mūlādhāra**. So **Glaum** is worshipping **Shri Ganesha** as the support and balance of the whole Subtle System.

Devi Bījas

Śhrī

After **Om**, **Śhrī** is the most sacred and auspicious **bīja**. It is glorious and uplifting being the name of the Supreme Goddess Herself. Her **Yantra** –‘sacred diagram’ is the **Śhrī Chakra** and Her **mantra** knowledge and worship is called **Śhrī Vidyā**. **Śhrī Mataji**’s name starts with **Śhrīm**, as do the first three names of the **Lalitā Sahasranāma (LSN)** –‘*Thousand Names of the Playful Goddess*’; ‘**Śhrī-mātā**, **Śhrī-mahā-rajñī**, **Śhrī-mat-simh’āsan’eśhwari**’.

Śhrī is the **bīja** of the Heart and **Sahasrāra** and confers a sense of expansion, love and radiant glory in these areas.

Śhrī, meaning ‘splendour, light, radiance, glory, beauty, grace, prosperity, royal dignity’, refers to **Śhrī Lakshmī**, **Mahālakṣhmī** or **Śhrī Durgā** and denotes ‘prosperity, well-being’.

Many **Devi mantras** incorporate **Śhrīm** such as:

Om Hrīm Shrīm Krīm Parameśhwarayai svāhā

Om Āīm Hrīm Śhrīm namah

Śhrīm is the sacred sixteenth syllable which creates the sixteen-syllable **mantra** (see Ch.9 p.31). This is one of the three main forms of worship of the Goddess. The other two are reciting the **Lalitā**

Sahasranāma – ‘*Thousand Names*’ and worshipping the **Śhrī Chakra** (see the *RiSY* book ‘*Shri Chakra*’ for details).

In Devanagari writing ‘**Śhrī**’ has four parts:

(1) The loop is a condensed form of ‘śh’
(2) The diagonal line means ‘r’ comes after ‘śh’
(3) The vertical line is in almost every letter (short ‘a’)
(4) The extra line with a loop on top coming after the consonant means a long ‘ī’. If it came before the letter it would mean a short ‘i’.

Other Bījas of the Goddess

One could say that all sounds are **bījas** of the Goddess in one aspect or another. The **Kuñjika Stotram** (Ch.11, p.56) mentions many. These are a few **bījas** not mentioned elsewhere.

Sauḥ- In the worship of the **Śhrī Chakra** 'Aim Klīm Sauḥ' is used in the outer levels known as the **Tripura-sundarī** mantra ('Goddess who is the beauty of the Three Worlds'). The 15 or 16 syllabled **mantra** (see Ch.11) is used at the centre point (**Bindu**).

Sauḥ (सौः) is known as **parābīja**, **hṛdayabīja** or **amṛutabīja**, and is associated with **Lord Śhiva** and the heart.

Phaṭ -pronounced 'P'hut'- has a connection with the Heart and **Lord Śhiva**. This **bīja** is also used in the worship of the **Śhrī Chakra**.

Om Hrīm Strīm Hūm Phaṭ is the mantra of **Tārā** –'carrying across, saviour' **Devī** (destroyer of the demon **Hayagriva**).

Bīja Mantras of other Deities

See also Ch. 11 (p.35) for **bījas** of Deities addressed in the **Kuñjika Stotram** which are mainly aspects of the Goddess.

Aīm	Vāg-bhava –'speech' (Brahma/Saraswati)
Bhram	Bhairava
Dam	Vishnu
Dum/Dūm	Durgā
Dram	Dattātreyā
Dham	Kubera (Dhanya –'wealth')

Drīm	Kinkini –‘ <i>sound of bells</i> ’, dispelling negativity
Gam	Gaṇeśha
Glaum	Gaṇeśha
Hram	Hanumān
Hraum	Śhiva
Hraim	Mahāpātaka-nāśhinī –‘ <i>destroying sins</i> ’ (Durgā)
Hrīm	Māyā – Mahāmāyā . Bhuvaneshwarī –‘ <i>Mistress of the (three) worlds</i> ’
Hrūm	Kālarātri –‘ <i>dark night</i> ’ (Durgā)
Hum	(‘ <i>hoom</i> ’ –short) Kavach –‘ <i>armour, protection</i> ’. Agni –‘ <i>fire</i> ’.
Hūm	(‘ <i>hoom</i> ’ -long) Mahākāla –‘ <i>destructive power of Shiva</i> ’. <i>Works on the Heart. The Hindi affirmation Shri Mataji used for the heart is: ‘Meñ* Ātmā hūm’ – ‘I am the Spirit’. This is a powerful mantra for the Left Heart. (*ñ is a nasalisation and meñ is like ‘may’ but nasalised)</i>
Krīm	Mahākālī (dwelling in cremation ground)
Klīm	Kāma –‘ <i>desire, love</i> ’. God of Love (deluding). Mahākālī
Krom	Krodhīśha –‘ <i>controller of anger</i> ’ (Kārttikeya)
Krūm	Kārttikeya (Kumāra)
Phat	(pronounced ‘P’hut’) Pralaya –‘ <i>final dissolution</i> ’ (Sadāśhiva)
Phraum	(P’hraum) Hanumān
Sauḥ	Heart. Nirvāṇa dīkshā –‘ <i>initiation for liberation</i> ’.
Śhrīm	Lakshmī . Mahālakshmī .
Swāhā	Vahni-jayā –‘ <i>victory of fire</i> ’ (havan).

Bījas of Energy

Om - *pranic (life-force) energy*

Aim - *energy of sound*

Hrīm - *solar energy*

Shrīm - *lunar energy*

Krīm - *electric energy*

Klīm - *magnetic energy*

Hūm - *power of fire*

Hlīm - *power to stop*

Strīm - *power to stabilize*

Trīm - *power to transcend*

Chapter 8. The Nine-syllabled Mantra

One of the most powerful **mantras** is the **Nav'ārna** –‘nine-syllabled’ **mantra**:-

Aīm Hrīm Klīm Chamundāyai vichche

*We approach that Goddess, the destroyer of demons,
who is the three Śhaktis and the Kuṇḍalinī*

Om may added at the beginning and **namaḥ** at the end (this is how **Shri Mataji** described it in Her book ‘Creation’).

Om Aīm Hrīm Klīm Chamundāyai vichche namaḥ

This **mantra** is described in the **Devi Bhagavatam**, the **Devi Atharva Shīrsha** and the **Kuñjikā Stotram**. These are **bījas** of great power. Traditionally this is said during **Navarātri**, at least a thousand times every day (ten thousand times over the Nine Nights!)

Aīm, **Hrīm** and **Klīm** are evolved from **Om**:-

“These Three Primordial Syllables (of **Om**) **AA**, **OO** and **MA** represent the three powers of the Primordial Mother:..... These Three Primordial Syllables later on form the Primordial Words (**Bīja mantras**) **Aīm**, **Hrīm** and **Klīm**.” *BoAS. Ch 1.*

Aīm, **Hrīm** and **Klīm** have the same associations as the **A-U-M** of **Om** with the three worlds **Bhūr**, **Bhuvah** and **Swar**, governed respectively by **Shri Brahmā**, **Vishnu** and **Śhiva**. Some associations with the names are:-

Aīm = **Aindrī** (*Right Side Power – Creative Goddess*) **Mahāsaraswatī**

Brahmādeva. Bhūr –‘Earth Realm’ (*lower three chakras*)

Hrīm = **Hari** (*Vishnu - Central path - Evolutionary*) **Mahālakshmī Viṣṇu**

Bhuvah –‘Atmospheric (middle) Realm’ (*Heart, Viśhuddhī, Āgñyā*)

Klīm = **Kālī** (*Left Side Power – Destructive Goddess*) **Mahākālī Śhiva**
Swar – ‘Heavenly Realm’ (*Sahasrāra and above*). **Kāla** – ‘black, time, destruction’ **Bhairava** is **Śhrī Śhiva**’s fiercest form.

So, **Aīm**, **Hrīm** and **Klīm** are the three **Shaktis** and **Chāmuṇḍā** is the **Ādi Śhakti**, the ‘silent half-syllable’ of the **Om**, which is manifested as the **Kuṇḍalinī**, the upwelling desire for re-absorption into the Divine. [**Cham** – ‘absorption’, **uṇḍa** – ‘upwelling’]

The **Bīja-śhodaśha-stotram** describes **Aīm** as the **Bīja** of Speech (*Brahmadeva and Saraswatī are both called ‘Giver of Speech’*), **Hrīm** as the **Bīja** of Modesty (*also called lajjā, a name for the Suṣumnā, Mahālakshmī-Viṣṇu*) and **Klīm** as the **Bīja** of Desire (*Mahākālī-Śhiva*).

The **Kuñjikā Stotram** calls **Aim** ‘Creation’ (*Goddess Aindrī*), **Hrīm** ‘Preservation’ (*Hari*) and **Klīm** ‘Destruction’ (*Kālī*), corresponding with **Brahmā**, **Viṣṇu** and **Śhiva**.

Also **Aīm** is explained as **Ātma-tattwa** - the Principle of Self. **Hrīm** is **Vidyā-tattwa** - the Principle of Knowing. **Klīm** is **Śhiva-tattwa** - the Supreme Spirit. Combining these three; the Individual Soul knowing the Supreme Spirit, grants self-realization.

The Three Granthis

īm has the power of clearing the **Granthis**. One may feel this mantra as being;

A-īm - **A** is **Shrī Brahma** (see *Om*, p.16) and **aīm** clears **Brahma Granthi** allowing the **Kuṇḍalinī** to rise up to **Nābhī Chakra**, enlightening the Earth Realm (*whole abdomen, lower three chakras*)

Hr-īm - clears the **Viṣṇu (Hari) Granthi** at the top of the Void allowing the **Kuṇḍalinī** to rise into the Heart Chakra, enlightening the Atmospheric Realm (*Heart, Viśhuddhī and Āgñyā*). As the

expression of the **Mahālakshmī Shakti** the nasal **m̐** particularly works on the **Āgñyā Chakra**.

Kl-īṁ - clears the **Rudra (Kāla) Granthi**, allowing the **Kuṇḍalinī** to enter **Sahasrāra** and above (*Heavenly Realm*)

Chāmuṇḍā – is the complete Goddess as the **Kuṇḍālinī** from **Mūlādhāra** up to the top of the head, full of bliss and spiritual knowledge. Like Her consort **Shrī Kāla Bhairava**, She is described as wearing a snake and a garland of skulls and having four, eight, ten or twelve arms, holding:

- skull-cup (kapala), filled with blood.
- panapatra (drinking vessel, wine cup);
- severed head ;
- thunderbolt;
- skull-topped mace (khatvanga);
- snake;
- sword;
- trishula (trident);
- damaru (drum).

-yai – like **ī**, **ya** and **ai** are clearing and removing obstacles, mostly the **Rudra Granthi**, so that one enters into the Heavenly Realm and gets completely absorbed in the Divine Nature.

Also **aya** means ‘move, come’ and **ī** is the **Sushumnā Nāḍī**, so **ayai** can mean ‘rise up the **Suṣhumnā**’.

Vichche – ‘I approach’

Om

Om takes the attention to **Mūlādhāra Chakra**. It is always good to first address **Shri Ganesha**, who is **Om̐kāṛ-swarūpa** –‘personification of Om’. As before (p.12) **O** sucks in the left and right channels and **M** establishes the **Suṣumnā (Mahālakshmī)**.

Aīm

Aīm (pronounced ‘ayeem’) activates the **Mūlādhāra Chakra** and awakens the **Kuṇḍalinī**, clearing the **Brahma Granthi** and putting the attention in the **Bhūr** -‘Earth Realm’ (lower three chakras).

Hrīm

Hrīm is sometimes called the ‘**Om** of the **Tantras**’ as within it is all knowledge and power for the awakening and worship of the Goddess. As **Shri Mataji** explains below, **Hrīm** is the energy rising up the **Sushumnā Nāḍī** into the **Sahasrāra**. It activates the **Bhuvah** - ‘atmospheric, middle realm’ and is centred in the **Hridaya**¹ –‘Heart’ **chakra**. It is called the **Māyā** –‘illusion, creative energy’ **mantra**.

Ha is **Lord Śhiva**, **Ra** - the **Kundalini Śhakti**, **ī** - rising up the **Sushumna Nadi** and **m** - the union in **Sahasrāra**.

“To make it a **mantra**, any **mantra** you want to do, you must know first the **Bīja Mantra**. Supposing you want to raise your **Kundalinī**, then the **Bīja Mantra** is ‘**Hrīm**’ and from ‘**Hrīm**’ you should go on to ‘**Om Twameva sākshāt Shrī Hrīm**’. Then you should go on saying the **mantras** of all the Deities that are there.

‘**Ee**’ (**Î**) is the Primordial Mother and ‘**Ra**’ is the energy that is **Kundalinī**. So the ‘**Hrīm**’ means that you have the energy

passing through the **Mahâlakshmî tattwa** which is **Ra**. You see the energy is passing through the thing towards the Primordial Being. So **Hrîm**.” *Comments on the Devî A.S. Pune, 17-10-88*

Hrî means ‘modesty’, like **lajjā**, and is a name of **Śhrî Lakshmî** and of the **Sushumnā Nāḍī**. **Hri** denotes ‘joy’ (**hṛiṣhi**); the Heart is **hṛid** or **hṛidaya** –‘giving joy’ and the senses are called **hṛiṣhika** –‘creating joy’. So **Hrîm** is very much connected with the central portion of our subtle system (Heart) and the evolution from physical into spiritual beings.

Hrîm is also called the **Bhuvaneshwarî** –‘The Goddess as the ruler of the world’ **mantra** and is associated with the sun (the middle realm is the **Sūrya Maṇḍala** –‘Orb of the Sun’).

Klîm

Klîm is Bliss in the **Sahasrāra** (**Shrî Mahākālî**). The attention goes into the **Chandra Maṇḍala** –‘Moon Realm’ also called **Swar** –‘Kingdom of Heaven’, at **Sahasrāra** and above, beyond the illusions of worldly life. It clears the **Rudra Granthi** between **Āgñyā** and **Sahasrāra** giving the quality of **ānanda** –‘bliss’ associated with **Lord Śhiva**.

Chāmundāyai (dative case ‘to **Chāmuṇḍā**)

Chāmuṇḍā is the fierce aspect of the Goddess who destroys the demons **Chāṇḍa** –‘passion, anger’ and **Muṇḍa** –‘bald head’, signifying the removal of passions, anger and ego in the devotee. The name works powerfully on the **Āgñyā Chakra** and clears the head.

Chāmuṇḍā can also mean ‘The upwelling of peace and bliss through absorption (in the nature of the Goddess)’. **Chām** means ‘absorption’ but also, like **Śham**, is ‘peace and bliss’ (cf. **Śhānti** –

‘peace’). **Uṇḍa** is ‘flow, upwelling, bathing’. The addition of **yai** (*dative ending*) gives the cutting power to break through the **Rudra Granthi** between **Āgñyā** and **Sahasrāra** and the name gives a drenching fountain of bliss pouring from the **Sahasrāra** as the ascending **Kuṇḍalinī** unites our attention with the Feet of the Divine. **Ayai**, the feminine dative case ending, can also be taken as: **aya** – ‘going, moving’, **ī** – **Suṣumnā**, and so can mean ‘rise up the **Suṣumnā**’.

Vichche- ‘I approach, surrender to.....’

This may* be the same as **vichche** –‘I approach’ [from **vicch** –‘to approach’] and infers surrender (**vi** –‘without’, **iccha** –‘desire’) and has a sense of bowing at the Feet of the Goddess, with a sense of ‘victory to..’ (like **vijaya**).

The **Kuñjikā Stotram** describes **vichche** as ‘conferring fearlessness’, **Vichche** may also be taken as a request to break open the **Rudra Granthi** (**vichcheda** –‘cutting, breaking’), opening the **Sahasrāra** and giving us connection to the All-pervading Spirit.

One may also feel it as asking for any separation from the All-pervading [**vich** = **vichi** –‘separation’] to be removed [**che** = **cheda** – ‘remove’] so that we get immersed in the Divine Nature.

* No dictionary or Sanskrit scholar has been able to fully explain what part of speech **vichche** is so far.

Namah - ‘Salutations to.....’

As well as ‘salutations, obeisance’ (from **nam** –‘to bend, bow’) **namah** is taken **na** –‘not’, **maḥ** -‘me, I’ and so is an ego-negating

mantra and can be asking for our limited 'self' to be merged into the **Mahat-ahamkāra** – 'great 'I am'', the All-pervading Supreme Spirit.

Brief summary

Om – Mūlādhāra. **O** sucks in the left and right channels and **M** opens the **Suṣhumnā (Mahālakshmī)**.

Aim – Kundalinī awakening from Sacrum, rising to **Nābhī** and flooding the abdomen with peace and satisfaction (**A** – desire power, **ī** – rising, **m** – **Suṣhumnā**).

Hrīm – Kundalini breaking through Vishnu Granthi and rising to Heart and opening the chakras above. (**Hr**-Heart, joy, **ī** – rising, **m** – **Suṣhumnā**)

Klīm – Breaks through the Rudra Granthi and opens **Sahasrāra (Kl – Sadāśhiva, ī,m as above)** giving tingling feelings in the **Brahmarandhra**.

Chāmuṇḍā – Kuṇḍalinī (upwelling desire for unification).

Ayai – 'Rise'

vichche – Remove separation from the Divine.

namah - taking away my sense of separate identity and allowing me to merge into the unlimited All-pervading Consciousness.

Chapter 9. Names of the Deities as Bija Mantras

As **bīja mantras** the names of the Deities have deeper significances and powers, which may be explored by chanting them on their own. The following is by no means an exhaustive list and it would be possible to discover subtle meanings of all the names of all the Deities. For example, **Bhāskararāya**, an 18th c. commentator on the **Śhrī Lalitā Sahasranāma**, gives up to seven interpretations for each of the thousand names.

Mūlādhāra

Gaṇeśha/Gaṇapati

- (1) 'Lord of Shri Shiva's servants'. [**Gaṇa** – 'group, troop, follower, multitude, people', **īsha** – 'controller, Lord', **pati** – 'Lord, protector, husband']
- (2) 'The people's God' [**gaṇa** – 'people', **īsha** – 'God'] The Indian political system is called **Gaṇa-tantra** – 'control by the people, democracy'.
- (3) 'Attained through the **bīja mantra Gaṁ**'. [**Gaṇ** = **Gaṁ**, the **bīja mantra of Mūlādhāra**, **eṣha** – 'approached, obtained']
- (4) 'Lord of Wisdom' **Gaṁ** is the **bīja** of 'knowledge, wisdom', **īsha** – 'Lord, controller'.

Ekadanta

- (1) 'One-tusked' [**eka** – 'one', **danta** – 'tusk, tooth']
- (2) 'Removing obstacles to the rising of the **Kuṇḍalinī**' [**e** – 'Kundalini' (see p.21), **kad** – 'what?, bad, obstacle', **anta** – 'ending, removing']

Lambodara

- (1) 'Having a big belly' [**lamba** – 'protruding, hanging down', **udara** – 'belly']

(2) 'The Earth element which awakens the Kundalini' [**Laṁ*** - 'Mother Earth', **bodha** – 'awakening', **ra** – 'Kundalini Shakti'] ('Like the Mother Earth sprouting a seed').

* **Laṁ** is the **bīja mantra** of the earth element at **Mūlādhāra Chakra**.

Vakratunda

(1) 'Having a curled trunk' [**vakra** – 'curled, curved', **tunda** - 'trunk, snout, beak']

(2) 'The flow of speech and enjoyment' [**vak** – 'speech', **rata** – 'enjoyment, pleasure', **unda** - 'flow, spring'] (Right Side quality).

Kārttikeya

(1) 'Belonging to the **Kṛittikas** (six celestial maidens)',

(2) 'Born in the month **Karttika** (November)'.

(3) 'Offspring of the Destroyer (**Śhiva**)' [**Karttā** – 'destroyer', **keyu** – 'to mate']. The intensely hot seed which gave birth to **Śhrī Kārttikeya** came out of **Lord Shiva** after His marriage to **Śhrī Pārvatī**.

(4) 'Removing those who disturb the Divine order of the Universe' [**Ka** – 'creation' **Rt** – 'truth, Divine order' **tik** – 'move, attack, disturb', **eya** – 'gone']

Other names: **Skanda** – 'offspring', **Subrahmaṇya** – 'loved by realised souls', **Kumāra** – 'boy, prince', **Murugan** – 'youth' (in South India)

Kuṇḍalinī

(1) 'The Coiled Goddess' [**Kuṇḍala** – 'coil, rope, ear-ring', **-inī** - 'possessing, having the quality of...', feminine ending]

(2) 'Hidden in the water-pot' [**Kuṇḍa**, like **kumbha**, means a 'water-pot' indicating the Sacrum, and also a 'bowl or pit'. **Līna** – 'hidden, concealed, resting'] In the past the **Kuṇḍalinī**, the 'Holy of Holies', was always a well-kept secret.

In the **Lalitā Sahasranāma** –‘1000 names’ the **Devas** -‘Gods’ performed a **Havan** from whose flames the Goddess rose to help them defeat the demon **Bhaṇḍa**. The second line runs:

Chid-agni kuṇḍa saṁbhūtā, deva-kārya saṁudyatā (LSN, v.1)

‘Born from the fire-pit of consciousness, emerging for the purpose of the Gods’

An alternative translation is: **Chid-agni kuṇḍa saṁbhutā** –‘The flame of consciousness (**Kuṇḍalinī**) arising from the water-pot (sacrum)’: **Deva-kārya saṁudyatā** -‘whose rising has a Divine effect’. [**Deva** –‘Divine’, **kārya** –‘work, purpose, effect’, **saṁudyatā** –‘risen, emerged, engaged in’].

(3) ‘A shield against negativity’ [**Kuṇ** = **Kuṁ** -‘negativity, bad, evil, impurity’; **ḍhalinī** –‘having a shield’.]

Gaurī

In the Central Channel the Goddess is **Gaurī** (1) –‘fair, golden, beautiful, pure’; on the Left Side She is dark - **Shri Mahākālī**, **Pārvatī**, etc.

Gaurī (2) -‘Mother Earth supporting the Kundalini in the Central Channel’ [**Go** -‘cow, the Earth, **Sushumnā Nādī**’, **ra** –‘**Kuṇḍalinī**’, **ī** –‘Central Channel’]

Swādhishṭhāna

Saraswatī

(1) ‘Lake-like’: [**saras** –‘lake’, **vatī** –‘having the quality of, possessing (fem)’] **Saras** can also mean ‘speech’ as **Śhrī Saraswatī** is the Goddess of Speech, Learning, Arts and Music. **Saraswatī** is also the name of the third great river of north India which originally flowed through the **Punjab**, but was diverted underground and joins the **Gaṅgā** and **Yamunā** at **Allahabad (Prayāg)**. It represents the **Suṣhumnā Nādī**.

- (2) 'The power of the three channels, who carries us across to the Ultimate Reality' [**Sa** – 'left side (**Śhakti**), **ra** – 'bīja of fire, right side', **swa** – 'self, **ātmā**, central channel', **tī** – 'across (tiras)']
- (3) 'Giving Self-realisation, joining of **Kundalinī** and **Ātmā**' [**Sa** – 'with', **ra** – **Kuṇḍalinī**, **swa** – 'self, **ātmā**', **tī** – 'carrying across']

Hanumāna

- (1) 'Having a prominent jaw'. [**Hanu** – 'jaw', **māna** – 'proud'] As in English 'proud' means both 'protruding' and 'thinking highly of oneself'.
- (2) 'The Remover of Ego and Pride'. [**Han** – 'removing, destroying', **u** – 'Right Side, Ego', **māna** – 'pride'] In the A-U-M of Om, U is the Right Side.

Nābhī and Void

Lakṣhmī

- (1) 'The Goddess of Wealth' [**Lakṣha** – 'Lakh, a hundred thousand' is associated with money (in Hindi a **lakhpati** – 'Lord of 100,000' is a rich man) – **mī** – 'possessing, having the quality of..']
- (2) 'Having all auspicious marks'. [**Lakṣhmā** – 'auspicious mark'. There are several physical marks and attributes which demonstrate a person's Divine quality: She has them all.]
- (3) 'The ever-patient Mother Earth who supports and nourishes us'. [**La** – 'Mother Earth', **Kṣham** – 'Forbearing, forgiving, patient, enduring', **ī** – 'having the quality of']

* **La** is the **Bīja Mantra** of the Earth element at **Mūlādhāra Chakra**.

- (4) 'By whose worship one obtains peace'. [**Lak** – 'obtain', **śhamī** – 'peaceful, tranquil']
- (5) 'The Power of Love of the Mother Earth'. [**La** – 'Power of Love'; **Kṣhma** – 'Mother Earth'] "When the Power of Love becomes active, it

becomes **La Shakti**. In **La Shakti** You should enjoy the bliss of love, by forgetting yourself.” *The Meaning of Nirmala, Rahuri, 30-12-79*

Viṣṇu

- (1) ‘All-pervading’
- (2) ‘Destroyer of wickedness, hatred’ [**viṣh** – ‘hatred, wickedness’, **nu** – ‘destruction’]
- (3) ‘Worshipped by the whole world’ [**viṣh**=**viśhwa** – ‘world, universe’, **nu**=**nuta** – ‘worshipped’]

Guru

- (1) ‘Teacher, heavy, serious’. *The root meaning of the word **Guru** is ‘heavy, large, serious’ and hence means a person who has gravity, is serious-minded and respectable.*

‘**Guru** means ‘the weight’, the weight. We get our weight from the magnetic forces of the gravity of the Mother Earth. So **Guru** means gravity, the gravity in a person.’ *08-07-79, London*

The word ‘gravity’, meaning ‘depth, seriousness’, was coined by Isaac Newton for the force of attraction between all matter giving rise to weight.

- (2) ‘One who elevates us into the Divine Presence’. **Gur** or **gurv** means to ‘lift up’.

‘Guru means a person who helps souls to evolve.... who makes you meet God.’ *30-06-77, Caxton Hall/ 19-09-86, Holland.*

- (3) ‘Illuminating the darkness’ [**Gu** – ‘darkness (**guha**)’, **ru** – ‘illuminating (**ruchi**)’]. ‘A Guru should enlighten and give realization to people’.

09-04-90, Kolkata

- (4) ‘Bestowing the formless state beyond the three **Guṇas**’.

*‘I meditate on the letter **Gu**, the state beyond the three **Guṇas** and **Ru**, the formless form; who bestows on us the form which is beyond the three **Guṇas**.’* **Guru Gita**; recited at **Guru Puja**, 28-07-91, **Cabella**

Dattātreya

- (1) –‘Son of Atri’ [**Datta** -‘given’, **Ātreya** -‘to Atri’] **Shri Ādi Guru Dattātreya** was born to Sage **Atri** and his wife **Anasūyā** -‘without envy’ who had a boon that **Shri Brahma**, **Vishnu** and **Shiva** would be born as their children. **Dattātreya** had the qualities of all three Gods but mainly of **Shri Vishnu**.
- (2) ‘Granting the state beyond the three Gunas’ [**Datta** –‘given, granted’. As **Shri Mataji** explains, **Atreya** (**a**-‘not, without’, **treya** – ‘three-fold’) means ‘beyond the three attributes (**Tamas**, **Rajas** and **Sattva**)’]

Heart

Durgā

- (1) - ‘Destroying the demon **Durgama** – ‘invincible’. A descendent of **Hiranyaksha** (a demon destroyed by **Śhrī Viṣṇu** in His **Varaha** –‘boar’ form) **Durgama** was given the Vedas as a boon by **Śhrī Brahmadeva** causing humanity to forget worship and dharma. By destroying him **Śhrī Durgā** restored spirituality and well-being.

The name **Durgā** has many meanings stemming from the roots; **dur**, **duḥ** – ‘hard, difficult, bad, wicked’. **Gā**, **gam** – ‘to go, cross, remove, approach, attain’.

- (2) ‘Carrying us across difficulties’. ‘**Durgā**, the boat that takes men across the difficult ocean of worldly existence’. **Devi Mahatmyam**, ch.4, v.11. She is ‘**Durgati harinī**’ –‘destroyer of hardships’.
- (3) ‘Hard to approach’. She can only be attained by the wise and the brave and those devoted to spiritual life.
- (4) ‘Our Fortress’. As an ‘inaccessible place’ **Durgā** means a fortress.

‘In thoughtless awareness nobody can touch you, that is your fortress.’
16-09-84, Italy

- (5) ‘Destroyer of wickedness’. *She forgives us our mistakes if we humbly repent and showers us with Her Grace.*
- (6) ‘Living in an inaccessible place’. *One of Her nine names is **Shaila-putrī** –‘Daughter of the mountain’ and She resides on Mount **Kailāśh** with **Shrī Sadāśhiva**.*
- (7) ‘Remover of misery’. **Dur=duḥ=duḥkha** –‘distress, sorrow, trouble’, **ga** –‘gone’. *She is our Comforter and Protectress.*
- (8) ‘Tormenting the violent and passionate’. [**Du** –‘torment, burn’, **Rghā** –‘violence, passion’. **Rākshasas** are naturally violent, egotistical and passionate. *She torments and destroys such characters]*

Śhiva

- (1) ‘Auspicious, happy, benevolent, kind, bliss, liberation’.
- (2) ‘Ocean of tranquillity’. [**Śhi** –‘tranquillity, peace, well-being, auspiciousness’, **va** –‘ocean’]
- (3) ‘Cool breeze’. [**Śhi** = **Śhītala** –‘cool’, **va** = **vāyu** –‘breeze, wind, air’]
*The **Ātmā** –‘Self’, embodied as **Shri Śhiva**, is the subtle form of air, the element of the Heart Chakra.*

Lord Śhiva is also known as **Śhaṅkara** and **Śhambhu**, both meaning ‘creating peace, beneficent’. [**Śham** –‘peace, equanimity, tranquillity’, **kara** –‘making, doing’, **bhu** –‘becoming, being, born’]

Pārvatī

- (1) ‘Daughter of the mountain’. [*from **Parvata** –‘mountain’. Lengthening the first vowel and adding –ī or –ya gives the sense of ‘of, coming from, belonging to’. (as in **nāgarī** –‘from the **nagara** –‘city’))]*
- (2) ‘Embodying the Supreme’. [**Pāra** –‘supreme, beyond’, **vatī** –‘having the qualities of’]

(3) 'Manifesting as the subtle system'. The **chakras** can be called **parva** –'nodes, sections, vertebra' on the **tī** –'stalk, stem, rod' of the **Suṣhumna Nādī**.

Ātmā

(1) 'Self, Spirit'

(2) 'Stillness' [**At** –'movement', **ma** –'not, without']

Viśuddhī

Kṛiṣṇa

(1) 'black, dark, dark blue'; **Shri Vishnu** and His incarnations are said to have dark skin – 'the colour of dark rain-clouds'. **Shyâma** is also a name of **Shrī Krishna** meaning 'dark-skinned, black'.

(2) 'The one who sows the seed'. **Shri Mataji** mentions that the name is connected with **Kṛiṣhāna** –'farmer' (**Kissan** in Hindi).

'**Krish** word means the farming. That means **Krishna** came on this Earth to sow the seed.'

01-04-81, Australia

'These tricks of Krishna do not immediately work out. He could only sow the seed of Sahaja Yoga, His name meaning 'the one who sows'. (Krishi).'

BoAS. Ch.2.

(3) 'The Lord of Creation'. [**Kṛ** -'to create', **Īshana** –'Lord, controller']

'In Sanskrit language the names of the days tally with the stars, so Saturday is the day of **Shrī Krishna**, **Śhani**, is Saturn' (**Shanivâr** is Saturday in Sanskrit and Hindi).

04-04-81, Australia.

Rādhā

(1) 'Prosperity, beauty, splendour'

(2) 'The Support of the Kundalini, Shri Mahālakshmī'

'His power was **Rādhā**, **Ra** is the energy; **Dha** is the one who sustains. The one who sustain the energy is **Rādhā**. She is **Mahālakshmī** that is why She sustain the **Kundalinī**.'

17-10-88, Pune.

Chapter 10. The Fifteen-Syllabled Mantra

Pañcha-daśh'ākṣhara [*pañcha*-‘five’, *daśha*-‘ten’, *akshara*-‘syllable’]

Traditionally the worship of the Goddess has three forms – worship of the **Shri Chakra**¹, saying the **Lalitā Sahasranāma** –‘thousand names’ and reciting the **fifteen-syllabled mantra** which is described in many scriptures including the **Devi Bhagavatam**, **Saundarya Laharī**², **Devi Atharva Shīrsha**, the **300** and **1000** Names of **Shri Lalitā**, etc. (all of which were recommended by **Shri Mataji**).

The **mantra** is composed only of **Bījas**:-

Ka e ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm³.

The three sections of the **mantra** are creation, preservation and destruction, the three **Śhaktis**, **Mahākālī**, **Mahāsaraswatī** and **Mahālakshmī**, and the three **maṇḍalas** -‘circles, areas’ of Fire, Sun and Moon respectively.

¹ Some details are given in the RiSY book ‘Shri Chakra’ on symb-ol.org.

² The word **Laharī** -‘wave, billow’ in the title ‘**Saundarya Laharī**’ is a pun on the fact that each section of the fifteen-syllabled **mantra** ends with ‘**La Hrīm**’. So **Saundarya Lahari** would have a secondary meaning of ‘the **La-hrīm (mantra)** of the Supreme Beauty (Goddess)’. The first verse of the **Saundarya Lahari** has 16 words indicating the 16-syllabled manta starting **Shiva (Ka) Shaktya (e) yukto (ī) yādi (la) bhavati (hrīm)**, etc.

³ This version of the mantra is known as the **Kādi** -‘starting with **Ka**’. There is also a version known as **Hādi** -‘starting with **Ha**’ in which the first section is replaced with **Ha sa ka la hrīm** and the rest is the same.

The addition of **Śhrīm** at the end as a fourth (or three and a halfth) section creates the Sixteen-syllabled Mantra which is very secret and can only be imparted by a Guru (although we are telling you). However without proper instruction it may not be effective. I have experimented with this mantra over a number of years and have only started getting results quite recently!

The mantra takes the **Kuṇḍalinī** and the attention up through the **chakras**. Each section ends with **La Hrīm**; the **la** is one of the **Granthis** –‘*knot, difficulty*’ and **Hrīm** breaks through the obstruction (**Hṛi/Hara/Hari** means ‘*removing, destroying*’). The final obstruction is the barrier between our individual Self and the Supreme Consciousness. When this is removed we enter the **Turiya** –‘*fourth*’ State beyond the Three Attributes, where we become the pure consciousness as the witness.

The mantra is divided into three **Kūtas**- ‘*horns, peaks or projections*’, or **Khaṇḍas**- ‘*portions*’, which are mentioned in the **LSN** (names 85-88). These are called **Sṛiṣṭi** -‘*Creation*’, **Stithi** -‘*Sustenance*’ and **Praharana** - ‘*Dissolution*’ representing **Śhrī Brahmā**, **Viṣṇu** and **Śhiva**, and the Three Worlds **Bhūr**, **Bhūvaḥ**, **Swah**, etc. As with all praises and mantras the important thing is to use them and discover the effect on our Subtle System rather than delve into intellectual explanations.


The first section is **Vāg-bhava Kūta** ‘*becoming speech*’, which is described in the **LSN** as being the face of the Goddess. Then the **Kāma-rāja Kūta**- ‘*desire as king*’- from neck to waist. The third section is called **Śhakti Kūta**- ‘*Peak of Energy (Kundalinī)*’ below the waist. We might expect them to be the other way round but Shri Mataji often mentioned that Her face was a source of **māyā** and Her Feet were the reality.

The significance of the Bīja mantras

Section 1. Ka e ī la hrīm

The **Śṛiṣṭī** –‘Creation’ section is the **Bhūr**-‘Earth’ realm and consists of the lower three **chakras** and the **Kuṇḍalinī**. The lower three **chakras** are the roots of the Three Channels.

Ka –‘creation, desire’. Creation starts with **kāma-kalā** –‘atom of desire’ a tiny imbalance of desire in the perfect equanimity of the Supreme **Brahman**. This is the desire of the Supreme Consciousness to become aware of Itself. This creates the Left Side, the **Mahākālī Shakti**, the Earth element and the **Mūlādhāra Chakra**. In the ‘1000 Names of **Śhrī Mahākālī**’ **Śhrī Mahākālī** is described as **Ka-kāra-varṇa-sarv’āṅgi** – ‘whose whole body resounds with the letter Ka’.

e - This desire gives rise to Creation. The letter **e** in **Devanāgarī** is written as a triangle, symbolizing the Womb or Sacrum. This gives rise to **Śhrī Mahāsaraswatī**, the Right Side -‘action’ and **Swādhiṣṭhāna Chakra**. 

ī –**Śhrī Lakshmī/Mahālakshmī, Nābhi Chakra**, the root of the Central Channel.

la -is the Mother Earth (The **Kuṇḍalinī** as the Evolutionary Power). Planet Earth is the **Kuṇḍalinī** of the Universe.

hrīm - is composed of:

- **ha**- **Śhrī Śhiva (Hara)**
- **ra**- the **Kuṇḍalinī Shakti** rising through;
- **ī** - the central channel, to give;
- **m** – **anuswāra**, union of the Self with the All-pervading.

Hrīm raises the **Kuṇḍalinī** up the **Sushumna** to the **Sahasrāra**. The root is **Hṛ** -‘Remove, destroy’ and this removes the blockage of the **Brahma Granthi**.

Section 2. Ha sa ka ha la hrīm-

Ha is **Lord Śhiva** (**Hara**-‘destroyer’) the attention moves into Centre Heart. **Sa** is **Śhrī Pārvati** (**Sa**-‘*Shakti*’); the attention moves into the Left Heart. **Ka** takes the attention up to **Vishuddhi Chakra** (**Śhrī Krishna**?) **Ha** is **Hamsa Chakra**. **La** is **Agñya Chakra/ Rudra Granthi**. **Hrīm** breaks through this and the attention moves into **Sahasrāra** inside the head.

Section 3. Sa ka la hrīm

Sakala takes the attention into **Sahasrāra** above the head where the Divine Lotus Feet of the Goddess rest. We get the Bliss of connection to Her. This is **Praharana** -‘*dissolution*’ as all illusions drop away and we approach the Ultimate Reality. **Sakala** means ‘everything’ and implies the **Sahasrāra** which encompasses the integration of all the Chakras and Deities.

Sakala also means ‘having parts’ denoting the manifested Universe (as opposed to **Nish-kala** -‘*without parts*’, the indivisible Formless Consciousness) which is destroyed (**hrīm**) as we are immersed in the Divine Nature.

The Sixteen-syllabled Mantra

The **Ṣhoḍaśh’ākṣharī** –‘*Sixteen-syllabled Mantra*’ is the Fifteen-syllabled Mantra with the addition of the **bīja ‘Śhrīm’** at the end. **Śhrīm** is the **Bīja Mantra** of the Supreme Goddess in the Heart and **Sahasrāra**.

This makes 3½ **Kūtas** –‘peaks’, like the 3½ syllables of **Om** (‘The final silent half-syllable is known only to Yogis’) and 3½ manifestations of **Ādi Śhakti** (**Śhrī Mahākālī**, **Mahāsaraswatī**, **Mahālakshmī** and the **Kuṇḍalinī Śhakti**).

Table of the Bijas of the 15-syllabled Mantra.

The 15-syllabled mantra is given in the **Devi Atharva Sheersha** and the **Saundarya Lahari** using code-words to represent each **Bīja**. These can give us a clue to the significance of the **bīja**.

Bīja	<i>Code-word in the Devi A.S.</i>	<i>Code-word in the Saundarya Lahari</i>	<i>Association with the Subtle System</i>
Section 1. – Sṛishti – ‘creation’. Vāg-bhava Kuta – ‘creating speech’. Face of the Goddess.			
ka	Kāmo- ‘Desire’	Śhiva- ‘Spirit’	Śhrī Mahākālī – root of Left Side - Mūlādhāra
e	Yoni - ‘womb’	Śhakti – ‘Power’	Śhrī Mahāsaraswati – creation- root of Right Side- Swādhiṣṭhāna . (Śhrī Brahmādeva is Hiranya Garbha -‘golden womb’)
ī	Kamalā- ‘Lakshmī’	Kāma- ‘God of Love’	Śhrī Mahālakshmi – root of Central Channel – Nābhi .
la	Vajra-pāni- ‘Indra’	Kshiti- ‘Earth’ (Lam is Earth bīja)	Viṣṇu Granthi (between Nābhi and Heart)
hrīm	Guhā- ‘Secret’	Hṛillekhā –‘Heart writing’	Breaking. Hari –‘remover’. Breaks through the Viṣṇu Granthi ; Kuṇḍalinī rises to Heart.

Section 2. **Stithi** – ‘*Sustenance*’. **Kāma-raja Kuta** – “*desire as King*’. Neck to waist of Goddess.

ha sa	Hamsā- ‘ <i>Swan</i> ’	Ravi- ‘ <i>Sun</i> ’ Śhīta-kirana- ‘ <i>Moon</i> ’-	Śhrī Śhiva (Hara) – Centre heart Śhrī Pārvati (Sati) – Left Heart (Ātmā)
ka	Māta- ‘ <i>Creating</i> ’	Smara- ‘ <i>Kāmadeva, God of Love</i> ’	Śhrī Krishna – Viśhuddhi. Part of Śhrī Krishna’s incarnation (Pradyumna) was as Kāmadeva .
ha	Riśhva- ‘ <i>Destroying</i> ’	Hamsa- ‘ <i>Swan</i> ’	Hamsa/Agnya.
la	Indra- ‘ <i>Indra</i> ’	Śhakra- ‘ <i>Indra</i> ’	Rudra Granthi
hrīm	Guhā- ‘ <i>Secret</i> ’	Hṛillekhā – ‘ <i>Heart document</i> ’	Breaking the Rudra Granthi .- Kuṇḍalinī enters Sahasrāra inside the head.

Section 3. **Paharana-** ‘*dissolution*’. **Shakti Kuta-** Body of the Goddess from waist down.

sa ka la	Sakalā- ‘ <i>Everything</i> ’	Parā – ‘ <i>Beyond</i> ’– sa Māra – ‘ <i>Death</i> ’– ka Hari – ‘ <i>Remover, Śhrī Viṣhṇu</i> ’ - la	Sahasrāra – above the head. The Feet of the Goddess rest here.
hrīm	Māya- ‘ <i>Illusion</i> ’	Hṛillekha- ‘ <i>Knowledge</i> ’	Breaks the barriers between Ātmā and Paramātmā – ‘ <i>Individual and the Supreme Spirit</i> ’

Chapter 11.

Śhrī Kuñjikā Stotram

Kuñjikā - 'a shady bower, murmuring'

The **Kuñjika Stotram** (not to be confused with the **Kubjika Tantra**!) is one of the praises used during **Navarātri**. It is mainly composed of **Bija Mantras** with some explanations.

The prayer addresses the Left Side aspects of the Goddess, **Shri Chandī** – 'Destroyer of Demons', **Bhairavī**, **Pārvatī**, etc.

Om Śhrī Ganeśhāya namaḥ *Om Salutations to Shri Ganesha*

Asya Śhrī Kuñjikā Stotra-mantrasya *Of these Kunjika Stotram mantras*

Sadāśhiva ṛishīḥ

The Seer is Shri Sadāśhiva

Anuṣhtup chhandah

The Metre is Anushtubh,

Śhrī Trigunātmika devatā

The Deity is the Three-braided Goddess,

Om Aim bījam

Aim is the Seed,

Om Hrīm śhaktiḥ

Hrīm is the Power,

Om Klīm kīlakam

Klīm is the Root Mantra.

Mama sarv'ābhīshṭa-siddhy'arthe *For the fulfilment of all my desires*

Jape viniyogaḥ

This recitation is undertaken.

Śhiva uvācha

Shri Shiva said-

Śhrīṇu Devi pravakṣhāmi kuñjikā stotram uttamam

Listen, O Devi, while I recite this excellent praise of Kunjika.

Yena mantra prabhāveṇa Chaṇḍī jāpah śhubho bhavet (1)

By recitation of these most excellent mantras, may Shri Chandi be pleased.

Na kavacham n'ārgalā stotram kīlakam na rahasyakam

No prayer for protection, no introductory praise, no secret mantras,

Na sūktam n'āpi vā dhyānam na nyāso na vārchanam (2)

No eulogies or meditations, no attention exercises or worship,

Kuñjikā pāṭha-mātreṇa durgā-pāṭha-phalam labhet

Only by reciting this Kunjika may one attain the fruits of worshipping Durgā,

Ati-guhya-taram Devi devānām-api dur-labham (3)

The most secret, O Devi, which is hard for even the Gods to attain.

Gopaniyam prayatnena swa-yoniriva Pārvati

With diligent effort by oneself one may become protected, O Parvati,

Māranam mohanam vaśhyam stambhanoch-ch'āṭanādikam (4)

Death, illusion and domination by others can be arrested and destroyed.

Pāṭha-mātreṇa sam-siddhyet kuñjikā stotram uttamam

Only by practising this excellent Kunjika Stotram may one succeed.

Om Śhrūm Śhrūm Śhrūm Śham Phaṭ

Om Śhrūm Śhrūm Śhrūm hear this and peace will be,

Aim Hrīm Klīm jvala ujjvala prajvala

Aim Hrīm Klīm - flame (Kundalini) igniting, blazing up,

Hrīm Hrīm Klīm srāvaya srāvaya śhāpam nāśhaya nāśhaya

Hrīm Hrīm Klīm, listen, listen, all curses are destroyed, destroyed,

Śhrīm Śhrīm Śhrīm jūm saḥ srāvaya ādaya Swāhā (5)

Śhrīm Śhrīm Śhrīm, he who listens receives good fortune quickly.

Om Śhlīm Hūm Klīm Glām

Jūm saḥ jvala ujjvala mantram prajvala

*Om Śhlīm Hūm Klīm Glām, saying these **mantras**, quickly the flame blazes up*

Ham Sam Lam Kṣham Phaṭ Swāhā (6)

Shiva Shakti Mother Earth bearing up. So, well-said!

Namaste rudra-rūpāyai namaste Madhu-mardini

We bow to You of Fierce Form, O Crusher of the demon Madhu,

Namaste Kaiṭabha-nāśhinyai namaste Mahiṣh'ārdini

Salutations to You, O Destroyer of Kaitabha and Tormentor of Mahishasura

Namaste Śhumbha-hantryai cha Niśhumbh'āsura-sūdinī (7)

Prostrations to You, O Slayer of Shumbha and Nishumbha.

Namaste jāgrate devi jape siddhim kuruṣhva me

Salutations to You O awakened Devi, may this recitation bring success to me,

Aim-kārī sṛiṣṭi-rūpiṇyai hrīm-kārī prati-pālikā (8)

The sound Aim is the form of Creation, Hrīm is the Preserver.

Klīm kālī kāla-rūpiṇyai bīja-rūpe namō-‘stu te

Klīm is Shri Kālī of the Seed Form of the Destroyer, Salutations to You.

Chāmuṇḍā chaṇḍa-rūpā cha yaiṅkārī vara-dāyinī (9)

O Goddess Chāmundā, the form of anger, by which sound, boons are granted.

Vichche tw’abhaya-dā nityam namaste mantra-rūpiṇī

Vichche gives freedom from fear always, Salutations to You,

who is of the form of mantras,

Dhām Dhīm Dhūm dhūrjateḥ patnī Vām Vīm vāgīśhwarī tathā

Dhām dhīm dhūm O Wife of Lord Shiva of matted locks, (10)

Vām Vīm O Goddess of Speech.

Krām Krīm Krūm Kuñjikā Devi

Śhrām Śhrīm Śhrūm me śhubham kuru

Krām krīm krūm O Devi Kuñjika, śhrām śhrīm śhrūm, make me auspicious,

Hūm Hūm Hūm-kāra-rūpiṇyai, Jrām Jrīm Jrūm bhāla-nādinī

Hūm Hūm, of the Form of the sound Hūm, (11)

Jrām Jrīm Jrūm, resonating on forehead.

Bhrām Bhrīm Bhrūm bhairavī bhadre

Bhavānyai te namo namaḥ

Bhrām bhrīm bhrūm we bow to You,

O fierce and auspicious One who is all existence.

Om Am Kam Cham Ṭam Tam Pam Sām

The first letters of the eight groups, (the seventh- Yam- is missing)

Vidurām vidurām vimardaya vimardaya

Wise, wise, destruction, destruction.

Hrīm Kṣhām Kṣhīm Srīm jīvaya jīvaya troṭaya troṭaya

Hrīm Kṣhām Kṣhīm Srīm, soul, soul, destruction, destruction,

Jambhaya jambhaya dīpaya dīpaya mochaya mochaya

Crushing, crushing, light, light, liberation, liberation,

Hūm Phat Jrām vauśhat

Hūm Phat Jrām, thus it goes auspiciously,

Aim Hrīm Klīm rañjaya rañjaya sañjaya sañjaya

Aim Hrīm Klīm, worship, worship, Creator, Creator,

Guñjaya guñjaya bandhaya bandhaya

Humming, humming, binding, binding

Bhrām Bhrīm Bhrūm Bhairavī bhadre

Bhrām Bhrīm Bhrūm, Fierce and Auspicious Goddess,

Saṅkucha saṅkucha troṭaya troṭaya mlīm swāhā (12)

Modesty, modesty, destruction, destruction, mlīm swāhā-‘well spoken’

Pām Pīm Pūm Pārvatī pūrṇā

Pām Pīm Pūm, the complete Shri Parvatī,

Khām Khīm Khūm Khecharī tatha

Khām Khīm Khūm ‘flying’- Shri Kartikeya is thus.

Mlām Mlīm Mlūm mūla-vistīrṇā kuñjikā stotra hetave,

Mlām Mlīm Mlūm extended roots on account of this Kunjika praise,

Abhaktāya na dātavyam rakṣha Pārvatī

This protection should not be given to a non-devotee, O Pārvatī,

Vihīnā kuñjikā devyā yastu sapta-śhatīm paṭhet

Without this Divine Kunjika one may recite the Devi Mahatmyam

Na tasya jāyate siddhir-hyarāṇye ruditam yasyā (13)

Without victory, succeeding only in weeping.

**Iti Śhrī Ḍāmara-tantra Īśhwara Pārvatī samvāde
Kuñjikā Stotram sam-pūrṇam**

*Here ends the Kunjika Stotram recited by Lord Shiva to Śhrī Pārvatī
in the Shri Damara Tantra.*

Chapter 12. Bījas mentioned in the Kuñjikā Stotram

The **Kuñjikā Stotram** explains or hints at certain correspondences that the **bījas** have with aspects of the Subtle System. These may be said alone or as a **gaṇa** –‘series’ with the long vowels, as explained on page 19. (eg. **Bhrām̐, bhrīm̐, bhrūm̐, bhraim̐, bhraum̐, bbrah̐**) The following are some pointers (in western alphabetical order). Previously mentioned **bījas** (**Śhrīm̐, Aīm̐, Hrīm̐**, etc.) have not been included:-

Bhra- **Shri Bhairavī** - Fierce Form of the Goddess destroying negativity. This works powerfully on the Heart.

Dha- Wife of **Shri Shiva** with matted locks; a more ascetic, meditative aspect. This seems to work on the Void - **Dharma?**

Gla- **Left Mūlādhāra/ Left Swādhīsthān.**

Ha- **Super-ego** (Back Āgñyā) ‘Ham’

Hra- **Hanumān** - many praises of **Shri Hanuman** use **Bīja Mantras**, the most common being the **bīja gaṇa**:

Hrām̐, Hrīm̐, Hrūm̐, Hraim̐, Hraum̐, Hbrah̐.

Jra- **Bhāla-nādinī** -‘reverberating on forehead’. This works on the **Agñya Chakra** and **Ekādaśha Rudras**.

Ka- **Ka** is the sound of Desire (**Kāma**) which gives rise to Creation (**Kara**). Associated with **Shri Mahākālī**.

Kha- **Shri Kartikeya**- War-like Destroyer of negativity. **Right Mūlādhāra.**

- Kra-** **Kuñjikā**- an aspect of **Shri Chandī**- Protectress against demons. Like **Klīm**, **Krīm** is associated with **Shri Mahākālī**.
- Ksha-** **Ego – kshamā** - ‘forgiveness’.
- La-** **Mother Earth / Earth element / Mūlādhāra**
- Ma-** **Śhri Lakshmī**- Void and Nābhī Chakra.
- Mla-** **Mūla** -‘root’ connected with **Mūlādhāra Chakra** and **Shri Ganesha**.
- Pa-** **Shri Pārvatī**- A sweeter form of the Goddess as Mother. A more gentle working on the Heart.
- Śhra-** **Sahasrāra**- Auspiciousness. **Shrīm** is the **bīja** of the Goddess at the Heart and at **Sahasrāra**.

Chapter 13.

Mahā-vākyas

—‘great sayings, mighty words’

Mahā —‘great, mighty, higher’

Vākya —‘saying, proposition, what is to be spoken’

The **Mahāvākyas** are short sayings which encapsulate fundamental truths about God and this Creation.

These **mantras** are taken from the **Upaniṣhads** which are extracts of the **Vedas**. The **Upaniṣhads** form the basis of **Vedānta** —‘final knowledge’, the philosophical foundation of Hinduism. These sayings may therefore be considered to be the essence of **Vedānta** philosophy. Chanting or meditating on these **Mahā-vākyas** can lead to Supreme Knowledge. They can be said in a single breath and may be mumbled continuously (**japa**).

Some of the most widely used **Mahā-vākyas** are:

Om Tat Sat

Om, That (Brahman) is the one true Reality.

[Explained by Shri Krishna in the Bhagavad Gita, Ch.17 v.23-30]

Tat —‘that’ denotes the Supreme Formless God, **Brahman** (as opposed to **idam** —‘this’ which is the world of the senses, the material creation). **Brahman** is neuter being the Supreme Spirit before any division into male and female principles.

Sat —‘existence, truth, reality, goodness’ [*from as —‘to be’*] Existence is a fundamental quality which even a rock has. It may not have

consciousness (**chit**) or joy (**ānanda**) but it is a manifestation of the Supreme Spirit, so **Sat** –‘being’ is the primary quality of God. In many religions the name of God means ‘He who causes existence’ such as YHWH (Yahweh/Jehovah – Jewish), Ahura Mazda (Zoroastrian), etc.

Alternative Translations: ‘God is’, ‘Om is God’, ‘Om, Supreme Spirit and ‘The Truth’ are all one’.

“OM, TAT and SAT are the threefold representations of the Brahman and from That alone Vedas, Vedic scholars and sacrificial rites have originated. Hence, during the acts of sacrifices, gifts, austerities approved by scriptures and during Vedic recitations, OM is uttered in the beginning. TAT is recited by those who aim for liberation while performing sacrificial rites, austerities and charities without intent on the fruits of these actions. SAT is recited by those who perform the above acts with faith and on behalf of the Brahman.”

Bhagavad Gītā (XVII. 23-26)

Brahma satyam Jagan mithyā

(jivo brahmaiva n’āparaḥ)

Brahman is real; the World is unreal.

(The Individual soul is not different from Brahman.)

[Brahma Jnānāvali Māla v.20 by Shri Ādi Śhankarāchārya]

Brahma means the **Brahman**, Attribute-less All-pervading Supreme Spirit. (**Note:** **Brahma** (*neut.*) is the Supreme Spirit, **Brahmā** (*mas.*) is the God who creates the illusory universe)[from **brihm** –‘to expand’]

Satyam –‘reality, truth, name of seventh world (**Sahasrāra**)’

Satyam-eva jayate –‘the truth will prevail’ is the Indian national motto, taken from the **Muṇḍaka Upaniṣhad**.

Jagan (*Jagat in composition*) –‘what moves, the world, the universe’. [from **ga** –‘to move’] This illusory world is created by **Śhakti** –‘energy’ whose main form is movement; electrons spin around nuclei, heat is stored as atoms’ kinetic energy, the universe is expanding, etc.

Mithyā –‘unreal, illusory, wrongly’.

Ekam ev’ādvitīyam Brahma

One indeed, without a second, is Brahman.

[Chhandogya Upaniṣhad / Sama Veda]

Eka(m) –‘one’

eva –‘indeed’

advitīyam –‘undivided, unequalled, without a second, peerless’ [**a** –‘not, without’, **dvitīya** –‘second, equal, companion’. from **dvi** –‘two’]

Advaita Vedānta –‘non-dualistic sacred knowledge’ proposes that everything is **Brahman** (Supreme God). Dualistic philosophies believe that some parts of creation are manifestations of God but are not God. One argument for this is that out **Ātmā** –‘Spirit’ may be a reflection of the Supreme Spirit but it is not the Supreme Spirit as we do not have the all-powerful, all-knowing and all-pervading nature of the Divine.

Pragñyānam Brahma

The Supreme Knowledge is Brahman.

[Aitareya Upaniṣhad / Rig Veda]

Pragñyāna(m) –‘wisdom, intelligence, discrimination, enlightened knowledge’ [**pra** –‘forward, enlightened, higher’, **gñyāna** –‘knowledge’]
The knowledge of God is the only knowledge of real value. All other knowledge may be given up to acquire this one gem of infinite worth.

Tat tvam asi

That (Formless God) and You (Personal God/ Guru) are (the same).

[Chhandogya Upaniṣhad / Sama Veda]

Sometimes translated ‘That Thou art’, this is one of the greatest of **Mahāvakyas** and is referred to in most Hindu philosophical texts. The **Gaṇeśha A.S** opens by saying ‘**Twameva pratyaksham tat-tvam-asi**’ –‘You are the manifestation of ‘That-Thou-art’.

Tat –‘that’ is **Brahman**, the Formless Impersonal Supreme Spirit, the source of all existence, whose knowledge is the ultimate truth.

Twam –‘Thou’ can mean the personal aspect of God as the Mother who knows us intimately, has compassion for our suffering (in spite of them being illusory) and reaches out to save us. This personal Mother aspect of God is embodied within us as the **Kuṇḍalinī**. She expresses the highest form of love which is the desire for our spiritual ascent, and is constantly guiding us in that direction. The

Kuṇḍalinī responds to the **bīja mantra ‘twam’** (see ‘*Sahaja Yoga mantras*’ p.45)

asi – ‘Thou art’ [2p. pres. of **as** – ‘to be’]

Also: **Tattwam-asi** – ‘You are the Truth’. **Tattwam** (like **satyam**) – ‘truth, reality, principle, quality’ The **Sāmkhya** Philosophy proposes 25 **Tattwas** – ‘principles’ which create the world we experience.

In the **Viveka-chūḍāmaṇi** – ‘crest-jewel of wisdom’ **Śhrī Ādi Śhankarācharya** explains that **Tat** is **Brahman** (Formless All-pervading God) and **Twam** is the **Ātman** (Spirit residing in the heart), so **Tat-Twam-asi** is stating the identity of the two. This idea is the essence of **Advaita** – ‘non-dualistic’ **Vedānta** (Hindu philosophy).

Ayam Ātmā Brahma

This Self is the Supreme Spirit.

Ayam – ‘this’, **Ātmā** – ‘self, soul’, **Brahma** – ‘Brahman, Formless God, Supreme Spirit’.

[Mandukya Upaniṣhad/ Atharva Veda]

Ayam – ‘this’, like **idam** – ‘this’, is used to denote the material creation, so an alternative translation is; ‘This material (outer) world and our soul (inner world) are both manifestations of the Supreme Spirit’; or ‘This physical world, our Spirit and the All-pervading Formless God are one’.

Aham Brahm'āsmi

This 'I' is indeed Brahman.

Aham –‘I am’, **Brahma** –‘Brahman, Formless God’, **asmi** –‘I am’

[1p.pres. **as** –‘to be’]

[Brihadaranyaka Upaniṣhad/ Yajur Veda]

Aham can also mean the **Aham-kāra** –‘ego’, our illusory sense of ‘self’ which identifies with our body, our name, our social status, what we think, feel, like, etc. as opposed to **Ātmā** –‘Spirit’ our real Self. So it can be translated ‘My illusory self and my essential self are both the Supreme Spirit’.

Sarvam khalv'idam Brahma

Everything, even this (manifest universe), is Brahman.

Sarvam –‘all, everything’, **khalu** –‘indeed, truly’, **idam** –‘this (physical world)’.

[Chandogya Upaniṣhad/ Sama Veda]

Like ‘Tat-twam-asi’, this **Mahāvākya** also appears in the first verse of the **Ganesha Atharva Shīrsha**, but the addition of **Twameva** –‘You are indeed’ before and **asi** –‘You are’ after it alters the meaning to ‘You are everything, both this material world and the Supreme Spirit’.

So-'ham (Saḥ-aham)

My Self is Him (Brahman)

Saḥ -‘He (Brahman)’, **aham** –‘I am’.

[Īśha Upaniṣhad/ Yajur Veda]

Satyaṁ gñyānaṁ anantaṁ Brahma

The Eternal, Infinite Brahman is Truth and Knowledge

Satyaṁ –‘truth, reality, goodness’, **gñyāna** –‘knowledge, self-realization’, **ananta** –‘infinite, eternal’ [**an** –‘not, without’, **anta** –‘end’], **Brahma** –‘Supreme Spirit’.

[Taittiriya Upanishad / Yajur Veda]

Alt. Trans. ‘The true knowledge is the eternal Spirit’.

Om namaḥ Śhivāya

Aum, salutations to the Blissful Lord.

While not strictly a **Mahā-vakya**, this is one of the greatest of **mantras**. It is sometimes referred to as the **Pañch’ākṣhara** –‘five-syllabled **mantra**’ (**Om** is not counted).

As well as the literal translation above, it may be interpreted in other ways:-

Om – **Om** is the original sound that emanated from the Divine, and may be considered as the name of God, or at least the most appropriate form of address to the Divine. As the **bīja** of creation associated with the **Mūlādhāra Chakra** this enlightens the physical (Earth) realm.

namaḥ - ‘salutations, bowing, adoration’ [*from **nam** –‘to bend, bow’*] can also be taken as **na-maḥ** -‘not I’ [***na** –‘not’, **maḥ** -‘I’*] an ego-negating **mantra** taking us beyond the mental plane (Subtle Body).

Śhivāya – The name **Śhiva** means ‘happy, benevolent, auspicious, blissful, gracious, kind, liberation’ [*from Śhi – ‘in whom all things lie’*].

It is the name of the Lord of Destruction¹ who represents the **Ātmā** - ‘Spirit’ within us. He resides in the Causal Body, the **Ānanda-maya Kośha** – ‘Sheath of bliss’ (**Sahasrāra** and above) so this takes the attention to the top of the head.

–**āya** is the dative ending ‘(salutations) to...’ but also means ‘come Thou’ [*2p impv. of i – ‘to go, come’*].

One may therefore interpret **Om namaḥ Śhivāya** as meaning:-

‘O Divine, remove my ego and come Thou, O gracious blissfulness’.

Or as the Christian prayer:- ‘Not me, but God in me’.

The **mantra** may also be said:

Om namo Śhivāya

In which case **namo** – ‘salutations’ can mean ‘this world is not real’, [**na** – ‘not’, **mo** = **moha** – ‘worldly illusions’] so an alternative translation is:-

‘O Divine, not these worldly illusions, but the Pure Spirit is the Reality’.

¹ *Coming from a materialistic culture we think of creation as good and destruction as bad. However what is created can only be that which is temporal and impermanent, ie. this illusory world. Destruction removes the ‘seven veils of ignorance’ to reveal the Infinite and Eternal which is what we are seeking. Destruction can therefore be seen to be the highest form of love. Śhrī Śhiva is often referred to as Hara – ‘the Remover’.*

Another powerful mantra which addresses **Śhrī Viṣṇu** is:

Om Śhrī Viṣṇave namaḥ

Om, we bow (surrender) to the All-pervading Spirit

Viṣṇave is the dative case of **Viṣṇu** as required by **namaḥ** (*salutations to...*).

Shri Viṣṇu is the form of the Supreme Being who takes incarnation to establish dharma and direct humanity towards the ultimate goal. Among other things **Viṣṇu** means ‘all-pervading’ but can also be taken as ‘destroyer of wickedness, hatred’ [**viṣh** – ‘hatred, wickedness’, **nu** – ‘destruction’] or ‘worshipped by the whole world’ [**viṣh**=**viśhwa** – ‘world, universe’, **nu**=**nuta** – ‘worshipped’]

Shri Mataji has given us many techniques and pathways by which we can approach Her and obtain that greatest of blessings – to be connected to Her, becoming the detached witness and feeling the bliss of the Divine Nature coursing through us. Mantras are some of the most perennially effective.

As we might expect, Sahaja Yoga mantras have many intricacies and correspondences with the subtle system. They may be considered as a series of **bīja mantras** for the **chakras**.

The ‘**Short Mantra**’¹, which **Shri Mataji** recommended for **Sahasrāra** and described as the ‘greatest of mantras’, has the simplest correspondence.

Om Twameva sākṣhāt² . *Earth Realm (lower 3 chakras)*

Śhrī Nirmalā Devyai *Atmospheric Realm (middle 3 chakras)*

namo namaḥ *Heavenly Realm (Sahasrāra and above)*

Om – Mūlādhāra Chakra.

Om may be considered as the name of God (*see p.21*) and **Śhrī Gaṇeśha** is **Omkāra-swarūpa** – ‘the embodiment of the Om’. **Om** is the foundation of all creation, containing the three **guṇas** – ‘moods’ of the three channels and activates the **Mūlādhāra Chakra** .

¹ One of the three traditional paths to worship the Supreme Goddess is with the sixteen-syllabled mantra (*see p.32*). The Short Mantra also has sixteen syllables and confers a great sense of holiness and purity.

² Another way of saying the mantra, often used in India, is to keep **Shrī** as the end of the first phrase, so ‘**Om Twameva sākṣhāt Śhrī**’ is one breath and ‘**Nirmalā Devyai namo namaḥ**’ is a second breath.

As we say the ‘O’, which is an elision of **A** and **U**, it draws in the Left and Right Side activity, giving power to the **Mūlādhāra Chakra** to keep us in the ‘here and now’ without desires and thoughts.

The ‘m’ activates the **Suṣumnā** (Central Channel) and the **Kuṇḍalinī** rises up to **Sahasrāra**. (see p.16 for a fuller explanation)

Twam – ‘you’. **Twam** activates the **Kuṇḍalinī**.

As explained on p.36, **Twam** is the personal aspect of God, the Divine Mother who knows us intimately and cares for us and for our ascent, embodied within us as the **Kuṇḍalinī**.

eva – ‘indeed, truly, really’: **Eva**¹ is the **Kuṇḍalinī** rising to **Nābhī Chakra**. **E** is the Goddess in the Sacrum (see p.34), **va** is ‘to go, move’. **Eva** also means a ‘path, course’ and this activates the **Suṣumnā Nāḍī** as the ‘path of the **Kuṇḍalinī**’ and helps the **Kuṇḍalinī** to bridge the gap in the **Suṣumnā** between the Sacrum and the **Nābhī Chakra** and cross the **Bhava-sāgara** – ‘ocean of worldly existence’.

Eva – ‘really, truly’ – the quality of the **Nābhī Chakra** as the root of the Central Channel², is to be in reality, to witness the present moment, so **eva** implies this quality.

¹ **Eva**, especially if written ‘**ewa**’, sounds like ‘**Aiwa**’ the name of the Mother Goddess in the movie **Avatar**. **Avatār** – ‘coming down (to the physical plane), incarnating’ is itself a name of **Shri Viṣṇu**.

² The qualities of each chakra may be said to follow the pattern ‘Left, Right, Centre’ so **Mūlādhāra** is essentially left-sided (concerned with the inner being), **Swādhīṣṭhāna** is right-sided (dealing with the outer world) and **Nābhī** is centred (pure witness state, peace). **Heart** (inner being), **Viśuddhī** (outer world) and **Āgñyā** (witness, discrimination) follow a similar pattern. For more information on this idea see the RiSY book ‘The Three Worlds’ available to download free at symb-ol.org.

Also **eva**, **evaka** –‘moving, quick’ is a name of **Śhrī Viṣṇu**, the ruler of **Nābhī chakra** and controller of the **Suṣumnā** channel.

sākṣhāt –‘perceptible, actually present, really’: **sākṣhāt** works on the **Swādhiṣṭhāna Chakra**.

Sākṣhāt –‘with the eyes, with the senses’ [**sa** –‘with’, **akṣha** –‘eyes, senses’, **āt** –‘with’ (ablative ending)] indicates the sense of sight, associated with the fire element and the **Swādhiṣṭhāna Chakra**. Knowledge, the quality of this **chakra**, is gained through our sense experience.

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

16-11-80, UK

Sā works on Left **Swad**, and **kṣha** on Right **Swad**; **āt** puts pressure on the **Viṣṇu Granthi** which is cleared by **Śhrī**. **Sā** –‘She’ is the **Ādi Śhakti** (pure knowledge) and **kṣha** is ‘forbearance, destruction, burning’. While saying ‘**sākṣhāt**’ one feels the attention being pulled down into **Mūlādhāra Chakra** as **Shri Ganesha** sucks in the **Swādhiṣṭhānas** which are the energies and powers of the left and right channels, keeping us in the Centre (present moment). **Sākshāt** means ‘actually present’.

An explanation of how **sākṣhāt** works on the **Granthis** –‘knots’ which separate the sections of the Subtle System is given on p.60.

Śhrī –‘glorious, gracious, respected’: **Śhrī** is the **bīja** of the Heart and **Sahasrāra**; after **Om**, it is the most holy of words. **Śhra** is the **bīja** for Heart and **ī** is the Central Channel, so this works powerfully on Centre Heart (see p.23 for a fuller explanation).

Nirmalā –‘immaculate’: **Nirmalā** activates and clears the **Viśuddhī Chakra**. Like **Viśuddhī** –‘complete purification’, **Nirmalā** means ‘pure’. [**nir** –‘not, without’, **mala** –‘dirt’]. We accumulate mental and

emotional dross such as anger, sadness and guilt which accumulates in the **Viśhuddhī**.

The three syllables of **Nir-ma-lā** work on the Right, Centre and Left **Viśhuddhī**. [*nir = nirahamkāra –‘ego-less’ –Mahāsaraswatī, ma –M of A-U-M, Mahālakshmī, lā –Mahākālī (Lalitā, power of love)*] (See: *The Meaning of Nirmalā, 31-12-80*)

Devyai –‘to the Goddess’: **Devyai** activates the **Āgñyā Chakra** and clears the **Rudra Granthi**.

Devī is the feminine of **deva** –‘shining one, God’ from **div** –‘to shine’, like the Sun in **Āgñyā Chakra**. –**yai** is the feminine dative case ending (to...).

Deva may be taken as **Da-iva** –‘giving reality’ [*da –‘give’, iva or eva –‘truly, really, indeed’*]. When the **Kuṇḍalinī** passes **Āgñyā Chakra** we enter a state of heightened reality, seeing everything clearly and thoughtlessly without the filters of ego and conditioning. By surrendering everything to the Goddess we let go of past and future, and forgive everyone. ‘To err is human, to forgive Divine’.

Ī, yai. Either ending (**Devī** or **Devyai**) has the quality of breaking through and rising up the central channel, in this case splitting the **Rudra Granthi** above the **Āgñyā Chakra** and opening the ‘Doors of Heaven’. The fact that we can spend some time in heaven every day is surely a blessing that one would imagine every soul would want.

namo –‘salutations’: **namo** clears the **Back Āgñyā**, the repository of our conditionings. As well as ‘salutations, surrender’, **namo** can be taken as **na** –‘not’, **mo** –‘illusions (*moha*)’.

Note: Mokṣha –‘liberation’ [from **much** –‘release, liberate’] can similarly be taken as meaning ‘destroying delusions’; **mo** = **moha** –‘delusion’, **kṣha** –‘destroying’)

Moha is specifically the delusion that this world is the reality. From the moment we are born we develop mental ideas of the world around us; of cause and effect, good and bad, right and wrong. Our conditionings are a filter through which we experience life, so that we do not really see a table or a cup; but judge and interpret them in terms of what we know about ‘table-ness’ and ‘cup-ness’.

namaḥ -‘salutations’: **namaḥ** takes the attention to the **Sahasrāra** above the head. As well as ‘salutations’ [from **nam** –‘to bend, bow’] **namaḥ** is **na** –‘not’, **maḥ** -‘I, me’, an ego-negating **mantra**. In the second level of **Sahasrāra** we lose our sense of separate identity.

Clearing conditionings and ego takes us out of our limited selves; the attention rises above the head to Shri Mataji’s Lotus Feet, which rest gently in the petals of our **Sahasrāra**, pouring coolness and bliss over the subtle system. **Namo** takes us beyond the physical body; **namaḥ** takes us beyond the subtle body, into the causal body, the **Ānanda Kośha** –‘sheath of bliss and joy’, where we connect to the Divine.

Silence: After saying the **mantra** we should find ourselves in a silent state. If we consider there to be three levels of **Sahasrāra** (making the nine chakras in total) the first level (**namo**) is where we experience thoughtless awareness (**Nirvichāra**) but are still aware of the body and the senses, which become heightened; entering the present moment we seem to see and hear things with great immediacy, as if awakened for the first time, viewing reality without the filter of conditionings.

At the second level (**namaḥ**) the attention becomes absorbed inside and we experience the Divine Bliss drenching our Subtle System. In this **Nirvikalpa** –‘doubtless awareness’ we are ‘doubtless’ as we are experiencing the truth of the Divine Nature without any mental

barriers. In the third level (silence) we lose all sense of physical or individual identity and become fully at one with the All-pervading Consciousness.

Alternative meanings

Some of the ways that the three sections can be taken as meaning:-

Section 1. Om Twameva sākshāt. *Earth Realm – Physical world.*

Alt.trans: ‘O Supreme Spirit (**Om**), You are indeed (**Twameva**) the Reality (**sākshāt**)’.

Alt.trans: ‘O Divine (**Om**), what we experience through the senses (**sākshāt**) is indeed Your manifestation (**Twameva**)’.

Alt.trans: ‘O Divine (**Om**), You (**Twam**), by the rising of the Kundalini (**eva**), give us the witness state of ‘just being’ in the present moment (**sākshāt**)’.

Section 2. Śhrī Nirmalā Devyai. *Atmospheric Realm – Subtle Body.*

Alt.trans: ‘O Goddess (**Śhrī**), who is beyond all mental and emotional dross (**Nirmalā**), the Giver of reality (**Devyai**)’.

Section 3. namo namaḥ. *Heavenly Realm – Causal Body.*

Alt.trans: ‘Who takes us beyond the illusions of this material world (**namo**) and any sense of separateness from the All-pervading Consciousness (**namaḥ**)’.



Practice

It is not necessary to think about the meanings as we say the **mantra** but it can be good to keep the attention on the relevant **chakra**. Hopefully the effect of the words will keep the attention focussed anyway.

So:- **Om** –*Mūlādhāra*, **Twam** –*Kuṇḍalinī*, **eva** –*Nābhī*, **sākṣhāt** –*left and right Swād being sucked in to Mūlādhāra*, **Śhrī** –*Heart*, **Gaṇeśha** –*Vishuddhi (or chakra of Deity)*, **sākṣhāt** –*Āgñyā*, **Śhrī** –*Sahasrāra*; and then again **Ādi** –*Mūlādhāra*, **Śhakti** –*Kuṇḍalinī*, **Mātājī** –*Nābhī*, *Swādhiṣṭhāna and Void*, **Śhrī** –*Heart*, **Nirmalā** –*Viśhuddhī*, **Devyai** –*Āgñyā*, **namo** –*first level of Sahasrāra*, **namah** –*second level of Sahasrāra*, **silence** –*third level of Sahasrāra*.

Another way to explore this power and correspondences of the **mantra** is to chant it progressively. Keeping the attention in the **Mūlādhāra Chakra**, say **Om** continuously for a while. It does not have to be all on one note and one may allow the note to fluctuate up and down a bit musically as **mantras** do normally.

Once you feel that you have established some connection with the **mantra**, say '**Om Twam**' for a while and see what effect that has. Then move on to '**Om Twam-eva**' keeping the syllables well-separated. When that seems to be established say '**Om Twameva sākṣhāt**', again noting what each syllable is doing. It can be good to repeat the new word a few times '**Om Twameva sākṣhāt, sākṣhāt, sākṣhāt,**' etc. to feel the effect.

Continue adding one word at a time; so '**Om Twameva sākṣhāt Śhrī**'; then '**Om Twameva sākṣhāt Śhrī Nirmalā**'; etc. repeating each phrase as many times as you like until saying the complete **mantra**.

Correspondence of the Full Mantra

Om Twameva sākṣhāt Śhrī (Gaṇeśha) sākṣhāt Śhrī

Mūlādhāra to Sahasrāra (first time)

Ādi Śhakti Mātājī Śhrī Nirmalā Devyai namo namaḥ.

Mūlādhāra to Sahasrāra again.

‘**Om Twameva sākṣhāt Śhrī**’ is the same as the Short **Mantra**; taking the attention from **Mūlādhāra** through the **Void** up to the **Heart Chakra**.

(**Gaṇeśha**) As well as the **chakra** being addressed, the name of the Deity being worshipped works on **Viśhuddhī**. The fourth stage of speech **Vaikharī** –‘utterance’ corresponds to **Viśhuddhī** and actually verbalising the name (with respect) clears this **chakra**.

sākṣhāt –‘really’: works on **Āgñyā Chakra**. (**Sa**–‘with’, **akṣha** –‘eyes or senses in general’, **āt** –ablative ending). The eyes (**akṣha**) are associated with **Āgñyā Chakra**.

When we become thoughtless we are very much in the present moment (**sākshāt**) and become the witness (**sākshī**). **Sā** –‘She’ (**Ādi Śhakti**) clears **Left Āgñyā** and **Kṣha** –‘forgiveness’ clears **Right Āgñyā** (like **Ham** and **Kṣham**); **āt** puts pressure on the **Rudra Granthi** (see p.52) which is cleared by **Śhrī**.

Śhrī –‘holy’: activates the **Sahasrāra**, being the name of the Goddess and the **bīja mantra** of the Heart and **Sahasrāra** (see p.24).

Ādi Śhakti Mātājī Śhrī Nirmalā Devyai namo namaḥ.

This part of the **mantra** again takes the attention from **Mūlādhāra** to **Sahasrāra**; or may be used to work on the **chakras** in the **Sahasrāra**.

Ādi –‘first, primordial, lowest’ - **Mūlādhāra Chakra**.

Śhakti –‘energy’ - the **Kuṇḍalinī**.

Mātājī –‘Holy Mother’ activates **Nābhī**, **Swāḍhiṣṭhān** and Void.

- **Mā** is **Śhrī Lakṣhmī (Nābhī)**.
- **tāj** = **tejas** –‘light, fire’ (*element of **Swāḍhiṣṭhāna** connected with the sense of sight*).
- **ī** is the **Suṣhumnā Nāḍī**.

The **Kuṇḍalinī** rises first to **Nābhī** then spreads out through the Void enlightening the **Swāḍhiṣṭhāns** before recollecting in the **Nābhī** and rising up the **Suṣhumnā** to Centre Heart.

Śhrī – **Heart**. As explained in the Short **Mantra** above.

Nirmalā – **Viśuddhi**.

Devyai – **Āgñyā**.

namo – **First level of Sahasrāra** (inside the head) - clears **Back Āgñyā** and removes the illusion of worldly reality, giving direct knowledge of the higher reality of the Supreme Spirit (**nirvicharā**).

namaḥ - **Second level of Sahasrāra** (above the head) - removes the sense of separation and gives connection with the Divine, experiencing liberation and bliss (**nirvikalpā**).

Silence – after finishing saying the **mantra** there is a moment of intense silence as one enters the third level of **Sahasrāra**, becoming a part of the body of the Goddess. (**nirānanda**)

Another way of feeling it

After the **Three Great Mantras**, the **Sahasrāra Mantra** or the **Short Mantra**, ‘**Śhrī Nirmalā Devyai namo namaḥ**’ is often repeated three times, taking the attention from **Heart** to **Sahasrāra**. As in ‘raising the

Kundalinī', when one takes the attention to a point three times it tends to stay there.

Namo –‘without delusions’ and **namah** –‘without ego’ can be taken as describing **Shri Mataji** Herself; so

‘**Śhrī Nirmalā Devyai namo namah**’ can also mean:

‘(We bow to You) O Immaculate Goddess, who is beyond worldly illusions and without ego’.

Connections within the mantra

Sākshāt

Sākshāt followed by **Śhrī** appears twice in the full **mantra**, in both cases at the point of a **granthi** –‘knot, obstruction’.

The first time is for **Swādhiṣṭhaṇa** and the attention is taken down into **Mūlādhāra** as the left and right **Swādhiṣṭhaṇas** (which are the driving forces of the two channels) are sucked in by **Śhrī Ganesha**.

The second time is for **Āgñyā** where the Superego and Ego (the culminations of Left and Right channels) are sucked in by Lord Jesus, who is the incarnation of **Shri Ganesha**.

In both cases **sā** pulls in left and **ksha** pulls in the right channel, awakening us into the present moment of the Centre Channel. As explained above, **sākshāt** means ‘actually present, experienced with the senses, in the here and now’. In both cases **āt** puts pressure on the **granthi** (see next section) which is released by the following **Śhrī**, allowing the **Kuṇḍalinī** to enter the next level.

Śhrī appears twice in the Short **Mantra** and three times in the full **mantra**. The first (and third) time is for the Goddess in the Heart and the second time is for the Goddess in the **Sahasrāra**. As **Shri Mataji** often explained, **Sahasrāra** is the Heart at the higher level.

In the heart the Goddess **Śhrī** is more of a personal mother but in the **Sahasrāra** is the Supreme Goddess beyond all worldly illusions.

Also for the **Sahasrāra**, **namo namaḥ** negates both the illusion that the world of the senses is the ultimate reality and the illusion of our having a separate identity from the All-pervading Consciousness. Ideally we would be fully identified with the Supreme Spirit.

The Three Granthis*

In both cases **sākshāt** occurs before a **granthi** –‘knot, obstruction’ which, when cleared, allows the **Kuṇḍalinī** to rise into the next section of the Subtle System, and is followed by **Śhrī** which gives a joyful expansion into the next section.

The first ‘**sākshāt Śhrī**’ clears the **Viṣṇu Granthi** above **Nābhī** and one feels joy in the Heart; the second one clears the **Rudra Granthi** above **Āgñyā** and one feels bliss in the **Sahasrāra**.

Sā and **ksha** suck in left and right sides, and **āt** puts pressure on the **Granthi** - perhaps because **āt** indicates the **Ātmā** (from **āt** –‘to move’); in the first case as the **Ātmā** in the Heart and in the second case as the **Param-ātmā** –‘Supreme Spirit’ in the **Sahasrāra**, which are striving to be known.

The lowest **Granthi** (**Brahmā Granthi**; just above the Sacrum) is opened by **Om**. This Granthi opens when we recognise that ‘there is such a thing as Spirit’ – not just the world of the senses.

‘This knot first starts at the **Mûlâdhâra**, because this one is made of Earth element, once this knot is released, then only the **Kundalinī** 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.’

Knots on the Three Channels. 02-10-78

* The **Granthis** separate the three sections of the Subtle System. The first knot, the **Brahma Granthi**, has to open for the **Kundalini** to bridge the gap in the **Suṣhumṇā Nāḍī**, rise up to **Nābhī** and enlighten the lower (Earth) section (abdomen). The **Viṣṇu Granthi** is between **Nābhī** and **Heart** and the **Rudra Granthi** between **Āgñyā** and **Sahasrāra**. continued on next page.....

Chapter 15. Some meanings of the letters

For correspondences rather than meanings see the next chapter (Ch.16, p.85).

Many letters have meanings, sometimes as the root or short form of a word. Where the syllable is an actual Sanskrit word the meaning is given quotation marks.

a A of A-U-M – Left Side, Mahākālī, Brahmadeva. ‘not, without’

ā Left Side, Iḍa Nāḍī. ‘near, up to’. Kāmadeva – ‘God of love’

i ‘this (idam)’, ‘to go’

ī Ādi Śhakti, Mahālakshmī, Sushumnā Nāḍī

u U of A-U-M. Right Side, compassion.

ū Right Side, Piṅgala Nāḍī. Protection, compassion.

ṛ Move, rise.

e Kuṇḍalinī. ‘come, approach’.

ai Calling (Ai Giri Nandinī – ‘O Daughter of the Mountain’).

o Addressing.

au Sheśha.

m̐ M of A-U-M, Mahālakshmī, Yoga (Sahasrāra).

h̐ Śhiva, heart.

*continued.... For a more detailed explanation of the **Granthis** listen to **Shri Mataji’s** talk ‘**Knots on the Three Channels**’ 02-10-78 or see the RiSY book ‘**The Three Worlds**’ available to download free at symb-ol.org, which includes an edited version of Shri Mataji’s talk.*

1. Gutturals -

Ka	Creation (kara). Desire (kāma). ‘What?’
Kha	Breaking, destroying. Sun, sky, air.
Ga	Going, moving, residing. 3rd note.
Gha	Striking, killing. (also Ghna [from han – ‘kill’])
ṅa	Sensual desire.

2. Palatals -

Cha	‘and’. Moving (<i>char</i>).
Chha	‘Pure, clean’.
Ja	‘Born’. Swift, victorious (<i>jaya</i>).
Jha	Playing music.
ña	Singing.

3. Cerebrals (Retroflex)

Ṭa	Sound
Ṭha	Loud noise
Ḍa	Sound
Ḍha	Loud drumming sound. 6 th note.
Ṇa	Knowledge

4. Dentals

Ta	Quality of, -ness (<i>tā, twā</i>). Past Participle ending, eg. <i>kṛita</i> – ‘done’. Carrying across, saviour (<i>tara</i>).
Tha	Mountain
Da	‘giving’ (<i>vara-da</i> – ‘giving boons’)
Dha	‘support, holding, wearing’ (<i>Dhara</i>), meditating (<i>Dhyān</i>)

Na 'Not'. Present participle ending, *eg. charana – 'moving'*.

5. Labials -

Pa 'Protect', 'drink.' 5th note.

Pha Fruit, result (**phala**)

Ba Child (**bāla**) strong (**bala**)

Bha 'shine, illuminate'

Ma Mother, **Mahālakshmī**. 'not'. 4th note.

Group 3 – semi-vowels

Ya – 'whoever'

Ra – Protect (*raksha*). Re – 2nd note.

La – **Shri Lalitā** (Supreme Goddess – Power of Love)

Va – 'or'. Go, move, path.

Group 4 - Sibilants

Śha – Sleeping, abiding

Ṣha – Six (*ṣhad*)

Sa – 'that', **Śhakti**, feminine power, first note of Indian scale.
'with' (*sam, saha*)

Su – 'Good, beautiful, auspicious'.

Swa – 'self'

Other

Ha – Destroy (*Hara*). **Śhiva**, **Viṣṇu** (*Hari*)

Kṣha - Forgive (*Kṣhamā*). Destruction (*kṣha*). Earth (*Kṣhā*)

Chapter 16. Devanagari Letters as Bija Mantras

Abbreviations: - DAS – Given in the Devi Atharva Sheersha

Group 1 - Vowels – Expressions of Śhakti –‘energy’.

*Note: The vowels are the **bījas** of the **Viśhuddhi Chakra** and the areas associated with them are all parts of the **Viśhuddhi**, mostly connected with the five senses.*

a	Back of head	<i>root of guttural consonants</i>
ā	Face	Nārāyana (Vishnu) (DAS)
i	Left Eye	<i>root of palatal consonants</i>
ī	Right eye	
u	Left ear	<i>root of cerebral consonants</i>
ū	Right ear	
ṛ	Left nostril	<i>root of dental consonants</i>
ṛṛ	Right nostril	
lṛ	Left cheek	
lṛṛ	Right cheek	
e	Upper teeth	
ai	Lower teeth	Speech (DAS)
o	Top lip	Viśhva (soul in waking state)
au	Bottom lip	
ṁ	Tongue	<i>-anuswāra – dissolution (destruction)</i>
ḥ	Neck	<i>-visarga – emanation (creation)</i>

Group 2. Consonants. Emanations of Lord Shiva – ‘principles’.

1. Gutturals - Five gross elements

Ka	Earth
Kha	Water
Ga	Fire
Gha	Air
ña	Ākāśh - ‘Ether’

2. Palatals - Five subtle elements

Cha	Smell
Chha	Taste
Ja	Sight
Jha	Touch
Ña	Sound

3. Cerebrals - Five instruments of action

Ṭa	Organ of Speech
Ṭha	Hands
Ḍa	Feet
Ḍha	Organ of Excretion
Ṇa	Organ of Reproduction

4. Dentals - Five organs of the senses

Ta	Eyes
Tha	Ears
Da	Nose
Dha	Tongue
Na	Skin

5. Labials - Antaḥkarana - inner faculties

Pa	Manas –‘heart/mind’	Left armpit
Pha	Ahamkāra – ‘ego’	Right armpit
Ba	Buddhi –‘intellect’	Touch
Bha	Prakṛiti –‘Nature’	Navel
Ma	Puruśha –‘Spirit’	Heart

Group 3 – semivowels (liquids)

Ya –	rāga –‘attachment’
Ra –	vidyā –‘wisdom, knowledge’
La –	māyā –‘creation/magic/illusion’
Va –	kalā –‘art, skill’

Group 4 - sibilants

Śha –	Mahāmāyā –‘great illusory creation’	
Ṣha –	Śhuddha-vidya –‘pure knowledge’	
Sa –	Īśhwara –‘controller’	Integration (Sarva)

Other

Ha –	Sadāśhiva –‘Eternal Spirit’. Destruction (Hara)
Ksha -	

Bījas of the Elements of the chakras

Ha	Ether element / sky	Viśhuddhi
Ya	Air / wind	Heart
Ra	Water/fire (Lakshmī)	Maṇipūra – Nābhī
Va	Fire/water (Saraswatī)	Swādhiṣṭhāna
La	Earth	Mūlādhāra

The names of the Deities of the Elements are code-words for the **bījas** of that element so:

Vāyu (Lord of wind/air)	Ya
Sūrya (Sun)	Ma (DAS)
Agni (Fire)	Ra

Bījas of the Notes of the musical scale

Sa	Ṣhaḍjā -‘six-born (Karttikeya)’	Mūlādhāra
Re	Ṛṣhabha –‘bull’	Nābhī
Ga	Gāndhāra –‘Jasmine’	Swādhīṣṭhāna
Ma	Madhyama –‘middle’	Heart
Pa	Panchamī –‘fifth’	Viśhuddhi
Dha	Dhaivata –‘Intelligent, meditative’	Āgñyā
Ni	Niṣhāda –‘sitting’	Sahasrāra

Long Vowels - As used in a **gaṇa** –‘series’ of **bīja mantras** – eg. **Hrām, Hrīm, Hrūm, Hraim, Hraum, Hrah**

ā	Left Side
ī	Central Channel
ū	Right Side
ai	Ascending (<i>up to Sahasrāra</i>)
au	Descending (<i>down to Mūlādhāra</i>)
aḥ	Heart/middle

Chapter 17. Other Mantras using Bījas

There are a huge number of **mantras** using **bījas** and a few of interest are mentioned only. For example every level of the **Shrī Chakra** has a different series of **bījas** to activate it (*given in the book 'Shri Chakra' by Shankar Narayanan, Somata Books*).

Hanuman mantra

Om Aim Hrīm Shrīm

Hanumate Rāmadūtāya *Mighty-jawed Servant of Śhrī Rāma*

Lankā-vidhvamshanāya *Destroyer of Lanka city*

Anjanī-garbha-sambhūtāya *Born of Anjani's womb*

Kilikili bubukārena Vibhīṣhaṇāya *Sound expressing joy, like
bubbling water to Vibhīṣhana*

Hanumad-devāya *To the Divine Hanuman*

Om Aim Hrīm Shrīm Hrām Hrīm Hraum Phat Swāhā

Guru mantra

Om jhrām jhrīm jhraum saḥ gurave namah

Śhrī Mahāganeśha mantra

Om śhrīm hrīm klīm glaum gam Gaṇapataye

Vara varada sarva-janam me vaśham-ānaya swāhā

Om Shrim, Hrim, Klim, Glaum, Gam, to Shri Ganesha

Most excellent giver of boons, bring all people into my control, well spoken!

This version, which has been checked from several sources, differs from the Mahāgānesha mantra in the Sahaja Yoga Mantrabook which is from the commentary on the Srimad Devi Bhagavatam by Swami Vijnanananda (1921)

Chapter 18. Bīja Mantras in the Quran

Chapters	Bīja Mantra
Al Baqara, Aal-i-Imraan, Al-Ankaboot, Ar-Room, Lugman, As-Sajda	Alif Lam Meem
Al-A'raaf	Alif Lam Meem Sad
Yunus, Hud, Yusuf, Al-hijr	Alif Lam Ra
Ar-Ra'd, Ibrahim	Alif Lam Meem Ra
Maryam	Kaf Ha Ya Ayn Sad
Taa-Haa	Ta Ha
Ash-Shuaraa, Al-Qasas	Ta Seen Meem
An-Nami	Ta Seen
Yaseen	Ya Seen
Saad	Sad
Ghafir, Fussilat, Ash-Shura, Az-Zukhruf, Ad-Dukhaan, Al-Jaathiya, Al-Ahqaf	Ha Meem
Ash-Shura	Ayn Seen Qaf
Qaaf	Qaf
Al-Qalam	Nun

"Even in Koran, if you read, the few words before starting every chapter nobody understands. They are all nothing but **mantra bījas**. But they put it there. They knew people won't understand, but He (Mohammad) put it there because people would understand"

02-02-83, Delhi.

These are letters of the Arabic alphabet (Alif = ā, lam = l, meem = m, etc.). Islamic scholars have argued over the meaning of these letters ever since.



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 considered as the Name¹ 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

‘One Creator of Everything whose True Name is Om’

Mool Mantra, Guru Nānak

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

Shrī Gaṇeśha is **Oṃkāra-swarūpa** -‘the embodiment of **Om**’.

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’ (‘... and the Word was God’). 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’.

“The Essence of **Shrî Ganesha** is Pure Love. The Pure Love of this Mother Earth created **Shrî Ganesha**, but surprisingly **Shrî 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-nâda** -‘reverberation of the Supreme’ – **Omkâra**. So first He was created only as the sound **Omkâra**, then this **Omkâra** was covered with the Mother Earth to make **Shrî Ganesha**.



Omkâr is so important because it has got in it all the three powers, **ah-oo-mm**. **A-U-M** stands for the **Mahâkâlî**, **Mahâsaraswatî** and **Mahâlakshmî** powers. All three powers exist in this **Omkâra**. So in a dormant form, we can say, these three powers exist in **Shrî Ganesha**.”

15-09-96, Cabella

The sound **Om̐**¹ issued forth when the **Brahmānda** -‘Egg of Brahman’ cracked open and the Creation emerged.

“**Pranava's** sound is generated when the Primordial Cell breaks like the hatching of an egg.” **BoAS. Ch1. Creation**

¹ **Om̐** is properly written with a dot above **m̐** according to the newer **ISO 15919** transliteration system 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**, **ñ**, **ṇ**, **n**, or **m** is appropriate for the following letter. So **Omkāra** can also be written **Oṅkāra** (guttural **ṁ** before **k**, a guttural consonant) which would sound like **Oṅkāra** (see p.70). As an unmodified word ending it is **m**.

Om is composed of three and a half syllables. The three syllables **A**, **U** and **M** are associated with the three **Śhaktis** -‘feminine powers’ (as above). The final half-syllable called **Ardha-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 **Om** and is the final unmanifested form of the **Ādi Śhakti** as the **Kuṇḍalinī**.

“She represents the **Ādi Śhakti**, the half **mātrā** –‘syllable’ of the **Om**. Like three and a half **mātrās** are there in the **Om** word, meaning the half moon, half circle. So as you know there are **Mahākālī**, **Mahāsaraswatī**, **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 **Shrī 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 **Shrī 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 **Sant Gñyāneśhwara** as ‘the rumbling of distant thunder in the hills’ (*Gñyāneśhwarī*, Ch.6).

Out of this desire manifests **Shrī Mahāsaraswatī**, the **Kriya Śhakti** - ‘power of creation, action’. This is the **U** of **AUM** creating the **Bhuvah** - ‘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 **Shrī Mahālakshmī**, the **Gñyāna Śhakti** - ‘power of knowing’ which forms the **Swah** - ‘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 the **A** in the throat, travels through the mouth as **O** and ends with **M** at the lips thus covering the whole range of letters, like ‘Alpha and Omega’ the first and last letters of the Greek alphabet.

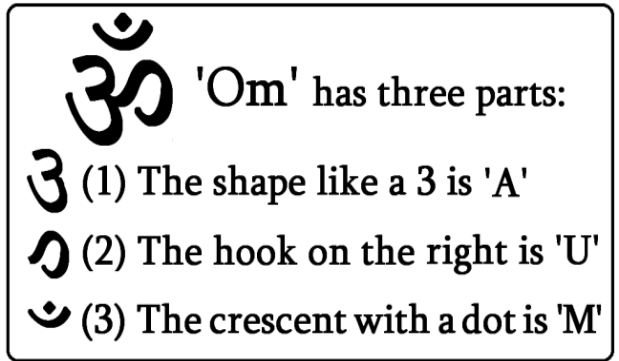
“When all these sounds (the **bīja mantras** of the **chakras**) are sounded together and brought through the spiral of the body, in the body it makes a sound. The sound that comes out of the synthesis is **Om**; like the seven colours of the Sun ultimately become white rays.”

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 spelled.

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-ātmā** -'Supreme Spirit' (*dot*) above.



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

“If you take the complete Universe into a circle, then you make three portions of that, you get three arches - first arch is bent like this **Ah. Ooh**, second one, like that, and the third one is **Ma**. And the dot on that is the centre point of the circle, which is the God¹ Himself.” *Heart Chakra. 02-77*



Om in different scripts

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

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

In this sound of **Omkâra**, the complete sounds of the words are there, all the permutations and combinations, the complete melody of this Universe within these three sounds, **ah, ooh, ma.**”

Heart Chakra, 02-77

Om and the Creation

The **Śhiva Purāna** 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 **Omkāra** alone. The Supreme **Brahman**, the Truth, the Bliss, the **Amṛuta**, the greatest of the great and the ultimate cause can be expressed by the single-syllabled **mantra**.

The single syllable **A** is the source of the Lord **Brahmā**. The single syllable **U** is the source of **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 **Īśhwara** split into two. The auspicious upper lid became the upper region and the lower one became the Earth of five characteristics. From the inner part of the egg was born the four-faced **Lord Brahmā** expressed by the letter **ka**.

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 ¹(**Ga**). Being pronounced it reaches the head and it conveys the feeling of ants moving (on the top of the head).

As the syllable **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 **Ṛig**, **Sāma** and **Yajus**

¹ **Ga** is the third note of the scale, **sa, re ga, ma, pa, dha, ni, sa**. **Sa** is the fourth note up from the lowest note you can sing and is one’s normal talking pitch. **Sa** is usually around **B^b**, which makes **Ga** around **D^b**.

– the three worlds (*Bhūr, Bhuvah, Swah*), the three fires (*Fire, Sun, Moon*), 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 **Bhuvah-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, physical*), the second the indiscrete (*unmanifest, mental*), and the third instant is the intellectual faculty (*buddhi – ‘witness state’*); 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 man who truly understands it and further meditates on it, escaping the circle of mundane existence casts off the three-fold bonds, and gains sublime extinction in **Brahman**, the Supreme Soul. And he who is bound with the unconsumed results of his actions, after experiencing death through ill omens, and recollecting it at the time of his departure, attains to a yogi’s condition again. Hence by means of imperfect religious devotion, or again by perfected religious devotion, are always to be known the ill omens so that he does not sink into despondency at the time of his departure.’

End of chapter 42

Mandukya Upanishad (c.750BCE)

1. **Om̐**! This Imperishable Word is the whole of this visible universe. Its explanation is as follows: What has become, what is becoming, what will become – verily, all of this is **Om̐**. And what is beyond these three states of the world of time – that too, verily, is **Om̐**.
2. All this, verily, is **Brahman**. The Self is **Brahman**. This Self has four quarters.
3. The first quarter is **Vaiśhvānara** –‘*Universal*’ (soul in the waking state, connected with the body and the senses). Its field is the waking state. Its consciousness is outward-turned. It is seven-limbed (*arms, legs, head, reproduction and excretion*) and nineteen-mouthed (*nine openings of the body plus five senses and five organs of action*). It enjoys gross objects.
4. The second quarter is **Taijasa** –‘*Light*’. Its field is the dream state. Its consciousness is inward-turned. It is seven-limbed and nineteen-mouthed. It enjoys subtle objects.
5. The third quarter is **Prāṇīya** –‘*Wisdom*’, where one asleep neither desires anything nor beholds any dream: that is deep sleep. In this field of dreamless sleep, one becomes undivided, an undifferentiated mass of consciousness, consisting of bliss and feeding on bliss. His mouth is consciousness.
6. This is the Lord of All; the Omniscient; the Indwelling Controller; the Source of All. This is the beginning and end of all beings.
7. That is known as the **Turiya** –‘*fourth*’ quarter: neither inward-turned nor outward-turned consciousness, nor the two together; not an undifferentiated mass of consciousness; neither knowing, nor unknowing; invisible, ineffable, intangible, devoid of characteristics,

inconceivable, indefinable, its sole essence being the consciousness of its own Self; the coming to rest of all relative existence; utterly quiet; peaceful; blissful: without a second: this is the **Ātman**, the Self; this is to be realised.

8. This identical **Ātman**, or Self, in the realm of sound is the syllable **Om**, the above described four quarters of the Self being identical with the components of the syllable, and the components of the syllable being identical with the four quarters of the Self. The components of the syllable are A, U, M.
9. **Vaiśhvānara**, whose field is the waking state, is the first sound, A, because this encompasses all, and because it is the first. He who has this knowledge, obtains all desired objects and attains the Primordial State of Pure Consciousness.
10. **Taijasa**, whose field is the dream state, is the second sound, U, because this is an excellence, and contains the qualities of the other two. He who knows thus, gains an exalted flow of knowledge and becomes even-minded; he joins the family of the Knowers of Brahman.
11. **Prāgñya**, whose field is deep sleep, is the third sound, M, because this is the measure, and that into which all enters. He who knows thus, measures all and becomes all.
12. The **Turiya** –‘fourth’ is soundless: unutterable, a quieting down of all relative manifestations, blissful, peaceful, non-dual. Thus, **Om** is the **Ātman**, verily. He who knows thus, merges his self in the Self – yea, he who knows thus.

Om Śhāntiḥ, Śhāntiḥ, Śhāntiḥ. Om Peace! Peace! Peace!

