



Maa Anandamayee

SVAKRIYA SVARASAMRITA

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Self-Movement by Itself in Itself as
Undifferentiated Actor – Action,
Sweetness in Identity with the Self, and
Innate Immutability of the Supreme.

Volume 4

English Version of the Original in Bengali

Brahmacharini Chandan Puranacharya

Translated from Bengali to English by
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P R E F A C E

SVAKRIYA SVARASAMRITA IN THE LIGHT OF MA'S SVARŪP

Regarding the series *Svakriya Svarasamrita*, it is a fact that almost all the words recorded in it, excluding obviously certain statements here and there, are directly from Ma's lips, apparently for the benefit of us all. But from the reality of Ma's *Svarūp*, the question arising as to whom She is addressing and for what. To such a query, Ma would answer, 'Herself to Herself', ie., where the 'I' and the 'You' are identical. In this identity where is any room for a speaker and a listener? To realise this truth is actually and investigation into this *Svarūp* of Ma. Ma explains, "Since *Bhagavān* Himself is *Svakriya*, it is He who speaks, makes others speak, in the proper context at the appropriate time. He Himself is the word, He Himself is the act of hearing, in fact, it is He only who is everything"* . The full significance of the term *Svakriya*, which means undifferentiated actor – action, cannot, however, be conceived by the mind. It means the Absolute appearing as manifold forms and actions, yet sustaining the entity.

Ma has declared in clear terms that even while passing through all phases of change in the life movement, 'this body' (meaning Herself) is the same today as when we received Her for the first time. The changes noticed are, as we see them over the course of years, in respect of physical development and association with different aspects of society, and finally, in the midst of us all. She confirms in Her own words that it is She only through all changes.

When asked about the object of Her *Sādhana*, which She calls a play, She answers: Just as with all this activities pertaining to body, like movement, talk, listening, sitting, walking, etc., so too is Her *Sādhana* innumerable aspects. To the question: If everything is sustained within the same, why this particular play

* See pg. 191 of Vol. 3

with *Sādhana* as well, She says: this also is all for you and takes place by itself. In Her own words, "when, by putting question, you make this body speak, whose words is being spoken and by whom, O'Baba! He whose word it is, that word is He only. He whose word it is, He is in this form, in this manner, understand this in any way Here everything takes place by itself".** This means that since there is the single entity in all action, there is only that entity at all times and, therefore, everything takes place by itself.

When pointedly asked about Her physical body, She asserts clearly that it is not the result of past actions. According to *Shastras*, the birth of any being is subject to past *karma*, and this rule is inviolable. Therefore, She does not come under the category of a being. She replies: in respect of 'this body' whatever you say, it is that. This means that our understanding being confined within the limitation of the intellect, how are we to grasp that which is beyond intellect? Ma says, "Who is going to comprehend Him unless He allows Himself to be comprehended?" And "When He allows comprehension, it is He who will be realised." ***

The present volume deals in detail with *āsan*, *pranayam*, *mantra* and its significance. She was the universal consciousness every where including stone and wood etc. and as forms of vibration in every thing all the time. After this is self-initiation, play of different *mantras*, the worship of various *Vigrahas* (the images for worship) – She Herself being, in fact, in those forms. Her play with all these forms of *Sādhana* in Her self- emanated *Kheyāl*, and the declaration of Her *Svarūp* as *Purna-Brahmā Narayan*. She worshipping the primordial energy being Herself the same - as *guru*, *sishya*, *ishta*; manifestation of different hue of lights every where. This play of infinite *Sādhanas* in Ma was actually completed at the village of Bajitpur in Bangladesh over a period of 8 months. All this is covered in this volume.

Sri VIRAJANANDAJI Maharaj

** See pg. 172 of Vol. 3; ***See pg. 162 & 185 of Vol. 3

NOTES ON THE PRONUNCIATION Of Transliterated Sanskrit Words

Vowels

'a'	has the sound of	'u'	in much,
'ā'	"	"	" 'a' in path,
'ā'	"	"	" 'o' in mode,
'e'	"	"	" 'i' in maid,
'i'	"	"	" 'i' in bid,
'ī'	"	"	" 'ee' in deep,
'o'	"	"	" 'oa' in road,
'u'	"	"	" 'u' in put,
'ū'	"	"	" 'oo' in mood,
'au'	"	"	" 'ou' in loud.

The accent of the words generally lies on the long vowels.

A few very well-known names such as Krishna, Rama, Mahadev, Durga, Saraswati, Lakshmi, Brahma, Vishnu, Shiva etc. have been spelt in the accustomed English manner.

As a mark of respect, the letter 'S' or 'H' has been used as capital in 'she' or 'her' when referring Mother – Shree Shree Ma and 'H' as capital letter in 'he, him, his' when referring to the Supreme Being – God or by any other expression.

All Sanskrit / Hindi / Bengali words have been depicted in *italic* in the text alongwith their meaning and also at the end in Glossary.

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 The *Kheyāl* of Ma towards complete aspects of *Sādhana* to realise
Bhagavān. 3

- Ma's Ushadidi.
- Ushadi's departure from Bajitpur.
- Ma's *Bhavas* during *kirtan*: false rumours of people.
- Device to see if Ma's *bhava* was authentic.
- Rosary – inside or outside?
- First manifestation of Ma's *āsan* etc.
- Annual *Kalipuja* by Bholanath.
- Full moon rises on a New moon night- appearance of a bright
 luminous person from Ma's body,
- pertaking of the *bhog*- later merging in Ma's body again.
- Black dog- who and from where? – was the '*bhog*' spoilt?
- Lament of *Pujari* – (having been) deprived of '*Maha Prasād*'.
- Ma's solutions for Her work happening of itself – stitching of
 Ashu's garments.
- Self-inflicted suffering due to our own mistakes – a true picture
 of '*Sansar*'
- Ushadi's return to Bajitpur.
- The veiled *Bahu* – A firm *kheyāl* in the fully perfected play of
 '*Sādhana*' – Herself in Her Self.

Āsan – Complete in all respects – *Tattwa* (the truth) of *āsan* – infinite *āsans* and their reality – Objective of *āsan* – the occurrence of *āsan* as the Self itself – ‘He’ only – the *Svarūpa* of taking place by itself – undifferentiated actor, action and object of action – The *Svarūp* of ‘by itself’ (*Apni*) – that which is in ‘*Mūl*’ is itself in ‘*Sthula*’ – (in fact) it is He alone.

Ma’s *Āsan*, varieties of motions of *Pranvayu* – Bholanath’s concern.

Bholanath’s concern at the manifestation of *kriya* in Ma – consultation with *Sadhus* and experienced people (on the matter).

Sadhu Shivananda.

The Evil Eye of *Ananda Bhairabi* on Ma – Shivananda’s assessment

Various aspects of Ma’s Play of *Sādhana* at Bajitpur.

‘*Hari*’ during ‘*purak*’ and ‘*bol*’ during ‘*retchak*’ – *Kriyas* by themselves in particular *āsans*.

About the play of ‘*Sādhana*’ – taking place by itself, the Self, the Truth about taking place by itself – actor, action and object of action – the Self alone.

The *Svarūp* of *Apni* (by itself) – He Himself in the form of *kriya* – whatever is at the *Mūla* (source) is also in the *Sthula* (gross) – ‘That’ only.

With underlying eternity unimpaired – beyond, not beyond, the perishable, everything – (all are) the one only ‘*Apni*’ (the Self).

“*Apni*” – cannot be explained in language.

“*Apni*” (the Self itself) in the form of *kriya* – through particular *Spandans* (vibrations) and ‘*Bhava*’ of the Body.

Ma in the factory of the *Tatas* – When that play of His begins, from Whom all This is Revealed, everything takes place by Itself.

Unmoving Steadiness – ‘*Dhyan* with Deep Absorption.

Utterance of ‘*Pranab*’ with “*Hari*” – towards the perfection of *Nam*.

Various kinds of *āsans*, *Āsan* “*Tattwa*” (theory) and their different aspects – Formation of *Āsan* by Itself without the Touch of the Hand – Perfection of One *Āsan*, in Two Rounds only.

Āsan – Infinite – It’s “*Svarūp*” (Reality).

Āsan - Siddhi (ultimate success in *Āsan*) – Revelation of One's own "*Ishtadeva* and *Devi*" (the particular god or goddess one worships most devotedly).

Revelation of *Āsan - Tattwa* (principle involved in *Āsan*) – *Purna Shakti* (complete power) required for the attainment of a perfected formation of *Āsan* – an identification with THAT (*Shakti*).

The Object of Attainment in an *Āsan* – One's Own *Shakti* – One's Existence Itself – One as One's own *Āsan* and Non-*Āsan* - He Only.

Innumerable *Āsans* taking place day after day.

Particular *Āsan* – duration of its existence, being Oneself in Identification, as long as this Identification lasted.

Complete Perfection of the Aspects of *Nam* – Aspects of *Āsan* & the like as well – the Solution Obtained according to the *Bhava* – both (*Nam* and *Āsan*) indeed integrated in One and the Same Body.

The course of progress of a *Sadhak's* Meditation through ordered practice.

The Unfolding of *Svabhava* through continuation of an Unbroken Sense of *Abhava* (Want) – The Aspect of the Self itself taking place.

The touch of *Abhyas-Yoga* (religious practice) pertaining to Daily *Kriya* is a Must. Where is the Taste of "*Sudha*" (Nectar) in the Absence of "*Khuda*" (hunger)?

In the investigation etc. in the course of *Kriya* – a momentum should be created to the accompaniment of *Bhava* – leading towards a state which is beyond the *kriya* and beyond the mind. There is just no Appetite – Ma's reply to the Late Bhaiji's query. The courses of *Abhava* and *Svabhava* – *Kriya* pertaining to *Ichha Shakti* (Will Power) and *Maha Shakti* (Great Power). *Sadhak* – engaged in daily regular practice of *Sādhana* with the single aim before him – with a simple and easy joy and in a calm and peaceful manner, with moderation in diet and sleep – to 'do' in order to proceed to effortless Action.

Self-Revelation by way of the touch of *Svabhava Svarūp* through unbroken *Abhyas-yoga* - transcending course, absence of course, objective, absence of objective – the indivisible whole.

Ma free to play in Her own freedom, with any aspect whatsoever; in identity with all, yet apart.

New pattern of *āsan*.

Stationed in Her *āsan* ever within the meditative *bhava*, Ma is in relaxation through all the twenty four hours. The course of *kriya* pertaining to *āsan* is sustained by the entire body.

The course of *nam* and the course of *āsan kriya*, *mudra* – everything is possible in all aspects.

All containing in all – a complete sense of want awaking on the perfection of the one aspect, revelation of all aspects.

All indeed is in the *Akhanda*.

The unfolding on the perfection of any line of *Sādhana* – at any stage in the course of *Sādhana* as well.

Ma – free with any aspect at any time, in Her own independence – six months without food.

By taking a little milk and a few fruits which have fallen from the tree by itself – a particular state would continue as an eternal state.

She, without sleep for nine years.

All these phases reflecting stages of *Sādhana*, Ma identifying with all stages, yet not in any.

Further aspects of *āsan* with the loosening of the joints of the bones – New patterns of *āsan* takes shape.

Cessation of sleep: Ma's rest throughout the twenty four hours within that state of *āsan* and meditative mode.

Result of *āsan* – particular states pertaining to particular *āsans*.

Pranayam – Life breath in equipose, harmony out of disharmony, Infinite aspects of *pran-vayu* (vital breath).

Guru should be regarded as *Ishwar*: *japa*, prayers, *kirtan*, *pranayam*, *āsan* – in each, is contained the way towards the opening of the path leading inwards.

Other aspects in the context of *āsan*.

Kriyas of *āsan* with each and every part of the body: *Āsan* etc. performed in conjunction with inner *kriya* – movement inwards.

Attachment to *āsan* – a warning to the *sadhak*.

In the day – offering of *Suryargha* (oblation to Sun God). *Surya pranam* – a long time in the meditative state.

In the night – a meditative mood, entering into a different world.

In this world – everything including the articles of *Puja* are created of itself, ready at hand.

Everything concerning *Puja* in entirety, were available at hand: Ma settled in *āsan*.

What is the objective of such *Yagna Puja*? – the Self is in that form within itself. Where He, the *Nitya Chinmoy* is in all spheres of heavenly abodes, there the question of abode and its absence has no place.

The Process of formation of the *āsan* by Ma to sit upon by Herself.

Kriya pertaining to *achman*, *Jalsudhi* (purification of water), *āsan*, *sudhi*, *puspa* (flower) *sudhi* etc., utterance of *Mantra* without help of word of mouth – easy and simple, all taking place by itself.

In all *kriyas*, the underlying relationship of *Sthula* (gross) with *Mūl* – the way leading to time and mind.

Puja kriya through *bhava* too, internally and externally.

The *Vigraha* brought down from the head, established in the *āsan* in front – a *bhava* for *Puja* – *Mantra* etc. in accompaniment to *Pramab*.

Puja – sustaining too the *bhava* pertaining to offering of self. *Vigraha* again established in *Sahasrar* (seat of the soul) – a divine *bhava*, divine body, divine appearance.

Question in the relevant context, and explanation in reference to *tattwa* (relative truth). *Kriya* pertaining to the form of invocation.

The touch of *Maha-Ahang* (Super Ego) is required: In *Svakriya* absence of *Kriya*, beyond *kriya* too – He Himself.

Ma, who are you ? You and I, transcending you and I – the infinite yet only one – THAT only.

The night of *Jhulan Purnima* - *yagna*, *puja*, attendant *kriyas* – an emanation of *Mantra*.

Puja, *Bhog* and the rest – all these do not belong within time.

That world does not come within the purview of the kingdom of *Jiv*. In the context of the course of *Sādhana* pertaining to *Jiva* – the little that reveals pertaining to *Chinmoy Raj* (Kingdom of divine consciousness).

Accompanying *kriyas* pertaining to *Puja*—offering of *Suryargha* (oblation to Sun God), *Surya darshan*, revelation of *Mantra*, etc.

Yagna Mandal (a drawn design upon which fire is lighted for *Yagna*) drawn in *sthandil* (vessel for containing fire for *Yagna*).

The appearance of Agni (the fire God) in bodied form—*Puja* in the gross and mental way—*Yagna* and *Ahuti* (offering of oblation) *kriya*.

Bijmantra, *Bhava*, in the context of Ma's play as and pertaining to the course of *Sādhana* by a *Sadhak*. The *Svarūp* of this *Bijmantra*—that in which abides everything, beyond everything too.

Bij Mantra etc. — revelation according to *bhava* — in form without form: again upon hearing only, the one *Brahman* without a second.

In the course of *bhava*—tears according to *bhava*: *Bhava*, *Maha-bhava*, supreme ultimate *Maha-bhava*- *bhava* pertaining to *mūl* itself.

Reverting to the context of *Puja* on the night of Jhulan.

The emanation of *Mantra*.

In the context of relevant questions, and the aspects of *Tattwa*. A *Vigraha* must have its particular *bij*—*Para bij* pertaining to *Parashakti* is concerned here—aspects of revelation of *bij* and the like, from *shabda brahmā*, *pranab*.

You who reveal following the course of non-duality, discarding name and forms, the same you reveal following the course of *bij*, *rupa*, *guna*—the *Vigraha*—such as water and ice.

The course followed by *Sadhak*—on the revelation of the great stream pertaining to movement along the easy path.

Ma, in the play of the emanation of *Mantra*—What is that syllable, who is it—question and answer with *artha* (import) *rupa*, *guna* etc.

Akash vani (voice from above): Herself being *akash*, listening as well.

Ma's *Japa* of *Mantra* for the first time.

In respect of the question concerning the reality of the various aspects related to the play of *Sādhana* by Ma. In the case of the state of a *sadhak*, the unfolding of all aspects, through the touch of *Maha-mūl*.

External *Kriya* sustained by inner *yoga*: Inner *yoga* sustained by *yoga* pertaining to external *kriya*. In Ma's *kriya*—there is no question of ascending or descending order.

The unfolding of everything pertaining to the emanation of *Mantra* and the defining of the particular when the aspect of *Mahamūl* reveals as the reality of the self.

Emergence from the body – through a particular opening (organ of the sense) and through all parts of the body.

Entry into a new abode, in the context of *Maha-Prakriti* – all courses pertaining to this *kriya* is the Self, 'THAT' only.

Supreme ultimate *Shakti*, the existence itself pertaining to *Mūl* – relevant actions in that context too at their appropriate time simply *Shakti*, the existence itself – its *puja* in relevant patterns – Revelation of Akshar – the resonance of sound at the appropriate state and stage.

Pujya (object of *Puja*), *Pujak* (one who performs *Puja*) and the act of *Puja* being undifferentiated in the Self, the *Puja* takes place by itself, no performance.

Ishta Puja pertaining to a course of *Sādhana* and *Mahapuja* – the *Atma Puja*.

Who is *Guru*. *Sishya*, *Ishta* here: to whom does *Mantra-Puja* pertain? The self is *Guru*, the self is *Sishya*, the self is *Ishta*, it is the self only in the form of *Mantra Puja*.

That *Maha-Ishta* — *Bij*, *Mantra*, *Puja* pertains to Him only – it is He Himself.

Bholanath's *Sanyas* at Manas Sarovar – *Sanyas Mantra*? From the mouth of Ma Herself.

CHAPTER SIX

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Puja of various *Vigrahas* in different patterns

– *Kriya* as the Self-itself –

Surya Pranam, *Mudra*, *Suryargha* – interpretation from the point of view of *Tattwa*.

The origin of all languages.

Revelation of *Svarūp* – *Purna Brahmā Narayan*.

The day following *Jhulan Purnima* - *Kriya* etc. after *Diksha*.
Religious services in the morning and at noon, after the *Diksha* of Ma.

Articles etc. for *Puja* manifested from within the self, revealed in the presence of the self.

Entire *kriyas* etc. pertaining to *Sandhya Puja* at noon performed in a steady *āsan* – all within Herself.

In the context of relevant questions: *Mantra* with articulate sound and without sound – one uttered in union with *Shabda Brahmā* and the other (uttered) without sound in the steadiness of the equilibrium of inhalation and exhalation.

Where are those *Vigrahas* from? There, where the aspect of comprehensive awakening pertaining to *Mūl puja* takes place.

In continuation of *kriya* pertaining to the aforesaid noon *puja*. To what do these *Bijmantra* etc. pertain? A question and its answer simultaneously : Revelation of *Tattwa* and the like pertaining to *bij*.

Lion amounted (*Devi*) – revealed in identity.

Household duties and *kriya* pertaining to *Puja* – according to the need of the hour, like an instrument, taking place of itself.

The sound of *Japa* continued almost always – *Japa* in the Uvula at the throat would itself occur, taking place of itself.

In the context of relevant questions – *Yantra*, *Maha Yantra* – where *kriya* is concerned, the self-itself pertaining to *kriya* has to be revealed.

Awakening of divine *bhava* among the neighbours in the presence of Ma. Attraction towards Ma, as towards a magnet.

That attraction is amongst all even till today in the same way: In Didima too under the influence of that attraction?

A state of being witness to all actions, sustained in a stream of unbroken *bhava*: the same one kingdom in two, in the same one kingdom as if the two also.

Namaskar by the Self on the self-made footprint in water. A natural awakening of *Shradha Bhakti* (reverence and devotion) in the context of *kriya* pertaining to animated *Sādhana*: The Self in the glowing manifestation of the self - *shakti*.

During the course of Ma's *puja* of *Vigraha* and the like – A halo around all objects, before emanation of *Mantra* in the movement of *Pranvayu* and in the context of *Āsan* etc. – a yellow glow at momentary intervals, over all.

In the context of *kriya* on the second day after the emanation of *Mantra*: The touching of the entire body in the course of *kriya*, in concert with utterance of separate *bij* – *mantra*, as if the whole body was full of *bij*. *Navadwar* (nine entrances of the body) revealed on counting.

Puja etc. of the forms of *Vigrahas* and the like revealing with various *bij mantra* etc.

The third day after the emanation of *Mantra*, *Kriyas* etc. pertaining to '*Pratah Sandhya*', '*Surya Pranam*' with *Mudra* – permeated by the sun, the Self itself is that sun.

Relevant questions and aspects of *Tattwa*: The truth of *Surya - darshan* – the light of *Maha Surya* (great sun), eternal presence of the supreme rays – with the help of the rays, *yogis* attain the respective stages of their respective times.

The technique of *Mudra* in '*Surya pranam*' : the word *mudra* itself reveals in language.

The objective of *Suryargha* – the light of the sun, the *lustre* of its rays, in the journey towards the rise of *gyansurya* – infinite yet the one *mūl*.

Languages in infinite varieties – *Mūl* language is one.

Infinite languages, infinite words – aspects pertaining to infinity – the attainment of perfect realisation in the individual.

'*Kshan*', '*Mahakshan*' – progress of *Sādhana* according to the line pertaining to *Kshan* – *Mahakshan* – infinity and the one – inclusive of all *Kshans*.

Sequence of Ma's *Puja* – Awakening of *bij*, *Tattwas* etc. related to *bij* revealed, accordingly *āsan*, *mudra*, *dhyān*, *pranam* etc. took place.

Without articles of *Puja*, the entire *Puja* only through *mantra* and the like: *bhava* only being the material for all *pujas*.

Fourth day after the emanation of *Mantra* – a series of distinctive phenomena.

Nishi Babu struck with terror, greatly alarmed, solicited with folded hands – who are you?

Disclosing *Svarūp* – *Purna Brahmā Narayan*.

For the disclosure of *Svarūp* – in the created domain pertaining to the extra-mundane. Foretelling of the future date for Bholanath's *diksha* : Extraordinary *bhava kriya* for *Diksha*.

Ma and the star Rohini.

The testing of Ma by Janaki Babu; Bholanath – in the state of *Svarūp*, having being conferred upon him temporarily.

Bholanath in the state of *Ananda* – neither like one inert nor unconscious – is that the *Svarūp* of *Mahadeva*? Again reverting to normal.

Ma – under the cover of veil and free of veil – any state at any time in Her absolute freedom.

Ma in Her self-created kingdom in keeping with the *bhava* – again with the veil in modesty.

Purna Brahmā Narayan – a revelation of *Svarūp* – not a state attained by *Sādhana*.

Wonderful supreme union with any one, any where – Her own *bhava* created by Herself only.

An other worldly field of *Mahayoga* created – a simultaneous manifestation, unmanifestation, like the opening and closing of a door.

To confer upon, and take away that state of Bholanath – under Ma's control.

Transformation of the state of mind of Janaki Babu – a profound reverence, devotion and faith in Ma.

CHAPTER SEVEN

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Innumerable *Pujas* of Unmanifest – manifest Form,

Revelation of *Mūl* pertaining to *āsan, puja, kriya, mudra* etc.

Various aspects of the manifestation of *Jyoti*.

Japa taking place within the throat – *ajapa* (spontaneous repetition of *Mantra*) – *Mantra chaitanya*. The reality of Ma's *darshan* – Herself in identity- the aspect of *Sadhak's darshan* – according to states.

After the revelation of *Svarūp*, from that night, diverse forms of Ma's *puja, kriya* etc.

New pattern of Ma's *āsan* and *puja* – *Japa* by the counting of fingers stopped. Uninterrupted *Japa kriya* in the throat- every *kriya* once completed, is stopped.

The reality of *Puja* – the deity, *pujak, Tantradhar* (assistant priest who prompts texts from the scriptures) enquirer, answer, listener, spectator – all in Ma in identity.

Putting on the identifying marks etc. pertaining to the objectives(*svarūp chinā*) of various *Sampradayas*. *Kriya* tec. related to complete *Sanyas*.

Puja of various *Vigrahas* on Ma's body.

Different aspects of the revelation of *Jyoti* (light). *Jyoti*, the size of thumb, between the centre of the eye-brows – this too having varieties.

Jyoti and lustre around any and every object – brighter still. Ma's body of light and lustre without shadow – That body of light of full size – the body of *Chinmoy*. One light pervading the entire *Visva Brahmanda* – That great light.

The red *Jyoti* pervading *Visva Brahmanda* – changes in the morning and evening; the forms of various *yantras*, symbols of religious sects etc. in the empty air.

The course of Ma's *Sandhya Puja kriya*, and the like twenty four hours continuously for a full five months.

Wonderfully beautiful boy – the enchanting black captivating the mind – from the divine body of Ma.

Innumerable *Pujas* pertaining to unmanifest, manifest forms. The wearing of symbols of religious sects related to the objectives in accordance with different *Sampradayas* – *bhava*, *rmāpa*, *puja* and *āsan* etc. in keeping with the *Devata*.

Seated in *āsan* in identity with the *Tattwa*, *guna*, *bhava*, movement and state pertaining to Her - whose *puja* it was.

The relevant question and aspect of *Tattwa*. Infinite aspects of *āsan* – the *āsan* in which is unfolded infinite *āsans*, the unfolding of a particular *āsan* in infinite *āsans* – a revelation in identity with that.

A *devata*, with its *āsan*, *bhava*, *mudra* and *sthiti*, can be externally visible through the conferring of *Shakti*, where there is no question of vision, or nonvision – that is the real vision.

Infinite eyes being mine only: seeing too, again no question of seeing – where, and what is it that can be, besides me?

In the midst of household duties too the state of *kriya* sustained. The unfolding of *Shakti* too for restraint and revocation.

At the end of *Puja kriya* and the like – hour after hour passing with the word *Atman* and other words.

Words *Atman*, *Brahman* pronounced clearly – the entire body in resonance.

The need for daily regular practice in *Sādhana*. Love for *Nam*, *mantra*, *kriya* etc. leading to concentration – love only being at the root of memory and attraction. The presiding deity revealing in the form of grace.

The sequence of the course pertaining to *Japa* – *Japa* taking place in the heart and throat – *Ajapa* (spontaneous of repetition of *Mantra*).

In the continued context of the final conclusion of *kriya* and the like – the dissolution of *bhava* granthi.

Mantra chaitanya (inspiration of *Mantra*), revelation of *Mantra*.

Direct perception of *Mantra*, direct perception of *Tattwa*.

The complete effacing, of *Deva bhava* and *Devata puja* – Annihilation of the sense of identification with the body – establishment within the harmonious solution of *Tattwas* with form, and formless.

Darshan of various *Deva*, *Devi*, *Vigrahas* etc. – in identity with qualities too. *Devi* riding on a lion – Herself in identity.

Vigrahas etc. standing on both sides of *Ma*.

An abode of deities filled with *Vigrahas* etc. – everything, as if formed in the abode of *Ananda* – again, disappearing itself.

The body is filled with various embodied *bhavas*.

The body lying in one place – yet having proceeded to another, and looking after things – a revelation.

From a mistaken fear of the *kriya* proceeding from a different *Shakti*, the neighbours leave *Ma*'s company – an opportunity for *Ma* to be left alone in Her own *bhava*.

In *Ma*'s play of *yoga*, at Her service, the alert guard through day and night – a dog.

In obedience to *Bholanath*'s instruction a change in the routine of *Ma*'s *kriya* with adverse results.

In the unbroken continuity of *sāadhan kriya*, where is there room for hunger and thirst. In the worldly state – doubt and uncertainty.

In concert with the course of breath an extraordinary state of *āsan* and *puja*, reverting again to the normal state.

Fear ? – a different form of same one.

In response to query pertaining to the room for *kriya*, *darshan* and the like, after the emanation of *Mantra* – when in the state of a *Sadhak*. On the revelation of *Svabhava* pertaining to *kriya*, the way is open to the free action of *Kriya* – a movement towards transcendence of *kriya*.

Thoughts of words of a *sadhak* transformed into form – various lights of different colours on the awakening of *Kundalini* – vision etc. in the absorption in *Japa*. *Ma* in all aspects – no question of relative – perfect indivisible whole.

In the context of relevant questions, a *sadhak* – only to remain intoxicated in His course – Where all indeed is possible – where is there any place for question?

CHAPTER EIGHT

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Aspects of revelations in the context of Ma's *puja* and forms pertaining to their *Tattwas*.

Emanation of *Jyoti* (light), *Yantra*, *Mantra*, *Bij*, *Akshar* (letters), *Pranab* etc. from all parts of the body of Ma.

Various *kriyas* pertaining to the *Dristiyoga* (fixing of the gaze on any centre of the body or an external object).

Various *Mudras* (postures) of *Pranam*.

Varied aspects of *Āsan* and *mudra*.

Aspects of *Bij* and *Spandan*, *Sunya*, *Mahasunya*, *Atman*.

The creation of *vigraha* and its *puja* – moulding all its parts with Her own hand in Her own body.

In response to the question "What were the forms of *Puja* Ma performed" – in each course (of *Sādhana*). In all courses, 'She is what She is' – Herself in Herself.

Puja of *Avatar*, *Rishi Muni*, *Devdevi* and associates.

Puja – along the line of *Rishimunis*, in the line of *Mahatmas*.

That *anusthan* leading to direct perception of *Mantra*, *Vigraha* – a *Vigraha* too according to *bhava*.

Eternal *Chinmoy* form

Beyond *Bhava Abhava* – You are what you are. *Puja* of infinite *Vigrahas* – all are beyond description.

Beyond all limitation in all, transcending all – it is that which it is.

From all parts of Ma's body – emanation of *Jyoti*, *Yantra*, *Mantra*, *Bij*, *Akshar*, *Pranab*, etc. – in infinite variation.

In the context of related questions : Complete unfolding and revelation being in identity with all aspects – is not possible in domain of mind.

The reason for non-revelation of Truth devoid of error – a mixing up of Hearing and Seeing.

Attachment – a hindrance to the path of progress.

On the question of controversy between lines of *Sādhana* – on the perfection of a course – the Great Awakening of *Maha-Abhav* (great want).

All courses, no question of course, absence of course – all aspects are in identity with That – the indivisible Whole.

Upon completion of a course of *Sādhana* – the Mind is Transcended: along the path of *Sādhana*, a movement mixed with egotism, giving rise to antipathy.

Awakening of *Abhava* on the perfection of a line of *Sādhana* – *Abhava* of *Svabhav*, beyond the conception of the realm of Mind.

Various *Kriyas* pertaining to *Dristi Yoga* – *Dristi kriya* with fingers and toes: fixed gaze on wrist placed between the eyebrows.

Various manners of gazing at the nose-tip.

A fixed gaze turned towards the centre of eyebrows like *Jalandhar Mudra*: a gazing in the void without a specific object of vision – fixed gaze on ten sides.

Jyoti Mudra (*mudra* emanating light).

On the thumbs placed at the centre of the eyebrows, on the fingers, on the body, on both arms, on different positions of the hands, on the armpits, on the shoulder – *Dristi*.

Sitting on the heels and then with the support of the toes of one or both feet – various *Dristi kriya*.

Rajhansa Dristi (gazing of a swan).

Dristi Kriya – a helpful *Yogakriya* being an aid towards identification in deep Meditation.

In the context of the aforesaid diverse *dristi kriyas* on the fingers: a description of different forms of *pranams*.

Surya Pranam.

Pranam – the offering of the self so that the self is offered by itself.

The form of *kriya* subject to *Guna* (attributes) and *svabhav kriya* – an unbroken continuous journey to become a *yoga* – in the context of *Mahayogi*.

The death 'of death' – a quest for *Amrit*.

Call, call, call – call out to Him.

Turn back to your own home – you exit forever as truth eternal, enlightened, liberated, immortal – to That place.

To be on the way towards attainment of the Self – an accomplishment of all, beyond accomplishment.

Sitting in a specific state in *āsan* and with *mudra* innate to the *āsan* – being in identity (with that objective) – in the presence of a *Vigraha*, there is identity with the *bhava* and *mudra* pertaining to it.

With the *mudras* of Buddha, with the particular *mudras* of yogis in the context of particular places – Ma.

In any way, in every way, in any *āsan*, in the general course of movement – the being in that state of *Mahayoga*.

In the supreme ultimate *Maha-Āsan* (the great *āsan*) all its own in identity with the self, the *Maha Mudra* (great *mudra*) should unfold by itself.

The *Āsan* of *Mahadeva* as well – partially closed, that *Shiva-Netra* (the upturn eyes of Shiva). That *Āsan*, that *Mudra* – the unfolding of which leads to all abiding in All.

The *Kalpāna* of Mind and the *Kalpāna* leading beyond objective knowledge: Journey initiated with *Satya Sankalpa* (resolve to realise truth) leading to unfolding of *Maha Sankalpa* – on the way towards the great journey.

Bij of infinite variation – the *Mahabij* should unfold completely. The eternal *spandan* (vibration) of this *Mahabij* can be heard in the state of uncovered voidness pertaining to *Paramārtha* (Supreme objective).

The Hearing of enjoined sounded *Mantra* according to a *Sampradaya*. *Pranab* in entirely free revelation: the touch of *Mūl – Akshar Brahmā, Shabda Brahmā*.

The aspect of *Sunya* (void)

Maha Sunya (the great void), the state of Enlightenment of Buddha,

Mahamūl – Mahasunya, Buddha in the form of Enlightenment Itself- all Enlightenment from direct knowledge.

Mahasunya, Atman : *Mahasunya* – exists, does not exist as well: a negation of existence, too, a negation of non-existence as well: *Atman* – whatever you may say it is that.

Sunya, Mahasunya.

The uninterrupted and absorbed form in the play of *Sādhana*. The division of day and night disappeared but attention to duty was flawless.

Where is there respite to be conscious of the physical sensations of pain and burning.

GLOSSARY

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LIST OF PICTURES

1. Cover Page - Shree Shree Ma Anandamayee
2. Shree Shree Ma
3. Ma during her Sadhana Leela
4. Ma at Vindhyachal Ashram under a tree
5. Ma under a Banyan Tree at Dakshalaya near by river Ganga at Kankhal, Haridwar
6. Back Cover Page - Swami Muktananda Giri Ji - Ma's Mother

INTRODUCTION

The Touch of *Svamūl*

Various *kriyas* took place in Shree Shree Ma's body in the form of *Matri Leela*, revealing the essence of Supreme Consciousness as came out from Ma's lips are recorded in this Fourth volume. For *Sadhak* in the pursuit of Self-realisation, this is not only a path finder but an engulfment in the light of *prakash* (revelation).

In ever changing Universe there is ONE – Ever Presence

What is going, 'want for what' has to be searched deep within? To achieve fullness is it possible in this ever changing Universe? In this world of coming and going – from the worldly point of view – is this revelation also? Ma has declared in clear terms that 'this body' (meaning Herself) is the same today as when we received Her for the first time.

On being question about 'that moment and this moment'; She clarifies that these are confined to dimensions of time – 'then and now'; because of the non-visibility and visibility of the body to you. But the *Svamūl -Svakriya* of *Bhagavān* Himself is ever the same only. In your concept of time, birth and age become discernible. Here the question of any limitation does not arise at all, just accept it!

Kriya in ever Existence? - Self Personification

Naturally question arises about 'form-formless ever existence' how does it take shape? Although the body is here, yet it is not a body – while having all dealings, it transcends all dealings as well. Thus it is beyond comprehension of mind. What lies beyond the reach of understanding, how to comprehend that – who will comprehend unless He allows Himself to be comprehended.

Within his play, to realise 'Who I am', and with this longing and desire, what is uncreated in the created world, where creation, sustenance and dissolution also never take place even in manifested form, within that form and form-less, what is eternal and transitory too, pertaining to respective aspects – with all these, it is *Bhagavān* Himself with Himself in His *Leela* indeed.

In Ever Existence – Happening & Not Happening are the Same

When one belonging to '*Jagat*' embarks upon a course of *Sādhana*, a feeling of want is awakened, and the path of *Svabhava* is thereupon unlocked leading to a quest for the ultimate objective. In Ma's *Sādhana* there is no want, no quest, and no objective; but it still embraces all these, contained within the self.

Again, in the worldly '*Kriya*'s', actor, action and achievement are differentiated, and attainment is therefore never complete and perfect. With Ma, *Sādhana*, *Sadhak*, and *Sadhya*

are all one – contained in the self. Hence all action is a play of *Sādhana*.

Where there is no separation between actor, act, and action, what we see as changes through the phases of the life movement of Ma, can only be a 'play' of the indivisible and infinite Supreme Self within itself, a self transformation in the self. In the midst of all changes is the eternal truth of 'THAT' itself. So, She exists in the Supreme indivisible whole in perfection, both within and without forms, qualities, and '*Bhavas*'

Ma's word and the Mind-Created Language of Man

'*Svakriya Svarasamrita*' is presented in the form of the words of Ma, which are the presentation of Her eternal Self. The language presents some difficulties to the new readers, at first, since it does not follow the rules of grammar and syntax. It should however be understood that the contents of the book are an immediate emanation from Her lips, taking place by itself, which transcends all barriers of rules and conventions of communication, and reveals, in the words of Ma, Herself, "A unity of the word with the Supreme Self". It is the language of '*Svamūl*', the ultimate source and objective in the reality of the Supreme, "THAT" itself. Thus it has the potentiality to reveal the objective beyond the grasp of expression.

The Significance of '*Svakriya Svarasamrita*'

A deep and profound significance underlies the name '*Svakriya Svarasamrita*' which is in fact indicative of the *Svarūp* of Shree Shree Ma Anandamayee, and is a gift from Her lips, through Her *kheyāl*, a volition which is also She.

She, the supreme indivisible self underlying the diverse forms of manifest action, reveals in the form of those actions; here we have '*Svakriya*', the self as undivided *kriya*, encompassing within itself actor, act, action and the fruits of action. All action is

contained undivided within, the undifferentiated perfection of the self.

She is that, in whom all action is '*Leela*', a deep, clear, joyful play of the self within itself, a play-off that eternal 'Unmanifest' underlying all of *Viśva* (Universe) and beyond *Viśva*. The deep exalted joy in the attainment of action is the self, both as joy and the attainment. This is '*Sva-rasa*'.

Ordinarily action implies change and progression. But the reality of the Supreme Self transcends the boundaries of what we see as time, place, objects, and beyond. Where there are no boundaries. Here we have the eternal infinity of the self, within which endless *kriyas* are played out as '*Leela*', and where the eternal self is all, there is only 'THAT' – the infinity eternity of the Supreme, the self-eternal, '*Sva-amrita*'.

Thus '*Svakriya Svarasamrita*', that is '*Svakriya*', '*Svarasa*' and '*Sva-amrita*' discloses the essence of the divine *Svarūp* of Ma.

Yogic Kriyas & Infinite ways of Sādhana In Ma

The present volume deals with the various *Yogic Kriyas* and other aspects of *Sādhana*, viz., *Āsan*, *Prāṇayam*, *Mantra* and worship of various *Vigrahas* and reveals Herself in those forms in Her self-emanated *kheyāl* and the declaration of Her *Svarūp* as '*Purna-Brahmā-Narayan*'! This play of Ma's *Sādhana* was actually completed at the village of Bajitpur in Bangladesh.

Sri Virajananda Ji
Maharaj



Shree Shree Ma at Dhaka

CHAPTER ONE

Bajitpur – False criticism among the public about Ma's Bhava – The Kheyāl of Ma towards complete aspects of Sādhana to realise Bhagavān.

Ma's Ushadidi

In the month of *Aashar*, Ma along with the others, including Ashu's mother arrived in Bajitpur.* At Bajitpur the Superintendent's wife was addressed by Ashu's mother as *didi* (elder sister). Once on Ma's also addressing her as *didi*, the Superintendent's daughter, Usha, objected, saying "No, that won't do. You (can) please address my mother any other way, because we want to address you as *didi*". Henceforth Ma called her mother Mashima (aunt), and addressed Usha as Ushadidi.

Ushadi's departure from Bajitpur :

After Ushadi's father left for Dhaka, Ushadi left Bajitpur for her in-law's place. Ma was like a friend to Ushadi. Before leaving she told Ma, "Let's see *didi* how much you care for me, we must meet soon". Ushadi's mother and the others, used to address Ma by her first name, and She was loved by all of them. Ushadi's mother had said, "The first time I saw Her (Ma), leaving the *ghat* after a bath, I surmised that She belonged to some well-to-do family. In our enclosed *ghat* She comes to bathe, and it is as if Her beauty illuminates the whole place" (*ghat*).

*Footnote: Bholanath's place of employment was in the estate of the *Nawab* of Dhaka. During this term of employment, he would be transferred to different centres of the estate. In this manner he was transferred from Ashtagram to Bajitpur. Ma came to Bajitpur in June/July 1918 (Bengali year 1325, Ashar). Her age at that time was 22 years. Prior to this, Ma had returned to Vidyakut after having stayed a year and four months at Ashtagram. She remained in Vidyakut for a little over a years. From Vidyakut, Ma went to Aatpara. After staying there for around 8 months, Ma came to Bajitpur. Ma remained at Bajitpur for about 3½ years.

Ma's *Bhava* during *Kirtan*: false rumours of people :

Immediately after coming to Bajitpur, some one repeatedly requested Bholanath, to allow him to perform *Kirtan* in his (Bholanath's) house. Unable to avoid his plea, Bholanath acquiesced. One day some of them were together performing *kirtan*, in the house. Ma was listening to the *kirtan* from inside the room, sitting on a cot near the window, when all of a sudden She fell down. It seemed as if the *Bhava* at this time was of greater intensity than earlier ones. Bholanath came and saw Her. After quite some time Ma came back to Her normal condition. Bholanath became worried on noticing Ma's *bhava* of this nature, occurring after a long lapse of time. In connection with this day's *kirtan*, it may be said that Bholanath had also heard some adverse criticism regarding Ma's *bhava* during *kirtans*. Bholanath was further depressed on hearing false rumours about Ma having danced with the drum slung on her shoulders during *kirtan*. Thereafter, he was not in favour of permitting any *kirtan* to be performed in his house.

Meanwhile, the wife of the Assistant Superintendent, Bhudevbabu, called Ma aside to discuss a private matter with Her. "What strange talk, it is said that you danced with the drum across your shoulder - so rumours of this type are heard outside. We don't like to hear false rumours of this nature. You should control yourself, as away from your house (paternal), such matters are extremely embarrassing." She solemnly advised Ma with these and other similar words of caution. Standing like a puppet, Ma heard this advice, and in answer only mumbled "all this happens by itself in a strange manner". Her manner of speaking being such - as though She was guilty of a serious offence.

During the month of *Ashwin*, on a stormy night of strong winds, torrential and cyclonic weather, Ma was doing *Nam*, absorbed in Her own *bhava*, when Bholanath called her. Ma was doing *nam*, sitting in the one posture as She did every night, habitually. During the period that Ma did *nam*, somehow Bholanath too seemed to be strangely affected by it. Bholanath gave a thrust, and after considerable effort on Her part to get up, She ultimately

got up. It was seen that the room was shaking violently as if it would collapse at any moment. Bholanath said, "Let us go to another room". As soon as Bholanath and Ma left the room, it collapsed in such a manner as though lying prostrate, offering *pranam* – in such a way as never to rise again. On seeing that the tempo of the storm was increasing, Bholanath gathered together Ma and the other inmates of the house, and shifted to a neighbouring house. Next morning it was discovered that many other houses in the locality had collapsed, however, the other room of Bholanath's house had not been affected at all. A few days later, Ashu's Ma left for her home in Aatpara, leaving behind Ashu in Ma's care.

Ma's Bhava during Kirtan – device to see if Ma's bhava was authentic :

Quite a long time later, Bhudevbabu became the new Superintendent. After some time, *kirtan* was arranged at his place, one day. Since Ma would not go, She was sitting in her room. It seems that a lady from the *Naib's** house, either his wife or his aunt, came and entreating Ma to come with her, succeeded in taking Her along. Bholanath had given instructions that She was not to attend *kirtan* anywhere, unless specially requested to do so. While *kirtan* was going on outside, inside Bhudev Babu's wife was engaged in conversation with Ma. Suddenly Ma realised that Her whole body was becoming numb and She could not hear her (Bhudevbabu's wife's) voice. She was of course standing together with Ma at close quarters, but gradually her voice seemed to become fainter, as if coming from a great distance, and Ma's whole body seemed to droop down as if She could not maintain Her balance. Also, tears were continuously streaming rapidly down Her face. Everytime, during such episodes, all the joints of Ma's body became loose, and it seemed as if the course (of energy) through Her veins and arteries slowed down being congealed and Her body continued let loose in a strange manner.

* Footnote : An administrator and rent collector of a Landlord's estate

As soon as Bhudevababu's wife noticed Ma's absent mindedness, as if She could not hear the conversation anymore, she slipped away. There was an unoccupied cot in the verandah, Ma quietly lay down on it, and remained lying relaxed all by Herself. After some time She slowly got up as if intoxicated (in '*bhava*'). The *Naib*'s aunt, seeing Ma in such an abnormal stage, escorted Her home. Ma had been brought to the *kirtan* site only after considerable persuasion; perhaps this was a subtle attempt by someone to test the effect of *kirtan* on Ma.

Rosary(garland) – inside or outside ?

There was a *munsiff* at Bajitpur. He was a *Vaishnav* devotee and a *bhakta*. From time to time, he used to organize twenty four hours *kirtan*, and took part in it himself. When Bholanath consulted him about Ma's condition, he sent his daughter to have a look at Ma. He could not come personally due to social restrictions, Ma was a housewife and had to remain behind *pardha*. Ma fed the girl affectionately. This *munsiff* had told Bholanath that these were very good signs, and advised him to ask Ma to wear a *tulsimala* (rosary made of *tulsi* wood). When Ma heard this, She asked that a counter question be put to him, "Is it not proper to have a garland inside rather than outside? Should the garland be external or internal?" On hearing this, he said that She did not require any *mala*. His name was Revatibabu. Since one of his legs was amputated, he used to move about with the aid of a crutch. He belonged to Nabadwip.

First Manifestation of Ma's āsan etc. at Bajitpur :

Once when Ma was engaged in her usual *nam*, she observed that the *Padmāsan* posture had taken shape by itself. *Bhavas*, similar to the ones She had at Asthagram, made their appearance a little. The appearance of *āsan* etc started again in a particular sequence for the first time, that Ma used to have at Bajitpur.

Annual Kalipuja by Bholanath at Bajitpur :

One clerk named Gyan Chakravarti and his wife Amiya, lived with Bholanath. Amiya was rather young, and Ma lived with

her in intimate association like Her own sister. After some days Amiya and her husband shifted to a different house. Meanwhile, Bholanath decided to perform the annual *Kali Puja* of his family at Bajitpur, himself. Purchases for the necessary items began. Ma carefully winnowed the rice brought from the market, and stored it inside a new earthen pot. Out of nowhere, a crow came and pecked at the rice. This was then kept aside in the store, and a fresh quantity of rice was brought and again cleaned, winnowed and stored. It was decided that since Ma was unable to cook the '*bhog*' (due to restrictions of family discipline), Amiya would do it. The site for the *Puja* was fixed in the outer section of the Superintendent's house, which was the third house from Bholanath's own (with one house in between). As no other priest was available, it was decided that a local lawyer would perform the *puja*. He was a well-known *sadhak* of this line. *Kali Puja* having been through generations traditionally observed in a *Satvick* manner in Bholanath's family, upon special request the lawyer finally agreed to perform the *puja* in a *Satvick* way. *Dadamahashay* came along with Makhan on the day of the *Puja*, in the evening. The *Puja* commenced at night.

Amiya, the wife of Gyanbabu was engaged in cooking the '*bhog*'; except for the rice, all other items (of the *bhog*) were already prepared. Having almost completed the *puja*, the *Pujari* told Bholanath, "Bring the *bhog* immediately, for it will also be required for the *Yagna*". When informed that it would take a little time more (to get the *bhog* ready) the *pujari* said "In that case, I'll begin the *yagna*, since it is already late" (at night). Meanwhile, having completed cooking of rice, Amiya had arranged *Bhog* with the rice and a small quantity of every preparation and other items, on two stone plates. At this stage, Ma standing near the one roofed kitchen door, noticed that young Amiya, who was fasting, and it being considerably late in the night had, reclining on a pile of fire wood, fallen fast asleep, not knowing when.

Full moon rise on a moon less night – Appearance of a bright luminous person from Ma's body, partaking of the *bhog* – later merging into Ma's body again:

Ma was sitting at the entrance of the door, which was closed in such a way that anybody wanting to enter the room, had to cross over Ma's body. The venue of the *Puja* was only short distance away from where Ma was sitting. In between there were two rooms in front, besides the fencings surrounding the two houses, for the purpose of a kind of screen. In spite of these intervening distance & screening of view, Ma could not only listen to the *Mantras* very clearly but also vividly see the *yagna* and its holy pyre. She further noticed that a full moon (which should normally come on a fullmoon night) had appeared in the sky, in the exact spot where it should be in the middle of the night – although it was actually a moon less night of *Kalipuja*. With the appearance of the full moon, the whole house was illuminated by the kind of moon light that occurs on the midnight of a full moon night. Ma's whole body too was bathed in that light and the light of the lamp kept in the kitchen appeared dim. All of a sudden, a tall, fair complexioned, radiant shape, glowing with a little reddish luminescence, and wearing a sacred thread, appeared from Ma's right side and sat down inside the room where the '*bhog*' had been kept arranged on the two stone plates, and by '*mudras*' took thrice from each plate. While Ma was observing all this, moments later, the form vanished into the same place from where it had made its appearance.

After this, Bholanath came in hurriedly to take the *bhog* to the place where the *Puja* was being performed. Ma made room, moving away from the door. Bholanath, taking the two stone plates in his hands, made his way, followed by one person holding the lantern and another carrying a stick. At that time, the whole area was flooded by moonlight – with the intensity of a fullmoon night after midnight. In that brightness, the light from the lantern appeared dim. Neither did Ma ask anybody, whether they had noticed the fullmoon light on a dark '*amabashya*' night, nor did

anybody else at that time, notice the existence of this unnatural phenomenon – as if it was perfectly natural.

Black dog – who and from where? – was the ‘bhog’ spoilt?

Suddenly out of nowhere, a black dog came along, and in spite of being chased by the stick and other means, touched Bholanath. Bholanath was greatly perturbed. There was a mango tree in the place where the dog had touched him. Leaving the two plates underneath that tree, Bholanath bathed in the pond and rushing back home, said, “please get the *bhog* cooked again immediately, for the earlier one has been spoilt by a dog.” Ma said, “Then ‘*Atap*’ rice has to be brought from the market, because there is no other rice in the house except the one that was pecked by a crow. At this late hour of night by the time fresh rice is brought from the market and the *bhog* cooked again, it will become dawn”. Seeing no other alternative, Bholanath said, “well, it appears that Kali Ma wishes to have *bhog* made with the rice that has been pecked by the crow, otherwise why would such a thing happen? Where is that rice? Get the *bhog* prepared immediately – there is hardly any time left”. As there was no choice, Ma separated the upper layers of that stock of rice and gave the lower portion to be used for the *Bhog*. The same was cooked.

Lament of Pujari – (having been) deprived of ‘Maha Prasad’:

After the *bhog* was cooked, a search was made for those two plates. Bholanath ran towards the mango tree, and found that the earlier *bhog* was left untouched, no one had eaten from it. Not knowing what else to do, he threw the *bhog* away into the water of the pond. After washing the two plates, he carefully carried the ‘*bhog*’ and had it offered to Goddess Kali. Later, when taking the *prasad*, Ma narrated the above strange incident of the partaking of ‘*bhog*’ in a supernatural manner to Bholanath, and asked him to communicate the same to the *Pujari*. As soon as the priest heard about this, he asked with utmost eagerness, “where is that *bhog*, I will have the same, that is the ‘real’ *bhog*, in fact it is ‘*Mahaprasad*’. Even though touched by a dog, it is not spoilt.

The *bhog* that has been prepared subsequently, is at best only superficial." On hearing that the *bhog* had been thrown into the water, he was greatly distressed, and said "Alas, one has to deserve such a '*Mahaprasad*'. The undeserving will obviously never get it. Was the *Mahaprasad* meant solely for the creatures in the water? Yes, that may be so – one will benefit in the way that it is ordained". In course of time, when all these incidents gradually became public, some people laughed it away, because earlier too Ma had been the topic of discussion in connection with the *Kirtans*.

Ma's solutions for Her work happening of itself – stitching Ashu's garments:

Once it came to Ma's *kheyāl* that She would stitch a *kurta* for Ashu, and a *nima* (*fatua*- a large size vest) for Her younger brother Makhan, after learning the preliminary methods of 'cutting'. She went to a lady in the neighbourhood for this purpose, two or three times, but returned unsuccessful. When She went once again, the lady just gave her some superficial hints on making a *kurta* and saying, "I don't know it very well", referred Her to someone else. At first the other lady agreed to teach Her, but when Ma actually went to her, declined to teach her, saying "I don't know how to do it". That very day, Ma sat down in Her own *kheyāl*, and cut and stitched the *kurta* all by Herself. When Ashu put on the *kurta*, it proved to be a perfect fit. It was later observed, that the second lady whom Ma had visited, had stitched a *kurta* for her own son, which turned out to be ill fitting. She told Ma, "Well, I see that Ashu's *kurta* has fit him very well indeed, if you knew it already, why did you want to learn?" They were under the impression that Ma certainly had some prior knowledge (of stitching). Nobody could comprehend, that whenever it came to Ma's *kheyāl* to do something, it worked out very beautifully, all by itself.

When Ma did some work, She paid no attention whatsoever to Her body. One day, She was engaged in some job, standing upon a stool, when placing Her foot wrongly, She fell down. Paying no heed to the pain, She completed the job. Two or

three days later, while draping her clothes, She discovered that there was a blue bruise mark along one entire side of Her leg, right from the knee to the thigh. This part felt quite numb. Later, the whole area became bluish, then by itself, it subsided, there was no *kheyāl* on Her part to inform anybody about it.

Once Ashu was laid down with high fever and blood dysentery. Bholanath used to get nervous over small matters, as he was very soft hearted. Seeing Ashu suffering like this, he was almost on the verge of tears. Ma said, "What is required is nursing, shedding tears will not help". He probably felt that She felt no kindness or compassion towards Ashu for he was no near relative of Her. Meanwhile, Bholanath had to go to an outstation on duty. Ma alone undertook the task of looking after Ashu, day and night. It came to Ma's *kheyāl* that he would not survive if not observed with special care. Even in the night he had to be taken outside the room to pass stool and urine. Ashu was then slightly over 12 years of age. A few days later he recovered.

Self-inflicted suffering due to our own Mistakes – a true picture of 'Sansar':

When questioned again, Ma began narrating – Many amongst Ma's contemporaries in Bajitpur used to call Her '*didi*'. One of them who was considerably older than Ma, used to call Her Sita, in endearment. Once this lady asked Her if She was not getting any ornaments (gold bangles) made, as it was the time employees got their *tāhūrī* (extra bonus). Ma paid no particular notice of this, and simply laughed it away, saying, "what are you talking about?" She thought that Ma did not want to confide in her. She used to like Ma very much, and regarding Her as one of her own, always discussed everything with Her. Ma observed that from that same afternoon, not only did her frank and friendly spirit disappear, but it seemed that there was a sense of resentment. A few days passed in this manner. In the course of conversation, Ma came to know from Bholanath, that at this time of the year, when the annual account was completed in the *zamindari* (landlord) estate, the employees used to be given some extra income towards

'*tāhuri*' and '*mamuli*'. This is what the lady had spoken of earlier. Next day, on Bholanath's advice, this lady was informed that Ma never really acquainted Herself with all these monetary matters. It was apparent from her reply that she did not believe this, it seemed impossible that being a housewife, Ma was ignorant of these matters. Ma remained silent and came away. This is worldly play – in this way, without understanding the truth, many suffer grief unnecessarily through mistaken notions – this is '*abidya maya*'.

The lady, then went back to her place of residence ('*desh*'). On earlier occasions, before leaving for home, she would always pay Ma a farewell visit. This time however, she did not do so. It is said that, back home, while having '*darshan*' of a deity in someone's house, she got a fright, and later developed some psychiatric disorder. Her husband returned to Bajitpur when his leave expired, and after he had narrated to Bholanath the present condition of his wife, requested him to do something about her recovery. Bholanath informed Ma about this. Subsequently, it was learnt that her illness was cured – without any treatment.

Ushadi's return to Bajitpur:

When Ushadi's husband came on transfer to Bajitpur, Ushadi also joined him a few months later. Ushadi has already been introduced earlier as the Superintendent's daughter. Recalling memories of past events, she was filled with joy. Her house was next door to that of Bholanath's, she and Ma could converse easily, sitting in their respective kitchens. The door separating the two houses was kept open. One day there was '*kirtan*' in a house close by. Ushadi told Ma, "*Didi*, come let us hear the *kirtan*, sitting behind the fence". Ma agreed to go. After returning, while serving food to Her cousin Nishibabu (maternal uncle's son), She realised that Her limbs were cold – Her whole body was becoming benumbed. The plate from which She was serving rice was about to fall from Her hands. Whatever She tried to catch hold of, slipped from Her hands. Somehow, with an unsteady gait, She managed to reach the next room rolled down on the floor, and lay there,



Maa during her Sadhana Leela

strangely listless. Neither Ushadi nor Ma's cousin had any knowledge of Ma's previous state (with context of *kirtans*). After a long time, Ma gradually sat up from the floor, from the crack in the fencing, Ushadi had some glimpse of this condition of Ma.

The veiled *Bahu* – A firm *kheyāl* in the fully perfected pay of '*Sādhana*' – Herself in Her Self:

Since coming to Bajitpur, Ma sometimes used to 'sit' (for doing *Nam*) for a while, at night. Later, this habit (to sit for doing *nam*) continuously increased. There was an enclosed '*ghat*' (for ladies) with a culvert, at the north western corner of the north bank of the pond. Quite some time after coming to Bajitpur, Ma was sitting there one day, having Her bath, pouring water on Her head from a water pot. At that time, Ma was all alone in the *ghat*, She was brimming over with joy, Herself in Herself – as if absorbed in Her further confirmed *kheyāl* – all the ways of desiring *Bhagavān*, realizing Him, that unrestricted *sādhana* etc. for the Supreme Being - all these aspects are to be played in their perfection, this time. A veiled *Bahu*, yet in this state there is (the *kheyāl* of play of *sādhana* for realisation of) the Supreme Ultimate in the context of Supreme objective, seem sublime. This *kheyāl* of Ma, Herself in Herself. Her joy, elation in Herself, can it be at the vision of Her own reflection? All this play, like that of a child, is probably to Her - cannot the manifestation of this '*bhava*' of inquisitiveness comprehended in this?

When Ma had *kheyāl* to do *Harinam* for sometime at a stretch, various *kriya* etc., Ma in the state of sitting with the posture of *āsan* were taking place, in innumerable forms. Her Body would invariably change in a peculiar way during *nam*, and in the midst of it, the *kheyāl* of Ma, mentioned above, occurred. Ma says, as a *kheyālī* daughter of yours, this body can have *kheyāl* in the context of any particular aspect, anytime. This body in its *kheyāl*, laughs, plays, sits, eats, moves about and it is the same *kheyāl* for this too (for the play of *sādhana* mentioned above).

CHAPTER TWO

Āsan – Complete in all respects – *Tattwa* (The truth) of *āsan* – infinite *āsans* and their reality – objective of *āsan* – the occurrence of *āsan* as the Self itself – ‘He’ only – the *Svarūp* of taking place by itself – undifferentiated actor, action and object of action – The *Svarūp* of ‘by itself’ (*Apni*) – that which is in ‘*Mūl*’ is itself in ‘*Sthula*’ – (in fact) it is He alone.

At home, Ma would finish Her household chores as quickly as possible. An eagerness for the moment when night would approach, and She would once again be able to sit in seclusion absorbed in Her own *Bhava*, found expression in the body – Herself in Herself. She in Herself only – like a temptation. The more of these *āsans* that commenced to unfold in Her body day by day, together with varieties of wonderful *kriyas*, what was ordinarily impossible, would seem there to be simple and easy – so there was accordingly, a constantly renewed happiness and enthusiasm in them; so much so, that She had less and less time and *bhava* to sleep, to eat, to go out on social calls, or even to look upon the outside world, etc., – the appearance of all these remaining outside Her field of attention, was evident for many days together and was gradually increasing. Though Bholanath never objected to all these actions of Ma, he would however wonder how these things could be happening without Ma having been initiated (*diksha*); and would voice his concern to Ma. Ma would listen to him and laugh.

For quite some time in Bajitpur, it would happen day after day, that as soon as Ma sat down (to do *Nam*), *Harinam* would continue in Her. After coming to Bajitpur, She would previously, of course, sit sometimes for a short while; later, however, this became continuous. One after another there commenced *kriyas* pertaining to various courses of breath. The nature of inspiration and expiration changed, *āsan* etc. varied by itself, and of itself, the course of *Pran* (vital forces) also changed. The whole day, the course of *Pran Vayu* (life breath) would progress in diverse forms,

with the manifestation of various types of *kriyas*. She would observe that Her breath was beginning to get blocked; but there was no question of any pain or affliction proceeding from this. Gradually, this progressed towards a state of absorption – a still, immovable, motionless, depth. At times, the eyes would shut by themselves – as if all aspects of worldly vision were sinking into oblivion – everything was so in explicable calm and peaceful. Alongside this, the household chores were also being performed properly as though by a machine, but no respite remained for sleep, food and *kriyas* pertaining to the body. Where was there time to notice all these; She hardly had any *kheyāl* towards these aspects.

Ma's *Āsan*, varieties of motions of *Pran Vayu* – Bholanath's concern:

Neither was there any fixed time for these occurrences. Sometimes, these happened while She was walking around, sometimes while cooking – such was the state. Whatever job She had to perform, She would complete it seated in a particular *āsan*. When engaged in cooking – She would be seated in one *āsan*, and would find that the motion of breath had almost stopped. Prolonged periods would begin to pass in this immovable and motionless state. This sort of thing would happen occasionally in the midst of work, and even whilst walking. That there should be no expression of any '*Bhava*' in the presence of others – this feeling was continuously with Ma, at those times. One day, Ma confided to Bholanath, that Her breathing would of itself stop in this manner, irrespective of the place, even in the midst of walking. On hearing this, Bholanath wondered in concern – what are all these new things that have started to happen! He would become anxious and think – "What will happen if the motion of *Pran Vayu* (life breath) does not revive at all. To what shall I have recourse?" – He worried in this manner. It was observed that this *bhava* of Ma kept on increasing.

There was no chance (opportunity) for Ma to become acquainted with these things from the external point of view. A

village girl, a rural housewife as She was, there could be no opportunity whatever for Her to become familiar with the meaning of 'satsang' etc. As regards the reading of religious books, (the advice) that the reading of such books was beneficial, or any specific instructions to read, had never been imparted to Ma by anyone. Even Bholanath had never read of, or had any knowledge whatsoever, of the significance of 'rechak', 'purak', 'kumbhak', or particular *Prāṇayams*.

When questioned about the course of *Pran Vayu*, Ma had said – "These *kriyas* of *Pran Vayu* of course, move in innumerable ways. Only it is essential that it should itself (*Pran Vayu*) reveal in its own *Svarūp* – where it is not subject to any *kriya*. That movement and stability – the state beyond them, is independent indeed, (not being relative actions). How are you all to comprehend that aspect, with this ordinary mind of yours? It is not within the comprehension of mind. But it is the duty of man, to make at every moment, a conscious effort to remove the screen (covering the human body) of the '*Nabadwars*' (*Naba* – nine' *Dwars* – doors; i.e. body with nine outlets – two each for eyes, ears and nostrils and one each for mouth, bowel and bladder). That only is the source (the *Svarūp* of *Pran Vayu*), from which that *kriya* – *shakti* (for removal of the curtain) emanates. You should always keep yourself engaged towards this ultimate goal (that is, attainment of the Supreme Reality). When the action of removing this curtain has reached its perfection, then aiming at the attainment – the taking place by itself – of this state, one should pursue the course in a strong surging current of movement; conforming to those disciplinary observances in the enjoined sequence, dictated by the customary rules of the *Shastras*.

Bholanath's concern at the manifestation of *kriya* in Ma – Consultations with *Sadhus* and experienced People (on the matter):

A *sadhu* had come to visit the locality of the lawyers there. Believing him to be a *sadhu*, Bholanath in good faith, desired to

know from him, what all these unusual events (regarding Ma) were about. After a private interview with him on this issue, the *sadhu* expressed a wish to see Ma in person. When Ma heard this, She said, "Let's see what happens". Later it was learnt that any association with that *sadhu* was not desirable. When Bholanath in his concern over these ever increasing episodes (regarding Ma), wanted to consult *sadhus* or specially experienced pundits about the significance of such happenings, Ma never objected then.

Sadhu Shivananda

A *sadhu* named Shivananda came to stay at the house of the Sub-Registrar at Bajitpur. People there were to some extent, already familiar with these matters concerning Ma. Bholanath thought that since Shivananda was a *sadhu*, he would consult him about Ma. Thus, when Shivananda, after hearing all about Ma's condition, expressed a desire to see Ma personally, Bholanath brought him home one night. As Ma sat down steadily in a posture of *āsan*, some traces of *kriyas*, in the form of some kinds of vibration and movement in the body, were evident in Her. The *sadhu* observed this for a while and then departed. At his request, on another day, Bholanath and Ma went over to the Sub-Registrar's house. The *sadhu* spread an *āsan* (mat) in the place where he performed his *puja*, and at his request, Ma sat down. Her appearance was exactly as it was when She sat in *āsan* at night, in Her house. A current of supreme joy emanated from Her, from both within and without – a unique display of *bhava* and *kriya*. After quite some time, when Her body became somewhat normal, Bholanath escorted Her home.

The Evil Eye of Ananda Bhairabi on Ma – Shivananda's assessment:

One day, Bholanath told Ma, "This *sadhu* wants to perform Shiv *Puja* in our house". Ma said, "All right". A date was fixed and arrangements were made for the *puja* and his meals. The *sadhu* performed the *puja*, and then called for Ma. At this time, excepting for Ma, who was cooking in the kitchen, there was no one else at

home. When he called Ma, She came with Her head covered with a veil, and asked him why he had called Her. Sitting on the cot (platform), he told Her, "Please be seated on this *āsan* (mat), and perform *Puja* on that Shiva of mine." On earlier occasions too, with Bholanath's permission, Ma had conversed with him, after covering Herself more fully with the veil. Now She told him, "*Shiv Puja* was never performed before". He said, "Be seated for the *puja*, and I'll dictate." In the meantime, a transformation of *bhava* appeared in Ma's body. As Ma sat down on the *āsan*, the *sadhu*, noticing Ma's condition exclaimed, "You don't have to do anything else, just place the flower, *chandan* (sandalwood paste) and '*bel-patta*' on Shivji's head." While performing '*achman*', Ma's hand shook uncontrollably and fell on the ground; the hand could not be lifted again. Ma remained calm and motionless. On seeing this strange phenomenon in Ma, the *sadhu* impatiently exclaimed, "That's enough, you needn't do anything further." After this, Ma got up very slowly and made arrangements to serve the meal. In the meantime, Bholanath had returned from his work at the Court. Both he and the *sadhu* sat down to have their meal together. After having had his meal, the *sadhu* left, taking his Shiva with him. Since Ma always wore an expression of bliss, it seems that the *sadhu* (seeing this expression in Her face) had remarked to someone, that this was so because the evil eye of '*Ananda Bhairabi*' had been cast on Ma. On hearing this, Ma just smiled a little and remained silent. Ma always says that it is but natural for one's thoughts and words to be conditioned by the state of one's (spiritual) development.

Various aspects of Ma's Play of *Sādhana* at Bajitpur.

'*Hari*' during '*purak*' and '*bol*' during '*rechak*' – *Kriyas* by themselves in particular *āsans*:

As Ma continued sitting thus continuously, for prolonged periods, at Bajitpur, night after night, various changes were also being observed in Her body. For some time past, She had observed that after being seated, when '*Harinam*' appeared on the lips, the

word '*Hari*' would accompany *purak* and *Bol* would accompany *rechak*, and simultaneously a particular *āsan* formed by itself; at times the body swayed to and fro; at times it remained absolutely motionless, and at other times, it made a slight rotatory movement all around – in a different form and appearance. With Her two hands, and the whole body as well moving for a short while in the rhythm of that *bhava*, what happened was taking place of itself. There was no question of performing or witnessing the *kriya* with prior thought or deliberation here. Even as a particular posture (form) had begun taking shape, and as if in keeping with that, a slight rotary movement having formed of itself; assuming new and different postures, a separate pattern of *kriya* would have commenced.

About the play of '*Sādhana*' – taking place by itself, the Self, the Truth about taking place by itself – actor, action and object of action – the Self alone:

On (our) persistent enquiry – How does one explain the taking place by itself?

Ma: You are, of course, aware that this Body is *elomelo* (incoherent). You have been asking repeatedly about the different aspects of this Body. Where the actor, the action and the object of action (towards whom it is directed), all are He Himself (the one), Himself with Himself, then who is there to divide and number the *kriya*? In this instance, it is He, I alone, who is manifesting in infinite forms. Yes, now you yourself must comprehend this expression "*Apni-i*" (He Himself, the Self only).

The *Svarūp* of *Apni* (by itself) – He Himself in the form of *kriya* – Whatever is at the *Mūl* (source) is also in the *Sthul* (gross) – 'That' only:

Again a question: What is the real significance of '*Apni*' (by itself)?

Ma: Can you not understand what is meant by '*Apni*'? In the field of *maya*, there is that *kriya* in union with *Yogamaya*

(creative power of *Bhagavān*); but what, and who is it? It is the Self from within itself, the self alone. On the other hand there is *Ātman Brahman*- absolutely actionless, without a second, as you say. You say *Ishwar*, *Bhagavān* as well. But where the question of action or absence of action has no place, it is an entirely different matter indeed. That *Mahamaya* is of Himself (referring to above state) alone in eternal union, where *Yogamaya* too is in identity, (there) it is He Himself in the form of that *kriya*, all the time. The truth is, where there is the state of *Sakshi* (witness) – (there is here) a continuous observation (by) He Himself of His own *kriya*. Again where the question of witness or absence of witness does not arise, it is the identity, THAT alone. But do you know what the fact is here, (Ma indicating here Her own body) – Can you only see bodily action similar to yours? But there is a beautiful mystery there – whether the eyes are open or shut, in any condition, does He play only with the body? Do you think there isn't anything in the *mūl* (source)? Whatever is present in the *Mūl* (source), appears in the *Sthul* (gross). In the place of revelation, in the place of non-revelation, and where the question of beyond, not beyond, revelation, non-revelation has no place (in each case it is) 'THAT' alone, indeed. Where three quarters are unmanifest, the manifest quarter too is to be searched out. In fact, it is the one – pointed journey in the quest for one's own self.

With underlying eternity unimpaired – beyond, not beyond, the perishable, everything – (all are) the one only 'Apni' (the Self):

Take for instance, the beautiful, tiny seed of the Banyan tree. If you break it open, there are so many things that you will not be able to perceive with this naked eye, except the same one solitary seed: But, inside it again, there lies, from time immemorial, an infinite number of huge, gigantic trees, so various, in so many forms; containing seeds, trees, branches, twigs, leaves, as manifest unmanifest, with movement, and in stability, in innumerable forms. Infinite are the ways in which trees take their shapes – in infinite growth, infinite stability, in infinite appearances, and absence of

appearances – where will you make an end of this? It is the same with human beings, animals, birds, plants, in fact all forms of life (existence) – moving about on land, in water, or in open spaces, wherever there is evidence of somethings with a life force – which has the ability to move and function. It is He alone in these forms both within and without, in the form of the common thread on which all are strung together, in the form of identity. Don't you say, '*Sutrey manigannaiba*' (i.e. necklace of pearls, strung on a thread)?

Fragmented or whole, ruffled or unruffled, - the one who is in the form of a drop, it is He again transcending it (i.e. He who is in the form of a drop of water, it is He in the form of the sea too, whether the latter is rough or calm, breaking into waves or not). Now try to realise, His eternity remaining yet unimpaired, what is beyond, and where the question of beyond and not beyond has no place, whatever is in the ephemeral and perishable form – it is He alone, the One only – comprehend this, accept this.

"Apni" – cannot be explained in language:

These (embodied forms of) eyes, ears, nose, tongue, skin etc. in respect of which those motions of moving around, eating, looking, etc., that you can only notice (in Ma) – that in fact which you perceive in the course of your own affairs – do you think it is meant for that merely? You can either say '*neti neti*' (not this, not that) or '*iti iti*' – (it is this, it is this), whichever may be the way of the particular aspect; it is after all a matter of perspective (of the objective). But what exactly is the form of that (*Apni*) cannot be expressed. It does not exist within anything; it exists, it is non-existent, it is not non-existent either, proceed further ahead (to transcend the states mentioned). All this that you observe (in Ma), "It cannot be explained to you in words. Try to understand by yourselves, what '*Apni*' (by itself) signifies, it cannot be made more explicit. But mind you, it is not something that can be comprehended, a negation of non-comprehension too – what are the words to express it?" So saying, Ma became quiet.

"Apni" (the Self itself) is the form of *kriya* – through particular *Spandans* (vibrations) and '*Bhava*' of the Body:

All the *kriyas* occurring before and after, are after all, within '*Apni*' itself. The sequence of their method is according to the course of *svabhava*. Unless a stirring and vibration of a particular nature takes place in every limb and subsidiary limb, joint and tissue of the body, and in the *bhava* – the form of *kriya* as *Apni* Himself cannot reveal. But the course of *bhava*, too, has very subtle *spandan* (vibrations). For the revelation of that form of absence of vibration, (*Nispanda*), that great vibration (*Maha Spandan*), a tussle (an earnest endeavour) is necessary.

Ma in the factory of the Tatas.

When that play of His begins, from whom all This is Revealed, everything takes place by Itself:

After a long time, when there was an occasion for Ma to visit Western India – this incident took place in the presence of the general public at that time. Ma was once taken to Jamshedpur. One day, everybody got together and took Ma to visit the (Tata) factory. Ma observed that the burning iron ingots emerging through one door were being transferred by electricity to another place, being moved back and forth thus. The molten iron was being poured down like water, and was immediately solidifying. There was no operator present, and (so) no human hands were operating it; it was simply a matter of pushing buttons. What a beautiful process it was – so massive (the ingots) and of such great weight, reached to its allotted destination, entered into its specific slot – just by the pressing of buttons. Didn't you notice – it was just a matter of pushing buttons. In the factory, there was a continuous fire, produced by the unbroken action of electricity and accompanied by uninterrupted sound. Ma became completely motionless and turned somewhat strange; we were afraid (for Her), and worried as to how soon we could get Her out of this place. During this phase, there appeared a peculiar transformation in Ma, even in the midst of eating, lying down, moving around, and

within all activities – a unique phenomenon which cannot be explained by words of description. Some strange and extraordinary phenomenon was evident in Her, intermittently, all the time. Sometimes She was motionless, when Her eyes shut, they would remain shut for a prolonged period; when they were open, they would remain continuously open without blinking; if She were seated She continued to remain seated; if standing, She continued standing without a break, and again, when She moved, She moved continuously and unceasingly for long periods. Sometimes perhaps, She would speak a little, in response to a question upon spiritual matters, and then become silent; as if She was in some region, which is ever beyond our reach. It was like this for days and nights together, at this time. It was indeed a strange thing at that time. She would perhaps remain motionless, as if benumbed, without any vibration, for long periods. This sometimes happened even as She was walking on the street. At such times, we had to carry Ma to a different place. At the Tata factory, it seemed as if Ma had become one with the electricity, in identity with that. We had to look out for the moment when we would find Ma in a somewhat normal state. Sometimes, in the midst of speech, She (suddenly) would become steady, calm, motionless, and this state continued for hours together. As a result, we were always in a state of anxiety, wondering what would happen next.

Later, at one time, in respect of the visit to the Tata factory, Ma said “Look, that essential *Maha-Agni* (Supreme fire) abiding in this unbroken continuity, who exist in the form of the current of electrical vibration and sound (*dhvani*) etc., from whom all these manifestations take place – when His play begins, then everything occurs by itself. Always remember and believe that everything is possible here (Ma). If that Supreme fire ignites within you even once, it is enough. Make an effort.

Unmoving Steadiness – ‘*Dhyan*’ with Deep Absorption:

Ma was speaking in response to questions upon earlier topics, (in continuation of page 24; ‘various aspects at

Bajitpur'). Later She would become somewhat still, as before. This time it was different. The body was motionless, like a statue, the '*bhava*' was of absolute equipoise; at some time, for quite a long while, even Her gaze seemed to become fixed on something out of this world. It was a peculiar occurrence taking place by itself. When She looked, it was as though the eyelids refused to blink. It was such an unknown '*dhyana*' of deep absorption. Again, on another day, the eyes would be turned up in a strange way, then again closed as if in deep meditation, or even beyond that – cannot this be comprehended? She remained steady like this for a prolonged period. Whether the eyes would ever open someday, or whether She would get up at all from the *āsan* – such aspects seemed to be totally absent; such was the steadiness, still and immovable. What should we understand from this – was it a sort of state of *samadhi*? Whenever She would rise and move about in such a condition, She appeared unsteady as if filled full with intoxication. Sometimes, She would observe that the breath having stopped, it remained like this for quite some time, completely devoid of motion. But even at such times, with the *Pran Vayu* motionless, there was no question of any sort of discomfort – a complete peace; this in spite of the fact that Ma had never even heard previously of the *kriyas* involved in *Pran Vayu* beforehand.

UTTERANCE OF 'PRANAB' WITH 'HARI' – TOWARDS THE PERFECTION OF NAM

Meanwhile, one day, when She was repeating '*Haribol*' '*Haribol*', both *Hari* and *Pranab* proceeded to emanate from within. It came to Ma's *kheyāl* that once *Didima* had said, a woman should not utter *Pranab*. But who was in a position to listen to words of caution? It had all been washed away, and utterances of '*Pranab*' and '*Hari*' surged forth with a strangely intense momentum, from within. In place of '*Haribol*', "*Hari*" and "*Pranab*" continued to be uttered. Even prior to this, the sounds of conch, bells, gongs of '*kansar*', and so many other varieties of musical instruments (used to be heard within) – this too, was as though infinite. Even though these sounds had their distinctive

individual patterns, they were all fused into a single sound, echoing continuously in unison. Later on, of course, that sound used to persist day and night in unbroken continuity.

VARIOUS KINDS OF ĀSANS, ĀSAN "TATTWA" (THOERY) AND THEIR DIFFERENT ASPECTS

Formation of Āsan by Itself without the Touch of the Hand: Perfection of One Āsan, in Two Rounds only:

Sometimes, while She was sitting, both Ma's legs would of themselves, be stretched forward. In this state, even with both the legs together, one leg would be longer, while the other remained comparatively shorter in length, both the legs continuing outstretched for a while, with Ma sitting inclined to one side.

Q.: How could one leg become longer, and the other shorter? Was one of them bent?

Ma: Why, no, no, not at all; why should it be bent? A part of one leg went backwards by itself, while a part of other leg advanced forwards. It was not one or two finger-breadths only, but quite a bit more than that.

Because the '*granthi*' (joints) of the vertebral column functioned in that way, this too happened accordingly – that must certainly be the cause. In other words – while sitting in a particular posture, just prior to the shaping of '*padmāsan*' (by itself), various peculiarities of a similar nature involving both the legs, used to occur, without any touch of the hand; the hand remaining easily, naturally, in a relaxed posture. All the '*Kriyas*' were, of course taking place with the movements of inspiration and expiration. Uptil now, *padmāsan* etc., used to occur along the movements of inhalation and exhalation, with that slight necessary touch of the hand. But today, with that different distinctive course of *Pran Vayu*, Ma seated Herself, locking firmly into the posture of *Padmāsan*. The use of the hand was no longer required here, for any kind of āsan whatsoever. Both the closed "*Baddha-padmāsan*" (fixed by holding the great toes with the hands crossed at the

back), and the open '*Mukta-padmāsan*' (natural *padmāsan*), seemed to take place with complete ease, and simplicity. The legs took their appropriate position without the help of the hand, in the manifestation of different techniques of *āsans*, as we understand them "*Siddhāsan*" was there of course; so too others like "*Shabāsan*", "*Bhadrāsan*", "*Kamalāsan*", "*Bajrāsan*" etc., and many more patterns of "*Yogāsans*" in a sitting position; we have been told of so many of these. But the formation of all these *āsans* had neither been seen, nor heard of (by Ma) ever before. These forms of *āsan* too were infinite – this was the aspect which prevailed at that time. Once Ma's *āsans* had commenced, newer and ever newer patterns proceeded to appear one after the other. The motions of breathing too, would alter appropriately in keeping with each *āsan*. No one *āsan* occurred more than twice. Once a particular *āsan* was established, as soon as it was repeated for a second time, a new *āsan* would set in, in place of the previous one, which would come to an end.

ĀSAN – INFINITE – IT'S 'SVARŪP' (REALITY)

Q.: *Āsans* are infinite – what does that mean?

Ma: It means this; the fact that one *āsan* would never occur more than twice, - within these two, the infinite aspects of that particular *āsan* would unfold and reveal themselves. All these *āsans* took place in accordance with the '*bhava*' and the '*Sthiti*' (state).

It's commencement, it's stability, and the perfection of stability on the following day, within that time, this sequence reflecting the aspects of unbroken continuity in respect of each *āsan* – would be followed. How is that? As was the '*bhava*', so was the corresponding *āsan*, now try to comprehend that, within *Viśva Brahmanda*, in the sphere of action, it is but natural that the patterns of *āsan* will correspond to the different *bhavas* that prevail, in fact it is inevitable – that was the aspect here.

***Āsan – Siddhi* (ultimate success in *āsan*) - Revelation of One's Own "Ishtadeva and Devi" (the particular god or goddess one worships most devotedly):**

You use the word "*Āsan – Siddhi*". What does it mean? There are infinite aspects in this, too. It is not the *Siddhi* (success) in *āsan* alone that matters; that *āsan* in which once seated, one's "*Adhithatri*" (worshipped deity) reveals in person, the attainment even of that *Siddhi* is not sufficient. This is undoubtedly an achievement, but one must proceed even further, to the stage where the question of attainment or non-attainment does not arise.

Also, in the realm of *Jiva* it is said, unless a particular *āsan* (in which one is used to sitting) is formed, there is no concentration of *Dhyana* (concentration of mind in meditation) – you say this – but this is also subject to the influence of "*Bhog*", (indulging in a particular comfort out of such concentration). And in *jiv jagat*, if those who are genuine *sadhaks* are able to achieve proper *siddhi* in *āsan* – here the revelation of their respective *ishta-deva* or *devi* takes place. Of course, it is necessary that the *Dhyana* (meditation) should be concentrated, and the *āsan* that helps towards that end should be practiced again and again as part of one's duty; because, (while practicing an *āsan*) one should be impelled by the hope that at any moment, one will be able to transcend the renunciation of, or addiction to, the pleasure of that *āsan*.

Well, it is you who are accepting everything pertaining to this whole world around you; how is such acceptance possible if all these are not inherent in you yourself? It is your own *āsan* and you yourself are the *āsan*. In this way, too, yours is the undivided whole, and you are yourself the unbroken whole. Now, why don't you search for the infinite, pertaining to this aspect? How will you do this? *Āsan*, after all, is the expression of whatever *bhava* you possess, manifesting in the various postures and positions of your hands and feet, and the structure of your body as a whole, held in absolute steadiness.

Revelation of *Āsan-Tattwa* (Principle Involved in *Āsan*) – *Purna Shakti* (complete power) required for the Attainment of a Perfected Formation of *Āsan* – an Identification with that (*Shakti*):

Q.: Well, Ma, are the thought process, movements and stabilities in the case of (lower animals like) birds and beasts, immobile trees and plants, and even insects such as ants etc., reflected in the same way (in respect of physical posture of *āsan*)?

Ma: Indeed, where there is name, form, attribute, feeling etc., as also place of action, mobility, stability, in fact everything (which exists) throughout the wide universe, which one of them can be excluded? All these are inherent in you – comprehend this. The basic fact is this; the stability in respect of the course of movement of a particular *bhava*, etc., and the movements of the limbs that facilitate the formation of all these, that '*Purna Shakti*' (complete power) which enables their perfection, must reveal in identity - (with you) in fact. What will you attain here? That "*Shakti-tattwa*" (principle of power) itself, that you are in yourself.

Q.: When exactly does the revelation of identity with 'it' take place, here?

Ma: Whenever you feel the inclination to perform *āsans*, wherever and whichever aspect you follow (you will come to realise that) – each one of the *āsans* is in itself infinite indeed. That existence itself (*Tat*) in identity (with *Purna Shakti*) – with the practice of any *āsan*, at any moment that *āsan* may reveal itself in identity (with that existence itself – "*Tat*"). It is that *āsan* through which is revealed what is known as *āsan-tattwa* (the truth of *āsan*). Within the infinite aspect of *Visva Brahmananda*, that particular aspect in its specific variety of forms, that is, with (infinite) *āsan* and the like, reveals at that very moment (the moment when the *āsan-tattwa* reveals). Such revelations are one in ten million.

The Object of Attainment in an Āsan – One's Own Shakti – One's Existence Itself – One as One's own Āsan and Non-Āsan – He only:

Q.: We have got as far as *āsan-tattwa* (the truth pertaining to *āsan*). What about the One only in the form of existence itself?

Ma: Look, those tendencies of thought and movement to which you are subject – within the ambit of this natural world, that *āsan* of yours which occurs by itself, takes place merely according to the rules of the mind and its sustaining *bhava*; because whatever you are saying is all contained within your mind itself. You can never free yourself from it, unless you are able to attain that state of union in your *āsan* with the *Purna Satta* (the complete existence itself) that is inherent in it. In the course of the journey, when you are established in a particular *āsan*, hope there for a revelation of that *Maha Prakash* (Supreme Light). When you are about to undertake a journey for the *darshan* of Badri Narayan, will you not fulfill all along your way, which is necessary for attaining the objective of your *darshan*? So the fact here is this – those states of *Deva*, *Rishi*, *Muni*, *Yogi* – according to the stabilities pertaining to the particular aspects, the corresponding *tattwas* are revealed. That particular *āsan* in which one is eternally established, in keeping with a particular line of *Sādhana*, its corresponding *Tattwas* are accordingly revealed there. The specific *āsan* in which one is eternally established in accordance with a specific aspect – this itself having attained perfection in identity, reveals as Self in the Self.

Q.: What is the significance of the particular aspect here?

Ma: The aspect is this – what is there, is that not in you? Where *Bhagavān* Himself is present, He will inevitably reveal. Thus, whatever there is in respect of an aspect, whatever there is in respect of a stage – it is He Himself, His *Svarūp*, where that identity reveals. You should keep one thing in mind – you say among yourselves, it is heard, where is the place where *Bhagavān* (GOD) is not (present)? (That is, He is Omnipresent). Again, you

say that there is but one *Bhagavān* (God), one *Ātman* (Soul), one *Brahman* only. But in the case of *Kriyas*, you tend to separate them into portions and divisions (introducing a sense of duality and multiplicity). Yet, you know for certain that it is He alone, revealing Himself in all these. In whatever form He may appear, it is He alone with Himself. Do you know what these attainments etc. are after all? It is one's own *Shakti*, one's own *Satta* – (Existence itself). Himself is *Āsan*, Himself as Non-*Āsan*; in fact, it is He alone. It is one's own journey along which one proceeds, realizing oneself in stages, whatever may be the path and aspect, leading to the (ultimate) stage, where the question of realisation, absence of realisation, movement, absence of movement, does not arise.

Innumerable *Āsans* taking place day after day:

At Bajitpur, the aspects of manifestation of *āsans* continued as though mechanically, in a regular sequence. It is impossible to express in words, the number and description of the varieties of *āsans* that occurred in this way, in continuous sequence, day after day. Ma said – the prevalent *āsans* you are familiar with are there of course, but here (in Ma's Body) the *āsans* just occur by themselves in a simple manner, each according to the appropriate place and aspect, and so many more (of them). While various patterns of *āsan* were being manifested by themselves in Ma, in this manner and sequence, there was not the slightest trace of any physical exertion, fatigue or exhaustion, rather ever new and fresh *kriyas* (*āsans*) were occurring as though mechanically – unfolding in stages, one after another, with *Ananda*.

Particular *Āsan* – duration of its existence, being Oneself in Identification, as long as this Identification lasted:

In the context of all these *āsans*, on further enquiry to Ma, we heard again, that one day while lying fully supine with the formation of something like "*shabāsan*", there was seen to occur in Ma, while still lying thus, a firmly fixed "*Padmāsan*". The course of respiration – its movement and stability – was in conformity

with that *āsan*. In that state of lying with the "*Padmāsan*" still maintaining contact with the ground, the waist along with the *āsan* was moving towards the head, and the back and chest were arching upwards like a bow. The head too, was turned in such a way that the crown was touching the ground. This position continued for quite some time.

When once again, the body assumed this same shape, this particular *kriya* was completed with a speed as of lightning; with the entire body remaining steady in that manner, and only the head turning once to the right and then to the left, and the tip of the tongue remaining motionless. The body at that time, was curved almost into a semicircle. Now the tongue, which was projecting out over the nose and almost touching the ground, returned to its original position, and coming thereafter into contact with the palate inside the mouth, remained in union with the former. The body was absolutely motionless, without the least sign of fatigue.

In this stage, as though tightened into steadiness with screws, quite some time passed, when it occurred by itself to Ma's *kheyāl* – now that all parts of the body with hands, arms, etc., have become so fixed, as if tightened with screws into their respective positions, how can they be released – this *bhava* appeared. This *āsan* too, occurring in this form in identification with the Self – in this state, no part of the body could be moved at all naturally – but as soon as this *bhava* appeared, it was noticed that the waist together with the *Padmāsan* was slowly moving towards the feet. Gradually, the *Padmāsan* was released and the body transformed into the pose of *Shabāsan*. Remaining calm, composed, steady and grave, Ma lay in that *Shabāsan* for quite sometime, and then got up.

Before this, as long as the state of identity remained, the aspect of release from the *āsan* did not come to Ma's *kheyāl*. At Ashtagram also, in accompaniment to those 'clacking' sounds, a steady seated posture in *Padmāsan* would occur of itself. For as long as this steady state was to remain (it was sustained) and only

after this continuation of steadiness had reached perfection, did it come to Ma's *kheyāl* that now was the time for cooking. The Body however, was in no way inclined to move – come what may. While still in this phase – She would once again relapse into a peculiar steady state. After that, very slowly, the aspect of release (from the *āsan*) and of getting up would appear, simply and effortlessly. Here too (at Bajitpur) that pattern was evident. Here, there was one more aspect – the *āsan* itself was One's (Ma's) own *Svarūp*. During that same period, each single *āsan* would reveal as the *Svarūp* of the Self, in the above manner. For a long period in this *āsan*, the motion of respiration would remain abnormal.

Complete Perfection of the Aspect of *Nam* – Aspects of *Āsan* & the like as well – the Solution Obtained according to the *Bhava* – both (*Nam* & *Āsan*) indeed integrated in One and the Same Body:

Q.: It is seen that during the course of *āsan* etc., the aspect of *Nam* is not appearing. The course of breathing (inspiration and expiration) is also altered. Are we then to understand, that fulfillment of the aspect of *Nam* is accomplished by the revelation of *Pranab* (Om)?

Ma: Indeed, you don't understand this it seems. Wherever, and in whatever form, a particular *bhava* is required to be revealed, is it not inevitable that the course of movements and stability of that *bhava* appear appropriately? That aspect which is true, and whenever there is the revelation of a particular *bhava*, the solution is immediate; as where there is a question, the answer is in accordance (to it). In this way, the unfolding of a particular *bhava* and the achievement of its solution – both of these are embodiments of one and the same thing; because, unless and until that particular *bhava* appears, how can its solution (accomplishment) arrive? That *bhava* must come into play (appropriately), and only then will its solution (fulfillment) be there.

But in the case of this type of *kriya* too, at different stages, the solution to that question is only through articulated sounds and not through questions and answers; for the solution of the particular *bhava* that unfolds, the *kriya* itself is the answer. One has to proceed step by step with the object of achieving full perfection of the entire *kriya* – this must take place here.

THE COURSE OF PROGRESS OF A *SADHAK*'S MEDITATION THROUGH ORDERED PRACTICE

In this context Ma said – Look, the *Kriyas* etc. of this nature of which you have just now heard – indeed, you must not attempt them on your own. *Āsan*, etc. of this nature cannot take place in the required manner through your own efforts. These (*āsans* mentioned by Ma) are not at all like the action of those *Kriyas* with which you are commonly familiar when practicing *āsans* of your own free will.

The Unfolding of *Svabhava* through continuation of an Unbroken Sense of *Abhava* (Want) –

The Aspect of the Self itself taking place:

Q.: Then by what means does it take place?

Ma: You must constantly endeavour to engage yourself in the practice of the daily routine of your *āsans* etc. pertaining to *Kriya-yoga*; bear in mind that in the practice of all such *Kriya yoga*, there is a *bhava* (feeling) of want; though this feeling of want is in fact the want for Him only; therefore, the necessity of engaging oneself in the constant practice of *Kriya yoga*, as prescribed by the *Guru* (spiritual guide), according to one's particular line of *sādhana*. In the stage in which you are placed, your *kriya* is the natural outcome of the wants of this material world. That is why there is a sense of dissatisfaction and an absence of joy. Don't you complain – no progress whatsoever is taking place, Ma!

Even in the midst of all these wants, if regular practice can be preserved without any break in continuity, there is always the

hope that the awakening of *Svabhava Kriya* may take place, bear this in mind. Unless the innate form of *Svabhava* unfolds as itself and finds an appropriate place (medium for its revelation) – where is the way for itself (*svabhava kriya*) to unfold by itself? Whenever itself grants (us) a touch of that eternal union (with it) through that *kriyayoga* – be it through *japa*, be it through *dhyana* (meditation), be it through any other *kriya* according to one's individual line of *sādhana* – when this revelation takes place, only then will you be able to achieve your goal – established in *ātman* (Eternal soul), established in the state of *Brahman* (the Supreme Being); that which has to occur by itself, to be unfolded as the free revelation in the journey undertaken in quest of the Self, by each according to his own line of *sādhana*. Unless there is this absolute 'want' for *Bhagavān*, where is it possible to attain the touch of perfection pertaining to the form of *Svabhava*?

Oh Baba, the awakening comes through *yoga* (union) only. Whatever be the line of approach of *sādhana* – be it investigation, be it *spandan-yoga* (vibrations), be it *gyan-yoga* (self-knowledge), be it *Hath-Yoga* or *Raj-Yoga* – in fact, be it any kind of *Kriya* etc. whichever be the way of approach of one's (a *sadhak's*) journey – in fact the patterns of *kriya* too are infinite – there is only to follow the aspect leading to the revelation of that eternal union in which you are innately bound. Now it is for you to proceed along the path you wish to follow.

The touch of Abhyas-Yoga (religious practice) pertaining to Daily Kriya is a Must. Where is the Taste of “Sudha” (Nectar) in the Absence of “Khuda” (hunger)?

Well, all of you understand this – that one feels hungry when it is time to eat, and when it is time to sleep, one feels sleepy – the body feels lethargic and drowsy. In the same way, in those early initial stages towards the aspects of the Supreme Objective, the desire should be as intense as the basic instincts of hunger, thirst, temptation and lust. Where is the taste of 'sudha' (nectar) without any 'khuda' (appetite)? You complain that hunger (when

unsatisfied), leads to liver upsets, and lack of sleep induces an uneasy feeling in the body and head. In the same manner, when one attains the touch of *Abhyas-Yoga* in one's regular routine of *kriya*, there must be, there will inevitably be, a feeling akin to hunger and loss of sleep, when the particular time to sit (in *āsan*) approaches. Just as there is uneasiness in the wake of a liver upset (due to hunger), and weariness etc. results from sleeplessness, so also once a regular practice is firmly established, and if there is an obstruction due to some reason or other, similar adverse symptoms etc. should make their appearance in the natural course, due to the non-performance of that *kriya*.

How long can one endure the continued monotony of a puppet dance, living in a land which is not one's own, residing in someone else's house, and engaged in someone else's work? Is it not necessary to comprehend who the puppet is and who is the dance? It is necessary for you to initiate your own *kriya* so that you may return to your own home, through your own *kriya*. When the place in which you live is foreign to you, your house belongs to someone else, and the puppet dance that you speak of – who, in fact, is it – each one must experience it for himself, directly.

In the investigations etc in the course of *Kriya* – a momentum should be created to the accompaniment of *Bhava* – leading towards a state which is beyond the *kriya* and beyond the mind:

Remember one thing, the mere performance of *kriya* in concert with inhalation and exhalation will not, by itself, be enough. A *bhava* should also exist within it. Those who follow the path of *Bhava* – they must necessarily have that *bhava* in them. With the course of movement of *Pran Vayu*, a whole-hearted concentration upon the aspect of the Supreme Objective is necessary. In the *kriya* pertaining to the Supreme Objective, the mind too should settle into its own course through *bhava* and investigation, so that one's goal may be fulfilled. The *kriya* in relation to mind (contemplation) is particularly essential here. Otherwise, how does

one reach that state which is beyond the mind, and beyond the *kriya* – the state of mindlessness? Without the co-operation of all these, however, the revelation while developing itself in a particular sphere, may become stabilised in one of the various directions. Even there, too, it is that *Nam-ananda* (Joy associated with *Nam*) as you call it, which is revealed, varying according to the aspect of the particular stage and state one has reached. The pattern of your steps varies after all, at different places, as you proceed along the road – but, whichever path is followed by whomsoever – there is a falling into that appropriate pattern. It is particularly necessary that one should, from the very outset, march with firm determination towards that Indivisible Supreme Objective, so that the way is opened towards complete fulfillment, towards establishment in that state.

There is just no Appetite – Ma's reply to the Late Bhaiji's Query:

On the first day when the late Bhaiji met Ma, he put this question to Her – How does one attain *Bhagavān*?

In reply Ma said, “where is the appetite – there is just no hunger (want for Him)”. This great utterance, striking an abiding response, remained awakened within him. These were the words which became the beacon in his life's journey. Ma further added, “Unless one's heart is ablaze with a burning feeling of want for Him – this is the only path open to me, to attain Him, there is no other way – unless such a *bhava* is kindled within you, it is indeed difficult to tread this path.”

The courses of *Abhava* and *Svabhava* – *Kriya* pertaining to *Ichha Shakti* (Will power) and *Maha Shakti* (Great Power):

In response to a question, Ma added further – what are the courses pertaining to *Abhava* and *Svabhava*? *Kriya* pertaining to *Ichha Shakti* arises in conjunction with worldly wants (*abhava*). But the *kriya* pertaining to *Maha Shakti* is *svabhava*, and the want for Him is awakened by it through the way of that *Mahayoga*

(Supreme Union). That is why it is said, doing (with effort) and effortless action. He who is in the form of doing, it is He again who is in the form of effortless action. Effortless action means the unfolding of one's own *Shakti* through one's own *Kriya*. In the great journey, the sole aim is the revelation of the *Svarūp* of *Kriya* through the unfolding of the Self in Oneself, even in the form of separate and distinctive *Kriyas*. With the perfection of each separate *kriya*, a separate kind of joy is manifested; as when one continues to advance, becoming familiar with the path, with new places, getting to know what was hitherto unknown, there is joy. What is knowledge and the absence of it, but the unfolding of the Self in that particular form.

Will you listen – once a seated posture in *āsan* took place by itself one day, a *kheyāl* arose – a particular *āsan* had formed in a particular pattern at that time; let's see whether it can be done again in that manner now. Well, while attempting that, the nerves in the leg got strained. That is a warning, a caution, that all these *kriyas* are not the outcome of practice. They are an unfolding of the course of *Svabhava*. What is the *Bhava* here? The indivisible whole (the objective) – which happens of itself.

But in the case of *Jiva-Jagat*, there should be an innate dependence (resulting in freedom from care), a relief in surrendering oneself to His care; the feeling that the only help lies in acknowledging that no other help is available. The truth that one is an instrument in His hands must reveal through direct knowledge, and this must be a complete realisation, an enlightenment in the consciousness itself. You should know that this is not a *kriya* induced by obsession rather a direct perception – burning, awakened, experienced by each according to his line of *Sādhana*.

***Sadhak*– engaged in daily regular practice of *Sādhana* with the single aim before him - with a simple and easy joy and in a calm and peaceful manner, with moderation in diet and sleep – to 'do' in order to proceed to effortless ACTION:**

As the very first step, one must sit with "Him". At this stage, remember that the application of your *Ichha-shakti* (Will force) is imperative. For instance, sometimes don't you say "Either achieve *sādhana* with 'Mantra', or let the body perish", (i.e. do or die); because *Ichha-shakti* too is 'He' only. It is necessary for all of you to keep yourself engaged in the performance of *Svakriya* (one's own religious practice) as prescribed by your *Guru*. Keep this in mind, that while you are seated in your practice of *sādhana*, the consciousness that you have to get up again, the awareness of eating, sleeping, sitting, moving around, or of any aspect of worldly activity, should be completely absent during that particular period. The hope that you should not have to get up again from there – is enough; that is the spirit in which one should be with "Him" – each following his own way. But one must not be rash or sudden; let no harm be done to the body, nor let any physical injury occur. The daily rituals of *sādhana* are required to be regularly maintained in conjunction with moderation in diet, recreation and sleep. One's objective should be steady, and once seated in *sādhana*, no anxiety should enter the mind – for anxiety makes the very basis of *sādhana* weak and loose. That *bhava* of blissful joy should be constantly maintained, while engaged in the practice of *sādhana*. The aim is to sit continuously, and until that bliss is experienced, one should sit repeatedly, again and again. In order to attain Him, one should sit or rise during *āsan* – in a relaxed and easy mood, in a state of serenity, the mind being moved by an ecstasy of joy in constant remembrance of Him, and careful to avoid any anxiety or mental distractions. One should sit with a joy, which must be sustained and present at the time of getting up; otherwise, that harsh recollection fails to sustain the attraction for sitting (in continued *sādhana*). Always remember, that your performance should lead to effortless action – just to see for yourself, how and in what forms He reveals Himself (before you). As long as He does not reveal Himself – one must sit, rise, move about, with a singular absorption in Him, in constant remembrance of Him. The recollection of Him must be constant through all your movements and activities. Verily, He exists within all actions – in different

forms, in different *bhavas*, in different ways of *kriya* and absence of *kriya*. Is it not your duty to try to engage yourself in *kriyas* which are favourable to His revelation? "To do" and "effortless action", these two should be kept in mind.

Self-Revelation by way of the touch of *Svabhava Svarūp* through unbroken *Abhyas-yoga* – transcending course, absence of course objective, absence of objective – the indivisible whole:

When *yoga*, *āsan* etc., are practiced regularly, the practice should be kept awakened in an unbroken manner in *yoga*, that is, it should not be interrupted. Of course, this is in order to receive a touch of that eternally existing *svabhava svarūpa*, pertaining to this form of *kriya*. Here, touch means, that touch through which the Self is revealed in this *āsan* and *kriya*, whatever may be the particular *kriya* practiced by each individual. The aspects of *āsans* too, are infinite. There is *kriya-yoga*, and with-form, and many further aspects (of *sādhana*); it is enough to keep oneself engaged in that aspect (of *sādhana*), corresponding with the *bhava* of one's prescribed objective. There only can the corresponding *svarūps* reveal, even when contained within particular courses. The revelation of the indivisible whole takes place there, where there is no question of lines of *sādhana*, which (this state) is beyond objective and absence of objective, which is Alakh, (beyond perception), in fact *Mahalakṣya* (the Supreme Aim) – what it is that exists and does not exist there, what is the appropriate language to express it adequately, Baba? The complete indivisible whole – when that awakens and reveals, at a particular moment and place as the Self with its own *Svarūp*. Infinite are the ways and infinite are the varieties in which the revelation may take place, nothing will be excluded – where with exclusion, and non-exclusion, there is limitless revelation.

CHAPTER THREE

Ma free to play in Her own freedom, with any aspect whatsoever; in identity with all, yet apart.

New pattern of *āsan*

Stationed in Her *āsan* ever within the meditative *bhava* Ma is in relaxation through all the twenty four hours, the course of *kriya* pertaining to *āsan* is sustained by the entire body.

The course of *nam* and the course of *āsan kriya, mudra* – everything is possible in all aspects:

Q.: What is the difference between the *bhava* relating to *nam*, and this *āsan*, with the course of entire *kriya* pertaining to *yoga* and the like and *mudra* ?

Ma: Even within those very subtle *spandans* (vibrations), there are infinite aspects, in each one it is unique in its own way. If the *spandan* pertaining to those infinite aspects does not come into play, if the *mūl* is not touched, that is, if the revelation of the *mūl* in identity with the *spandan* itself does not take place, where is the possibility of revelation of the self as *āsan, kriya* related to *yoga, mudra* and the like covering all the aspects? What is self-revealed is independent, yet through devoted tapasya sustained by regular practice, it is one's duty to remain prepared. Everthing is related to everything else in an eternal union. Since you yourself are your own veil of ignorance, therefore it is you again who will have to endeavour to remove it. Once the curtain is removed, He is of course there, eternally self-revealed. Baba, He is definitely eternally present; but these words are only to enable you to realise yourself. It is not that He will reveal, only if you are able to remove the curtain – a cause and effect – that is not the case here. This act of removal of the curtain cannot be effected by you, unless He is self – revealed; you are indeed only an instrument in His hands. He is not dependent but independent. Whom are you going to realise? – indeed it is you who is going to realise yourself, where the sense of you is present; that is to realise where there is one

Brahman without a second, there is in fact one *Ātman* only. Didn't you hear again, there is the *Prabhu* (Master) and the eternal *Das* (servant), the whole and the part – which aspect can be excluded, be it of any *bhava* any form? Keep the doors and windows ever open. The breeze may blow in at any moment. Sometimes it may even be possible that the great breeze by breaking open the closed doors and windows, may lead one to touch that ultimate objective. Just like a sudden flood – at any moment that flood can surge up and everything will be flooded.

All contained in all – complete sense of want awakening on the perfection of the one aspect, revelation of all aspects:

All is contained in each aspect. With a particular course of *sādhana*, if the revelation is perfect, and leads to the awakening of a complete sense of want, how can the revelation here be limited within a sequence of stages, pertaining to a particular line of *sādhana* only? For instance, when the root of a tree is chopped, the sensation instantly permeates each and every fibre of the tree, spreading out in all directions; they are transformed. So, in the same way when there is a pulsation of the root, the *spandan* (vibration) throughout entirely of the gross, is inevitable. Similarly, if the root of the tree of attachment to wordly objectives is out, or if through any particular action, one is set on the way towards the revelation of It, in identity with That – if through either of these processes, the journey pertaining to *Svabhava* is initiated for the unfolding of that particular aspect, in fact the unfolding of any aspect at any time that may follow, there is a complete communion of each aspect with each; it is just like a connection through electric wires – as soon as the button is switched on, the current of electricity flows in all directions, resulting in a simultaneous illumination, including an unfolding of the beyond and the not beyond. So now you can understand the revelation pertaining to the *bhava* of *nam*, and the revelation relating to the other infinite ways and aspects, such as, *āsan*, *kriya*, *mudra* and all the rest. Since all abides in all, therefore that one great journey, infinite yet one, aiming at the indivisible whole, will lead to the revelation of

all possibilities in the context of all aspects. Bear this in mind, you have to realise your Lord yourself.

All indeed is in the Akhand:

Ma (said) in answer to a query that the aspect of *nam Brahmā* (*Brahman* as *nam*), *akshar Brahmā* (*Brahman* as syllable), *Shabda Brahmā* (*Brahman* as sound), *kriya Brahmā* (*Brahman* as *kriya*), is ever awake in a state of animation, this you know indirectly only through hearing of it. It is the pattern which takes shape so that, that *maha-spandan* (great vibration) itself can be revealed, do you follow this? That, *nam-* is *nam Brahmā* itself, *akshar-* *Brahmā* is *akshar* itself, *shabda-* *Brahmā* is *shabda* itself, *kriya-* *Brahmā* is *kriya* pertaining to *yoga* and the like itself. Of course in all these, there is that eternal union. One may proceed with any of these courses, in order to be on the way towards establishment in his own *svarūp* (reality). (I hope) you have comprehended this so far.

Again when you follow *nam sādhana*, there is the *inseparable* revelation of the *nam* and the Named. As regards the aspect of *akshar Brahmā*, that which is immutable when sustaining the meaning of the word, one resorts to such *kriya* as *japa*, *dhyana* and the like there follows the revelation of that particular aspect. It is but natural (for one) to be on the course pertaining to all such aspects, for the revelation of his own particular objective. Within this itself, where one (*sadhak*) is established in his own *svarūp* (reality), there may be a revelation of *maha-tattwa* (the great truth) *anantattwa* (the essence of infinity). According to the particular aspect which one may happen to follow, out of any of the above courses, one may be established in one's own *svarūp*. Of course there is *kriya* in all, since it is the field of *kriya*. But all these are ways to realise continuing oneself to the objective of a particular line of *sādhana* till is revealed, whereby too there is revelation of objective without any course of *sādhana* and by which that which remains beyond comprehension, yet allows itself to be comprehended – (that touch through which these become possible)

is inevitably present every where. In the quest for the indivisible whole, the moment the offering of the self is complete then together with the *bhava* of complete self-offering itself, there is the manifestation of that *kriya*, *yoga*, and the like the way towards self revelation of the Supreme objective is opened. As regards self-revelation pertaining to a particular line of *sādhana*, you will recall the *sadhu* (holy man), who was there at the Kumbh mela (congregation of holy men and pilgrims during a particular constellation of stars, to take a dip in the holy waters of the Ganga or any other sacred river), and who said, "Ma, we do not follow the line of Vedanta; we are not followers of the Vedanta philosophy". He has infinite forms indeed, everywhere in all forms, it is He only. It is enough that He should be realised, be it in any form or any *bhava* whether pertaining to dualism, non-dualism too, or even where there is no room for the question of any such aspect – in fact in all, He Himself is alone, That only indeed.

The unfolding on the perfection of any line of *Sādhana*; at any stage in the course of *Sādhana* as well:

Ma: 'We are not followers of the Vedantic philosophy' – just see, how firmly one is devoted to one's own line of *Sādhana*. There was again someone else who declared – 'We are followers of the Vedanta philosophy, non-dualist'. Just see how beautiful is this aspect too. One *Brahman* without a second there is here the establishment in devotion to this objective. In fact, everything is that One alone, where does the question of duality arise? Indeed, He alone Himself is all these courses of *sādhana*. What is unmanifest, beyond speech too, as you contend, indeed, that is He only. Now can you understand the journey along a line of *sādhana* towards the realisation pertaining to it.

If there be awakeining of '*abhava*' (want) on the perfection of a course of *sādhana*, then only may the way leading towards transcendence over course of absence of course, unfold. But this unfolding is also possible in the midst of the course. It is that particular unfolding which does not wait upon the completion of

the course. But within this, there is the possibility of infinite patterns. How is this? It is like a dumb man who can taste but cannot express (the taste); in other words, not just through explanations and listening. From this don't conclude that perhaps the perfection of all courses does not occur there; it is not that. Rather it is the way towards complete realisation of the perfection of all aspects.

Ma: -Free with any aspect at any time, in Her own independence – six months without food:

We have heard that whenever a particular *bhava* manifested itself in Ma's body during *kirtan*, She could continue with that aspect only. But where there is complete freedom in the context of all aspects, She is free with any of them at any time. For six months Ma remained altogether without food; this is what we once learnt from Bholanath himself. During those months Ma did not take milk, fruits, '*phalahari*' (a special fruit & vegetarian preparation) and the like, at all. Some people kept a count of these months; Ma had not even heard of preparations like '*phalahari*'. Yes, there is a kind of fasting where the taking of milk and fruits is permissible. But at that time, there was no arrangement even for Ma to take milk and fruits. This indeed was Ma's *kheyāl*, that a *Sadhak* in the complete sense, must not be subject to food, sleep, nor indulge in the norms of external behaviour like ordinary people. At that time, the taking of food, sleep and the like, at regular hours was not noticed at all in Ma, all was unnatural. Later at Dhaka (too) for six months, Her health remained the same without food, as it did with food. We do not know how She sustained Herself, on what kind of food and drink. But of those, who with their own eyes, saw Ma in this form, there are some who are still living.

By taking a little milk and a few fruits which had fallen from the tree by itself –a particular state would continue as an eternal state:

Be it for any length of time, with that one aspect only, Ma's physical body could have remained the same, unimpaired for eternity, even without taking any kind of food, *phalahar*, etc. at all, like a *nitya sidhya* (ever realised one), *nityajauvan* (ever young), *nitya balak* (ever a child), and all the rest. To sustain on food is a particular state. Just as the identification with the body is a similar state. When Ma was at Shahbag, once very little milk was available after the calf had sucked from its mother's teat – perhaps a 'chatak' (1/16 of a seer) or two 'chataks'; and this would duly be offered to Ma. Moreover, in the garden (Shahbag), a sufficient quantity of fruit was not available throughout the year; once in a while a few fruits, that had fallen from the tree by itself were available, but this too was very scanty. Even with such meager food, Ma's (physical) body would have remained the same for eternity. Again by taking only air, or by not taking anything, Ma's body could have remained just the same for all time. In fact at that time, Ma sustained Herself for a prolonged period with only one or another type (of such food). There were people who had been an eyewitness too of such ways one or the other.

She, without sleep for nine years:

For nine years Ma did not use a bed at all. The question of sleep etc. did not arise. Leave alone lying down to rest, or any tendency towards languor, even yawning and burping were absent. It did not occur to anybody to arrange for Her proper meals, rest etc., as if this was the normal state of affairs with Ma – extraordinary indeed.

All these phases reflecting stages of *Sādhana*, Ma identifying with all stages, yet not in any:

In reply to a query, Ma further added – These are all stages of an aspect only. There are *kriyas* pertaining to *yoga* and the like in their infinite courses; in fact they are in infinite forms. With any one of them at any time, there was an identification with that stage only.

But where stage and absence of stage is transcended, there the question of identification with a particular stage cannot arise at all. From what it appears, Ma identifies Herself with all, yet She is remote from all (at the same time).

Further aspects of āsan with the loosening of the joints of the bones – New patterns of āsan take shape:

It was reported that when Ma performed āsan, it was once observed that both the legs were stretched straight out, and each hand holding out the big toe of each foot, the gaze remained locked there for some time. Sometimes with each leg stretched out alternately, or both legs out stretched simultaneously, She would hold out the big toe, and the head along with the rest of the body would lie over prone, along the level of the knees and the thighs. Various āsan of this kind would occur. She had not heard about these (āsans) not seen then from anyone; the body, like a machine, was being shaped into various āsans; this aspect too was unending. Later, for quite some time, both the hands would be stretched out backwards, lying limply on the ground. On some occasions or on some days, what is called the 'gōumukhi' āsan, would take place (whereby, the head, the chest and part of the stomach would fall forward and touching the ground, would remain lying in contact with it. Hereafter, when the aforesaid *padmāsan*, *siddhāsan* etc. occurred by themselves, Ma would lie forward on the ground in the same manner for a long time, effortlessly and at ease. Sometimes both the hands would be lifted forward and loosely lie on the ground, encircling the head. At other times, they would, in contact with and at one with the body, extend backwards, and lie loosely on the ground; hour after hour would pass in this manner.

Q.: How was this done, especially the stretching of the body over the 'gōumukhi' āsan, (with) the chest, the stomach and the head touching the ground, was this possible?

Ma: Well, the body elongated in synchronization with a kind of sound somewhere near the waist, as you heard the other day in answer to your query, don't you remember? If all the joints

are loosened (in that manner) then this pattern is possible; it is simple, what is so special about it?

At the beginning, when Ma would proceed to rest Her head on the ground in front, She would notice that each shoulder touched the ground alternately. Later, within Her position in the *āsan* and projecting over it, the greater part of the stomach along with entire chest touched the ground, and it was then natural for both shoulders to come in contact with the ground. At the beginning when along with these *āsans*, the chest and the head rested on the ground immediately the whole forehead would at first touch the ground and remain thus for a while; later, the forehead would be raised, and the chin touch the ground in such a manner, that a part of the face too would be pressed on the ground. After two or three times of this *kriya*, there would be a movement, which beginning with the forehead (touching the ground), moved on to one cheek, the chin and passing to the other cheek, returned to the forehead. Again, after this *kriya* had been completed in the opposite direction, if there were no further *kriyas*, Ma would lie stretched forward on the ground (over the *āsan*). Ma would sometimes lie resting on the forehead, sometimes keeping one cheek and ear on the ground, for a long time, maintaining that state of *āsan*, hour after hour. Both the hands would encircle the head and lie loosely on the ground, sometimes encircling the body and resting in a similar manner (too) for a long time.

Cessation of sleep: Ma's rest throughout the twenty four hours within that state of *āsan* and meditative mode:

During the period when such *āsans* continued, there was in Ma, a gradual cessation of resting by lying on the bed at night with legs out stretched. Later, for a prolonged period, Ma's rest throughout the twentyfour hours of day and night, continued in other further *āsans* of this kind in '*dhyana*' and *bhava* – be it called daily and nightly rest, or whatever. During such *kriyas*, Ma's tongue would sometimes remain in the mouth suspended in air and at other times would cleave to the palate. Later, at Dhaka, it

was noticed that in the *padmāsan* posture etc, Ma would lie aslant resting Her head on Her knees, the hands lying loosely curled together, hour after hour. Or sometimes, She would remain seated steadily, hour after hour. Throughout the day and night, She would never, unlike us, be seen lying down (to sleep) on the bed. At that time, Ma did not even possess a bedding. There was not an *āsan* for Her to sit on either, She used the floor only, as if the floor itself was Her *maha-āsan*. In fact, if one can speak of Ma's rest at all, at Bajitpur, this pattern of *āsan* mentioned above, was Her mode of rest for the twenty four hours. Whether this was a kind of rest, or any other state, how could we understand? At that time Ma did not even have any bedding. That She had ever had a normal rest on a bed, this too seemed totally improbable. Without such a state of things, where was the possibility of such diverse

When, while attending *kirtan* at any place, She was in the state of *bhava* in complete tenderness, then Gurm[□]priyadebi's father, would with the help of others, take Ma to lie down on one side of Bholanath's bed. Bholanath would, like a father or a mother, guard Her body with care. Since no sign of breathing was noticed in Her, anything could have happened at any moment – this apprehension would cause everyone to remain anxious, because of the uncertainty of Her returning to the body. This would happen sometimes in presence of some.

Result of *āsan* – particular states pertaining to particular *āsans*:

In this context, when a small query was put to Ma regarding the result of *āsan*, Ma replied – about more than a month, during the course of *Harinam* as before though initially there were gaps over some days, the *āsans* etc. that occurred at Ashtagram, as already mentioned above, would of course take place, but besides these further others like *goumukhi*, *bhadrāsan*, *shabāsan*, *kamalāsan*, *siddhāsan*, *padmāsan* and the like, and many more of unfamiliar varieties would occur. In this context Ma had said, - but unless one is on the way to dispelling the inertia of the body,

completely, the effortless self-shaping in the form of these kinds of easy *āsans* can never take place, because in all forms after all there is That Self-revealed. If of the *āsans* usually performed, each attains complete perfection by itself, then the particular state that is related to the particular *āsan* will certainly be revealed; that state will inevitably be achieved, because the Self as *āsan* takes place by itself. Unless that state is attained, where is that revelation of the Self itself as the result pertaining to the complete perfection of the *āsan kriya*, O Baba?

On our insistent inquiry on the issue of *āsan*, Ma further added there should be a state of natural independence for the *āsan* to unfold by itself. When *upāsana* is performed upon an *āsan* in the seated posture, it may be a way towards meditation on a particular form; it helps the *yogi* in his line of *yoga-sādhana*.

Again in the course of *kriya*, one may resort to *spandan* in his journey along the way, while other may aim at the realm of the absence of *spandan*. In other words, where through the various *kriyas* pertaining to *yoga* etc. there occurs a manifestation of the appropriate stages in their appropriate context, the particular state pertaining to the particular *āsan* – such as that, where the course of inhalation and exhalation remains steady or where again it may be in motion in particular patterns – then the Self assumes the specific forms of the states pertaining to the appropriate *āsans*. The stream of *kriya* pertaining to *āsan* is sustained by the course of *pran-vayu* (vital breath), and this too has infinite aspects. He who following his individual course of *sādhana* assumes the form of quiescence, he himself is indeed this form, his own.

***Prāṇayam* – Life breath in equipoise, harmony out of disharmony.**

Infinite aspects of pran – vayu (vital breath):

Q.: What is the technique of *prāṇayam* ?

Ma: Try to understand what *Prāṇayam* is. It is the ‘*ayam*’ (equilibrium) of pran, that is harmony out of disharmony and the

transcendence of harmony and disharmony, what a traveller should aim at for the realisation of his own *svarūp*. The *kriya* pertaining to *prāṇayam*, reveals itself naturally at its appropriate place. Again where even the question of *prāṇayam* has no place, there is that stage as well. The course of *japa*, *dhyana*, *upāsana*, movement of *pran-vayu* are all of varied and infinite aspects. And what is favourable to the *yogi* for his *yoga*, that too has infinite aspects. Yet again, *spandan* and absence of *spandan* also have different and infinite aspects pertaining to the movement of *pran-vayu*. In the various *kriyas* of the *yogi* that are helpful in the path of *yoga*, the entirety of the aspects of *pran-vayu* is infinite.

Whatever one has received from the *guru* – *japa*, *dhyana*, *upāsana*, *āsan kriya*, etc. must be practiced daily. Because, in order to be established in that *svabhava*, for realisation of the objective – *Maha-Prakash* (Super – Revelation) which is eternally present – one has to sit in the *āsan* repeatedly, to perform the *kriya*, etc., that has been assigned to one, daily and regularly. But one has to conform exactly, to the instructions and advice that one has received (from the *guru*).

There is another significant fact to be kept in mind. If the *guru* has asked one to perform a particular *āsan*, one should of course perform only that. But if no specific directions have been given by the *guru* about particular *āsan*, *kriyas*, then *japa*, *dhyana*, whatever *kriya* in whatever form, the *guru* may prescribe, has to be performed in a motionless, steady *āsan*, in a natural and simple manner, to the best of one's ability. In this, there is the hope of the self – revelation of 'That' which one needs, in the context of one's own line of *sādhana* – the One who is eternally established upon the throne of one's heart, who is self-revealed – a revelation of Him should take place. Where there is *Satguru*, there is no question at all.

Guru should be regarded as Ishwara: *japa*, prayers, *kirtan*, *prāṇayam*, *āsan* – in each, is contained the way towards the opening of path leading inwards:

Ma, in reply to a query on the 'Guru' – a *Guru* is ever true, the truth – itself. Human qualities should not be attributed to the *Guru*; rather he should be regarded as *Ishwara*. Shivlinga, etc., and Sailigram must be regarded not as stone, but as divine. But it is not that He will not reveal Himself, will not appear, if one does not perform *āsan*, does not practice them. With instructions from the *Guru* one can continue doing *mantra-japa* – don't you refer to the example of Dhruba? Within this, one must devote as much time as possible to *mantra-japa*, in a steady manner – this is the line of *sādhana* related to *mantra-yoga*. Whatever be the way which is followed, the mind should be redeemed, the mind should be yours (Him). If one can just do *mantra-japa* with concentration, invoke that Supreme objective, *Ishta*, through prayers, (or) in some cases, bring forth that appeal from the heart by the repeated chanting of His glory, if *mantra-japa* takes place in the intoxicated state of *rasayoga*, (divine sweetness) then too there is the possibility of the gradual unfolding of the easy, simple and straight path. Even if the *kriyas* of *yoga* pertaining to the various *āsans* (required) for the revelation of the One are not performed, He is self-revealed in the above way – He who when revealed there can be no question of non-attainment, non-achievement, pertaining to any aspect. That he may reveal where, in any way, at all times, is infallibly true. And as for one who follows *kriyas* pertaining to the control of breath, even he may achieve the opening of the path leading to the objective within, the revelation of the Supreme objective is natural, i.e. the revelation in which there cannot remain any question of the absence of revelation of any aspect a natural Self – revelation here.

Other aspects in the Context of *Āsan*:

There is no need to practice any kind of *āsan* externally, only in this way (as stated above). Again in the same way, if on the path of *āsan*, the reality of *āsan* and *mudra* unfolds by itself, manifest by itself, it is that revelation in which there remains no question of non-attainment, or attainment with difficulty as pertaining to any aspect – there is Himself, a revelation of Him

only here. Everything is possible there. All such aspects are in Ma, that is what we have heard. Ma says – all aspects are infinite – THAT only.

Have such patterns of *āsans* and the like sustained in *bhava*, that took place in Ma, been seen or heard of as prevalent by anybody? On further query, Ma replied – the various patterns of *āsan* such as *sarvang*, *bhujang*, *halāsan*, *dhanurāsan*, *shiresāsan*, *mayurāsan*, etc., and all the rest that you practice and speak about, even what you pointed out just how in the pictures, such diverse forms are indeed there. Besides the occurrence of all these patterns, in their complete perfection of form, there were various others that would take place in this body. But those *āsans* and the like, that you have somewhere observed, consisting of fanciful bodily postures, and reflecting merely patterns of the mind, and the results of regular practice – here certainly there are none of those.

Those are only movement of the body, helpful as physical exercise. Such *āsans* are performed for the enjoyment of physical exercise. The state is attained through the practice of *āsan*, must be achieved; otherwise the action of various physical movements, only leads to disturbances on the spiritual path, however, they may be useful as physical exercises. It is clearly evident which of these are the result only of practice through training, and which are self revealed in perfection by *kriya* from within. When an *āsan* attains perfection, it is indicated naturally. However, the common person cannot discriminate between everything by merely hearing or observing.

Another question – Well Ma, from where did this *āsan kriya mudra* of your originate?

Ma replied, with a smile, Baba, where did you come from? Wherever you are from, the *āsan* and the like are also from there, do you understand? If fact, at all times you are in identity with the form of some *āsan* or the other. *Āsan*, *kriya*, *mudra*, takes place of itself, after they get only a touch of that appropriate place where they may occur by themselves, and can then be discovered, only

then do you attain success in this aspect. Even when one moves along the path of the inner world, an external manifestation of it naturally occurs. Can't you see, where one is externally inclined, sustaining a particular *bhava*, accordingly the manner of sitting, *mudra* etc. automatically take place. This is the only indication, of whatever might be one's *bhava*, the trend and state of one's thoughts – the one who is competent to recognize it, does so.

Kriyas of āsan with each and every part of the body: Āsan etc. performed in conjunction with inner kriya – movement inwards:

Together with the continuation of such a course of *āsan*, when other (different) patterns of *āsans* would take place in Ma, they would occur in succession in their perfected form, of themselves, like the working of a machine. Apart from this, there was no end to the varieties of *āsans* of this type that were possible. As if all aspects were infinite, just as the courses of *bhava* were infinite, where one's movement is sustained by *svabhava*. On query, Ma also said – the number of *āsans* performed by you, that you have just mentioned, there was no such confinement within numbers (for this body); the course of *āsan* issued forth from every part of the body. All these *āsan kriyas* continued with the support of breath; there was no question of difficulty and hardship in their performance. In synchronization with the complete cycle of inward and outward breath – where it was necessary after – inhalation to hold the breath for as long as was required, and to hold the breath after exhaling; where again at intervals in the flow of breathing, it was necessary to hold the breath for a required length of time in a particular way, - all these followed such patterns. When the *āsan* takes place correctly in accompaniment with the inner *kriya*, then it inevitably draws you inwards. And, where there is concentration on physical exercise only, you will only get sound health. Can the breath there have a proper touch of the inner movement, judge for yourself? All patterns do not suit everybody at all times. One must follow the instructions of the *Guru*, who has the competence to guide, after having examined both the inner

and the outer aspects, each following that aspect which will help in the revelation of his own self. This is why it is lamented, that despite practicing *āsan* day after day, the appropriate response cannot be discovered within. Seek out the reason here.

ttachment to *āsan* – a warning to the *Sadhak*:

This is another aspect to be kept in mind. While established in a particular *āsan*, one may be fascinated in its unique enjoyment. In some cases there may be a meditative mood in that *āsan*, in fact, one may pass one's entire life, absorbed in the enjoyment if the particular *āsan*, one's objective (then) becoming restricted to the state of enjoyment only, if one's volition is not pure. This sign of pure volition should be, the intense longing for the realisation of the Supreme state. The attraction and the desire to sit steadily in *āsan* that one may have, this also must be rejected in the course of time; but bear in mind, it is not a voluntary relinquishment. Here it is not (the intention) to attract people by showing off the steadiness of (one's) *āsan*, these are all aids towards making one resolute in the Supreme journey.

CHAPTER FOUR

In a play of *Sādhana* through the course of taking place by itself.

Various courses, *Spandan* pertaining to *Pranvayu*.

Awakening of every thing in entirety in *Prakrita Jagat*.

All *Kriyas* taking place like a machine.

Investigation and Solution

Kriya as the self-itself.

Within the aspect of unbroken awakening in the course of the play of *Sādhana*

At Bajitpur when Ma's play of *Sādhana* was going on, She would observe that as the daily household routine was nearing completion, at first a tingling sensation moving through the nerves in both the nostrils would be observed; this sensation would gradually move upwards to the centre of the eye brows, and spreading over a small part of the forehead, would remain steady there. Slowly it would move towards the palate, and would become of a peculiar sort. It was as it, in that state, Ma could not perform any household chores with Her hands; the condition was such, as though the body was being gradually drawn away as it were. On being asked, Ma replied – did you not understand the significance? The works pertaining to this side (household affairs) are coming to a close; for now the turn of *Sādhana* will come. The course of breathing changed by itself, and a current of this type set in.

In that state Ma would quickly finish Her bath, and sit (for *sādhana*), the State of the body assuming a kind of dizzy steadiness. After sitting for some time, the body would sometimes lie down by itself. When She got up, it was noticed that in external *bhava* and action, — be it an inclination towards its performance or an attraction for it — The body would not be drawn in that direction. Whichever way it was observed, it was as though a state of unmindfulness and disinterestedness persisted. On query Ma replied

– By this, one should understand, that by the intensity of inward movement and *bhava*, external action and *bhava* are gradually replaced. Moreover, this is also to be taken note of, that unless all external tendencies are on the wane, unless they are on the way towards total annihilation, the door of the inner world does not open fully. However, where is the possibility of this waning, unless the door is open – it is simultaneous.

Initially everything pertaining to *Visva Jagat* becoming insipid (loss of attraction):

In the beginning when the *bhavas* to sit for *sādhana* were taking place, everything pertaining to *Visva Jagat* appeared to have lost its attraction. Whence again was this loss of attraction? The particular revelation pertaining to an individual, considered from the point of view of *Jiva-Jagat*, whether you call it insipid or whatever else, it is but natural for that aspect to unfold. But you have already heard a little about the way of this body. In the movement of worldly affairs, where again is there permanent bondage?

Look, if some one is at sometime engaged in *sādhana*, in the beginning, he must always be on guard against giving in to a taste for delicious food, assuming a luxurious dress, being subject to food and sleep like an ordinary person, indulging in an exchange of affection in the context of worldly people – all these have to be discarded. Eating food twice or four times in a day, indulging in excessive sleep – of course moderation in food and diversion as is proper in a particular context, must be observed – moving about foppishly garbed, engaging in attractive forms of conversation, all this giving rise to worldly pleasure – if one is inclined to such tendencies here, how can he undertake his journey along that supreme path? The attraction of all these sides must loosen for the commencement of its proper course – a movement like the pull of a current.

Engaged in an unbroken stream of *Sādhana* – an annihilation of the need for food and drink:

When asked about further aspect in the context of Her state of sitting in *āsan*, Ma once said – talking about food, where is the room for food and drink there at that time, where the body is engaged in an unbroken stream of *sādhana*, day after day? How can there be any place for relishing palatable dishes, or enjoying beautiful things and the like of the world? How can the attention be kept drawn on dress and clothing any more. Where is there room for the bondage of ritual performance and work pertaining to social manners and customs. Where is the effort for the procurement of food – whatever is available at any time suffices. If on rare occasions food was taken – a little or so, it was.

We have heard from *Didima* (Ma's mother), that even from Her early years, Ma would eat only when She was called and fed, or else would remain as Herself in Her own *bhava*. We too have been noticing the same trend in Ma. We have further heard from *Didima* – as regards any article of food, clothing, or any other thing, whether good or bad, never was Ma heard to ask for them. She had not the least inclination towards such things.

In the Course of the Movement of Vital Breath:

**In the play of various courses, and a single course of breath:
Stirring and movement of the body.**

On the topics pertaining to Ma's *kriya* – during the time when Ma continued lying, sitting, and resting in the same manner as before, Her various forms of *kriya* etc. of this nature, and the course of vital breath, would remain of a strange sort. Later again, there would very slowly arise a peculiar *bhava*, in keeping with the particular place and stage. But simultaneously, together with each of the aforesaid *āsans*, the particular pattern in the requisite measure, appropriate to its proper place and time, would continue taking place, just like a machine. Only the play of the course of breath, and that of a single course, sustained the stirring and movements of Ma's body at that time. Till now, within the course of vital breath, the pattern of inhalation and exhalation, would occur in particular forms at a particular time and place. Sometimes

it would be clearly noticeable, externally too, — as regards the aspect of the stomach etc. — the stomach would cave in to touch the back. In the midst of that movement, the stomach would operate like a bellow, simultaneously with the breath. Various were the patterns of this nature. Again She would remain steady too for a long time. Forms of this nature would occur in conjunction with particular patterns.

In the gradual course of Ma's *āsan*, and the sequence of the various *kriyas* etc. that followed, She would at a certain time, sit in a particular *āsan*, with mouth closed, while the breath continued slowly and deeply. Her eyes too remaining closed. After sometime of being seated steadily thus, there would follow a different posture of sitting, along with a slow and gradual change in the course of breath. Then there would commence a motionless steady state for a long time.

Various patterns of *kriyas* pertaining to breath:

Some time after, the pattern of Ma's *kriyas* pertaining to breath, took a turn of this nature — according to the usual practice, one nostril is closed with the help of the fingers, while breath is inhaled through the other. But in the case of Ma, simultaneously with the course of inhaling, without the help of the fingers, one of the nostrils closed slowly by itself. She now exhaled through the other. Now while She completed inhaling through this latter nostril, that in turn closed, and she exhaled through the former. This pattern continued for some time. That which in the practice of *Prāṇayam*, is generally done aided by the touch of fingers, was not followed here. The course of breath and *bhava*, would of itself proceed in such a way that the particular nostril would close by itself, followed by the opening of the other at the required time. In this manner, after inhaling and exhaling with alternate nostrils for some time, the same would occur through the nostrils in the reverse process, and in the course of such inhalation and exhalation, the breath would be retained for quite a while. After sometime has passed in this pattern too, then again with the movement of breath, in the

couse of inhalation, both the nostrils would close automatically without the help of the hand, and the breath would be retained upwards. Again, exhaling slowly on both sides, through both the nostrils, the breath would be retained downwards. Various too were the patterns of this nature, and they continued for quite a long time. *Kriyas* of this kind were all performed in a simple and easy manner.

In further, other such patterns in diverse forms, Ma's breathing *kriyas* would take place. It occurred in Ma's *kheyāl* that Her parents, after taking '*diksha*' (spiritual initiation), practiced *kriyas* in conformity with the instruction of their *Guru* – of breath control, by the placing of the fingers on their nostrils – this pattern must be followed. Since the parents would place their fingers on the nostrils, so Ma had this *kheyāl*, and when in Her *kriya*, She tried to place Her hand on Her nostrils, it was as though it would drop and fall down. Just see, how beautiful is this state pertaining to natural *kriya*. This led to Ma's *kheyāl* that this kind of action cannot be done with the help of the hand, because it is taking place naturally by itself.

Again, there was no question of pressing or not pressing the nostrils, She would inhale through whichever nostril according to Her *kheyāl*. Again, she would exhale through any particular nostril. So here again, are other patterns of various kinds. During the course of movment within, whether upwards or downwards, the breath was retained by itself, wherever and whenever it was appropriate, followed by a corresponding release at the proper time. There was no question of pressing, or not pressing the nostrils externally, the shape of the nose remained as it was. This process took place in a simple, calm and steady manner. There was no further physical indication pertaining to external *kriya* at that time. But the internal *kriya* continued through diverse forms of breathing in a strange way for a long time. Ma has further added – the course of external inhalation and exhalation, and that of internal inhalation and exhalation, these too are of various forms, as if they are of infinite varieties – yet the one. What little of such *kriya* etc., Ma

demonstrated, in concert with the course of breath at different times, all these can take shape, if *kriya* pertaining to *prāṇayam* takes places correctly – is it not so? Again, the techniques of *prāṇayam* according to the *Shastras*, such as, *Vastrika*, *Ujjai*, *Kapalvati*, etc. a little of such varieties as we witnessed – all these were absolutely extraordinary and otherwordly. Whatever little we can perform through effort, in the case of *Ma* that takes place naturally, and many more in various forms, all extraordinary.

Various Movements and Position in Concert with *Kriya* pertaining to Breath:

To stay under water as long as desired: *Ma's kheyāl* in the context of play in water:

During *Ma's* early years, she had gone for a bath one day, in a pond at *Vidyakut*. Among the people who came to bathe on the other bank, was one who was a grandfather of relation to *Ma*. He said smilingly, *Nirmala*, would you like to see some fun? *Ma* replied – Alright please show me. The grandfather said – remaining on that bank, you can show any number of fingers that you like, and another person on this bank, who will remain under water at that time, will later rise up and reveal the number of fingers that you displayed. The one who will dive under water – no other person will be allowed to remain near him – one may stay in the water at a distance of about five/six cubits. It happened precisely so. *Ma* showed Her fingers, and the person who had remained under water on the other bank, stated the number correctly, after rising. Now that grandfather asked *Ma* smilingly – can you tell me, even though you are so far away, how could the person who was under water, see? *Ma* understood the trick. The person who was at a distance of five/six cubits, must certainly have broken the woody stalk of the jute plant under the water, as many times as the number of fingers displayed, the sound being audible under water. This is indicated by the floating pieces of jute stalk on the water. Could not the number of sounds corresponding to the breaking of the jute stalk, be heard even under water? Then there burst forth an uproar of laughter, and clapping of hands. The person

who had dived into the water, had to suspend his breath there. As he got out, he was noticed panting. This play in the water came to the *kheyāl* of Ma, and She had a further *kheyāl* too – fine, it is possible to remain under water comfortably, with such breath control, in that state pertaining to inner breath and the like, as long as it is in the *kheyāl*.

To remain confined in an air-tight place:

It occurred to Ma's *kheyāl*, that if She sat in an empty jar, such as the large earthen one and the like, in which *Didima* used to store rice, with its mouth tightly closed too, then for a long time, in conjunction with such free *kriya*, with inhalation and exhalation suspended, it was possible in that state to remain comfortable thus for as long as desired. Ma was a village girl, She had never seen any cave in a mountain, nor had She heard about it. She had not lived in a pucca building either. Could this be the reason for this *kheyāl* of Ma, regarding such large earthen jars etc. This kind of topic, is in the context of the particular place in which She lived at that particular time.

To remain floating on water:

There was an old grandmother by relation to Ma, very talented. During Ma's early years, she, taking Ma in her company, for a bath in the pond made a display of floating on the water for a short time. She too said, such kind of floating depends upon a particular control of breath. Ma had also noticed others at various places, displaying such feats during swimming in ponds. Suddenly Ma had this *kheyāl* that well, in conjunction with *kriya* in harmony with the course of such breath, it is possible as long as the *kheyāl* remains to stay afloat like a leaf. Such sequence, in conjunction with *kriya* too, has infinite aspects. It is certainly possible to remain sitting in *Padmāsan*, on water, like a leaf. The technique of walking on water and the like, has a bearing on the same sequence. Ma, in conjunction with that *kriya*, and in harmony with the flow of inhalation and exhalation continued to play with various patterns of *kriyas* and the like in a diversity of forms, all taking place by

itself. Afterwards She remained calm, quiet, and steady. This too is supposed to have infinite aspects.

Movement in the air

Technique of movement pertaining to birds, lizards, snakes, etc.:

It is heard about *yogis* moving about in the air. It came to Ma's *kheyāl*, that with the help of various techniques of the nature mentioned above, these feats can certainly be accomplished. The movements of birds etc., the way they fly; how lizards etc., and various others of like-species, creep straight up walls and trees, the movements of snakes etc., and of the class of reptiles – how at the time the internal breathing etc., of all these is maintained, how the course of further *kriyas* of this nature reveals – as if, while in identity with all these, Ma was Herself in Herself.

**Towards the end of *kriya* pertaining to *āsan* and vital breath:
A steady *āsan*, the body like an instrument.**

When Ma's earlier *āsans* etc. taking place by themselves, gradually led to the perfection of the self-formation of *āsan*, and of the various aspects of breathing – when without the help of the touch of hands etc., various patterns of *āsan* etc., were taking place by themselves, when in fact hands, feet and the entire body moving by themselves, formed on their own into *āsans* etc., and the self-operation of *kriyas* of this nature pertaining to vital breath, came to an end – there followed a steadfast *āsan* for a long time, sustained by the state of sitting in an *āsan* steadily. At that time a special distinctive feature was noticed in Ma – Her manner of looking, pattern of sitting, movements of hands, feet and fingers, and the placing of things at the proper time and place, were being done like a machine, taking place by themselves. Gradually with the culmination of such *kriyas*, Ma's entire body seemed to be like an instruments; Ma, seeing to remain a witness – as if the *kriyas* are being carried out by machines in a factory – She is only observing. Her own *Shakti* revealed as Herself, as if She Herself only was observing minutely, inwards and outwards.

Revelation of indivisible 'chetana' (divine consciousness) every where; everything, in entirety, pertaining to Prakrita Jagat (material world) awakened:

In this connection another point is to be noted. As long as the *kriyas* pertaining to *āsan* etc. continued, these were there of course and besides these, when Ma got up, sat down, spoke, looked on any side, or walked to any place – all these took place like the working of a machine. This shaped in a new pattern there. At that time, to the external perception – fire, water, firmament, tree, creeper, leaf, earth, etc., in all objects of vision including man, animal, birds, worms and insects and all the rest, — wherever the vision was directed at any particular time, there was within all, an inexplicable *bhava* of indivisible *chetana*, and in the external vision too. That is, the inner and the outer being at one, what a seemingly strange phenomenon it was, internally and externally.

Her conversation too, while standing at one place, as long as was required, standing, sitting etc., as the situation demanded, and for the required length of time, besides other circumstances that had to be met, and that all these were in constant movement at all times – these too were being witnessed by Her, but all sustained in *chetana*. The state was such, as if it was always subject to change in the present context. This too was being observed with a *bhava* of incandescent animation, a self-revelation, within and without. This aspect of *kriya* taking place by itself in Ma, the same form can reveal in precisely the same manner, in a new pattern and new way, at any time and any place, despite the diversity of circumstances in all places.

Issuing forth of words from wood and stone:

Wood and stone move about:

In the context of topics of this nature, in response to a question, Ma was speaking – within all that was perceptible, everything had ever a new form, and the same also remained there that was beyond perception too. When this kind of revelation began, such then was the mode of perception too, that whatever

came before the vision, visible and invisible, all were alive and awakened as it were. Out of these, *Vigrahas* made of wood and stone, and also only wood, stone, earth, fire, water, etc., were being seen. But listen, listen to what a strange phenomenon this was, from all of these too, words can issue forth at anytime. Again, assuming the form of a *Vigraha* from any place, in any manner, or be it only wood, stone etc. in their natural form, it can come and go and move about by walking. Again, here are the objects of perception, such as a stone, tree, creeper, leaf – you call them unanimate, but in this state of inanimation, there abides the pure true chaitanya (the supreme spirit). So long as a *Jiva* is subject to “*Jadatwa*” (a sense of material outlook) and his vision is veiled by it, know, that till that time, according to your mode of perception, of seeing and hearing, you consider a thing “*Jada*”. That external existence and eternal *chetana* are eternally present, this fact must reveal. But as long as however little *jadatwa* lingers in oneself, where is the revelation of *maha-chetana*, (supreme divine consciousness) upto then? The immutable supreme spirit (*Nitya chaitanya*) is burningly awakened in *Mahachetana* only. What you consider as rejectable, unacceptable, and acceptable, who in fact, is that *Jada*?

The language of animals, birds, worms and insects:

The *Vigraha* speaks

Man, animal, bird, worms and insects, from within all of them, may issue forth all kinds of new sounds, certainly they can reveal in the form of language too. Again, even assuming various new forms of *Vigraha*, the use of language by which, cannot be heard by you, as it is said, as you say as well, — from within them too, language etc., can issue forth, and does so. And sound, vibration etc., are in them there, all the time. In all of them, there is a further new kind of light, despite the presence of this worldly light too. In this, all indeed are of various new patterns and characteristics. The particular pattern and mode of communication through which one may be comprehended, the same can be and is comprehended through questions and answers, signs and

indications, in that precise pattern. It is so alive, that vibrations of all kinds are being received here. The aspects of *spandan* too are infinite, and of these again, each aspect is infinite, yet one. That which is one supreme *spandan*, where the question of *spandan* and absence of it has no place, indeed, this too is here. As a result, a new pattern of environment and state is sustained in this place, all the time.

Worms & insects, grass, *Durba* (a kind of grass), bugs, spiders – in awakened divine consciousness:

In the course of this state, Ma again had a strange *bhava* – about how to place Her feet, move about and have dealings. During movement, in case worms, insects and the rest, got underfoot and were hurt, and if even *durba* grass were injured when trodden upon. It was Her own talk with Herself, in fact only She Herself – who is treading over whom, or moving? All these were within the preview of Her *kheyāl*, and She Herself, upon listening, was in a state of wonder; as if She were being captured in different states as it were, and turning of a strange sort. At that time there was also noticed in Ma, – what a beautiful awakening it was – the *bhava* that no insects etc. should enter in the mouth, in the course of inhalation and exhalation, and be killed. This too was a strange *bhava*, and with it, Ma remained in a steady state for quite some time.

Own limbs too awakened in divine consciousness:

In the course of the particular state sustained during the aforesaid *āsan kriya* etc., the entire body of Ma appeared to be as of earth, or as a vessel of different metals, or of stone, or of anything that can be ascribed to it. The effect of injury that had occurred through any *kriya*, — that any reaction to it might or had taken place, there was no room to feel or notice any such, at all. Such was the state in all parts of the body. Her own limbs too, were as though awakened in divine consciousness. There was no *kheyāl* either to take particular notice of Her own body, neither was there any leisure for it. Engaged in whichever particular *kriya*, taking

place by itself at a particular time, and in the state thereof, it was as if each and every part of the body was being operated like an instrument. The shaping of a particular pattern of movement, in apprehension of injury that might be incurred, or with the intention of remedy against such injury, where was there room for this awareness at all? Perhaps this was the reason, that during the course of Ma's *āsan kriya*, Her long hair would get wrapped around Her thighs, with the skin turning red, and as a result some long tufts of hair would be torn and uprooted, yet there was no *kheyāl* to pay attention even to this, Even when hurt, there was no feeling of suffering or uneasiness in the body. All actions were taking place like a machine.

To pull and uproot Her own hair – aspects of Jain *Sadhus*:

At certain moments, such had been the state in Ma, that She had uprooted Her own hair by pulling them out. But so intense was Her own-pointedness in the aforesaid aspect, that certainly there could not be any question at all of feeling pain in the body due to this. This too was a kind of joy. This reminds us about Jain *Mahātmas*. It is heard that they shaved themselves, by pulling and uprooting the hairs of their heads and beards, and also that they covered their mouths with pieces of cloth, so that no insect could enter and be killed. Does this way of Ma, in this manifestation, reflect this aspect (of Jain *Mahātmas*) we do not know. For a short period, this particular sort of phenomenon also occurred in Ma, to suspend inhalation and exhalation, with mouth closed. The head and entire body were of course, covered with a cloth. Later it was also observed for a while on rare occasions, that She would smilingly uproot small tufts of hair from the head as if they were clothes on Her body, being removed from one place to another. In the context of the aforesaid aspect, this too occurred in Ma – who kills whom? He who is in the form of the entirety of all *kriya* and in whatever is happening, this too is definitely He. She Herself is the question, Herself the solution too.

Within all, She Herself in the form of Divine Conscious Spandan – at all times, She Herself only:

We have heard that there is life in the tree, creeper and leaf, consciousness as well, and this aspect of Ma. She Herself is in the form of divine conscious *spandan*, it is She Herself only within all, at all times. At this time Ma's movements in such forms, the attendance to household chores, dealings with all, all indeed were of a different pattern as it were. That is what Bholanath and all others who observed this, would notice and feel themselves. It was as if Ma had become of a strange sort, in behaviour as well. But even within this, all Ma's necessary dealings with others would be accomplished beautifully, by themselves. Yet, in all this, it was as though, something inexplicable remained.

In the context of connected question:-

***Kriya* pertaining to *Sādhana*, *Bhajan* and to the world – THAT only:**

Q.: That *bhava* of single *chetana* in various forms, in an uninterrupted way for twenty four hours, was flowing like an unceasing stream of oil, day after day. In such circumstances, how could there be any leisure for worldly dealings? How were these observed?

Ma: There is no question of leisure and the like here, Baba. He who is in that form (*chetana*), the form of such patterns (worldly dealings) is His again. Indeed this is a *seva* to Him. In the form of this *sevakriya* too, it is THAT only. All these works too are included in that *seva*, look at it that way. You contend that the heart is purified through *seva*. But who is rendering *seva* to whom here? Understand this. What you consider to be separate entities, how and where can this be here – examine this by continuous seeking. It is because you regard *sādhana*, *bhajan*, *upāsana kriya*, and worldly *kriya* etc., each as separate from the other, that this question is natural for you. Here is THAT itself – indeed in that form too, — in fact, it is whatever you call it.

All Kriyas taking place like a machine:

Again, do you know, what a strange phenomenon used to take place? Take for instance cooking – something was placed on the cooking fire, and the body would silently itself seat in the posture of *āsan*, just in front of the fire. When something had to be taken down or stirred, or something had to be cooked at a certain time, both the hands would at that time move to the required place. If a hot pot had to be taken down, the material with which to hold it, to protect the hands from the heat, would be gathered in the hands in perfect order. Just the amount of strength that was required to take it down, would be applied to carry the vessel up or down. When oil was put in the pan on the fire, there was no hurry. Everything followed precisely at the proper time. The pattern of stirring etc., was exactly in accordance with what was specifically required at a particular time. The manner of putting on the fire etc., was according to the necessity. At that time, the entire body was engaged like a machine, the whole day, and there was no room for doing anything with deliberation. What had to be done, would work out like a machine, there was just to remain a witness to it. It is also the Self which is witness, the Self itself as the operator, and itself as the movement – tell me, how beautiful it is at different stages, a diversified joy. The aspect in this form is complete, Baba.

Maha-chetana – no place for the question of chetana and absence of it:

Q.: The aspect of *chetana* that we try to comprehend from the point of view of our self-awakening, is this the same *chetana*?

Ma: Look, when different aspects are taken into consideration, the aspects of *chetana* too are infinite indeed, but *Maha-chetana* is One. Following one aspect only, one may reach a certain stage in *jiva-jagat*. Without the awakening of *chetana* pertaining to all aspects, one may attain a particular stage, even with a single particular aspect. This is, in *jiva sādhanā*, one

proceeds upon a particular aspect. But if the combination of accumulated *sādhana* in the past, of a *jiva*, leads in a particular case, to the revelation of complete perfection, there it is a different matter. The fact is, the awakening of *Maha-chetana* is required, where the question of *chetan* and absence of it has no place. This is of course in the context of your case. But regarding this body, it is of a different kind, it does not conform – and you should grasp and comprehend what is appropriate at a particular place.

Immovable, unshaken, steady state

Question & investigation:

Again, it would follow that Ma would remain waiting steadily, with utmost expectation, as though sitting with opened door – not knowing which form of *kriya*, pertaining to which *bhava*, would manifest at a particular time. On another occasion it was noticed, that there was no particular manifestation of various courses of inhalation and exhalation, it was an inexplicable natural state, unmoving and immovable, for a long time. When this state too had continued for a considerable time in this manner, there followed another form too – stationed at a particular place, who is observing whom, and in what way, who are all these, what is taking place, what will follow next – a simultaneous aspect of question and investigation came to light in a calm and deep way, keeping 'That' in view, for quite some time.

Investigation and Solution

Such was the state here – in the case of behaviour, how can behaviour play if there is no seed (source) of behaviour? If there is no sprout (source) of banter, where does banter come from? There followed an investigation of each aspect in this manner, and a solution in this manner; then these aspects would be closed. Further again, people read letters, write books; had there been no such *samaskara* (power transmitted from a previous birth), how could this be possible? In the context of writing and reading, walking and moving about, at each and every step, continuously, eating, sleeping, sitting, even blinking, seeing and

not seeing, any matter incident and the like, arising from within, in fact through all states – the moment such investigation cropped up, there followed a solution. Aspects of all these too are infinite.

Who investigates What, Who is the investigator - a motionless, fixed, steady, calm state, hour after hour:

In the context of this topic, Ma replied in answer to questions – It was observed that some work took place by itself. It occurred then – well, if it did not exist in *mūl* (source), how could it appear in the gross form? With the rise of this, a restlessness followed immediately, and there came again a motionless, fixed, steady and quiet state for hour after hour. Then again this followed, the mouth being completely shut, would be accompanied by a motionless, fixed, calm, quiet, steady and grave state, hour after hour – who investigates whom, where is the investigation? It was a strange pattern of looking, with the absence of external *bhava*. This also in contained within that aspect, subject to that state, a course of an angle of perception (came the solution). Hereafter, whether Ma was sitting or lying, hour after hour, day after day, this state continued to intensify.

A new awakening - no question of awakening or the absence of it:

Ma further added – then it came, (the solution), that this motionless, fixed body, remaining for hour after hour, day after day, this too indeed is a state. Yes, oh, yes – there followed a new awakening, where the question of awakening and the absence of it has no place. Whatever you would call it in the context of any aspect, it is entirely that.

In the context of the relevant question:

In the course of non-dualistic investigation – the revelation of immutability:

Q.: Does this aspect lead to that same; which is the objective in non-dualistic investigation of this nature?

Ma: You may take the aspect as you understand it, if such understanding is to be. As for this body, it is '*elomelo*' (i.e. not restrained within a framework) there whatever takes place does so by itself. The aspect of non-dualistic investigation as regarded from your point of view – is ephemeral and perishable; the seed and its sprout is in the form of the unreality, pertaining to your angle of vision; this too is infinite. Well, if you would like to hear about this aspect, then listen. It was at Bajitpur, that while in this particular state, someone once came and gave a few seeds into my hand and said, sow these in the earth, they will sprout into trees. This was done accordingly. Meanwhile, some days later, it was noticed that the seed separated into two parts, and was raised with its husk above the earth. Then it further came to the *kheyāl*, that the grass that initially sprouts straight up from the earth, so easily, — so indeed is the *yogi* sitting in the posture of *yoga*. Similarly, observe this side, in conjunction with *mahanam* and *mahabij* and the like, the self itself reveals in the form of *tattwas*. Unless one is in union in *yoga*, how can he be a *yogi*. It is that *yoga* which reveals the eternal union that you are within. Again, that you are an eternal *yogi*, is self-revealed in that *yoga* only. An analogy cannot be all comprehensive; hence, here the little about eternity is to be accepted.

We have heard, that at Bajitpur, when Ma's play of emanation of *Mantra* was over, from then onwards, Ma remained day after day, and throughout the day, behind closed doors in Her room, engaged in *āsan kriya*. Those who were employees in the *kachari* of the *Nawab*, were Ma's only neighbours. The wife of a local police inspector used to love Ma dearly, like her younger sister. One day, at the moment just before dusk, she in the company of other ladies of the locality, came all together to Ma. Ma had at the time just come out of Her room after finishing Her *kriya* etc. She offered them a seat.

They were quite a few in number. They talked to one another among themselves indicating that Ma had not uptill now taken Her food. On hearing this Ma said, I shall eat. The wife of

the police inspector said, why don't you take your food, what has happened to you? We have also taken spiritual initiation, observe our *Sandhya Puja*, (worship and prescribed religious service), you too should observe it by curtailing food as necessary, but take your meals at the proper time. They talked a lot in this vein. Ma smiled and put vermilion in the parting of the hair of those who were eligible (married women whose husbands were alive), offered them betel rolls etc., and just said a little – it is not possible to rise till the work is completed. They retorted, is it that we do not work? Ma then replied, please see, as the tree grows, it initially grows gradually, with two leaves, four leaves, then appears as a young plant. Here, it is just like that. What they understood, they only knew, but Ma's reply came in this manner.

'Neti' (not this), 'Iti' (this it is) – only that one Self-Revealed:

In the context of the above topics Ma further added – when coming in contact with '*Mati*' (earth), '*Ma-ti*' (the mother), — that which is in the seed, that *tattwa*, is revealed in this form. Now see, how beautiful it is, the tree grows sustained by water, air, sunlight, etc. but in time, well, it comes to an end. Well this is it, the various forms are so resolved – what is this affair, this aspect of manifestation, and again this aspect of the end? Here is this movement; this movement itself is certainly subject to change. A tree – in the form of the movement of growth develops into largeness; in infinite ways; it does not remain in the same state. There is a change, transformation, i.e., where that which is manifest, is followed by unmanifestation.

The aspects here in the present case, these aspects themselves are said to be subject to change, and perishable, not imperishable. Where there is that seed and its sprout which grows into many, there itself is '*neti*' – not this – which is rejectable. Therefore it is *neti neti*, where this particular aspect is concerned. Following this line of *sādhana*, the '*upāsak*' looks upon the objects of perception pertaining to *Viśva*, as not this, not this, not this, and through this investigation of *neti neti*, aiming at the

imperishable, becomes established in *Ātman*. This journey aiming at knowledge itself. *Ātman* itself, leads to this revelation. Following the aspect of *neti neti* in this journey, there reveals that *Nitya* (eternal) *Suddha* (Pure), *Buddha* (the enlightened), *Mukta* (liberated), *Saswata* (immortal) – the *Ātman* itself. Now understand. He whom you will realise through *iti*, is that same who will be realised through *neti*. But mind you, it is where the Self itself is revealed, in the context of that revelation only that this statement is true.

Predominance and absence of predominance is on the way. In the revelation of the indivisible whole – it is that, whatever you call it:

Q.: There are these various courses of *Sādhana*, is there the predominance of any among them?

Ma: According to one's own particular *Sampradaya* – for one whom the *Guru* allows to take refuge in him, in order to guide him to the perfection of a particular objective, the attainment of the perfect state in the context of that objective, is only natural. So long as there is any differentiation between mine and yours, upto then there remains the question of predominance or the absence of it. Of course, it is on the way only, that one has to move with it – your *Thakur* and my *Thakur*. That there is the One eternal presence, this has to be revealed. All courses of *sādhana* resolve in perfection at that particular place. When the entirety is in infinite forms, yet again One, then where is there predominance and the absence of it? It is He Himself only, in each and every course, there is indeed the Self itself in perfection. There is no question of resolving or not resolving contradictions. There indeed, what ever you call it, it is that. Know this, that here is the revelation of the indivisible whole, in perfection.

There is that state, absence of a state, where, with *kriya* without *kriya*, with *svakriya*, new *kriya*, through investigation, and without investigation, there takes place a pure perception of that which is called truth, and that which is called false, within the

entire compass of present, future and absence of future, — as pertaining to the beyond and not beyond. However, this is revealed as the objective, when considered from this aspect. Oh dear Baba, that indeed has to be — where it exists, does not exist as well, where there is negation of existence too, negation of non existence as well — proceed ahead, ha, ha, ha — so saying Ma burst into laughter, and it was as if something had flown away. What it was that remained, what it was that had flown, what not there, what is there — Ma's *bhava* was of this nature. She did not say anything further.

Poised in the *āsan* -calm, quiet, and steady: Whether body consciousness was there or not, a strange phenomenon:

Let us revert to the previous subject. Here again, in the course of such nature of investigation, Ma suddenly became silent, and Her body poised in a calm, quiet, and steady *āsan*. In the context of this state, when the body became completely silent and quiet, it continued for quite a long time, sitting steadily. Here Ma added — all that is told in reply to your queries, they do not follow in sequence. In between, when a long time would pass in complete silence (seepage) — no description is possible of that state, it can never be described. In the present case, after a long time had passed — it was not a state of stupefaction or inertia — in this context Ma has further added — in that state whether the body existed or not, who took any account of that. Inexplicable was the state in *āsan*, so motionless, immovable and firm, it was. When it continued in this manner, day after day, sometimes the body would drop and fall to the ground, remaining motionless and steady thus, in the same way, for a long time. This state of Ma continued for some days like this, for hour after hour.

The revelation of *Kriya*, as the Self itself:

That particular context in which such a state would occur it was as though, even while getting up, a lingering aura of the same remained. Where was there room for external *kriya* pertaining to the body, a place of refuge for external thought here? It is not

enough even to call it a deep subtle place within, it was of itself by itself. Such was its nature, strange indeed. What expression of language even, can adequately convey this state? Following this kind of phenomenon, it would be observed, that all those *kriyas*, in their entirety were positively not only familiar to the Self, they were He only, the Self itself indeed. Again, it was as if, sustained by the flow of this pattern of meditative *bhava*, through day and night, this aspect continued to deepen further. Who belonged to whom, at which place – where was the language to express and think of such things anymore – there could be no room for such attitude. Taking its origin as well, in this kind of inscrutable, subtle, antecedent, sometimes, well – there again would arise that strange phenomenon, as it were. There was seemingly no way to express and explain this.

Waves of *Ananda*, bathed in *Ananda*, effervescent in *Ananda*:

A long time had passed; afterwards, when stirring physically She slowly got up – this being in the context of bodily consciousness – it was inexplicable indeed. The entire body, from the toes to the tips of the hair, was in a steady state of *Ananda* indeed. This state continued immovably for long time. Whichever way She looked, it was as though, there was *Ananda* only in all. Later, while engaged in conversation, it was as if there were only waves of *Ananda*, in fact, *Ananda* itself – what sort of *Ananda*, that too was not easy of expression. Within and without, was it as though each fibre, was bathed in *Ananda* only? – effervescent in *Ananda*. When the way towards speech was opened, in all matters there was that gravity. Here, in response to query, Ma had replied – to express and explain the aspect that was there, at that time, was there any way? It was of an inexplicable sort. Those who has observed this aspect of Ma, it was they only, who spoke about this aspect of *Ananda*. In this particular state too, She is said to have remained for many days.

In the context of relevant query:

In *Sādhana* – the way to unbroken awakening must unfold:

A question was raised here – was it in conjunction with *āsan prāṇayam kriya* here too, in the above context? Regarding further other aspects in different places – that they were states absorbed in such *yoga* and the like, can we accept them as such? In reply Ma said – according to what you consider the particular and the general, you can if you so desire, understand it as such, at any particular place. Look in whatever form it is, it is Himself. Here there is no subjugation to any action, certainly there is no dependence. Upon repeated questioning again, Ma replied – It is self – revealed in the context of any particular objective at any particular moment, even with the aspect having dualism, non-dualism as their objectives. It is the action of moving forward, where one has only to advance, for here he is on the path itself only. But in the case of a *sadhak*, dwelling in the mental kingdom, sometimes this particular state too may naturally unfold – *Ishta*, the great, the indivisible whole, the perfect. Where this indivisible whole, this perfect objective is revealed, transcending the comprehension of the incomprehensible, and even beyond that too, with what are you going to comprehend it? At this moment, the way to indivisible awakening is opened. The comprehensible, the incomprehensible – all aspects are present there.

Just exclude this body, and you will discover this '*elomelo*' within your perception and hearing. You will comprehend whatever you can, any among you, if you are competent for it.

CHAPTER FIVE

Āsan, Yagna & Puja, aspects of Bij Mantra etc.

The play of the imanation of Mantra

The play of *Diksha* in Ma's *kheyāl*

Bholanath's apprehension – in respect of *Diksha*:

Bholanath too had been for several days, repeatedly mentioning the *Diksha* (of Ma) – you have not received *diksha*, yet what are all these happening to you! Since previous occasions, upon observing in Ma, various such courses of *bhava*, attitudes, movement, the posture of being seated immovably over a long period, the *bhava* etc. of embodied *Ananda*, Bholanath too would become of a strange sort. He anxiously told Ma, look, you have received no *diksha*, yet all these that are happening, I am at a loss to understand. We belong to the *Shiva* and *Shakta* religious sect, but you do *Harinam*, and all these kinds of supernatural states are occurring one after another. You can if you like, try to follow our *Shakti Shakti* cult too. Ma replied, alright. In this context, Ma Herslef settled within, “Jai Shiva Shankra, Bom Bom Hara Hara”, and coveying this to Bholanath, said, then should I do this *Nam*? Bholanath responded, good, you can do it.

The light was burning in the room, and it was noticed that during the earlier course of doing *Harinam*, all the *kriyas* etc. that had particularly manifested in Ma's body, and had day after day become increasingly pronounced, at the very outset of this *nam* too, the same pattern, in the same surpassing degree, took place for five/six days. And by the *kriyas* that had previously followed in a gradually changing sequence, the same pattern of change continued, and in the process, from day to day developed into an enlarged form, in a new way too and so continued to augment. We have heard that a few days after this state, Ma's play of imanation of *Mantra* was initiated.

A prayer to Ma

Ma do please tell us in detail about the imanation of *Mantra*. Ma replied – The little that may come, so saying Ma went on narrating – Quite sometime back, the *gurudev* of Ashu's mother had written a letter to her. Ma had kept that letter away with care. At that time Ma was very young. She quickly brought out that letter, and after noting down the address of *gurudev* from it, Bholanath wrote a letter to him, requesting him to pay a visit. Perhaps it occurred in Bholanath's mind that Ma had had received no *diksha*, and all these were happening in Her, one after another. So it was only proper that She should received *diksha*. With this view in mind, the letter was sent to *Kulaguru*, requesting a visit. But no reply was received. A separate letter was also written to Ashu's mother, requesting her for the address of *gurudev*, but no reply arrived.

Meanwhile a *kheyāl* was arising in Ma, as to the way in which *diksha* takes place. Now the *kheyāl* for that play commenced. In the case of Ma however, every aspect reveals in its culminating degree. Ma had the further *kheyāl* that in one's restless eagerness for *diksha*, *Bhagavān* Himself reveals in the form of *diksha*. Just as a seed is inherent in a tree and again there is a tree existing in a seed, similarly, in the tree itself is implicit the proof of the seed, and the seed too is proof of the tree – a natural self-revelation.

Ma said – look the night is the proper time for the practice of *sādhana*, *yoga*, etc., it is solitary and secluded then. If you only indulge in the enjoyment of food and sleep, how can you expect the fruits of *sādhana*? Ma would for the most part, sit (for *sādhana*) in the night.

The day before *Jhulan Purnima*

Kriya, rituals of *Puja*, invocation of the *Vigraha*

A special *kriya* – free from inertia and inarticulateness of the mouth within and without:

A word here; from the beginning the *āsan kriya* etc. that was taking place in Ma – within each *āsan kriya*, the course of inhalation and exhalation remained steady and calm, sustained by the easy and simple *kriya* of investigation. On the day, preceding the day before *Jhulan Purnima*, there took place in Ma, very little *kriya* with the mouth, nose, eyes, tongue and ears etc. Today, the day before *Jhulan Purnima*, it manifested in a particular way. This *kriya* gave rise to vibrations in each vein in the head, a strange phenomenon. Earlier for all these days, physical *āsan kriya* etc. had been continuing, but this kind of *kriya* in conjunction with nose, mouth, eyes, etc. was a new beginning. The gaze of the eyes would change in a strange manner, inner inhalation and exhalation remained calm and restrained, accompanied by a peculiar postures of nose and mouth. The tongue would continue to move in various directions with such swiftness as was not possible in the ordinary way. It was the calm inner moment that sustained this *kriya*. Establishing a response from the ear, to the inside and outside of the nose and mouth, to the forehead, and even to the veins of the head, this *kriya* took place in an extraordinary manner. As if the entire body was a field of electric action. There was absolutely no question of inertia and inarticulateness of the mouth, both within and without.

**In the day – offering of *Suryargha* (oblation to the Sun God)
Surya prānam – a long time in the meditative state:**

In the day, *Surya prānam* took place with the entire body. Before evening, 'achman' (the taking of a little water with *mantra* from the palm of the hand, three times before worship) in conjunction with 'Pranab' would be done a little, and then would follow by itself like a machine, *Suryargha* and *Surya Prānam*, along with *Mantra*, in accompaniment to the setting of the fingers in the order pertaining to *prānam*. Throughout the day too, Ma would be as though brimming, with a strange kind of intoxication. Steadiness in a meditative state, continued for a long time, as though drowned in an unknown region, and of course there continued now and then that posture of lying down in drooping

tender state. A long time passed in this state as well. On this day too, as on the previous occasion, there was no further *kriya* of vital breath in conjunction with inhalation and exhalation, but a simple *kriya* in a quiescent state.

In the night – a meditative mood, entering into a different world:

At night, it was noticed, that Ma remained sitting in the meditative state only, for a long time steadily. When She sat in Her *āsan* at night, there started that particular clattering sound etc. (see page 201 Vol. III) along the spine, a little under the waist, but it seemed to be getting a little milder than before. However, the state of the body was almost steady as on the previous occasion, and the *kriyas* etc. pertaining to breathing, assumed an unchanging state. The moment She sat steadily, it was as though within a strange unbroken meditative state, She would enter in succession, into a different world. It was a liberated revelation, a removal of the curtain – that which is the appropriate expression here, is only known to Him who revealed thus.

In this world – everything including the articles of *Puja* are created of itself, ready at hand:

There was a beautiful place, somewhere. The light of that place was not similar to the light of this world. There was a beautiful garden there, and Ma, while walking about, was plucking flowers; a deep forest, from within which, radiated a strange light. Ma after plucking flowers etc. sat on a spot there, as though for the purpose of *puja*. At the place where She sat for *puja*, there was a water pot on Her left side. Sprinkling some water, Ma wiped and plastered the place with Her own hands, making it beautiful. All these do not pertain to the external world. In the external world too, She, stroking Her hand lightly on the earth, gave it a proper shape. The environment of this place had a different, exquisite significance, and it was as though aglow with some luminous radiance as it were. The requisite articles were created. Pieces of sandal wood etc. were rubbed to form a paste, and the flower

plate was furnished with all necessary articles. Everything here is eternal. The external use of water etc. belonging to the world, was totally absent. Everything here without exception, including the articles for *puja*, was kept ready by itself, even the vessel for washing hands too. Yet at the same time Bholanath was sleeping in the room, the light was burning – simultaneous phenomenon – where was the possibility to make one understand this? Meanwhile, in the midst of this, *kriyas* of this nature were taking place a little. Here, at this place itself, the forms of light, and the environment, were different.

Everything concerning *Puja* in entirety, were available at hand; Ma settled in *āsan*:

Afterwards She washed both Her hands and took Her seat, in a particular state of sanctity. In that place, the light was eternally burning by itself, in the form of the flame of a lighted wick in a lamp. It was also filled with the perfume of burning incense. Everything pertaining to *puja* in entirety, was ready at hand. There were further other things of particular sorts, *kosa-kusi* (copper vessels used in worship) filled with water, flowers, *durba* (a kind of grass), *tulsi* leaves, *bilva* leaves etc., were kept in order in the *pushpa patra* (flower plate). Articles etc. for *puja*, were at hand of themselves, in their proper place. At that time, everything was observed according to the particular *bhava*, the offering of articles, *bhog* etc., as much as was required in the appropriate place. Later, Ma became established in *āsan*. At present, there was no *Vigraha* and the like, at all here. Ma sat facing the East and it took place there by itself. At that moment there was no differentiation between East and West in the *kheyāl* of Ma, but Her seating took place, facing the proper side, by itself. In that extraordinary state, where had Ma the leisure to discriminate in Her *kheyāl* between East and West. But the proper manner of sitting in that *kriya*, facing the correct direction too, had to occur by itself.

What is the objective of such *Yagna Puja*? – the Self is in that form within itself: Where He, the *Nitya Chinmoy* is in all

spheres of heavenly abodes, there the question of abode and its absence has no place.

In reply to a query on the subject, Ma said – Well, regarding all these *yagna puja* etc., the way of all these is this – look, - where there is one Brahman without a second, One *Ātman*, there it is the Self in that form, within the Self. Suppose, it is He only, you only, I only – it is in fact the self only as self-kriya, successfully (revealing) ‘Tat’ (That). What is it that is there? Just as, when a tree is watered at the root, do you understand all aspects of the process, which helps the water to circulate through the tree? In the present case, even in the form of a particular direction that will lead to self attainment, in the context of a particular *kriya* pertaining to a particular aspect, that particular direction appears of itself, and with the help too of that direction, one is led towards perfection (here direction refers to the side which Ma faced). Later, it was observed that Ma was facing straight North. Afterwards again, there was no question at all of direction and absence of it. When asked about the articles including flowers and the entire materials too pertaining to *puja*, Ma said – dear Baba, all that is there in ‘*Mahamūl*’, (the *Mūl* of any line of *sādhana*), all these in entirety exist in *Sthul* (i.e. the gross world). Know that everything exist eternally in that kingdom.

Upon questioning in respect of this aspect, Ma further added – where there is that which is called *Chinmoy dham* (sphere of divine consciousness) – the specific objective of a particular religious line only- here it is not that merely (Ma); but He, to whom all *dham*s belong, who is *Aprakrita* (beyond *Prakriti*, the primordial source whence creation comes into existence), *Chinmoy* eternally (that too is included). Again my *dham* is your *dham*; it is you who is *dham*; it is I who is *dham*; yet there is no question of *dham* and absence of it. The form of *Chinmoy*, is your form, my form. He, in whom all appearances are in infinite forms, and He who Himself is indivisibly perfect as all appearances in infinite forms, there is the self, Himself in Himself. Again it is the self, Himself only with Himself. Where the question of existence and

non-existence does not arise, one should understand, it cannot be expressed in language. What is in this micro-macrocosm, the same exists in *Maha-Brahmanda* (super universe).

N.B. In the context of a particular line of *sādhana*, this *yagna puja* etc. reveals as the *Chinmoy kriya* in *Chinmoy dham*. Ma's *kriya* here, pertains to the *mūls* of this particular *sādhana*. In the *svamūl* of Ma, all *mūls* are there, and She is free to play with any *mūl*. That is when assuming the role of this particular *sādhana*, She is not confined and limited by that role only. Thus a description of the indivisible perfect follows, which in fact, is the *Svarūp* of Ma, to whom all *dham*s belong, He who is *Aprakrita*, *Chinmoy* eternally, and as all appearances in infinite forms, etc., Himself in Himself.

The Process of formation of the āsan by Ma. To sit upon by Herself:

As mentioned, Ma was sitting in that *āsan* in a steady pose. In that state itself, She, in the course of touching Herself from head to mouth, chest etc, in a strange way, stretched both Her hands forward. Now She rose up into the air in the posture of the *āsan* that She was sitting in, and touching the ground with her hands, seemed to be preparing an *āsan* there for sitting. How could that be? – the two hands thus joined together and touching the ground were both now carried from the front to the rear of the seated *āsan*, and resting both hands at the back, and still within the *āsan*, She rose up into the air a little. Now under the raised *āsan*, drawing both Her hands to the front, She descended from the air onto the ground and sat, maintaining the same posture of *āsan* in which She had been sitting before. Again, within the same pattern of movement, She drew both Her hands to the sides, front, and back, and under the *āsan*, and circling Her hands in this manner several times, and ultimately carrying them to the front, raised them from the ground, and revolved them slowly over the entire body. With the right hand on the left side, and the left hand on the right, both hands moving in a strangely peculiar manner, this *kriya* took place thrice in a strange and beautiful way. Now bringing

both the hands to the front, and raising them over the *āsan*, the chest and finally over the head. She completed the *kriya*. *Kriya* pertaining to '*achman*' etc., that too, was being performed in a peculiar way at that time. Further others – we do not know what they were – were being continued by movements of the hands. All these took place by itself in a calm, steady and solemn manner. Earlier Ma had, though movements of the hands prepared on *āsan* in front too, the *kriya* taking place by itself.

***Kriya* pertaining to *achman*, *Jalasudhi* (purification of water).**

***Āsan sudhi*, *Pushpa* (flower) *sudhi* etc.:**

Utterance of *Mantra* without help of word of mouth –

Easy and simple all taking place by itself.

It was in a strangely beautiful way, that the fingers of the right hand and the hand itself, were kept in the appropriate manner and place, and the left hand too in its correct place in concert with the latter. The proper manner in which the water for *achman* was to be taken, the correct place for the elbow of the right hand, the appropriate pattern for the positioning of the left hand, the proper method of acceptance of water from the *chip-kosa* (small copper vessel with spoon used in worship), the manner in which the course of inhalation and exhalation was to be maintained – all the *kriyas* pertaining to *achman* were completed in an accurate, beautiful and unique way, the *bhava* co-ordination with the movements of the body, in perfect order.

'*Jalasudhi*' (purification of water) etc. too, took place in a novel manner. In response to query Ma has said – generally, all that you do in a particular way, amidst all things it is there, but it has been observed (in the case of Ma) in the same context, that all the *kriyas* were still greater in number, and of different patterns, and not in agreement with all your aspects. Such as, when scratching one's body – it is not done by selecting the spot with consideration, nor by posturing the fingers according to a mental diagram, but it takes place in a natural way; and also when cleaning a room and the rest, it is not done after consultation, but you certainly do it in a manner and method by means of which the

particular place is properly cleaned. So in a similar way, all these *kriyas* continued taking place of themselves, in easy and simple manner. The entire body was a machine, and there it was the Self as the driver and as the act of driving. In it, there was no room for uncertainty of doubt, novelty or astonishment. The ‘*āsan sudhi*’ (purification of *āsan*) *kriya*, and all the rest with rice, had their own pattern. Further, by glance, by touch, in accompaniment with *mantras*, the process of *sudhi* of flowers etc. took place at their appropriate place. Further other accessory *kriyas* pertaining to *puja*, it is not known what they all were, were taking place one after another, at the appropriate place and time. Again without the help of any articles, with *mantra* only similar *kriyas* flowed. The form and appearance of *mantra* on that day (the day before *Jhulan Purnima*) was of this pattern – the movement of the mouth continued of itself sustained by a strange, extraordinary and beautiful *bhava*. But inside and outside, it was without any external sound from your point of view, as if there was an absence of the *kheyāl* to hear, and of articulated sound. Only by the movement of the mouth and tongue, all these in the nature of *mantra*, took shape clearly. In fact, only by movement of the mouth, lips and tongue was the *mantra* taking place. But in this pronouncement there was no binding verbal conjunction at all, with accent and inhalation and exhalation. Therefore nothing particular was heard by the ear either. Along with normal breathing the *mantra* was being perceived. Just as, with the movement of the fingers, you inscribe alphabets etc. in the air, and they disappear there itself as you understand it, so in a similar way, by movement of the tongue, lips and mouth, the *mantra* was being formed by combination of alphabets in the appropriate pattern and at the appropriate place.

In all *kriyas*, the underlying relationship of *Sthula* (gross) with *Mūl* – the way leading to beyond time and mind:

Q.: The is *Baikhari* (articulate sound), does it happen there too?

Ma: Oh Baba, all these aspects are infinite indeed. That which is in *mūl*, unless that takes place, it can never happen so

(that particular utterance). A touch of the underlying relationship of *mūl* with *sthūla*, in every *kriya*, in the context of the appropriate place, has to be perceived; it has to be a direct perception. Then only is THAT itself revealed, directly everywhere, as permeating all, in the gross, in the subtle, in the causal, and beyond the causal too. Only with this revelation, is there the awakening which is eternally there. Where, the technique of shaping a pattern, that which has already shaped in a pattern, which shapes as a particular pattern, these too are within this – that is the revelation (which is concerned). Otherwise the touch pertaining to the domain of mind, within the span of time, remains, and one is left drifting along and entangled within it. One has to transcend mind and time. According to the stage one is in, all that pertains to it, is revealed through His touch only. Every part in fact, has to be revealed.

Puja kriya through bhava too, internally and externally:

At this time, *puja* etc. was in the pattern of this *bhava*; *naivadya* (oblation), *dhup* (burning incense), *pradip* (flame of a lighted wick) and the like, all these that were required for the ritual, were kept ready beforehand. With all these articles, a kind of little ritual followed. Afterwards to the body (Ma) remained silent for a short period, and the *kriya* pertaining to *puja* through *bhava* too, both internally and externally, took place in an inexplicable way – it was the Self, in the *bhava* pertaining to itself. There followed further others in clear patterns within, in a strange manner – it is not occurring within the *kheyāl* to disclose all these. On the completion of all of this nature, it is not spoken here what they were, the body became silent and remained steady, sitting in the *āsan* only.

The *Vigraha* brought down from the head, established in the *āsan* in front:

a *bhava* for *Puja* – *Mantra* etc. in accompaniment to *Pranab*:

Meanwhile both the hands united as for *anjali* (palms of the hands being put together for offering an oblation of flowers etc.), touched the ground in front, and touching in sequence – the

belly, chest, mouth and forehead, those two hands of Ma formed as for *anjali*, were raised up. Now with those raised hands, She brought down from Her head (the *Vigraha*) in the reverse sequence, and established it in the *āsan* kept facing Her. Her trend of *bhava* was extraordinary and wonderful. Later She remained with eyes closed and sometimes open. A little *bhava* of *puja* was sustained both inwardly and outwardly – it was of a strange sort. The *mantras* etc. here were in accompaniment to *Pranab*. Earlier, in the course of doing *Harinam*, there had been a definite emanation of *Pranab*; but at present the pattern of *mantra* etc. was different, not articulated, it was only through movement of the mouth accompanied by gestures of the hand. Here, in response to queries Ma said – don't you talk of Vedic '*Vedadhvani*' (sound of recitation of Veda) and of the rest. Later, in places like Hardwar etc., such others of that nature, were heard a little. In a similar manner, with movement and gesturing of the hands in a pattern of its own, there issued forth those *mantras* etc. from the mouth. This too continued for a long time. '*Tripurndra*' (marks of sandal paste or ash etc. on the forehead, forming three branches meeting at the base, or running parallel – as a symbol of a religious sect) etc. was applied at the appropriate place and time.

***Puja* sustaining too the *bhava* pertaining to offering of self:**

That *puja* was sustained in an inexplicable *bhava*, maintaining a *bhava* of the offering of the self too. Where *puja* was performed with flowers etc., it took place of itself. Besides this, the *bhava* of offering in hundreds of patterns, was occurring, as if the Self was being offered by itself. Here too again, it was like *puja* sustained only in *bhava*, through gestures of the hands. The particular *bhava* at this time, could not be explained in words. It was a novel and extraordinary environment. The touch of fear etc. had no further place there; it was an animated *kriya*. Various articles etc., created of itself, were offered there. All *pujas* were performed with *bhava* only, including all accompanying *kriya* and the like. Again Ma remained sitting in that deeply calm state, till deep into the night.

Q.: Could these be considered as enjoined by the *Vedas* too?

Ma: Which aspect is excluded from Him, can you tell me?

***Vigraha* again established in *Sahasrar* (seat of the soul) – a divine *bhava*, divine body, divine appearance:**

Afterwards, before leaving Her seat, Ma united both Her hands in the form of *anjali*, and picking up the *Vigraha* in the same manner as was done when it was placed in *āsan*, put it back in *Sahasrar*. Then with the united hands touching mouth, throat, chest, belly etc., in fact the entire body is the previous manner, Ma touched that particular spot on the ground, and wiped away the *āsan*; and again in the course of touching Her body with both hands, raised them to the upper part of the body, finally terminating the process at Her head. The *kriya* of *prānam* etc. was done at the appropriate places. That *āsan*, that was made on the ground, and upon which the (*Vigraha*) was placed, was withdrawn in Herself with both hands, by a natural process. The *āsan* etc. too which She Herself sat upon, all these ended in a similar way. At that time Ma never used any external *āsan*, She would sit on the ground at all times. All the above *kriyas* were manifested by movements of the parts of the body, such as the hands etc., and then completed by itself. There was the manifestation of divine *bhava*, divine body, and sometimes a divine appearance. At times during the above *kriyas*, and also during the earlier *kriyas*, all these words used to issue forth (from the mouth of Ma). Within these few days that word would come occasionally, continuing for 2/3 days.

Question in the relevant context, and explanation in reference to *tattwa* (relative truth).

***Kriya* pertaining to the form of invocation:**

Q.: Ma, that which you brought down from your head, and placed in front, what was that?

Ma: He who would manifest on the coming day, in the form of *Vigraha* as *Bij*, today he was somewhat in the form of manifested *mantra kriya* etc., in the form of unmanifested *bhava* too. However, in the context of such *kriyas*, the conception of time, as assuming the forms of today and tomorrow, is of a different sort. Could not the aspect of *kriya* pertaining to the form of invocation etc., take place in this pattern? Of course, further other aspects are all certainly included. Moreover, in His Self-puja indeed, Himself unto Himself. Again, look at it this way, can the puja be one's own, unless the *Thakur* is his own? Oh Baba, know, that in infinite forms, in one form, and again without form, it is THAT only. The place from whence it manifested, it is there itself that it is established. Even in the context of *kriya*, whether you call it eternal form or formless, it is in fact THAT only.

**The touch of *Maha-Ahang* (Super Ego) is required:
In *Svakriya*, absence of *Kriya*, beyond *kriya* too – He Himself:**

Whatever *kriyas* there are in *Visva-Jagat* and beyond *Visva* too, in the form of absence of *kriya* as well, it is He Himself only, revealed by Himself – it is the Self only that is eternally present in the Self. Do you understand, how it is Himself by Himself? It is only within the purview of *Jiva-Jagat* itself, that there is talk of I and you, in the context of the performance of *kriya*, where there is sorrow, joy and want – sorrow in want, joy in gain etc. This too is a kind of momentary *kriya* pertaining to that 'I'-ness. There is that "I am doing", here that 'I' which you call transient. This too is without beginning, and must be resolved in the context of the particular place and time. The multitudinous forms is due to the *kriya* pertaining to *budhi* (intellect) form out of *jagat*, the ego. The Self-revealed that is eternally there at all moments, always, do you know when it is self-revealed? When one transcends the *kriya* pertaining to *budhi* sustained by the transient ego - that state which you refer to as being like an instrument, awakened, so long as that state is not attained i.e. so long as the touch of '*Maha-Ahang*' is not received, where is there direct perception? Where the question of the revelation of, 'like an instrument' has

no place, there only is He Himself as *Svakriya*, absence of *kriya* and beyond *kriya* too – here He is in Himself, where is there room for a solution and absence of it there? This body of yours is ‘*elomelo*’, you know already.

On listening to this subject, it occurs to the mind, that those particular *kriyas* helping one to realise one’s own Self, to know oneself, that Reality which permeates *Visva Jagat* and transcends *Visva Jagat*; that is, when a direct perception of the reconciliation of *tattwa* takes place, in the form of the fruits of *gyan*, *bhakti*, *kriya*, *karma yoga* etc., as the outcome of *sādhana bhajan*, *puja upāsana*; then only has the question of *darshan* and the absence of it, no place, Himself in Himself. In this play of *sādhana* of Ma, are not all these at different stages, being pointed out minutely by indication?

There is a saying, ‘Ramayan was compiled before Ram was born’. When reading these passages it is as if the truth, the aspect of that singular objective, awakens and reflects in the mind, as it were. Ma would say something before, (which was not understood then) which later, when realised, it was observed that Ma has already talked about it; later this was perceived and assigned to the context of it its proper place. Perhaps this is what is meant when saying, the fruit of action precedes the action itself.

Ma, who are You?

You and I, transcending you and I

- the infinite yet the only one – THAT only:

Ma was being repeatedly questioned – Ma, who are you, in what manner can you to be comprehended?

In reply Ma said – Here you specify, I and mine, you and yours, I am such and such, you are such and such – all these too are limited by definition. This body is of course ‘*elomelo*’, leave aside this body. Realise your own Self. You and I, transcending you and I, there is infinitely yet the one only – THAT, THAT, THAT, whatever you call it, it is that only. That which is your own self,

try to realise that. Here Ma burst into a laugh and said – grasp, whatever you can. All aspects including (Her) body and beyond that, where again is there any question of beyond and not beyond turning Her hand around, Ma said with a little smile - whatever you say.

Ma further added – try to know your own self. That Ma says, when you realise yourself, you realise *Bhagavān*, when you realise *Bhagavān* you realise yourself – should we understand this in the present context?

Well, it is seen that Ma initiated Her *sādhana* with *nam*, then followed the aspect of *Pranab*, leading to motionless, firm and steady state. We also heard about *āsan prāṇayam*, *spandan*, investigation, *chetana* etc., and many more others. After these follow the aspects of *āsan*, *bij mantra* etc. is this what we understand? That perspective of yesterday and tomorrow, in connection with the aforesaid *kriyas* and the like – in fact the bondage of today, tomorrow, or any particular day cannot be there. Therefore, in continuation of the previous day's *kriya*, there followed the *kriyas* etc. related to the emanation of *mantra* on the *Jhulan Purnima* night. To-night too Ma was in a different world, where these *kriyas* etc. relating to the emanation of *mantra* took place. Ma was now very young. From her early years there was no possibility at all, for Her to sit at any place and observe the sequence of the process pertaining to *pūja* nor in fact did that occur. In childhood, some do Shivpuja or offer brief *pūja* to the pictures etc. of Krishna and Rama, as can be noticed now-a-days. But in Ma's case, there was never any such opportunity either to see all such pictures etc. in Her village. Because at that place there was never any such thing in every house. A small child only, She would perhaps visit some house on the occasion of some *pūja* there and after a brief *darshan* of the installed *Vigraha* etc., She would return after the leisurely outing. Excepting this, there was no occasion for such an opportunity in any way. In Her maternal uncle's house, the *vigraha* of *Narayan Sila* and the *Shivalinga* were there, worshipped only by the male members of

the family. Ma would, only in Her very early years, plaster the floor of the *Thakur ghar* (room of the deity) with a mixture of cowdung and earth in water, and clean the utensils for *puja*. *Didima* would warn, take care, lest you touch the throne of the *Thakur*, while plastering the floor of the *Thakur ghar*.

At Kheora too, on rare occasions, *Didima* would tell Ma, just take off the clothes that you are wearing and plaster the floor of the *Thakur ghar*, since the *Thakur ghar* cannot be entered with the clothes worn overnight. The *Thakur ghar* at this place too, was almost in the same pattern of the family temple and the *Vigrahas* and the like, in Her maternal Uncle's House. A flowering tree was there, Ma would pluck flowers from it and leave them (for *puja*). It was forbidden to touch the throne of the *Thakur*, but Ma's hand would come in contact with it abruptly by itself. But She would have no *kheyāl* to report this deviation on Her part to *Didima*. That moment was as if shared between *Thakur* and Ma only. Since Her early years, this was the only little connection she had with *Thakur seva-kriya*.

But today, how and from where, did all these observations pertaining to *puja*, in keeping with the injunctions of the *Shastras*, reveal in this complete perfection? At Narundi, when Revati Babu and his wife took spiritual initiation from their *Kulaguru* (*Guru* of the family), the latter had said ardently, if you consent, I can initiate Ramani's wife too, in the daily observance of *Shivpuja*. The former replied, she is too young, besides Ramani is also not present here, let it be postponed now. So it did not take place at all. How *achman* is done with the help of *kosa-kusi*, this too, Ma had not seen externally, not to speak of doing it and the rest personally.

Who is She, within all these extra-mundane phenomena contained in the mundane? The process pertaining to *puja* that is followed among ordinary people, in many cases it does not yield the desired result. Because of this, the aspect of faith too remains wavering. But today, what is this opening that is being heard – dear Ma, you reveal in this way, in the form of *puja* too, with ease – so alive, awakened and animated. As we listen, we are amazed,

captivated, bewildered. What sort of play is this, dear Ma? You reveal in this form too, but again, you are not even within the reach of one's comprehension.

The night of *Jhulan Purnima*

Yagna, puja, attendant kriyas – an emanation of Mantra:

Today is *Jhulan Purnima*, Ma in a new *bhava* today as though within a new environment. The *bhava* itself was of peculiar sort today. This uniqueness had to an extent commenced in a particular way since the previous day. During the day, She remained sitting in *āsan* in a mood of absorption for a long time. Whether the body consciousness was there or not, who was going to take notice of that. An inexplicable inner awareness was sustained with unbroken steadiness. A long time passed away thus. Then She lay down on the ground tenderly, and the body assumed the posture of *shabāsan* (corpse like pose) and remained in that state for a considerable time. Where can there be any connection with the world in this state? A calm, quiet and steady *bhava* was sustained throughout the day; there was an absence of any other particular *kriya*. There was no feeling of want either due to absence of *kriya*, a strange sort indeed. This aspect of want was obliterated, as it were. Hour after hour She then remained in a steady *āsan*, as though filled to the brim with an extra-ordinary intoxication.

Meanwhile, a little before evening, a lady from the neighbourhood, who had given Ma the new name of Sita, and used to address Her as such, came and enquired of Ma – Today was *Jhulan Purnima*, would She like to go and see *Jhulan*? Where could Ma have any information about a lunar day and the like, never had She gone to witness a *Jhulan*, nor had She witnessed it either. Besides no permission had been taken from Bholanath either, so Ma expressed Her inability to go on that day too.

Cooking too was done in the evening. After Bholanath had taken his food at night, Ma hurriedly took a very small quantity at that time. The inclination too for eating was totally absent, as it were. Bholanath was used to smoking. Ma arranged tobacco in

the bowl of the *hookah* (which holds tobacco), and placed on it a small partially lighted cake of charcoal dust. Afterwards She put on Her washed sari, sat on the ground at a little distance from his bed-stead and said – please listen, the body seems to be particularly strange today, it is getting motionless, I shall sit (for *sādhana*) right now. On other days, Ma would never take Her food so early, nor would She sit (for *sādhana*) as well. She had a strange sustained *bhava* this night. Bholanath, lying on his bed, was smoking and said – alright, sit.

Puja, Bhog and the rest – all these do not belong within time:

This night assuming the posture of a particular *āsan*, similar to that of the previous night, Ma got Herself seated, somewhat facing towards the North East corner, the Eastern side remaining in predominance. The day before too, after the room was cleaned, the articles etc. for *puja* were arranged nicely on the plate, in a beautiful manner, by itself. Tonight too, all followed in a similar manner, the plucking of flowers for *puja*, this too was occurring in so many ways in such a beautiful garden, as cannot be described. In that garden there were many varieties of flowers, so good and fragrant, and so many forms of beautiful and strange *bhavas* were sustained there, as are indescribable. Where was there any possibility of all those aspects to be had in this world? There as it was no bondage of time, within today, tomorrow, at that place; it was inexplicable. All the articles for *Puja*, the collection of articles, in preparation for all these *Puja* were certainly not within the confines of time. It was as though, time too had no measurement, self-created in the Self, almost like the day before. The environment of the place was such as could not be totally described. Further other attendant items, were of course there. According to what was required at a particular time, articles etc. and *bhog*, were offered in precisely that manner, at that time. There was no room for want of anything at all there, and how that was, cannot be explained with words. On query in this context, Ma replied – Don't you speak of dream, awakened dream this is not like that. There, in the midst of this, is only THAT alone. It did not depend upon

light etc., pertaining to the world. It was so strange, what can be said to adequately describe it? So saying, Ma, in a serious and strange mood, became quiet and steady. Her gaze seeming not to focus on any object of vision.

That world does not come within the purview of the kingdom of *Jiva*:

In the context of the course of *Sādhana* pertaining to *Jiva* – the little that reveals pertaining to *Chinmoy Raj* (Kingdom of divine consciousness):

Q.: What is this world Ma ?

Ma: You of course talk about *Chinmoy Raj* too, which exists in eternity. It is no doubt there, where it should be. That *Chinmoy Raj* which is eternally present – which may be the objective of attainment by you too, each following as well, a particular line of *sādhana* in context of the particular aspect adopted – that of course, is undoubtedly there. In other words, one realises according to his own particular way. Since you are in ignorance, the way leading to an awakened revelation should unfold.

In answer to a certain query – the particular aspect that we have, so long been familiar with, may reflect the little of *Chinmoy Raj* too, regarded as the objective to be attained, by some within our *Jiva-Jagat*; but *Svakriya*, which is Ma's own, of course remains distinctively by itself. In fact it is Ma Herself, and She is in play with Herself only. This fact will be realised by us only when She allows it to be comprehended. Otherwise with what are we to grasp within this mind of ours?

Within the Kingdom of *Jiva*, so many *sampradayas* are there. Aiming at the attainment of his individual objective, the traveller accepts a particular *sampradaya*, takes refuge in it. Ma says with particular emphasis – *Bhagavān* is all good, all beneficent, protector of the distressed, merciful. So He has created these various forms as Himself only, in order to allow Himself to

be comprehended. See further too – Rishis and Munis expounding different doctrines, have proclaimed different ways leading to their realisation. Through these ways too, in order that He may be comprehended by Himself, He has revealed Himself in those forms as well; in fact it is He only. Pointing to Her own body, Ma was saying – Its actions cannot be considered as being within the purview of the kind of kingdom pertaining to *Jiva*. It is the only resort of the helpless, the pattern which is eternal.

Accompanying *kriyas* pertaining to *Puja* – Offering of *Suryargha* (oblation to the Sun God), *Surya darshan*, revelation of *Mantra*, etc.

Upon the place where She sat too, *āsan kriyas* were performed in a special way today, almost like that of the previous day. The sitting at night was continuing to occur very often tonight too the same was done, the pattern of sitting being similar to that of the previous night. Then followed all *kriyas* etc., *achman*, and the accompanying items, appropriate to the particular place. The offering of *Suryargha* and *Surya darshan* took place in a strange way. *Surya prānam* was done by setting the fingers in order, in accompaniment to *mantra* and the like. *Mantras* etc., in a gushing stream, continues issuing forth by themselves from the mouth, free of inertia, in a strange manner, like the previous day. Ma had said – Just as I talk with you in an easy and effortness way, in a similar manner, *mantras* etc., were taking place at that time, only by movement of the mouth, soundlessly, like the day before.

***Yagna Mandal* (a drawn design upon which fire is lighted for *Yagna*) drawn in *sthandil* (vessel for containing fire for *Yagna*).**

After this, the ground for the placing of *sthandil* too was plastered, in the manner of plastering the floor of a room, and then the *Yagna mandal* was drawn by itself. Now within Her position in *āsan*, the body was stretched forward as before, and with the *bhava* of *prānam*, rested on the ground for a short period. In respect of that posture of lying with the body stretched prone over the *āsan*, initially a little *kriya* of a strange *bhava* would

occur, then there would follow the lying over. After a long time when She would get up, at that time too, a little *kriya* of a strange sort would take place and then She would rise up. The play of the emanation of *Bij-mantra* from within, by itself, had commenced since a few days earlier. Over the entire fore-head, a condensed light of various hues manifested, one colour following the other.

Q.: Well, this sitting at night, at what time did it take place ?

Ma: It might have been initiated around 10.30 at night.

We may assess after the sequence of these *kriyas* etc., that the emanation of *mantra* took place at midnight on the *Jhulan Purnima* night.

Earlier Ma had never seen how a *yagna-mandal* was drawn. Tonight all these occurred by themselves. She was lying in that position in Her *āsan*, and when She got up, She sat facing the east, the eastern side remaining predominant. All the accompanying *kriyas* pertaining to *yagna-puja* started by themselves. Meanwhile, through a new, changed, course of inhalation and exhalation, She became attuned to an exquisite, inexplicable *bhava*, in an extraordinary manner. Something in the nature of *bij -mantra*, causing a particular sensation in the centre of the naval and forming in a distinctive new pattern, was emerging from within. She was poised in *āsans* of different pattern each appropriate to a particular time and place. Articles etc., for *puja* had revealed already as before. The performance of each *puja* was taking place according to its appropriate time. With a revolving of the hand, that *bij-mantra* was written upon the *yantra* at the centre of the orbit of *sthandil*, by a *mudra* formed by a conjunction of the ring finger and the thumb. When the *Bij* was written the *bij-mantra* became more distinct.

The appearance of *Agni* (the fire God) in embodied form – *Puja* in the gross and mental way – *Yagna* and *Ahuti* (offering of oblation) *kriya*:

In conjunction with more *kriyas* etc. of this nature, *Agni* (the fire god) appeared in an embodied form. With the ingredients for *yagna* and *ahuti*, it was manifestation in the Self, by itself. The sequence etc. of *puja* pertaining to the gross and mental, was carried out at the appropriate place with the requisite details. Also *kriya* pertaining to *yagna* and the like, and *ahuti* etc., were performed in entirety, at the proper time and manner, appropriate to its respective place. Simultaneously with the writing of *bij-mantra*, familiarity was established in a deeper way, sustaining the *bhava* of *ahuti* etc., too. At that time, the performance with particular *mantras* etc., was carried out in the appropriate manner according to what was required at the particular time and place, as was proper to be done.

Bijmantra, Bhava, in the context of Ma's play as and pertaining to the course of Sādhana by a sadhak.

The *Svarūp* of this *Bijmantra* – that in which abides everything, beyond everything too:

Q.: Well Ma, how can all these otherworldly matters be grasped, and come within our comprehension?

Ma: Where that *Bijmantra* in complete in all parts that in which everything abides, which is beyond everything as well, all *kriyas* pertaining to that *Bij* come into operation in the right place and at the right time. The *bij mantra* etc., should take place in its appropriate way in respect of everything pertaining to it. If a revelation of that does not take place, how then can one realise oneself perfectly? Creation, sustenance and dissolution – where do they occur where do they not occur. They do take place, they do not take place affirmation, negation, negation of negation even, it is that whatever you might call it, and how can it be otherwise? (i.e. Without all the above stated aspects how can this latter statement i.e. “it is that whatever you might call it” be true in the context of perfect Self-Realisation).

There is *Shabda-Brahmā*, *Akshar-Brahmā* as well – *Akshar* which is immutable. Here this kind is mentioned, just a little, in the form of the context. A seed, from your point of view, how big or small can it be, Baba? It is big when you say so, or small if you so contend. The seed of a banyan tree is only of the size of a mustard seed. Again, there is *sindhu* (sea) in a *bindu* (a drop) and *bindu* in a *sindhu*, as you understand it and say as well. Upon the revelation of that *Bindu*, that movement and those stages that follow, so long as their revelation does not take place, where is the attainment (self realisation)? Where there are infinite *bindus* yet one *Bindu* i.e. *Maha-Bindu*, where there are infinite manifestations, infinite unmanifestations, infinite movements and infinite states – the finite in infinity, infinity in the finite, beyond them, not beyond them as well – there is that Supreme State. Here, whatever you call it, it is that only.

***Bij Mantra* etc. – revelations according to *bhava* – in form without form: Again upon hearing only, the one *Brahman* without a second:**

Suppose that there is one syllable, the *Pranab*. With it, you are moving, with the movement of a child initiating the journey towards *Bhagavān* upto its culmination in old age – what you call, old in wisdom: the reference here is certainly not to an infirm old person. In a similar way again revelations pertaining to *bij mantra* etc., take place in stages in form with form, without form, according to the *bhava*. Again, there is no question either of form and absence of form. On hearing that particular sound in the context of its relevant place, the moment that self-revelation takes place, there is one *Brahman* without a second, that *Ātman*, that is what is revealed. Where there is undivided awakening, there the question of the divided part, and the indivisible has no place. But again, where these occur as distinct entities at their appropriate times, an assumption of forms in these patterns takes place according to the *bhava*. Just see, the laughter and weeping of a child, that of a young man, of an old man, of an infirm weak person, and that arising from want and complaint just as, in accordance with

movements and states there is a corresponding *bhava*, so too accordingly, the sound and patterns of physical appearance reveal as well.

In the course of *bhava* – tears according to *bhava*:

***Bhava*, *Mahabhava*, supreme ultimate *Mahabhava* – *bhava* pertaining to *Mūl* itself:**

The weeping that is for *Bhagavān* – just observe the distinctiveness of the tears of that account. Tears from weeping for material objects are of a different nature. There is a distinction amongst these, and amongst signs too, in respect of tears. Again, that *Mahabhava* that you talk about, where the tears splash and fall upto a distance, where it is like the stream of a surging current breaking through a dam, that is a different case. Here it flows in a stream too and cannot be dried by wiping away either, as if, out of that *bhava* itself, out of those tears, tears are created – how beautiful this is. From which source and in what manner does the stream of this water-mass flow? Why this nature of movement is not such a manifestation a matter to be pondered over? It is Himself permeating all *bhava* – does it not reflect this aspect too? There is that supreme ultimate *Mahabhava*, that indivisible entity complete in its containment of all *bhavas* that *bhava* as the reality of *Mūl*-itself in the context of supreme ultimate *Maha-bhava* – this is the source of that mass of water. What then should we understand? It is Self-created, Herself in Herself, Herself with Herself. There was a tossing and rolling upon that voluminous stream of tears, the entire body adrift and thrown about. It was Herself in Herself, Herself who was giving and Herself taking, Herself in whatever was there – this is the form of that *Maha-nam*.

But in the world, where the body is composed of five primary elements, according to the specific predominance of a particular *tattwa*, (relative truth), there reveals that *tattwa* only. This is true in the case of the *sadhak* and *yogi*. But where it is *Bhagavān* Himself, what is it that is there, and what is there that is not? It can be recognized by signs. What which is at a particular

place. The *yogi* and the *sadhak* progress by attainment of successive stages, one after another, leading to self-realisation. But the stream of tears here (pointing to Herself) is created in *Mūl*.

Reverting to the context of *Puja* on the night of *Jhulan*:

With the revelation there, of *mantra* with articles, in the gross form, simultaneously, the particular touch etc., of the respective parts of the entire external body of Ma, in the context of their particular place, time and requirement, co-ordinated with those revelations.

Q.: Would these be visible in the gross?

Ma: No, only if there is the *kheyāl* to disclose, then is it possible. This too has many aspects. It can be shown if the *kheyāl* to do so is there; in other words, according to your state all those become visible.

The emanation of *Mantra*.

Puja with *mantra*, *puja* with articles, and the offering of *ahuti* etc. — how beautiful was the manifestation of all these. While all these continued, the body again became quiet. And together with the course of inhalation and exhalation, the sound of that syllable (*bij*), started synchronising in the same manner within. That sound creating a sensation upto the region below the navel, was resounding in a deeper way — how strangely beautiful and distinct it was. As the little inarticulateness that still lingered, gradually became clear, the eyes closed for the time being. Various forms of *kriya* following a somewhat zigzag course of mouth and tongue occurred, and then with a distinctive vibration, a forceful sensation spread from the navel all over the body, internally and externally, resulting in that syllable of *bij*, articulated within in a new way and then this itself with speed and force having reached the throat and vibrated there distinctly, now continued to the mouth, to be distinctly and repeatedly pronounced in a pattern of complete perfection.

In the context of relevant questions, and the aspect of *Tattwa*:

A *Vigraha* must have its particular *Bij* – *Para Bij* pertaining to *Parashakti* is concerned here – aspects of revelation of *Bij* and the like, from *śabdha Brahmā*, *Pranab*:

Q.: Ma, you say that everything is the outcome of the revelation of *Pranab* – then how can the revelation of this *Bij* be accounted for?

Ma: The aspect about which you have been hearing for all these days, you certainly did not find here the question of any *Vigraha*. You have repeatedly asked – Ma, what is the form that you worship? How can there be an aspect of form here? The fact is that in the entire affairs pertaining to *Visva*, all that is there in entirety, beginning from trees, creepers, etc. upto man, *Deva*, *Rishi*, *Bhagavān*, certainly each one has a *Bij* of his own. If it is *Vigraha* with form, it must have a *bij*.

Upon Bholanath's suggestion, taking into consideration on the aspect of the *Shaiva Shakti* religious sect, there followed the *kheyāl* for *diksha* – within which there was Param Shiva, *ParaBrahman*, that (*inseparable*) '*Parashakti*' beyond the reality of which no further question or reference, can arise; the independent *kriyas* pertaining to that *Maha-Shakti*, which you have been hearing about all these days. That *Mūl-sattwa* (originating substratum of all entities), which is in the form of *bij*, which can reveal in a particular form and appearance, it was that *Para-bij* (in the present context). In whom within which substratum of *Shakti*, *bij*, form and quality cannot be excluded in which also there is no question of exclusion and inclusion it is that itself which is here in this pattern – is it not that is understood here? Where there is *Pranab*, *Shabda-Brahmā*, from there originator the aspect of the revelation of *bij* etc.

You who reveal following the course of non-duality, discarding name and forms, the same you reveals following the course of *bij, rūpa, guna* – the *Vigraha* – such as water and ice.

Q.: Ma, the description of that state, which we receive, how after this can there again be a place for *bij*?

Ma: Where there is that particular emanation, a complete revelation, pertaining to a particular course, within a particular aspect, there it is in that pattern only. The reason for this is, that you have not found that movement along the way of the course pertaining to *bij* and *rūpa*. He who exists without the revelation of the aspect of *bij* and *rūpa*, *bij* and *rūpa* too originate from this same place. It means, that where, through the aspects of *bij, rūpa* and *guna*, there is revelation pertaining to *rūpa* and *guna* in the minutest detail – the *Vigraha* and the like, there that revelation is in the context of a particular course. For example, when following the course of non-duality, after discarding name and form, that state in which you are revealed, it is the revelation of the same you that takes place, along the course pertaining to *bij, rūpa* and *guna*. It is like water and ice. When ice is realised, you realise water also. Similarly when water is realised, the ice is realised too. That is why this particular course (*bij, rūpa, guna*) as well, has this particular characteristic.

In *Jiva-Jagat* too, unless the aspects pertaining to *Prakrita Jadata* (inertia innate in the material world) are dissolved, where can there be any possibility of this particular kind of sensation produced in the mouth, tongue and all over the body, leading to that emanation of *mantra* and the like? What has to be, in the context of the sides pertaining to *Aprakrita* (beyond *Prakrita*, origin of the manifested word), is of course there – is this not what we should understand in the present context? Here, it occurs in our mind, Para, Pasyanti, Madhyama and Baikhari, all these states as are mentioned in the *Shastras* – these are certainly true in their respective places. The reality of the emanation of *mantra* in Ma, however, pertains to *Svamūl*.

The course followed by a *Sadhak* - on the revelation of the great stream pertaining to movement along the easy path.

Q.: There is reference in the *yoga - shastras* to the dissolution of the six mystical centres in the body. This is not the case here. What is it then Ma?

Ma: In your case, unless the *jadata* of all parts of your body is done away with internally and externally, and with the revelation of that supreme current pertaining to movement along the straight and simple path unless both the inside and outside are purified, and become one, the *jhankar* (resonant sound of vibration) of *nam*, the course of articulation of *bij* etc., and that aspect of meditation in unbroken remembrance, cannot proceed to the proper way. About this body, you know already, that it is *utpātang* (incorherent). If you so desire, there is the way here, towards the little that you may comprehend (according to your competence).

Ma, in the play of the emanation of *Mantra*-

What is that syllable, Who is it – Question and answer with artha (import), *rūpa*, *guna* etc.

Ma added further – After the completion of those *kriyas* etc., in perfection, the course of the body thrilled with an unique energy and cheer. It entered into a kingdom filled further with a strange kind of supreme joy, and then the body became silent. What was that syllable, who was it – simultaneously with such question and interrogation arising from within, the artha (import) with the associated *rūpa*, *guna* etc., pertaining to it, and also all the embodied and abstract *bhavas* that would unfold afterwards, following one after the other – all these gradually revealed within, and also from with Herself resounded in the ear, in the form of sound – Herself in Herself.

Akash vani (voice from above): Herself being akash, listening as well.

Within two to three days of *Jhulan Purnima*, as the night was drawing to a close, towards its end, Ma, stretching out Her

body briefly on one corner of Her bed, rested for a moment, and then rose to stand up – it was dawn and She proceeded to listen to a beautiful sound in the form of a message from the void above. Here there was no manifestation in form, that is the speaker remained unrevealed. At that time, Ma remaining silent, was standing for a short while; at that very moment – what is this, who is it? (came the query from Her). Well, this form of listening was from the void above (followed the answer in Her). At this time, a cheer pertaining to this aspect arose in Ma. Again the solution too followed – It was Herself as the reality of the revelation of that void, and without any aspect as the listening as well.

Ma's Japa of Mantra for the first time

Tonight, after this (after the *kriyas* following the emanation of *mantra*), Ma was sitting, when She noticed that the tip of Her thumb was moving to the mid-point of the finger joints. For a long time the thumb moved about on this side and that, and afterwards returned to its proper place and the *japa* of that *mantra* continued.

That night itself, the *japa* of *mantra* was performed by Ma in this extraordinary way for the first time, with *puja*, *yagna* and the rest manifesting by itself.

Next day, in the morning, throughout the entire body, even from the centre of the navel to the nerves in the stomach, a particular sensation lingered, and in each and every nerve all over the body, it persisted. In the course of that profound *kriya*, the *bhava* to have a *kheyāl* of them, slowly faded away it is not known where.

Initially, in obedience to *Didima's* bidding, Ma had obeyed Bholanath. This obedience led to the rendering *seva* in this pattern (to Bholanath). That *seva* was for our benefit, since from our point of view, this aspect was for the purification of our hearts too – can we take it this way? Afterwards followed the aspect of *Harinam* which was made to be told (earlier to Ma) by *Dadamahasay*.

In respect of the question concerning the reality of the various aspects related to the play of *Sādhana* by Ma:

In the case of the state of a *sadhak*, the unfolding of all aspects, through the touch of *Maha-Mūl*:

Q.: Initially the manifestation of *bhava*, already noticed, took place, after which followed *āsan kriya*, and the like. In conjunction with *āsan kriya*, that particular awakening of *chetana* occurred providing guidance towards the objective of *Paramātmān*- can this be considered the way of this journey? Considered in the context of the aspect of investigation too, should not all this aimed towards the establishment in *Ātman*, in *Brahman*, be also understood as pertaining to the same way? Through that profound *kriya*, there followed those *prakrities* within the *mūl* pertaining to *Paraprakriti*, in a burning animated awakened state. And there was the emanation of *mantra*, and also beyond etc., this other wordly aspect – does it pertain to the same way? That subtle *tattwa*, the void in Herself in Herself. *Alakh Nirānjan* (the formless Pure – the Supreme Being), the message from the void, as heard in that particular aspect, this should be certainly understood as the objective too of the followers of Nanak. All these aspects of profound significance, how can their touch be received?

Ma: From your point of view, it is this – within all these, in respect even of each individual aspect, there are of course infinite aspects. All that which reveals in conjunction with *kriya* – when you say *kriya*, it means external *kriya*, mental *kriya*, internal *kriya*, in fact, eternal *kriyas*; *nam-kirtan*, *bhajan*, *patā* (the reading of scriptures of religious books), *yagna*, *dan* (charity), music etc., and also *yoga* pertaining to *japa*, and *dhyana* (meditation), *raj-yoga*, *hatha-yoga*, *kriya-yoga* and all the rest in entirety, in all these aspects, one may say, there are *kriyas* only, of course each in its individual pattern. There are states, pertaining to *kriya*, absence of *kriya*, *kriya* related to the absence of *kriya* as well in particular patterns, in the context of a particular place, where the incomprehensible is comprehended, where through inner *kriya* a

particular aspect is unfolded – unless all these *kriyas* attain perfection, and again are transcended as well, then confined within the gross, subtle, and causal planes etc, which are in fact fields of *kriya* in entirety – these inevitably remain as *kriyas* only. That is, where there is the touch of *Mūl* in eternal union, the very moment that the touch is received, is it not possible for all the aspects to be unfolded? You do say – That which exists in *Mūl*, exists in the gross. Where there is infinity, finite, and beyond only if a touch of that place is received, does the above truth apply in your case. Otherwise you should understand that it is only the attainment of different states pertaining to different aspects. That is, if you are in that particular state, where there is no question at all of infinity and finite, there it is that *Mahamūl*, it is that which it is, a touch of that place, that mind, is required Baba.

External *Kriya* sustained by inner *yoga*: Inner *yoga* sustained by *yoga* pertaining to external *kriya*. In Ma's *kriya* – there is no question of ascending and descending order.

Q.: But in your case in the context of *Mahayoga*, the *yogi* and the *yogini* too that you are, how can the process of this *kriya* be comprehended ? What is the *chetana* that leads to this awakening?

Ma: This body of yours is of that sort indeed, incoherent. You may comprehend what you can (about it). Here where you speak regarding the aspect of *yoga*, it is external *kriya* sustained by inner *yoga*, and inner *yoga* sustained by *yoga* pertaining to external *kriya*.

Q.: How is that?

Ma: That *yoga* with which you are in eternal union there is no question of union and separation, it is that of course, which has to be realised. In your *prakrita jagat* (material world), you initiate *kriya* according to instructions; through *abhyas-yoga* (practice leading to *yoga*) there follows the awakening; that reference to the conjunction of *kriya* does not hold good here (in the case of Ma). The course of *kriya* too is infinite. As there is

kriya in the descending order, similarly *kriya* in the ascending order is there itself as well; it is in that direction (Ma pointing to Herself by indication), where there can be no question of any descending or ascending order.

The unfolding of everything pertaining to the emanation of Mantra and the defining of the particular when the aspect of Mahamūl reveals as the reality of the self.

Unless the aspect of *Mahamūl* reveals as the reality of the self, the unfolding of all pertaining to the emanation of *mantra*, and the defining of its particular arena – beginning with the plucking of flowers to the manifestation of the articles of *puja* etc., – how is that possible? Treading that beautiful and supreme path, there was that profound scene, the collection of flowers etc., plucked from the place of *Mūl*, that collection of articles, items of *puja* etc., all in entirety – (all these were in the context of) the manifestation of a new abode, entry into it, whatever you may call it.

All through these days, whenever the body was sitting when there was a meditative mood, initially a *bhava* of void appeared, followed again by movement along a small narrow path somewhere, running through innumerable forests and jungles, crossing rivers and hills, small and big. A *kheyāl* occurred then, a different world seeming to unfold as it were. Any fear, or manifestation of any other different aspect, can never take place there, so strangely sustained what that profound attraction (for movement). Choked with joy in the self itself (uttered) – here is a (new) world unfolded. The *bhava* too pertaining to this, was at that time, reflected in those words. The light of this place was not the light of the world, – something strange. Now, moving around in this world only, for a long time, what a joy it was. Some time passed in this manner also.

Emergence from the body – through a particular opening (organ of the sense) and through all parts of the body

Again, sometimes, a different phenomenon would take place here itself, much as a movement away from one place to

another, emergence from out of the body, and entry again into it. When this had continued for sometime, it would occur through a particular sense organ at a particular time then again through all parts of the body.

Entry into a new abode, in the context of *Maha-Prakriti* – all courses pertaining to this *kriya* is the Self, 'THAT' only

Q.: Ma, a comprehension of all these by us is simply impossible, how strange they are, would you kindly elucidate a little?

Ma: Alright, since by signs your identification continues with all pertaining to *prakriti*; unless one transcends this *jada-jagat* (material world), that awakened *Chetana* that exists, unless it awakes with the awakening of the self, where can there be the revelation of direct perception, even of the reality of *kriya* pertaining to this *jada-jagat*, *prakrita jagat*? Afterwards, in the context of *Maha-Prakriti*, is not this the reason for the entry into the new abode? That place of *Mūl* pertaining to the gross, the subtle, and the causal, beyond that is the place of *Mūl* in the context of beyond, not beyond, beyond all. These are not projections of the mental imagination, they are in awakened amination – this is you yourself, this is I myself. What you perceive as the objects of the senses pertaining to *Visva*, these objects of *Visva* are His only. In *Svāmūl*, beyond, not beyond the objects of *Visva*, there reveals that Reality of the self. The aspects of self-revelation of *āsan* etc., and *kriya* pertaining to *prān* as the self, is of a distinctive pattern. But the courses pertaining to the aspects of *kriya* related to this side, belong to the aspect of that revelation, where it is the Self, THAT only, in identity. The Self itself in conjunction with inner *yoga*, reveals as He only. That is, where there is a revelation of *Akshar*, *Shabda Brahmā*, all these of this nature are in whichever particular context you refer to.

Q.: Should we understand that a sequence is followed here?

Ma: Certainly, the indivisible Himself is there, (where) all abides in all. So, from your point of view, you may speak of sequence, or whatever you like. Considering separate entities in a particular sequence, in this manner, you will not be able to grasp all precisely. Because the question of absence of sequence, sequence and the absence of it, has no place here. From there, where exists that which is eternal, it inevitably takes shape by itself. According to your power of comprehension, you will be able to grasp that much only, at the precise time. But where all abides in all, there is sequence in separate entities too. Yes, properly speaking, all aspects are there; in fact, it is that whatever you may call it. This is the place where there is no conflict of limiting factor and the absence of it.

Supreme ultimate *Shakti*, the existence itself pertaining to *Mūl* – relevant actions in that context too at their appropriate time simply *Shakti*, the existence itself – its *puja* in relevant patterns – Revelation of *Akshar* – the resonance of sound at the appropriate state and stage.

Q.: Ma, what a beautiful *sadhak*, *yogi*, *upāsak* you are. It is you who played the role of a *pujari* (one who performs *puja*) for the *puja* of yourself only, that is what we notice, but how much we have understood, we do not know. One should worship the deity (the object of worship) after he is in identity with the deity, we have been hearing this statement too. But we are desirous of receiving light on this side too (Ma's *puja*), do please explain a little, Ma.

Ma: Alright, then listen a little. In the course of *puja* etc., such had been its distinctiveness as for example, when you install a picture or *Vigraha*, then you necessarily inspire consciousness in it; that ritual of inspiring consciousness that awakening, was so beautiful, so strange here. There is that supreme existence itself, the *Shakti* – you yourselves should say what would be the right word to express it precisely. After all, you have given no education to this small daughter, so why don't you provide the appropriate

language, Baba, that utterance which will properly express the meaning?

That *kriya shakti* which is in the form of whatever exists wherever in the *Brahmanda* within and without, in its particular pattern in the context of a particular place and sustained within the course of a particular *bhava* – that supreme ultimate *satta* (existence itself in absolute form) pertaining to *Mūl-Shakti*, in fact the *Mūl* itself, in respect of that too, whatever (*puja* etc.) there was in the context of its appropriate place, there it is THAT itself. And where *puja* was concerned, there was that *Maha-Satta* and *puja* was performed in the context of those relevant places deriving from it, pertaining to the particular *Mūl* related to its appropriate aspect. That formless, which is *Sakti satta* only, it was that to which *puja* was offered in the appropriate place and pattern. No image or *Vigraha* exists there – only *Shakti*. Afterwards again, there followed the revelation of *Akshar* in the proper forms and appearances accompanied by appropriate moods and gestures with the resonance of sound in the correct context of state and stage. In fact where the assumption of the form of *Vigraha* is eternal, the *puja* concerned was to that place. You have already heard about varieties, - but there *puja* is performed in respect of the particular form of a *Thakur*, *Vigraha* etc., *Avatars* in particular modes and patterns within *Visva Brahmanda*, including *Ishta*, *Guru*, *Devatas*, *Rishis*, *Munnis* etc., all at their appropriate place with the appropriate *bhava*. (Ma's *puja* is not any of them but with *Shakti satta* only).

***Puja* (object of *Puja*), *Pujak* (one who performs *Puja*) and the act of *Puja* being undifferentiated in the Self, the *Puja* takes place by itself, no performance:**

Puja (object of *puja*), *pujak* (one who performs *puja*), and the act of *puja*, when undifferentiated in the Self, the *puja* takes place by itself, there is no performance with effort. In *puja* (generally) where *pujya*, *puja* and the *pujak* are concerned, - each of them functions separately. Here you can see – you always perform *puja* on the occasion of Janamashtami, Shivaratri,

Navaratra, and many other allied *pujas* too, all through the twelve months. In the context of *Guru* and *Ishta puja* of the Self, that indeed is *Ishta* here (the desired objective), where there is no *anishta* (i.e. where harm is not desired). Now you should understand *puja* etc. concerning your own *Ishta* and *Guru*, as pertaining to all *puja*. When you initiate your *Ishta puja*, you will begin, if you wish, with the observance of the attendant *kriyas*. You, *kriya* and *Ishta* – offering these in entirety within yourself, you always perform *puja*. But, when it (you, *kriya* and *Ishta*) is a transformation in the Self, then understand it (the difference). Where *pujya*, *pujak* and the act of *puja*, being merged in oneness, the Self itself becomes that *puja*, then only is it *puja* pertaining to *Mūl*, completely, and in perfection. Here there is no performance (of *puja*) but (it) takes place by itself. When the aspect of that Reality pertaining to the *pujak* is perfect, then he himself is *pujak*, *pujya* and *puja*.

***Ishta Puja* pertaining to a course of *Sādhana* and *Mahapuja* — the *Ātman Puja*:**

When there is revelation of *Ishta* pertaining to a particular course of *sādhana*, there is revelation in identity (of *Ishta* with the *sadhak*) this is one case. Whenever there is a revelation of the Self – itself in the context of ‘*Purnahuti*’, (the final oblation, conclusion of the ceremony, implying culmination of *sādhana* here) pertaining to *Mahayagna*, supreme *yagna* i.e. *kriya* leading to final realisation), immediately there takes place ‘*sangamsnan*’ (a dip in the water at the confluence of two rivers, i.e. a revelation of the Self in identity with the objective), and *avishek* (ceremony connected with the enthronement of a king i.e. a revelation of the self-kingdom in the Self), you within yourself. That place where the granting of boons etc. occurs that is only natural according to the state and stage. Again, when the perfection of a particular stage is attained, in the context of a particular state, along a specific course of *sādhana*, the place where *avishek* is to take place, presents itself directly in front. Another case is of that *Maha-Puja*, where reveals the indivisible whole *Bhagavān* Himself, the one

Brahman with out a second, the *Paramātmān* itself – in each case, according to the individual objective accepted. There are separate entities in one-ness, again the One-itself is in separate entities, endlessly. It pertains to infinity in the finite, where no further (expression is possible). It is that, whatever you call it, Himself as that indivisible whole, where any talk of as aspect, or absence of it has no place – a negation of negation too; it is that *Mahapuja*, the *Ātman puja* (*puja* of the Self). Where talk of eternal time, absence of time and even of supreme time (*Mahakāl*) has no place, just search out that place. Who can there be anywhere, who can there be apart from it is you in yourself, and you are crowned. Where can there possibly be any talk of crowning and not crowning here. There, it is that which it is. Whatever is explained about that place Baba, even with endless effort, it can never be expressed. However, you may grasp the little that you can. There is no place there for intellect, investigation, language or absence of language.

Who is *Guru*, *Sishya*, *Ishta* here: to whom does *Mantra-Puja* pertain? The self is *Guru*, the self is *Sishya*, the self is *Ishta*, it is the self only in the form of *Mantra Puja*:

Q. : Ma, *bijmantra* and all these, were manifested in such a wonderful way. We of course, have heard about this manifestation; but in a way, what form, and in what appearance, did *sishya*, *guru*, *Ishta*, *mantra* and *puja* reveal here? Who at all is the *sishya*, who the *guru*, and who the *Ishta*, and to whom again, does *mantra puja* pertain?

Ma: That source from which the Self – itself revealing in the form of *kriya*, that particular receptacle in which the *bij* is then installed to be kept and retained; that conjunction in which *maha-yoga* reveals, this indeed, according to your terminology, in *Guru-Shaktipat* (communication of the power of *Guru*). It is that particular placement (of *bij*) which initiates the journey towards the perfect indivisible whole, towards the indivisibility of perfect realisation. There reveals the real *Sishya*, where there is complete freedom from doubt. And from that inauguration (placement of *bij*), on account of the particular revelation

pertaining to a particular source, where there occurs that self-revelation of the form of *Sishya* – there is that *maha-guru* Himself, call Him *Jagat Guru* or whatever you will. Here is also the revelation of *Gyan-guru*, pertaining to *Svamūl* within. This too must happen. Where the Self-itself is in the form of *karma* (action) *kriya*, *Pranab* and *bij mantra* etc. He Himself is the form of *Ishta* here. From Him only, within the purview of *Vishva* and beyond, emanate mantra, forms etc., *Akshar* and the like, which is immutable as you say.

All these *Vigrahas* of yours with name and form, are but He Himself (*Ishta*) only. Again where there is *Akshar Purush*, (the immutable Being), He is of course there (as the form of *Ishta*). Whether you talk of Purusotham Ram, *Shri Krishna* or of Shiva, Mahadev, Devi or Durga, Kali and the like, all these of yours, which are prevalent and not prevalent, in fact all that comes within the perception of *Visva*, beyond perception, all that is beyond and not beyond - and '*Visva pita*' (father of the Universe), '*Visva-mata*' (mother of the Universe) and that which is beyond *Visva* in whom all abides certainly all these are THAT only (that *Ishta*). That *Akshar* too is He Himself. It is that where there is no question of exclusion and non-exclusion, THAT alone.

Where there is *nam*, *bhava*, *rūpa*, *sagun*, *nirgun*, without *nam*, without *bhava*, without *rūpa*, beyond *bhava*, beyond *rūpa*, beyond *guna*, the *Alakh Niranjan* (the absolute Pure, the Supreme), in fact whatever you say pertaining to any aspect at any place, it is THAT (*Ishta*) alone indeed. Take for instance *Shabda Brahmā*, what you of course call *Akshar Brahmā*, whatever you call it it is THAT only. The manifestation of *Visva* takes place when He reveals in the form of *Visva*, as permeating it; yet again it is He only transcending *Visva* too. In the form of *Nad*, *Bindu*, *Kal*, He is inevitably there at the relevant places. *Sunya* (void), *Mahasunya*, *Sagun-Nirgun-Brahman*, *Akshar-Brahmā*, *Shabda-Brahmā* – all are but one *Ātman* only. Where there is that indivisible in perfection, there is no question of part and whole, it is that whatever you call it. That *Nirakar-Brahmā*, you call *Ātman*, there is no question of

sakar or *nirakar*, it is that whatever you call it. Where there is *Akshar Purush*, it is you yourself who is awakened in yourself only.

Bhagavān Himself is in the form of appearance, the appearance is Himself. Beyond *kriya*, there is *kriya* in the absence of *kriya*. He Himself is embodied in the form of *kriya*. *Bhagavān* is endowed with the six attributes of divinity, about whom you say – It is He Himself who is separate entities, in the form of entities, making entities, enjoying entities, yet again not enjoying them. Since it is He Himself only, over whom will He have suzerainty, be the master, where there is no question at all of a master either? Again He is neither unentities, nor does He become so, nor enjoy them either – THAT only indeed. Transcending all these, He Himself the only one, is in you only. It is you who are eternally free, it is you in whom is innate that essence of a *Mahamuni*, the greatness, the majesty, the essence of a great *Rishi*, the essence of a *Deva* – a revelation of all these is necessary. It is I who reveal, a revelation of myself, in my infinity of forms, yet again in one form, it is I who reveals. It is you who are that *Mahayogi*, it is you who in yourself only, eternally poised in *yogāsan* (the sitting posture of a *yogi*). It is you, who in yourself only, are that *Mahasadhak upāsak*. That world in which you are a *Nitya Jiva* (eternal embodied soul), the essence of a *jiva* – it is a revelation of this (that should take place). Endless *jivas*, awakened, unawakened, expectant, not expectant, inert – it is a revelation of these. It is you, who in yourself only, are in infinite innumerable patterns of this nature, in respect of whichever aspect you speak of.

Puja is pertaining to all these is inevitably in infinite ways. That is, in the context of *Mūl* (original) *Vigraha*, there are different entities in different places. The relevant *puja* pertaining to that place is in infinite forms. Unless that *puja* is performed, how can the *Mahapuja* take place? Here is *Nitya Jivatwa* (eternal essence of the embodied soul), and unless that *puja* of *jiva* is done and *Mahaprasad* received, unless *Visva Jagat* is propitiated, how can

the door be opened to transcend *Vishva* (by Him)? On the receipt of *Mahaprasad* pertaining to that *Mahapuja*, there is *Mahaprāsannata* (supreme delight). There is that *prasād*, the delight; that indeed is Himself – call him *devata*, a *devi*, beyond dev and *devi*, call him all, beyond all; there, where you say he exists, does not exist, a negation too of existence a negation of negation as well, beyond that – it is THAT, THAT, THAT. There, beyond all, is that unbroken *Mahapuja* pertaining to *Maha Ishta*, in the context of *Mahamūl*, where there is no question of *puja*, absence of *puja*, form, absence of form as well.

Again, observe this side – He is liberated, who is the bondage? You are liberated, you yourself are your bondage. Again, your bondage is you in yourself only. The bondage is you the traveller towards liberation too is you yourself. You are separated, you are a traveller towards Union – There is that Self, the supreme ultimate, whatever you may call it, where there is no question of conflict or absence of it. It is the self who is *Ishta*, who is *Guru*, who is *Sishya*, and who is in the form of *Mantra puja*. Oh Baba, it is THAT, THAT, THAT. Now in the context of your query, about *Sishya*, *Guru*, *Ishta*, *Mantra puja*, grasp according to your understanding. You have induced speech, the little that came forth, in a particular way, about the aspect of a particular nature (and so it is spoken).

That *Maha-Ishta* – *Bij*, *Mantra*, *Puja* pertains to Him only – it is He Himself:

Now as regards that *Maha-Ishta*, it is His *bij*, His *mantra*, His *puja*, in fact all is He Himself only. You are that Self indeed. It is your *puja* only, and the realisation of yourself only. It is my *puja* the realisation of myself. In fact the realisation of yourself is a realisation of myself, and a revelation of myself is certainly the realisation of yourself – it is the place, of realisation and non-realisation, what explanation would be adequate? Now you must provide the appropriate language. It is you who is I, certainly it is I who is you, whatever you say, it is THAT indeed. He to whom the *puja* pertains, that *puja* in which there remains no question of

puja and absence of *puja*, realisation and absence of realisation, a negation of this as well; it is this *puja* which has to take place. Now who is *Ishta Thakur*, and who is not, where is the place in which there is no *guru* – it is you who must comprehend this *Ishta-guru*, just grasp it, grasp it, grasp it.

This was the pattern of Ma's play of *Sādhana*. Again duality, non-duality, *vivek* (discrimination), *vairagya* (renunciation), *vairagya* transcending *vairagya*, the climax of *vairagya* and the like, all these of course were there. When Ma's play of *Sādhana* pertaining to various *Mūls* would take place, the corresponding *Svarūp Tripundra* related to respective *sampradāys*, such as should be marked with the fingers in specific patterns, on relevant parts of the body, in the prescribed manner, all these would happen entirely of itself, accompanied by *Svamūl-mudra*. Sitting etc., in specific *āsans* would of course follow definitely, each in the context of its appropriate place.

Bholanath's *Sanyas* at Manas Sarovar-*Sanyas Mantra*? From the mouth of Ma Herself:

When Bholanath stood after taking his bath in the icy water of Manas Sarovar, on the way to Mount Kailash, *sanyas mantra* was uttered from the mouth of Ma. Bholanath received the utterance, and changing the saffron robe that he was wearing for a new one, put on a new outer scarf, but did not abandon his sacred thread. On the day of bath, on the occasion of Kumbh at Hardwar, he himself gave up his sacred thread etc. in Brahmā kund, in the midst of the vast assemblage of people. He then put on the outer scarf, and came back elated with joy. While moving along the bank of the Manas Sarovar in the company of Ma, Bhajji too received what he was destined to have.

On questioning Ma – What about the *Sanyas Mantra* of Bholanath? It was received from the mouth of Ma Herself. Again at the time of his last breath, he perceived Ma as Ma, and that in the state of *Sanyas*. Ma, however, says always – Whatever happens, happens of itself. In the context of the state of outward behaviour, it was observed appropriately in respect of particular aspects. Again

there was the ultimate climax at the time of his end, as observed by those who witnessed with their own eyes – for the time being, there was a revelation, manifest and unmanifest, of that which is immutable, that beyond mind and speech.

CHAPTER SIX

Puja of Various Vighras in different patterns

Kriya as the Self-itself.

Surya Prānam, Mudra, Suryargha – interpretation from the point of view of Tattwa.

The origin of all languages.

Revelation of Svarūp – Purna Brahmā Narayan.

The day following *Jhulan Purnima*

Kriya etc. after Diksha:

The subject pertains to the day following *Jhulan Purnima*. On the previous night, in the course of observing one or two *kriyas* in Ma's body, Bholanath had fallen asleep. Today he questioned Ma, last night I saw that you seemed to be doing something, it is not known what. Ma replied abruptly – please do not inquire about this matter. So far, nothing has been kept back from you. But I cannot help it, at present there is no inclination to disclose it. If you insist, let me see if any disclosure comes forth. But if it is revealed, no word is coming forth about what might happen to this body afterwards. Bholanath exclaimed, well, so even I cannot be taken into confidence! He was observed to be taken aback, as if a little worried too. On second thoughts he felt – till today She has not concealed anything from me; if disclosed, perhaps it may cause some harm. Reflecting on this he said, - It is alright, no, no, no, do not tell. Meanwhile, at a particular time, it proceeded of itself from Ma's mouth – a divine *bhava*, a divine manifestation.

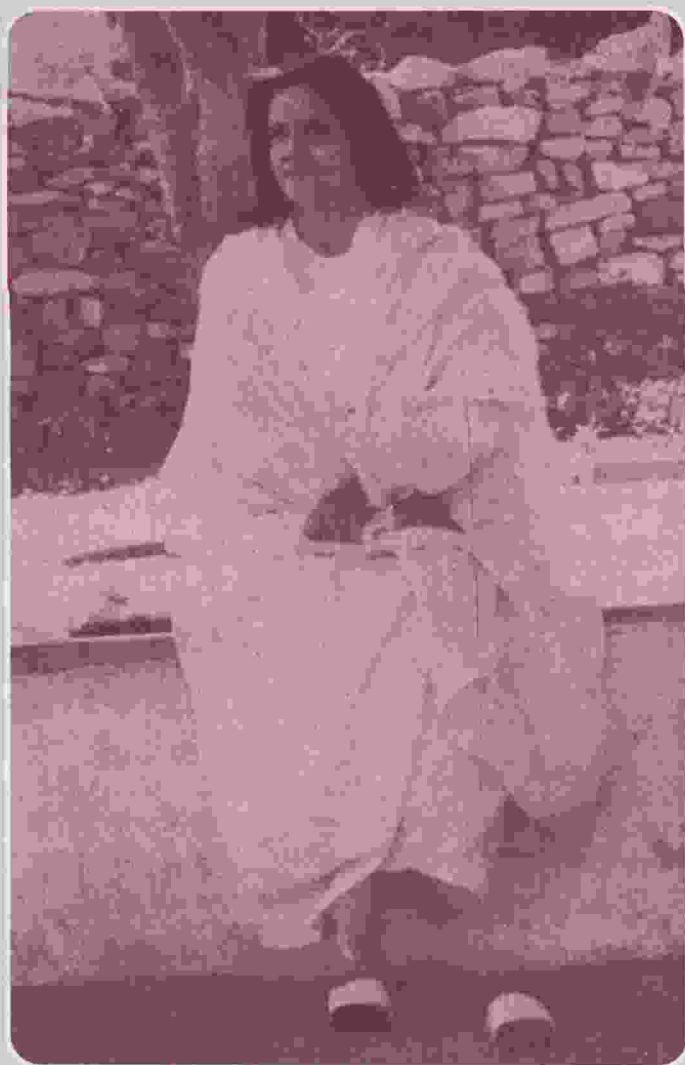
Religious services in the morning and at noon, after the *Diksha* of Ma:

This morning, following Her daily routine, Ma after arranging everything in order, for Bholanath to wash his mouth and have breakfast etc, sat a little in the morning to perform all these (morning religious services). '*Pratah Sandhya*' (morning religious services), *japa* etc. having been duly completed, She

had to leave to attend to Her daily household chores. After everybody in the family had taken food, Ma had Her bath. She did not eat anything at all at this time, yet She had beautiful health. The way people, after *diksha*, perform *tri sandhya* (religious services three times) and *puja* daily, Ma too took Her seat to observe *sandhya puja* at noon, in a similar manner. This was the first time that She sat like this in the day. After remaining quiet for some time, it occurred in Ma's *kheyāl*, that as *japa* had been done earlier by a movement of the thumb, its tip successively touching mid-point of all the joints of the four fingers, let it follow a similar course now. Later, when She tried to begin *japa*, it was observed that the fingers moved in a disorderly manner, and the hand was folding up. For this reason, the body remained seated in vacant *bhava*; because *kriyas* pertaining to *sandhya puja* would have to be completed – this was the *bhava*. In response to a query in this context, Ma had replied – Search out the place of 'iccha-shakti' (force of volition) here. Through the great flow of 'Mahashakti' (the Supreme force), one proceeds within the *bhava* pertaining to *svabhava*. Even if you somewhat accept the slight influence of this aspect of *iccha-shakti*, there is that much only, as would induce one to remain alert to the particular moment, when the form of the movement of the supreme great *Svabhava*, will reveal and suddenly draw one towards it. How the time used to pass here. Ma had no leisure even for any *kheyāl* of that. What an extraordinary *bhava*, intoxication and absorption it was.

Articles etc. for *Puja* manifested from within the self, revealed in the presence of the self:

Much later, Ma observed,- when on the previous night She had sat in an ordinary posture of *āsan*, a little clattering sound along the spine, at a distance somewhat below the waist, and *kriyas* etc. pertaining to breath had taken place, after which She had become seated in a special *āsan*. Today, however, a little of that nature took place, and then Ma sat in a particular posture of *āsan*. After She was seated, that kind of *kriya* continued taking place of itself, such as the taking of water from the water pot, placed on



Maa at Vindhyachal Ashram under a tree

the left side of the *āsan*, the sprinkling of water with the hand, and then the plastering of the place of *puja*. That is, the water was on left side, She took it in the left hand, and pouring it on the palm of the right hand, prepared the place for *puja*. Afterwards She washed Her hands well in a separate vessel. All kinds of arrangements such as the plucking of flowers, rubbing of sandal wood to a paste, preparation of *naivedya*, *bhog*, the burning of incense, lighting of the lamp etc, all these manifested while Ma was sitting steadily in the *Sidhāsan* itself. All these manifested in their entirety from within Herself, in Her own presence, - for the most part, almost like the previous day. Finally, there where She sat, both Her hands, moving in a circular motion, and starting from the head, touched almost all parts of Her body, and then fell on the ground. There, on the ground, She prepared an *āsan* with both Her hands, as on the previous day. Now Ma sat on that *āsan*. While sitting on it, She placed Her head on the ground, with a *bhava* of doing *prānam*.

Entire *kriyas* etc. pertaining to *Sandhya Puja* at noon performed in a steady *āsan* – all within Herself:

Then She raised Her head, and while sitting steadily is the aforementioned *āsan*, - all the *kriyas* in entirety, pertaining to *sandhya puja* at noon, continued taking place of itself, to the accompaniment of *mantra* etc, almost similar to the previous days; such as '*achman*', '*suryargha*', '*suryaprānam*'; the particular *mudras* forming with the appropriate arrangement of the fingers, and '*jalsudhi*', '*āsan sudhi*' and all else being continued; all occurring of itself within Herself. In response to questioning in this context Ma replied – All these definitely include that, which is prevalent amongst you; what else is there besides this, the characteristics of the sequence of *puja* etc. all these however, are not in accordance with you. Many further patterns would take place.

Today too, all *mantras* occurred with clearly articulated sound. A peculiar kind of *kriya* to the accompaniment of *mantra*, took place with the help of the thumb, and the fore, middle, ring and little fingers, and then the right hand revolving three times,

there occurred, what seemed like a mild striking with two or three fingers on the palm of the left hand. Again, in conjunction with the fingers, there was such as exquisite touching of every part of the body, to the accompaniment of *mantra*, in an uninterrupted flow. With the appropriate finger at the appropriate part, and accompanied by the relevant *mantra* in the proper manner, the *kriyas* relating to the entire body occurred clearly – the *kriyas* pertaining to the descending and ascending orders following too, at their appropriate place.

In the context of relevant questions:

***Mantra* with articulate sound and without sound – one uttered in union with *Shabda Brahmā* and the other (uttered) without sound in the steadiness of the equilibrium of inhalation and exhalation.**

While reading this portion, Ma was asked – Ma, *mantra* with articulated sound, and that without sound, what is the differences between the two?

Ma – One is uttered in union with *Shabda-Brahmā*, and do you know what the second one is? It is without sound, not pronounced aloud. Here it is not only this, but as if an alphabet is inscribed upon the void, by the void. Because here, the particular manifestation in this pattern, is contained in the steadiness of the equilibrium of inhalation and exhalation. Here, the *Mūl* pertaining to this aspect is unlocked.

Earlier with *Harinam*, there had occurred a conjunction of *Pranab* for a short time; this is one instance. It continued to resound for all time, consistently, strangely – is subtle form. Afterwards, with the articulation of sound, it was within the context of all that had happened pertaining to this side, during *Jhulan* night. However, on the night before *Jhulan*, the manner in which all the *kriyas* took place of themselves without sound, so in the same manner, this pattern too (as on *Jhulan* night) followed, but without sound. It was definitely noticed that it occurred for the first time on the night before *Jhulan*. Does not this too happen

through the inner movement of inner *kriya* taking place of itself? One case is where the inner and the outer appear as in separation; in the other case the inner and the outer appear in union, - Is not that so, what do you say here?

We have noticed that in the context of our questions and query, Ma was perhaps answering briefly. Unless the question was pressed in minutest detail, in respect of all the different stages, perhaps nothing more would be had. If Ma had gifted the *bhava* and power for such query, then many more revelations that till now have not been manifested in this world - the unlocking of an invaluable nectar - would have unfolded. In that case we would have been greatly blessed, this is what occurs repeatedly in the mind. Our prayer is of course placed at the feet of Ma. Whatever little we are worthy to receive, is through Her *kheyāl* only.

Where are those *Vigrahas* from? There, where the aspect of comprehensive awakening pertaining to *Mūl puja* takes place:

In the course of that *kriya* of Ma at noon, after the completion of the *kriyas* in descending and ascending order over Her body, and with all the rest taking place further, with repeated movements of the hands, Ma's hands stopped at certain parts of the body in the patterns of *mudra*, in accompaniment to which *puja* proceeded at those places. It seems that many further other phenomena in strange patterns, were observed at the *puja*. In response to query Ma said - the *puja* of particular *Vigrahas* of this nature, taking place before and after, in fact all *pujas* and *Vigrahas* etc., are through the *kheyāl* of this body, even including those prevalent amongst you. Besides they were of various patterns, each one so beautiful. All these are not only unfamiliar to you, but would be difficult for you to comparehnd and grasp.

Q.: Where are all these *Vigrahas* from?

Ma: You follow so many *sampradayas*, and apart from *sampradayas* as well, there are followers of various doctrines. The principal objective of all these paths exists in *Chinmoy* form. In fact, it is towards that objective, that you too perform *puja*

upon images made of earth, and upon pitchers, pictures and all the rest. Certainly the *puja* pertains to that *Nitya* (eternal) *Chinmoy* only. It is there, where the aspect of that awakening unfolds; where that awakening within which, what is termed that *Nitya puja*, that comprehensive *Mūl puja*, takes place. There are further matters in this context – all of your various *bhavas* too are infinite – infinite stabilities, infinite movements, infinite manifestations, infinite unmanifestations. The *pujas* upon *Vigrahas* etc. with form, in particular places, pertaining to particular aspects, and the manifestation of the corresponding forms and appearances that follows – it is that *Puja*. It is for you to understand that particular sequence etc. at a particular place – what should be, *nam, rm□p, guna, bhava*, and that which is beyond all these – one *Brahman* without a second. One *Ātman* indeed is self-revealed there. A comprehensive expression through language does not seem possible.

In continuation of *kriya* pertaining to the aforesaid noon *puja*. To what do these *Bij mantra* etc. pertain? A question and its answer simultaneously: Revelation of *Tattwa* and the like pertaining to *bij*:

Today, that diversiform *puja* of Ma, included the offering of *naivedya, bhog, dhup, dip* etc, with their respective manifestations, as on the previous day. On other days, Ma would sit steadily for a long time. Again, stretching Her body over the *āsan* as well, Her head would rest on the ground in front. Sometimes, with this *bhava* remaining steady for a long time, a strange *bhava* would follow, when the body would droop tenderly, seeming, from the external point of view, to be paralysed, and would remain lying prostrate in Her self-*bhava*. Today however, rising afterwards, She made the requisite offering, and simultaneously, articulated *mantra, strotra* etc. continued uninterruptedly. *Bij mantra* etc. revealed. With the revelation of each *bij*, a simultaneous query – to what does this pertain? – and the manifestation of the form of a particular eagerness for enlightenment in Ma Herself. There was an immediate answer; a

spirit of query, immediate answer and solution. It was a clear revelation of *tattwa* etc. pertaining to *bij*. Emanation of *mantra*, and more and further others that followed in new and renewed forms, would continue taking place uninterruptedly day and night.

Here Ma was asked – Ma, where word, import, and knowledge, are in identity, does the revelation here refer to that place? Ma spoke out forcibly – I can't do it now, there is no time. Immediately after, She said – It is not that it can't be done, the *kheyāl* is not forthcoming now Baba; go.

Later sometime, Ma was again asked this – Ma, the *āsans* etc. that would earlier occur, in that connection we had heard, now also we hear – Ma would remain sitting steadily in the *āsan* like a statue for long hours. Again, She would stretch Herself over Her own *āsan* and would be lying tenderly prostrate. Perhaps again, She would be lying on the ground in a single posture for a long time, hour after hour. She would wear only a single *sari*, there would be no question (of the effect) of winter, summer or rainy season; the influence of no season could touch the body at all. What was the particular *bhava* sustained at this time, why this particular manner of sitting, of lying down?

Ma – What a peculiar sort it was at this time, it was strange indeed. What was there and what was not, no word is coming forth about it, it cannot be expressed either Baba.

In the context of those *pujas* etc, Ma further added – With regard to this, the precepts of the *shastras*, that you are aware of through hearsay, today all those too without exception, unfolded as they are, of themselves, one after another. In addition to these there were so many more of different patterns in the context of different places. It is not possible to describe them all as well. Indeed, the body moving like an instrument, performed all rituals in a strangely wonderful way.

Lion mounted (*Devī*) – revealed in identity:

Today, by the time Ma's work for the noon was completed, the day came to a close. Today also, She had no time left to take food in the day. Because, Ma was observing, that the *kriyas* following one after another, could not be completed, they continued in succession without stop. At a late hour before evening, there came to Ma's vision, a temple. The lion mounted *Devī* was sitting there on Her mount, with one leg hanging down – She being in identity (with Ma), a revelation in blazing animation.

It was evening; Ma got up. Now with '*dhup-pradip*' (burning incense and lamp), She went around Her room in '*pradakshina*' (going around a sacred object with the right side kept towards it as a reverential salutation), according to Her daily routine. At night, after making preparations for cooking, She went to cook. After feeding Bholanath and all others, She again sat for *sādhana*.

Household duties and *kriya* pertaining to *Puja* – according to the need of the hour, like an instrument, taking place of itself:

The special feature in the present context was this, that Ma, in the course of doing *puja*, would perhaps go to attend to Her household duties again. At this time, She had nothing to do with *puja*. After making necessary arrangements for household chores, She would with these, complete the work with dexterity, and return. When on Her *puja āsan* again, all those articles required, having surely been already arranged in order, Ma would be now attuned to that *bhava*, engaged in that *kriya*. To Ma's way of looking, in the same manner that the articles for household chores were arranged, so too the articles etc. for *puja* were arranged in order, away from worldly view, when She was on Her *puja āsan*. Was there not the least difference? How strange it was! Ma was asked – Ma, according to your point of view, how at that time, did all in its entirety appear? How did the aspects of *Japa* unfold?

Ma – Look, whatever happens in respect of this body, according to the particular requirement of the hour, takes place of course of itself. At that time there is no distinction, defining a particular work as less important and another as more important; so that attention has to be diverted to one, after completing the other hurriedly. The body is as if a great instrument, in a new pattern. According to the demands of work at a particular time, well, the body would get up, be present at the required spot, and like an instrument would complete the work perfectly at that time, and come back. Such as, a cooking pot or a pan would be on the oven. The means with which it had to be gripped, placed, brought down, the use of the respective utensils etc, all these worked like an instrument. But after the emanation of *mantra*, that *mantra* too, along with inhalation and exhalation, would carry out its own work in the throat and uvula (soft plate at the back of the throat).

Q.: That subtle link that was maintained constantly, did it stop after the emanation of *Mantra*?

Ma: No, No, No. Everything is in union with everything, in the context of the connecting link.

Q.: Everything abides in everything. Then, does this apply in the present case too?

Ma: Everything certainly abides in everything. Here it is whatever you say it is. Every matter cannot be explained always.

The sound of *Japa* continued almost always –

***Japa* in the uvula at the throat would itself occur, taking place of itself:**

That clicking sound (of *japa*), could be heard by Ma with Her own ears too. That sound of *japa* was heard by Ma almost all the time, even while She was performing worldly work with Her own hands. Sometimes when the need arose, some talk would be initiated; the moment it was over, the *japa kriya* would continue again. In response to queries, Ma further added – Surely, this *japa* in conjunction with the uvula must itself take place by itself.

Unless this *kriya* itself is self-revealed, this particular *japa kriya* cannot take place, bear this in mind.

In the context of household duties, in response to questioning about earlier topics, Ma said – Again, the posture of *āsan* while sitting engaged in cooking, would be such, as if this also were a *puja*. As a cooking pot has to be placed on the fire, so it has to be brought down, and the means with which it is to be gripped to be brought down, in all these affairs just as the placing on, would take place of itself, so also the bringing down, using a particular means to grip it, just as *āsan* etc, would take place of itself. The whole day's activities, even the place at which to stand, and for how long, sitting, looking in a particular direction, in fact everything happened, in that manner like an instrument. As though it was still greater than a great instrument, Herself in Herself. In the matter of outward dealings with people, how it was to be conducted, in what manner, and with whom, all these activities continued in the above way.

In the context of relevant questions – *Yantra, Maha Yantra* – where *kriya* is concerned, the self-itself pertaining to *kriya* has to be revealed:

Q.: Ma, you are talking of *Yantra* repeatedly, as if *yantra* too is in various states. Here again you talk of *Mahayantra*, how is this?

Ma: How strange! you speak of *yantra*, *yantri* (instrument and its operator), but what is this *yantra yantri*, who is it, won't you just try to comprehend this? Well Baba, this aspect too is infinite, and it is there in its appropriate place.

Just see, here is the domain of mind; again there is that beyond mind, but there is *kriya* in every sphere. Wherever there is *kriya*, there is in each *kriya*, *yantra yantri* (in innate relation). There is in one case, absence of *kriya* i.e. *kriya* in absence of *kriya*. Another case is of *Svakriya*, while the third one is of worldly *kriya*. Here is worldly *kriya*, each aspect of all these too is infinite.

The *kriya* related to the journey for self-realisation is through *Svakriya*. In each *kriya* pertaining to absence of *kriya*, - where there is no question of *kriya* and beyond *kriya*, what further question can arise there, - it is that which it is, where the place of *kriya*, of all *kriyas* in entirety, is concerned, there that self-itself must reveal, it must, must. Where you, I, trees, creepers are concerned - the finite in infinity, infinity in the finite - which *kriya* pertaining to which *yantra* can it be here, - understand for yourself.

Q.: Even so, we could not grasp the aspects pertaining to various places, it appears.

Ma: No *kheyāl* to speak further is forthcoming now, Baba. Various are the patterns in different places, pertaining to the aspects of all these. You have, however, no time also to listen. Further, you should be in the required stage too, for listening. The little that you play upon, that little will you hear. However, listen to one word (in this context). The movement, rhythms, pauses, gestures, pertaining to your *kriyas*, are within that supreme pattern in which there can be no exclusion or absence of exclusion - it is there only that you should each comprehend, your particular aspect, in as far as you are competent to do so.

Awakening of divine *bhava* among the neighbours in the presence of Ma.

Attraction towards Ma, as towards a magnet:

At this time, Ma's manner of dealing with people was so tender, polite, of a strange pattern, and communicated in an inexplicable manner. In outer dealings there was a spirit of modesty, as if She was an embodiment of humility, with a sweetness of speech, smiling. Those who received this treatment from Her, behaved with Her as though She **was/were** one of their own, and would remark - She seems as though still more novel, inexplicably sweet. Of course, those who had been previously familiar with Ma, all loved Her. In fact there was invariably a feeling of this nature towards Ma.

Again, at this time, those who would see Ma, speak with Her, they could not but recall about Her, a divine *bhava*. Like puppets, also, they listened to Ma's words – lucid language, and an appearance of rapturous joy, full of charm, as She had. Whoever came into Ma's presence, did not like to leave Her company, as though there was a magnetic attraction. It has been heard, that nearly all the men and women of each locality of this subdivision, would, upon seeing and hearing of all these *bhavas* of Ma, be particularly given to cogitation. Ma, however, had no leisure even to talk at this time. When She would come out (after *sādhana*), engage Herself in cooking, the above (meeting) would be during that interval. She was the *bahu* of a family, removed behind a curtain, yet, in the course of Her flawless performance of household duties, how was this possible – only She knows Her action. This was indeed for us to receive a lesson – should we not consider it so? All household chores, including the preparation of pickles and sun-dried mango pulp etc; and seva, beginning with that rendered to relatives, guests and invitees, up to the entire seva rendered to Bholanath, all were well performed, in perfection, with great dexterity. Within all these activities, She was with Him.

Among those who used to visit Ma, were poor villagers etc; and the wives of important officials were of course also among them. They tried in so many ways to persuade Ma to follow their way of life, their habits of food, movement etc. With great affection they would entreat Her – please finish your *sandhya puja* etc. in brief, and then have your food. If, even after that, you feel like continuing, do so occasionally. The whole day and night you are lost in these – we do not get your company at all, nor do you visit us. Come, let us have mutual visits, meetings, conversations like before – we too certainly cherish this desire. They talked in this manner.

**That attraction is amongst all even till today in the same way:
Is *Didima* too under the influence of that attraction?**

What it was that the neighbours got from Ma, what they understood about Her to have such an attraction towards Her! Those words spoken about 70/75 years back – we do not get your company, we desire it – even today children, old persons, women, from our country, and other countries, whoever had met Ma once, almost all repeat the same words. Those who are always near Her, for them, it is as though, even while having Her, She yet remains beyond them – an unsatisfied *darshan*, a thirst for Her company that ever remains unslaked – goes on enhancing ever.

In the language of that *Sadhak* Vidyapati, it repeatedly occurs in our mind –

Life after life
Thy beauty I beheld
Eyes are yet
Satiated not
Lakhs of Yugas
Thy breast on mine
Kept I yet my
Heart cooled not

This if of course our version. What more is there to say; *Didima* (Muktananda Giriji) would be sitting near Ma. Perhaps Ma would get up for a while. Just look behind Her, *Didima* too would be standing up simultaneously, like a child. It might be, that Ma would stroll in the room itself. She had just made a move, and *Didima* too followed behind Her. Ma looked back a little and enquired, - Ma where would you go? *Didima* with a bashful smile replied – where would you go? It was not even necessary to know where Ma was going, it was as if She could not help but move with Her, and remained standing as though paralysed, like a small child. We burst into laughter. Immediately after, we thought, what was there to laugh about, it is common knowledge, we all are subject to this same, hard-disease.

When neighbours would come to persuade Ma in that way, afterwards they themselves would get overwhelmed. In response

to query, without disclosing Her Reality, the little spiritual talk concerning Herself that would come out in a very limited way, whatever Ma would say in the context of any *bhava*, appealed so much to them, it seemed they were not inclined to leave Her company. As if, this was their own personal talk, told by one who was their own. They would feel a particular intimacy towards Her, as one, more dear even than their own people.

A state of being witness to all actions, sustained in a stream of unbroken *bhava*; the same one kingdom in two, in the same one kingdom as if the two also:

Ma however would continue observing all these like a witness, even in Her outward dealings. When taking Her food, even the number of morsels and the quantity of each that had to be taken, just that amount was being eaten. In these respects, the place to do anything with deliberation, was without a base. In response to query, Ma continued further to add – If something had to be given at a particular place, the hands would move, and the act of giving followed according to what was to be given, and where it was to be done. There was just to go on observing, while an unbroken stream of *bhava* was being sustained. Be it an absorption in whichever work, that stream would not be broken. Whichever way the vision was directed, whether towards visible or invisible objects, and when getting up or sitting, a strange *bhava* was sustained – a joyful exhilaration, the inner and the outer becoming one, in a very healthy momentum, energetic, animated and vigorous. The angle of vision, towards everything in entirety, pertained to a different kingdom. All the worldly movements too, were of that nature. As if within the two, was the same one kingdom, as though in the same one kingdom as well, there was the two also. The same *bhava* too was sustained in outward dealings. Earlier, from the very initiation of *āsan kriya* etc, in all work, a manifestation of an ever new *Ananda* in the respective places, was of course there. In the present context, it is however still more so. The aspect of *kriya* too is such, that it may not be broken.

Whenever, the taking of Bholanath's meals etc, and other household duties were nearing completion, then it would be observed, that slowly, something a little inexplicable would occur in Ma's body, She being progressively removed from the aspects of work. Now again, She would move towards having a bath. After the bath, She would close the door and sit for *sādhana*. After sitting, She would be engaged within *āsan*, in *kriyas* etc, pertaining to *yoga* and the like, and also in *puja* and *japa*, in *dhyana* appropriate to particular places, and well, - the time would thus continue to pass. A little before dusk, She would rise up again, and light the *sandhya pradip* (lamp lighted in the evening). Ashu was there, and he would be duly served food on his return from school. At night when cooking, feeding and all such work was over, She would close the door again, and sit in *āsan* for *sādhana*. For long days it continued in this manner.

Namaskar by the Self on the self made footprint in water: A natural awakening of Shradha Bhakti (reverence and devotion) in the context of kriya pertaining to animated Sādhana: The Self in the glowing manifestation of the self-shakti:

Meanwhile, one day in the day time, before noon, *sāadhan kriya* etc, was being continued behind closed doors. For a little while Ma had to go to the place of bath. As She moved on walking, Her pattern of movement, manner of gazing, all these seemed to become of various strange sorts. When coming back after washing the hands and feet thoroughly, She was forming a *namaskar*, by touching with Her own hand, the places where the water mark of the wet foot was being imprinted, and then touching it to Her head.

Q.: Ma, where this *kriya* pertains to *Mahayoga* - towards whom is this *prānam*?

Ma: Oh Baba, consider the body of yours as the temple of *Thakur*. The moment a temple and the like come in view, from wherever it may be, directed towards the deity it is the duty of all

to do *prānam* – be it done mentally or with folded hands. When present near the temple, either by touching the forehead on the ground, or prostrating oneself and touching the ground with eight members of the body, or by falling stiffly prostrate like a stick, or in whatever way it may be – certainly *prānam* should be made, so that the *prānam* may in due course take place of itself. Yes there are more facts in this connection. Where *Shri Vighraha* and the like are installed after consecration, it has of course its distinctiveness. Whatever be the particular *bhava* at a particular place, all *kriyas* have to be performed in perfect *shradha bhakti*, in keeping with that *bhava* at that place – this is a duty.

Where, in *kriya*, there are two, the *prānam kriya* too, should be done accordingly. However, here (in the case of Ma), who is it who makes the *prānam*, and to whom? It is the Self unto the Self, whatever are in their respective places. It is you who say, *Bhakti* (devotion), *Bhakta* (devotee), *Bhagavat* (a religious book mainly describing the life story of *Shri Krishna*), *Bhagavān* – the same One. So the particular *kriya* in the context of a particular place, that two however is THAT only. This same pattern too took place at that time (i.e. *namaskar* to Her own foot print). This is inevitable there, what else is to be done! Whatever it is, that may happen at any place, it is according to what comes to the *kheyāl*. But in *kriya* pertaining to animated *sādhana*, there awakens the *bhava* of the aspect of *shradha* and *bhakti*. Where there is the innate *kriya* pertaining to pure divine *bhava*, a manifestation of the form of *Sadhak* and *Yogi* (takes place), - where in identity with *Devata*, the *puja* of *Devata* is performed, as you would say, - for a *Sadhak* in that state, this aspect of *Shradha Bhakti* too has a natural awakening. Dear Baba, you are unable to grasp, that during the course of the play of *sādhana*, gradually there takes place the manifestation of various aspects. Certainly, this is not the case of the play of a foreign power (*shakti*) which comes and guides without knowledge. Where His own *shakti* is He in a glowing manifestation – call it His, call it yours, call it mine, whatever you may call it, it is that one only. Where it is said to be the *shakti* of the Self in action, where the *kriya* is with the aspect of *Shradha*

Bhakti too, where the *bhava* is of *Shradha Bhakti*, there, with the revelation of its own reality (*Shradha Bhakti*), a manifestation of all aspects is but natural.

Dear Baba, the *kriya* is His only, it is His doing for His sake – say it is His, say it is yours, say it is mine – whatever you say, it is that. Where again, you term it by various other names, who are they, you should understand. Besides *yoga kriya* and the like, there are many varieties indeed. In this context, since they pertain to Him, there are other diversiform aspects. That particular aspect within which all aspects abide, this is what is required to be unfolded. You should bear one word in mind here. When your body is a *Yogi* through *Mahayoga*, then, the *Mahasahdak* that you eternally are, a touch of that reveals in identity with yourself. Unless this unfolds, where can there be an expression of it in your nature and activities? However this body is *elomelo*, you know it already, whatever happens (here it takes place of itself).

During the course of Ma's *puja* of *Vigraha* and the like. A halo around all objects, before emanation of *Mantra* in the movement of *Pran Vayu* and in the context of *āsan* etc. – a yellow glow at momentary intervals, over all:

Ma was at that present time, engaged in *puja* etc. of *Thakur Vigraha* and the like. Men, birds, animals, trees, houses, utensils etc, wherever Her vision was directed, and the gaze steadied there a little, a halo all around that particular object would be observed. Whenever Her glance was cast upon any leaf of a tree, around that leaf too there was that halo, that light. Again as soon as the gaze was fixed upon the entire tree or upon any big object, there would be a halo all around it. Here, there was no discrimination between pure, impure, holy, sacred, or unsacred place, wherever the vision was laid, it was the same.

Previous to the advent of this pattern, for quite a few days, this too had happened to Ma – at a certain time, before the emanation of *mantra*, when *āsan* and the like was proceeding in deep accompaniment to the movement of *pranvayu*, it would be

seen, that when She glanced this way or that, for fleeting moments, everything would simply turn yellow. Sometimes this would be deep, sometimes pale, this kind of thing would be observed. This continued for some time.

In the context of *kriya* on the second day after the emanation of *Mantra*:

The touching of the entire body in the course of *kriya*, in concert with the utterance of each separate *bijmantra*, as if the whole body was full of *bij*. *Nabadwar* (nine entrances of the body) revealed on counting:

This is in continuation of the matter of the second day after emanation of *mantra* – Ma, tonight, after finishing all household chores, feeding Bholanath and all others, sat again in *āsan*. It started occurring in Her *kheyāl*, that the day's work was not yet completed. The physical *kriyas* etc. of Ma took place as before. All that was required for *puja* was already there, this was the *bhava* that was sustained. In response to query on this aspect Ma said – In the context of this *puja* and the like, there were so many matters, how can this be told, tell me. In this connection this also happened – sitting in *āsan*, together with the movement of the hand all over the body, *bijmantra* was uttered at the proper place in its proper conjunction. Starting from the head, this movement proceeded downwards from the top, upwards from the bottom, and continued several times – having commenced from the head – these upward and downward movements ended there, where they had started. Again this too was observed, a *kriya* would take place with the uttering of *mantra*, accompanied by the touching of important places like the mouth etc. *Nabadwar* etc. found by counting, revealed at that time. That which is called *nabadwar*, was never heard about, from any where. That particular word *nabadwar*, it too revealed.

It also happened that in concert with uttering *bij*, each separately, all parts of the body were touched. As if the whole body was filled with *bij*, there was *bij* all over the body as it were.

Just as there are seeds all over a tree, again each seed contains infinite trees, movements, stabilities, manifestations, unmanifestations. All those were of this nature. An analogy, however, cannot be complete, - one has to accept the relevant part only.

Now you should understand, it is you only, it is I only, who is in the form of *Visva*. It is in yourself only, it is in myself only, it is permeating *Visva*, transcending *Visva*, and all these aspects. Where there is *bij*, there must be an underlying *tattwa*, embracing *rup*, *gun* etc. From that aspect too, each one (*bij*) is in infinite forms, infinite *bhavas*; where the question of exclusion, non-exclusion of any *rup*, *bhava* has no place (that is what has to be realised). *Puja* and the like too were as though innumerable, and in infinite patterns. Simultaneously with the utterance (of *bij*), the body appeared as though in an awakened direct perception. That is, daily, every moment, aspect of all these *bhavas* were being continued.

Q.: That there were eternally new and newer awakenings of each aspect, one following after the other, is this what we should understand?

Ma: You can understand whatever you are capable of understanding. All matters pertaining to all places are not spoken, nor it is possible to do so. But in the context of all aspects, understand one thing, one has to transcend aspect and non-aspect, and proceed to the place of perfection. Here too, what language should be spoken, in order to express particulars of that place, you tell me. What you are, what I am - this is what has to be realised.

***Puja* etc. of the form of *Vigrahas* and the like revealing with various *bij mantra* etc.**

Gradually, the final actions pertaining to *madhanya sandhya* were complete. *Puja* etc. of *Vigrahas* of various forms, revealing with various *bijas* and *mantras* were performed.

Afterwards, *kriyas* etc. to complete the '*sayang sandhya*' also followed. After taking food, Ma noticed that there was not much time left for the breaking of dawn, the East was tinted with pre-dawn colour. Ma relaxed a bit in Her bed. Later, She got up and put everything in order for the seva of Bholanath.

The third day after the emanation of Mantra, Kriyas etc. pertaining to 'Pratah Sandhya', 'Surya Prānam' with Mudra – permeated by the sun, the Self itself is that sun

Today was the third day after the emanation of *mantra*. She sat again, as She would sit to observe Her morning religious rites. *Kriya* etc. pertaining to *pratah sandhya*, took place with movements almost similar to the previous day. Afterwards, Ma got up to attend to the cooking. After all this work was over, She again sat to perform *madhanya sandhya*. Today, after a part of that *kriya* was completed, while it was day, Ma came out of Her room; looking at the sun, She made *suryaprānam* in accompaniment to *mudra* and the like, by setting Her fingers in order. Gazing towards the sun for a short moment, She remained standing in the sun's rays for a little while. Afterwards it was noticed that the light of the sun illuminated the room itself. Later, no more out of the room, *surya prānam* was performed sitting in the room itself, there was no further need to go out. That *surya prānam* – permeated by the sun, the self-itself was that sun, the self itself was that luster and those rays. On query Ma replied – It was so strange, no word is coming forth about it. All was included in that, it had endless aspects too. The moon too was also like that – the one moon, yet as if so many moons were signified, it was just such a similar case. So many diverse forms were there, it cannot be expressed.

Relevant question and aspects of *Tattwa*:

The truth of *Surya-darshan* – the light of *Maha Surya* (great sun), eternal presence of the supreme rays – with the help of the rays, *yogis* attain the respective stages at their respective times:

Q.: Ma, what is the nature of this aspect of *Suryadarshan*?

Ma: What can it be, Baba, it is whatever you make it say. That *Mahasurya* is in the self itself, there are infinite suns. How does that *Surya darshan* take place? If there is not void all around, can the *darshan* of this sun of yours be possible? Because of the light of that *Mahasurya*, because the supreme rays are eternally there, you are living with this refulgence and light. *Yogis* attain a particular stage at a particular time with the help of it's rays. Those infinite suns, infinite light, infinite rays, they (*yogis*), by penetrating through them, continue their march onwards. Because, how otherwise, without light, would it be possible to see the way directly at so many places? The same is the case with every path of *sādhana*, it has to be there. However, light is in infinite varieties. You should know, the inner visions of *sadhaks*, their patterns of movement are all distinctive. As he moves, he gets within this, visions of various kinds of light, - they are so strange having so many states and movements. But bear in mind one word, when '*gyan-surya*' (the sun of knowledge) reveals as the Self in the Self, that light of *Brahman* in the domain of *Brahman*, where the question of domain and absence of domain has no place, - it is that Reality (which has to be realised). Where that '*gyansurya*' rises, that *Ātman* - what further word can there be in regard to *darshan*, absence of *darshan*, seeing, not seeing? You should understand.

The technique of *Mudra* in '*Suryaprānam*':

The word *mudra* itself reveals in language.

Q.: Ma, you mentioned *Surya prānam* with *Mudra*, what was the technique of that *Mudra*?

Ma: When *kriya* etc. of the mouth first took place before the emanation of *mantra*, the tongue turned from one side to another with the mouth assuming various forms. The movement of the eyes and mouth was strange indeed at that time. On this side, when *mudra* also of the hands etc. started during *pūja*, this also similarly took place of itself. What shall I say Baba, how beautifully and strangely, both the hands, and all the fingers would

continue to move at that time, forming in the particular shape of *mudra* etc, appropriate to the particular *puja*. There was that *suryaragha*, *suryaprānam* for the first time; from then onwards, so many of strange sorts joined with it. What you call *mudra* of the hand and the like, that is, different states of the hands and fingers, were maintained in different patterns. How they were, - would you like to hear a little? Revolving the fingers and hands in various ways, keeping the relevant finger at its appropriate place, to form the particular *mudra* in conjunction with *kriya*, and where the hands united in a pair, with both the hands moving in the proper way to their proper place, the particular ritual would be completed. That is, according to the nature of the *puja*, the corresponding rituals would be completed. Just as *Devatas* are infinite, *pujas* are infinite, so also the aspects of *mudra* too are infinite. What you term as '*mudra*', this familiar language of expression too was revealed.

The objective of *Suryaragha*: - the light of the sun, the luster of its rays, in the journey towards the rise of *gyansurya* - infinite yet the one *mūl*:

In this context Ma said - Do you know why *suryaragha* is offered in a *puja*? You will rise as *gyansurya*, in the journey towards that objective, the *argha* is offered to you, the *prānam* to you. After making that *prānam* to you yourself, by yourself, you are now on your own journey towards your own land. *Mahagyansurya*, please rise, rise, rise - this should be the fervent prayer of those who offer prayers in *Jiva-Jagat*. One more word - according to the stage you are in at a particular time, the form of a *Vigraha* is perceived directly by you in that manner. As *Vigrahas* and the like have their distinctive forms and appearances, similarly that sun too has a specific form. You cannot have a vision of that in the ordinary way. Just as a *Vigraha* too, in animation, cannot be visible to all in the same way, you can see the form only. The sun which you see, the particular colour and luster of that sun too, you cannot see with your normal vision. Unless that state is attained, how is it possible to have it.

This light of the sun that you can see, this light too has infinite varieties, yet it has one *mūl*. The luster and the rays – these too are infinite, yet with the one *mūl*. All these are lying hidden. According to one's *bhava*, and in the context of the awakening of a particular *shakti*, by grasping that ray pertaining to that *Shakti*, one's *gyan* is illuminated in a gradual process, wherever and whatever is there at a specific time (is revealed). But indivisible *gyan*, indivisible *Mahasurya*, luster and rays – as long as you are not in identity with that, or as long as I am not in identity with that, till then it is a measure of *gyan*, bear this in mind. Finite, infinite, all are in that indivisible indeed; know this, it is only what it is itself, that is there.

Language in infinite varieties – *Mūl* language is one:

Q.: That which you said about the language (of *Mudra*), what kind of language is this?

Ma: Alright, listen listen. Whenever all this familiar language would be illuminated, at the very beginning a beautiful language would reveal. No *kheyāl* is coming forth, to disclose the *bhava* of that type to you now. After that it unfolded in familiar language. All these kinds of words, and forms of language however, are infinite. There is another word in this context – Strange! It was observed, that the forms of language pertaining to a particular word were infinite. On that reckoning, each alphabet too is infinite, sentences too are infinite, understand this. Where you speak of the infinite how can it be finite? Yes, in the state of the finite, the finite must be there, quiescence must be there. It is becoming difficult for you to understand the incoherent talks of this body, is that not so? How can it be helped, here, whatever scramble of words comes forth, is spoken. Do you know, how that is? Suppose, you say – a pitcher; this pitcher too is expressed in infinite languages, yet it has one *mūl* (original) language also. Just like this, all these are so many, what further can be said?

Q.: How is that Ma?

Ma: Look, you will not understand the least of all this, in this manner. Unless that state is attained, all about that kingdom cannot be grasped, do you follow? What will you gain by listening only? Neither is there the *kheyāl* to speak. Where you cannot grasp even when spoken, there the words get stifled, how can I help it, tell me?

Infinite languages, infinite words – aspects pertaining to infinity – the attainment of perfect realisation in the indivisible:

Q.: Why is it stifled Ma? To speak after preparing a deserving receptacle, this also is possible?

Ma: Because you will not be able to comprehend it either. Yes, where a receptacle is prepared, there everything is possible. But all cannot be expressed in this manner either. Words from here, wherever they find expression, He will not allow any (of it) at all to be abused and futile. Regarding this body, whatever happens, happens of itself, this is what is often repeated. For that reason, take the language of Chittagong, the Bengali language, Hindi, Punjabi, Madrasi, English, Latin etc, - all these languages are clearly comprehensible there, in this way also, being in identity; know this. This aspect also pertains to infinite *mudras*, infinite languages and words, in fact all the aspects related to infinity. There is one word more, whoever has, by following his particular line of *sādhana*, attained realisation in the context of a comprehensive vision, there also, it is not self complete. That perfect realisation is in the indivisible whole. That which is attained, that which is realised, with each aspect there is revealed an infinity; not only that, there is the finite in infinity, infinity in the finite too, and where any question of that has no further place, negation is also negated – it is there, that perfect indivisible whole. Unless that is realised, there is the possibility of attainment as in context of different objectives pertaining to different aspects, that is, those aspects that are within the flow of sequence of a particular line of *sādhana*, do you follow? Following along a particular way, in the context of a specific line of *sādhana*, advancing gradually in

sequence, this is what all these are. But with regard to the perfect indivisible whole, where there is sequence, absence of sequence, where any question of that too has no place; rejection, acceptance, the comprehension of the incomprehensible – where is there any place for further question at all there? What it is that is there, what it is that is not there – what can be said. Perfection, complete perfection, all perfection; supreme perfection – perfect, perfect, perfect, perfect – where the question of perfection and imperfection has no place – THAT only.

Here too, in response to queries about these aspects, Ma said – Of course, there are many forms of the one only. So there were *pujas* related to the aspect of many *bhavas*.

‘Kshan’ ‘Mahakshan’ – progress of *sādhana* according to the line pertaining to *Kshan* – *Mahakshan* – infinity and the one – inclusive of all *kshans*:

After taking a bath, this body would sit for *sādhana* at its fixed time. Here the times of *Brahmā*

muhurta (minutes before sunrise), of noon, evening, and midnight – all these *kshans* were not only in union with *kshans* pertaining to this world; but all these *kriyas* etc. were proceeding in conjunction with the *Mahakshan* too. When that *Mahakshan* allows itself to be comprehended, the dawn, *Brahmā* *muhurta*, noon, evening, midnight, all these (*kshans*) are certainly included; besides, infinite *kshans* are there within them too. Again, when the single above mentioned *kshans* allows itself to be comprehended, even within all these states pertaining to *kriya*, even within these separate time periods, there reveal a variety to individual patterns and colours. This, however, is also contained here. Those who proceed along a line of *sādhana*, when the *kshan* pertaining to it, allows its touch to them, accordingly the movement of one’s *sādhana*, unfolds towards revelation. This is the reason why, for ten disciples of the same *guru*, revelation occurs in ten different ways. This also is a matter related to this aspect. As long as that *Mahakshan* does not allow itself to be comprehended, till

then, where is the realisation of infinity and the one? Where all abides in all, with that indivisible reality, are not all *kshans* contained within the purview of *Mahukshan*? This becomes clear when the reality of *kshan* allows itself to be comprehended.

Throughout the day and night, Ma was engaged in *kriyas* related to *sandhya puja* and the like, in various *bhavas*. Two days had passed; today was the third day after emanation of *mantra*. In the course of performing *kriya*, the night had almost drawn to a close. After sitting for a while, She observed that nothing further in particular was taking place. Then it came to Ma's *kheyāl*, that the work for the day was over. She got up and after taking food, rested in Her bed for two or three minutes.

Sequence of Ma's *Puja*-

Awakening of *bij*, *Tattwas* etc related to *bij* revealed, accordingly *āsan*, *mudra*, *dhyana*, *prānam* etc. took place:

Since after the emanation of *mantra*, particularly when Ma glanced in any specific direction, and when *puja* etc, took place in a specific manner – an inexplicable *bhava* in identity, and an identity with that reality, would invariably be sustained. In conjunction with this revelation, there commenced again a different flow. Before the initiation of *puja* etc. by Ma, a *bij* invariably would awaken within, afterwards it issued forth from the mouth. Then a query was raised – whose *bij*, and who, was it? Then, everything pertaining to *tattwa* etc, related to *bij*, would unfold, and simultaneously there would be the solution and settled conclusion. In keeping with that, *āsan*, *mudra*, *dhyana*, *prānam* etc, were inevitably there – and all these would also take place over the body of Ma, Herself in Herself only. In this manner, gradually many *pujas* etc. of *Vigrahas* with form took place, and over the body of Ma too, *puja* in a strange way was manifested, mental *puja* of course being sustained within the *kriyas*. Ma said – yes, there were diverse forms of course, in all the different places, you should understand.

Without articles of *Puja*, the entire *Puja* only through *mantra* and the like: *bhava* only being the material for all *pujas*:

In all these *pujas*, the plucking of flowers, the preparation of materials etc. for *puja* – all these aspects were absent there. With the presence of *mantra* and the like, the entire *puja* etc. took place of itself. Should we understand that the sequence of *kriyas* etc. enjoined by the *Vedas*, was observed here? Again, there was *puja* of *bhava* with *mantra*; the material etc. for the *puja* was the Self only. The different *bhavas*, reflecting sandal paste, flowers etc., sustained within the Self itself, contained the materials for the entire *puja*. Here, in response to query, Ma said – All these are nothing to occupy general thought and investigation. Whatever was needed at any place, occurred of itself in the same way.

Fourth day after the emanation of *Mantra* – a series of distinctive phenomena:

That day was perhaps Monday, the fourth day after the emanation of *mantra*. In the way in which She usually sat in the mornings, Ma had sat in that manner. There was no indication of any particular *kriya*. After a little morning *kriya*, Ma waited for some time, as if in expectation of some one, not knowing who it might be, and how, in what manner again the appearance would be at this time; and then She left to attend to the cooking. Sitting in a tender mood, like one intoxicated, She finished cooking. As if intoxicated to the brim, the intoxication seemed to persist strongly, throughout the day and night. After everybody had taken their meal, as She used to sit to perform *sandhya*, Ma again sat like that. *Sandhya kriya* related to noon started.

At this time, while sitting during the day, Ma used to close the door partially. Today, Bholanath and Ma's maternal cousin brother Nishi Babu, came there. Nishi Babu did not know anything about these *kriyas* etc. of Ma. This too is likely to have happened, - when the incident relating to the emanation of *mantra* had been concealed from Bholanath, perhaps it had struck him that Nishi Babu was a '*Smritibhusan*' (one versed in the body of Hindu

jurisprudence), a pandit, so he might be taken into confidence, and his advice sought, as to what should properly be done here. Every day at noon, after lunch, Bholanath and Nishi Babu would go to play at dice or chess. Afterwards, Bholanath would go to his *Kachari*, and Nishi Babu, a *Kaviraj* (Ayurvedic practitioner), would leave to attend to his own work. Today perhaps, both of them had a discussion, and then came to Ma.

Nishi Babu struck with terror, greatly alarmed, solicited with folded hands – who are you?

Ma was sitting in Her own *bhava*, Her sari having been drawn a little over Her head in the usual way. Nishi Babu told Bholanath, you do not object to all these *kriyas* and actions, prior to the taking of *diksha*, (that Ma was doing), what are all these? Why don't you ask Her, what She is sitting and doing? So saying, he went outside. Coming back he took his seat and told Bholanath, please ask Her, what are all these that She is doing. At that time, with the proper setting of the fingers, '*karanyas*' *kriya* (religious rites consisting of regulated movements of the fingers) associated with *sandhya*, was taking place in keeping with scriptural precepts, Ma sitting in Her own *bhava*. Nishi Babu had previously seen nothing of all these that Ma was doing. Sitting on the right side of Ma along with Bholanath, he, after repeatedly exchanging statements in a similar manner, again spoke out, why don't you ask Her? Ma heard these words with a particular *kheyāl*. Immediately, remaining seated in that state of *āsan*, She turned Her face and retorted – Oh you, what is he going to ask? Observing the force with which that word and look was sustained, full of vigour and power, and this attitude of Her's, Nishi Babu got terrified, and immediately, in a hurry, moved backwards a little. Greatly alarmed, with folded hands, he, together with Bholanath too, submitted – who are you? Instantly a smile, and composure was again restored, and then there issued forth from Her mouth – What, are you frightened? No, no, there is nothing to fear, nothing to fear, nothing to fear. Raising Her hand upwards, extending it forward towards Nishi Babu, as though pacifying a child by lightly

stroking a hand over its cheek, She spoke in that vein. At that time, Ma's body remaining in the state of sitting in *āsan*, turned of itself from North-facing to East-facing. She had sat after Her bath, Her long mass of hair disheveled, the sari fallen from Her head.

Disclosing *Svarūpa* – *Purna Brahmā Narayan*:

When Nishi Babu and Bholanath asked Ma, who are you, there slowly issued forth from Ma's mouth – ***Purna Brahmā Narayan***. This time Bholanath came forward, and asked again – If you are *Purna Brahmā Narayan*, then who am I? ***Mahadeva*** – replied Ma. Bholanath repeated again – If I am *Mahadeva*, then you? THAT only – *Mahadeva*, *Mahadevi* too, came the reply from Ma. Bholanath asked further – If you are *Purna Brahmā Narayan*, and if you are everything too, then why are you now talking in a slightly unnatural way? The reply came – presently, according to your outlook, you are receiving (this body) in a human form in your proximity. That kind of natural or unnatural behaviour is only within you yourself. Bholanath queried again – What are you doing? Ma replied – *sandhya puja*. But you have not taken spiritual initiation? There issued from the mouth of Ma – On the last *Jhulan* night, what should happen from your point of view, has taken place.

For the disclosure of *Svarūpa* – in the created domain pertaining to the extra-mundane:

**Fortelling of the future date for Bholanath's *diksha*:
Extraordinary *bhava kriya* for *Diksha*:**

A little after the above conversation, Bholanath came near Ma and asked – when will my *diksha* take place? There came from the mouth of Ma – In the month of *Agrahayan* (November – December). On which date? The reply came – On the 15th. On further query about the day etc., everything was disclosed. Again Nishi Babu and Bholanath enquired – who will give *diksha*? Pointing to Herself, there came forth from Ma's mouth – Myself.

Ma of course, never gives *diksha* to anyone from the worldly point of view, that is what we hear, and from that reply of Ma in the case of Bholanath, we think that the word 'anyone' mentioned here, - certainly Bholanath cannot be included in it - where *bhava*, *kriya*, and *diksha* happened in an extraordinary way. Is it not a matter to be pondered? After having the almanac fetched, it was noted that the day and date (for *diksha*) had tallied, and that the date was an auspicious one for *diksha* too. After discussion, both of them asked - well, just tell us, what star will be appearing in the jodiac, on that day? Then, the name of the star, came from the mouth of Ma. Bholanath could not follow, because he was not acquainted with the names of all the stars. Ma said - Janaki Babu of that family has not yet gone to the *Kachari*; just ask him. Seeing them hesitate as to whether they should go to call him, Ma was about to get up, and there came forth from Her mouth - then I should go and call Janaki Babu here, he will be able to say. Where is Janaki Babu? Ma replied - On the bank of the tank, he is sitting in one corner, go and see. From this place, there was no way of seeing that corner of the tank, and it was quite far. Lest Ma Herself, in this disheveled condition, go to call him, Bholanath, with this apprehension, quickly got up and said - I myself am going to call him here. He himself went, and called Janaki Babu there.

Ma and the star Rohini

Janaki Babu came and said - She had mentioned the absolutely correct star. In this connection the name of the star 'Rohini' came from Ma's mouth; after which, hour after hour had been passing in various queries and discussions among them, with reference to these topics. Meanwhile, at a certain time, on their raising the question, - Who is the star Rohini, it also came out from Ma's mouth - He who is in the star Rohini, this (Ma), too, is He indeed.

The testing of Ma by Janaki Babu,

Bholanath - in the state of *Svarūp*, having been conferred upon him temporarily:

On hearing these words, Janaki Babu put a question to Ma again – Who are you? In a composed manner, slowly, very slowly there came from Ma's mouth – *Purna Brahmā Narayan*. Janaki Babu ridiculed – you are a devil. He repeated many times – you are a devil, a female devil. At this, Ma was about to burst into laughter, and there came out of Her mouth – What I have said, it is so, you can make whatever comment any one of you likes, after all, you are putting me to a test. They again retorted – You contend, you are *Purna Brahmā Narayan*, what is the proof of that? Ma replied – do you want to be convinced? Instantly, upon saying this, a strange, more beautiful *bhava* was noticed in Ma. Nishi Babu and Janaki Babu were conferring among themselves at a little distance. Ma asked Bholanath to sit near Her, and Herself getting up, perhaps uttering a *mantra* within Herself, touched the crown of Bholanath's head with Her hand. Bholanath, while uttering the word 'Om', like a mechanical puppet, got himself seated of itself, steadily on the ground, assuming the pose of an *āsan*. Nobody had ever, on any day previously, seen Bholanath sit in such an *āsan*. Bholanath, with eyes half closed and turned upwards, external consciousness lost, sat in such a motionless and steady way, like a statue. When Bholanath indicating himself, had asked, who am I then, that which Ma had replied in answer, this at that time, in direct perception, was Bholanath – clearly, this is what we can certainly accept.

Q.: What is This state?

Ma: A *kheyāl* occurred in a strange way to confer upon him that state. He Himself was That indeed, how again can it be a state?

Q.: There was that one state, but there was talk again of *diksha* in the month of *Agrahayan*, how can these be reconciled?

Ma: Do you think that it is not possible? It was only for that short time, what it was, the form of that state. Well, it was there where everything is possible.

All these incidents reminded us of the revelation of Nityanātha (Lord Krishna revealed Himself in the form of Nitya) to Arjuna.

Q.: Once that state is revealed, there cannot be any further change, so we have heard.

Ma: You do not follow that, you should understand, that it was in the *kṛpā* of conferring and taking back.

Bholaṇātha in the state of *ānanda* – neither like one inert nor unconscious – is that the *svārūpa* of Mahadeva? Again reverting to normal:

Meanwhile Ashu came back from school. There was this motionless steady *bhāva* of Bholaṇātha for a long time, no covering of cloth over the head of Ma either. Her long masses of hair disheveled, accompanied by a strange mood, it was evening, and the darkness was deepening, a time for lighting lamps in the room – noticing all these, he also was struck by a strange mental disturbance, and started crying. Ma was sitting in a quiet composed mood, a smiling expression on Her face, and was seeming to observe the fun. On the other hand, Nishi Babu and Janaki Babu continued their discussions. In this environment, Janaki Babu and the others too were in a strange *bhāva*. Hour after hour was passing. Even in the midst of all this a calm tranquillity; in fact everything was in a strange state, as has been heard. The environment also of this place, was as though a distinctive one, having been suddenly created, for the time being. All on a sudden, with a particular inexplicable *bhāva*, with a bit of anxiety, Janaki Babu solicited Ma – Let Ramani Babu too (Bholaṇātha), be restored to his normal state, this is our prayer. After quite some time, Ma touched the crown of the head of Bholaṇātha again. Gradually he returned to almost the state that they had prayed for. Bholaṇātha had remarked – How I was at that time, even to express it as *ānanda* is not adequate expression, it was indescribable. It was not inertia or unconsciousness, it cannot be explained. At that

time too, Bholanath had an inexplicable cheerful appearance and *bhava*, sustained all over the body.

Ma – under the cover of veil and free of veil

Any state at any time in Her absolute freedom:

According to the tradition of the land, Nishi Babu had always addressed Ma, a younger cousin sister, as 'tui' (you). Afterwards however, his form of address was 'Tumi' (you). He was Ma's maternal cousin brother; since he was older than Ma in years, Ma too called him 'Thakurbhai', and always address him as "*Apani*" (respectful form of 'you'). Ma never talked to Bholanath in his presence, and would move around with Her face covered by a long veil. At the time when this incident took place, Ma has said, that like the blowing away of the cloth from the upper part of the body by the wind, instantly, during that time, the conventional behaviour of shyness and delicacy had been completely blown away. The chest and back were not properly covered with cloth. Upon the left side of the breast, there was a little cloth rolled up, while on the right side, there was no cloth at all, Ma being as though seated near small children. Her body seemed to be strongly in play. This was the pattern apparent to external vision.

Ma in Her self-created kingdom in keeping with the *bhava* – Again with the veil in modesty:

The day had drawn to a close, Ma again assuming shyness modesty etc, like the drawing on of cloth, engaged Herself in household duties. She, who had been sitting in the presence of all those, with Her long open mass of hair disheveled, only half the body covered with cloth, like a mother near her children, the conventional behaviour of modesty by the covering of the body and head having no place there, such was the *bhava*, - again it was She, in their same presence, who drawing the cloth over Her body in the previous manner, and pulling it down into a long veil over the head and face, walked to the kitchen, holding back in shyness like the sensitive plant mimosa, to attend to Her daily routine, the lighting of the evening lamp, the burning of incense

too. Those, in the presence of whom She never moved about even under the cover of a veil, remaining within the enclosure of curtains, if She accidentally chanced to come before them, She moved away drawing a long veil, as if in shyness; today, in the presence of that Janaki Babu, this is what happened for hour after hour. But we have heard one particular thing – in the proximity of Janaki Babu and others, hour after hour would thus pass away at the time that Ma was in that condition, but no aspect of worldly thought concerning this condition of Ma, arose at all, even in a corner of their minds. Was not this unnaturalness, natural to them within that period? We do not know, what kingdom, what environment it was, that Ma created at that time, at that place.

Purna Brahmā Narayan – a revelation of Svarūpa – not a state attained by sādhana:

With regard to the word ‘*Purna Brahmā Narayan*’ that emanated from the mouth of Ma, here this question occurs to our minds, does it mean a state attained by *sādhana*, or it is that which is the supreme ultimate, Himself only? This question cannot be raised even before Ma. Because if topics of this nature are raised, we notice that Ma becomes of a strange sort. Of course we are afraid to do so, but again we feel that She would never disclose anything in this context.

At this time, Ma was engaged in *kriya* etc. through Her own *kheyāl*. Meanwhile they came with all these questions and discussions – this was a sudden revelation of Her own *svarūp*, this must certainly have been the case. This revelation can never be through the course of *sādhana* only. These revelations were not only pertaining to *Vigraha* and the like, - that which is the supreme and the ultimate was itself that manifestation.

Wonderful supreme union with any one, any where –

Her own *bhava* created by Herself only:

It was Her own *bhava* created by Herself only. All abides in all, all are indeed in Herself. Those who were Ma’s companions,

were present at that time too, and those who were living in the neighbourhood, all those queries and discussions coming through them, this too was a wonderful super union, can it not be called other worldly? At the place of service of Bholanath, in respect of colleagues too from the same office, with them too the present conjunction took place in this particular form. As if there was a union of this aspect, within all, even in the place of service. As though inner action did not depend upon outer action. All this happened with these people. From where? Here, they were not part of a company of active *tapasvis* (those engaged in *sādhana*), nor having the aspect of those old in wisdom, in fact Ma can be anywhere, with any one. We do not know whether something unknown was stored within them, but we do not think so. It was Ma Herself who surely brought about such a conjunction, all on a sudden, and unfolded within each one individually, that which was there.

An other worldly field of *Mahayoga* created – a simultaneous manifestation, unmanifestation, like the opening and closing of a door:

In the midst of this, She having created, Herself in Herself, the extra-mundane *sadhak*, and a secret field of *Mahayoga*, today in the company of all these, before the public eye, this is what happened, like the opening and closing of a door. All of a sudden, Nishi Babu and Bholanath had an urge to question, and on the insistence of Janaki Babu, all of this nature pertaining to Bholanath and Ma, revealed like an open door. Certainly, Ma accepted them too in a special manner, where can there be any room for doubting it? Did not all these too happen at that moment, like the power of a charm? When all aspects are pondered, it is bottomlessly deep, and as if, difficult to comprehend through mental reflection as well, is this not truly so? As if, all here came to light and disappeared simultaneously, without any effort like a child's play. It was like the opening and closing of a door, the opening and closing of a temple door (making the deity visible and invisible). Here, what is impossible is possible too, and what is possible is impossible

also – is there not a little touch of this truth here as well? All these have to be reflected upon – but (the solution lies) only if He provides a port in the uncharted ocean.

To confer upon, and take away that state of

Bholanath – under Ma's control:

Q.: Alright, this state of Bholanath, to what could it lead, finally?

Ma said in reply – that state was conferred by touch only, it is needless to mention. Certainly, this is not any magical deception. Again, when with much earnest supplication and repeated solicitation with folded hands, they said, please bring Ramani Babu back to his normal state, then although reverting, through Ma's touch only, to his normal condition, could Bholanath express all that too, which had been proved in his attitude and *bhava*? That is indeed beyond proof, and unknowable. We understood from Ma's words – the effect of that touch was not temporary merely, a subtle continuity definitely remains. To confer that state and take it back, was also under Ma's control – that which happened within that extra-mundane unforgettable incident.

Transformation of the state of mind of Janaki Babu –

A profound reverence, devotion and faith in Ma:

It is this Janaki Babu who was the husband of Ma's Usha Didi – a man of calm, composed, steady and simple nature. Later it was heard, that it was in order to test Ma, that he had repeatedly said all this to Her at that time. To tell the truth, unless Ma had conveyed to him that little power of testing in that manner, how could such questions be raised at all? Further, this manifestation of this unmanifest, the supreme ultimate identity of the Self, - where was the possibility of that revelation being received by us? It is through Ma's grace only, the little that She allows us to comprehend.

At one time, it also occurred to Janaki Babu's mind, what is this extra-ordinary other worldly *bhava*? Is this an exuberance of *bhava*, or something subject to the power of a spirit? Afterwards, gradually this suspicion of his was eradicated. Ma had never previously come out in his presence, even with Her face covered by veil, -so strictly was Her privacy behind a curtain observed. On that day only, for the first time, that meeting occurred in that manner, and conversation took place, as if there was an eternal familiarity between them. Afterwards when he came to Ma at Dhaka Ashram, disclosing all those wrong ideas and omissions of his mind, he would express joy with reverence. Observing all those *bhavas* of Ma at that time, he was dumbfounded and struck with wonder. Ultimately, an inexplicable profound reverence, devotion and faith in Ma, had of course developed in him. The state itself of his mind was transformed.

From the external point of view, Ma had no previous knowledge at all of the *tattwas* of *Ātman*, *Brahman*, *Bhagavān*, *Thakur*, *Devas*, *Devis*, and the like, nor had She heard of these from anybody's mouth, the circumstances for reading from a book about this, were absolutely not there. This was the first time that Ma uttered this *svarūp*. About the lunar day, star or almanac too, She had no information at all. When Bholanath and Nishi Babu had entered the room, at that time Ma's *sandhya kriya* etc. was taking place.

CHAPTER SEVEN

Innumerable *Pujas* of Unmanifest - manifest Form,
Revelation of *Mūl* pertaining to *āsan*, *puja*, *kriya*, *mudra* etc

Various aspects of the manifestation of *Jyoti*

Japa taking place within the throat – *ajapa* (spontaneous
repetition of *Mantra*)

Mantra Chaitanya

The reality of Ma's *darshan* – Herself in identity –

The aspect of *Sadhak's darshan* – according to states.

After the revelation of *Svarūp*, from that night, diverse forms
of Ma's *puja*, *kriya* etc.

New Pattern of Ma's *āsan* and *puja*,
Japa by the counting of fingers stopped
Uninterrupted *Japa kriya* in the throat
Every *kriya* once completed, is stopped.

To night, after the taking of their meals by every one, Ma had sat again (for *puja kriya*). Previously, *kriya* etc. had been taking place with the ten fingers of both hands, today that kind of *japa kriya* by the counting of the fingers was no more. The *mantra* continued uninterruptedly in the epiglottis of the throat. Afterwards, when She sat steadily in *āsan*, a new pattern of *āsan* was formed by the hand on the ground, like before. Ma sat upon that. Preparations were made for *sandhya puja*. Ma observed, that today the posture of sitting in *āsan* by the body, and the *puja* etc. performed, all indeed were of a new pattern. From now onwards, after this, the particular *āsan* that would take place at one time of the day, would not be repeated at another time of the

same day. The formations and appearances of all those *āsans* were distinctive, and *pujas* etc. were of different patterns. Each time there would be a separate *Vigrahas*, with its distinctive *rup*, *gun*, *bij*, *dhyan* and the like. The *bij mantra* revealed on the *Jhulan* night would remain in the *kheyāl* always, but the *bhava* to do *japa* regularly with the hand by the counting of the fingers was stopped. In the context however, of *kriyas* of this nature, it invariably happened that, all those *kriyas*, once attaining perfection, would not be repeated afterwards. Meanwhile, when *japa* by the hand was stopped, at that time, this *bhava* however did not appear in Ma – why has *japa* with the hand and fingers etc, ceased. Just as She was earlier when *kriya* etc. had stopped, at present the same *bhava* was sustained.

Q.: Why Ma, did this kind of concern not appear?

Ma: Look, a particular state is for a particular revelation. That particular purpose, if it is fulfilled, then, can there be any way for sustaining such concern? Just as, (suppose that) you cook the mid day meal, lunch is over, do you proceed immediately to cook again for the same mid day meal? Or the midday being over, are you worried about this, or do you go for cooking as well. You feel that the work for this part of the day appear to be complete, is it not so? The particular objective for which a particular *kriya* is undertaken, when realised, where can any *kriya* towards that end remain any more?

The reality of *Puja* – the deity, *pujak*, *Tantradhar* (assistant priest who prompts texts from the scriptures) enquirer, answer, listener, spectator – all Ma in identity:

At this time, while sitting in *āsan*, simultaneously with *puja*, various forms of *mantra*, *stotra* (hymn) and the like, would issue from the mouth of Ma. As each new *āsan* took place, Ma's eyes would be closed, and *puja* performed on Her own head with Her own hands. It would occur in Ma's *kheyāl* – I am the *pujak*, I am the *tantradhar*, I am the *Devata*, the object of *puja*, I am the enquirer, I am the answer, I am the spectator, the listener – it was

so strange, what words can express it adequately! Each *bhava* of that nature would, day by day, successively unfold in perfection in the body of Ma.

Q.: Revelations of this nature are also heard of in the case of many, Ma?

Ma: You don't know, that where having shown the way to infinity, the expansion of each one of the states, leads to one state. There is however, infinity in each one, yet there is one state. From within that only (from any out of infinity), there are all those ways (expansion) for the unfolding of that (one state).

Putting on the identifying marks etc. pertaining to the objectives (*Svarūp chīnā*) of various *Sampradayas*. *Kriyas* etc. related to complete *Sanyas*:

The way in which the *brahmacharis* adorn themselves with marks of sacred ashes, the *Vaishnavas* wear marks of sandal or sacred earth paste at particular places of the body, or the *Shaktas* put on sandal paste, marks of vermillion, kumkum (a kind of red paste) etc. on specific parts of the body at specific times, all these of this nature, appeared in a diversity of forms, on Ma's body, at the right places at the right time. Then followed the *kriyas* etc. pertaining to *Sanyas*, the signs of *sanyas* revealing also, together with the emanation of complete *mantras*. In response to query, Ma has said – All these that happened at that time, cannot be explained with words.

***Pujas* of various *Vigrahas* on Ma's body:**

There revealed the *puja* of various *Vigrahas* and the like in Ma's body. If at that time, anyone asked Ma anything about this, just as at a touch only, the sensitive plant (*mimosa*) folds up of itself, on almost every occasion Ma too would become mute like that. If some one went to observe as well, the *kriyas* etc would be withdrawn inwards, and external *kriyas* stopped. In this way, all matters of themselves, would indeed remain concealed. Again

sometimes, the little that was to be disclosed at a certain place, just so much would be revealed of itself.

Different aspects of the revelation of *Jyoti* (light). *Jyoti*, the size of a thumb, between the centre of the eyebrows – this too having varieties:

From day to day, there revealed in Ma, the sensation of a touch at the centre of Her eyebrows. It was a strange vibration, and all over Her body, throughout the day and night, an extraordinary sensation was being sustained in the same way. The tender condition of *ananda*, contained within and without, was in constant manifestation, all the time. At one time, Ma having closed Her eyes, a bright *iyoti*, the colour of fire, and in the form of a small *BanLinga Shiva*, about the size of a thumb, was visible at the central point between Her eyebrows. Bholanath had at one time fallen sick. Some one suggested that he should be given the paste of a large almond, to eat. This was the first time Ma became acquainted with the almond. Ma had the *kheyāl*, that the *iyoti* would be of the size of an almond.

Again, in whichever direction She turned, and looked, She saw externally, in that direction itself, that one stationary, of the colour of fire, deep-red. When She closed Her eyes, it was seen at the centre of Her eyebrows, and when the eyes were open it was seen in whichever direction She looked. Gradually, the *iyoti* in that form, in that particular colour of a bright fire blazing in the daytime, appeared before the eyes, and vanished at the centre of the eyebrows. Ma has said – Even in the midst of this, it was such a strange revelation, directly perceived, however. Then Ma's body turned calm, steady, grave and composed – so strange as could not be expressed. Whenever there was a *kheyāl* again, it was however, definitely visible.

In this manner, the day had practically drawn to a close. After dusk, She cooked and fed Bholanath, and sat again (for *sādhana*). Time passed with little work etc, as before. Next day, after cooking, when Bholanath had been fed, Ma sat again (for

sādhana) late in the day. To day, when the routine *kriya* etc. was over, a bright light, a little bigger than before, appeared between the centre of the eyebrows. With Her attention fixed continuously on this, and sitting in the same posture of *āsana*, a long time passed. Afterwards, when Her eyes opened, to whichever side She directed Her gaze, it was seen, that the light remained stationary on the fore-head. A long time passed like this afterwards (that light) vanished there itself.

When She sat again (for *sādhana*) at night, that light rose again between the centre of the eye brows. Gradually its colour started getting lighter, and what seemed like rings of various other colours were seen. Sometimes they would be white, sometimes red or yellow, and many more other colours of such nature, appeared simultaneously, one after another. The inside of the ring was a void. This play continued for a long time, and then vanished into the void. For some time, Ma's body remained as if paralysed, but not unconscious – She continued sitting in that state. Under various such *bhavas*, the night came to an end.

***Jyoti* and luster around any and every object – brighter still:**

Since then, whichever side She looked upon, Her gaze would become somewhat fixed, almost always She could see, whether it was a man, vehicle, or house, whether good or bad whatever came to Her view – no distinction was drawn here between refuse and sandal paste – there would be a *jyoti* and luster around each, brighter still. Just as the rays of the sun appear, when streaming forth from behind a tree, a similar form was seen in respect of every object. This phenomenon did not depend upon a particular place or time, in whichever direction She looked with the gaze fixed a little, all of this nature would be seen. Earlier the various *jyotis* that were observed in trees etc, this was of course there, but now it was brighter and more lustrous.

Ma's body of light and luster without shadow – That body of light of full size – the body of *Chinmoy*.

One light pervading the entire *Visva Brahmanda* – That great light:

Meanwhile, observing Her own shadow once, at a particular time, words issued forth from within – when the shadow of the body is not visible, then this body will not be there. How beautiful, well then, simultaneously that the shadow is not visible, this body will be invisible – this *kheyāl* emerged. This phenomenon continued for some days. In a general sense, this also may be understood here, the body will no more be there. But in the case of Ma whatever happens (it takes place of course of itself).

Later, at one time, it so happened, that suddenly Ma would notice that the body would be walking along or standing still – Herself being observed by Herself – instead of the shadow a body of light and luster. With that light it was possible to walk easily even through darkness. That light persisted even in the darkness. It was further noticed, that just as the light of a lamp or an electric light is visible, even in the light of the sun or moon, and notwithstanding the presence of a lamp or an electric light, the sun or moon can be seen, similarly although in the light of the moon and sun, that form of light of Ma was particularly distinct. As if greatly excelling all those lights too, it appeared bright and lustrous – an observation of the Self by the Self. Even while standing, in whichever direction Ma looked, that body of light, of full size, came to Her view. The distinctiveness of that light was, as though strange, undescribable. No analogy was adequate. Just as a body casts a shadow in the light of the moon and sun, so in the case of Ma, that form of light only could be seen in place of the shadow. Sometimes it was bluish, sometimes yellowish, sometimes reddish and the like, these variegations were there too. The white light too predominated, sometimes other colours were predominant also. All these happened as well. But a white light was sustained all the time. Immediately, the proper solution came from within Ma – Well, then it was that body which had no shadow, no corresponding body either. There emanated the word *chinmoy* as well, a revelation of this aspect. In response of query, Ma has

said – There were so many others too, no word is coming forth about them, innumerable, a diversity of forms. Then the revelation of this particular aspect took place in Ma – Like the inexplicable pellucid revelation of the sun emerging from within the clouds, there was one *Jyoti* pervading the entire *Visva Brahmanda* – that *Mahajyoti*, so strange.

The red *Jyoti* pervading *Visva Brahmanda* - change in the morning and evening: The forms of various *yantras*, symbols of religious sects etc, in the empty air:

Before this vision, where *kriya* pertaining to *yoga* and the like would take place in Ma, She would have the *kheyāl* to stand, looking at the sun temporarily. Simultaneously, with the inward withdrawal of Her gaze from the outside, when in the next moment, Her eyes were closed or opened, that red light pervading the *Visva Brahmanda*, just like the red hue of sunrise, would be visible. The colours would be different, in the morning and evening. In response to query, Ma has said – This was no ordinary revelation, each one was in perfection. It cannot be expressed, what it was like. The entire external light could be seen within, when the eyes were closed. Even when looking inside a dark room, it was visible in that room as well. This sort of thing too would sometimes happen, in the midst of this, towards whichever direction the gaze would be turned in any connection, - trees or vegetation, birds or animals etc, in the light of the sun or moon, towards all of these if She turned Her gaze somewhat steadily, in that particular connection, that full sized light would be seen predominating, like a shining white *jyoti*. As long as the gaze, in any direction, remained fixed, that light would not fade away, it remained powerful. This vision of light continued in Ma, nicely, from day to day. So many varieties of *yantra* too, and symbols of religious sects etc, in many patterns, formed in the air. When the gaze was turned upon the empty air, so many would invariably be visible, in such a variety of forms.

The course of Ma's *Sandhya Puja kriya*, and the like twenty four hours continuously for a full five months:

From after that Monday onwards, Ma remained engaged in Her *sandhya*, *puja*, *kriya* and the like. She used to sit in the morning as well. After the household duties at noon were over, She would after Her bath, sit without fail, continuously till evening. After again completing Her household duties, now that She would sit, it would continue till midnight, every day without fail. All these *kriyas* in entirety, would definitely be completed in the course of that sitting, almost daily, upto the last hours of the night as well. A complete five months continued in this same manner. Filled to the brim, with a strange intoxication She remained through the twenty four hours. On the night before *Jhulan Purnima*, very little (*kriya*) was done, and on the day and night after *Jhulan Purnima* – within these three days, the entire *kriyas* pertaining to the initial emanation of *bijmantra* etc. on the night of *Jhulan*, along with those associated (*kriyas*) and the like, were completed – is not this to be definitely understood ?

Wonderfully beautiful boy – the enchanting black captivating the mind – From the divine body of Ma:

From a few days previous to the day of *Jhulan Purnima*, Ma would see a beautiful boy, having almost exactly the same form and appearance as Gopalji, presently installed in Kashi Ashram. The complexion of the body, however, was dark, enchanting and captivating the mind, so beautiful it was! The body was big only in size, it could not put on garments, such was its young age, and was naked. It appeared from the right side of Ma, and would move about at Her right, sometimes, at a little distance, sometimes near Her, sometimes again it sat quietly, sometimes it remained standing. Ma, in Her own *bhava*, in Her own *kheyāl* was absorbed in Her own *kriya*. That the presence of this boy could give rise to a sense of novelty, wonder, or amazement – all these aspects had no place in Ma. Just as the limbs of the body are, there being no question of their having the same, or a separate existence, a *bhava* of this nature, such an influence, was sustained within that environment. When Ma was in Her *āsan*, engaged in all these *kriyas*, then only would the boy be there. It was clearly

visible in the day time. Again, it would disappear there, whence it had appeared. It would continue in this manner.

Innumerable *Pujas* pertaining to unmanifest, manifest forms:

The wearing of symbols of religious sects related to the objectives in accordance with different *Sampradayas* – *Bhava*, *rm*□*p*, *puja* and *āsan* etc in keeping with the *Devata*:

Again, in response to query, Ma had said – on the night before the night of *Jhulan*, *puja* took place in a small way. Starting from *Jhulan* night, there was no limit to the unmanifest and manifest forms revealing in so many patterns, in so many ways, and sustained in so many *bhavas*. Such varieties of forms and the like were there, which were never seen or heard of externally.

It was so beautiful, where there was the wearing of ‘*tripundreka*’ etc. (the symbolic mark of three lines on the forehead) related to the objective of a particular religious sect, such as the symbol of the *Vaishnavas*, worn in the appropriate manner at the relevant part of the body with its particular *mantras*, ‘*tripundreka*’ of the *Shaivas* and the *Shaktas* at the proper place and proper manner, with the *mantras* appropriate to either sect, all taking place (of itself). There were also further various patterns of this nature. All these of course, pertaining to this aspect as well, are infinite. The particular form and posture of the fingers, at the appropriate time, the specific pattern in which each one was to shape, the fingers of the hand formed accordingly, with symbolic marks delineated on particular parts of the body, in keeping with the specific patterns pertaining to a specific *puja*. The appropriate time, manner and form, in which they were to be marked at particular parts of the entire body, those specific forms sanctified by *mantra* would occur of themselves, whenever the *puja* of the forms of those *Vigrahas* was performed. These were accompanied by control of breath, and *āsan mudras* in various patterns, there being no question of their having been seen or heard about, externally, from others, and the appropriate state being sustained at the appropriate place. Sometimes, in the context of certain *pujas*

etc. it was a part of the ritual to glance at particular places at particular times, to keep the hands, feet, and the body, in specific postures at the appropriate places, each aspect of this nature too, being in infinite patterns. That is, according to the specific state, manner, and time, and for the short requisite duration, the corresponding forms and *āsan* too were there. Whether you talk about the *Vigrahas* of *Shri Shri Avatar*, or about *Garud*, *Mahabir*, and further others of that nature, or about *Devas*, *Devis* etc, there were corresponding *puja*'s *āsans* etc. of that nature.

Seated in *āsan* in identity with the *Tattwa*, *guna*, *bhava*, movement and state pertaining to Her whose *puja* it was:

When the *puja* etc. of Ma commenced, it would be seen at that time, that in accordance with the particular *puja* of a *deva* in a particular form, the corresponding *āsan*, *mudra* etc., would be shaped in Her body, and *puja* would take place, in identity. *Kriya* would be in progress even before the commencement of *puja*, and of course it would be continued as well, over the duration of the *puja*. Again, the state that had to be observed at the end of *puja* too, that also was maintained, although it was of a different pattern. Whenever this kind of *puja* etc. occurred in Ma's body, the particular manifestations of the specific *bhavas* and *āsans*, pertaining to the forms of all deities and the like, would at those times be reflected in the bodily *āsans* of Ma. The *āsan* that was shaped in Ma's body before the *puja* etc, was different from the above mentioned *āsans* and the like. When *puja* was performed of any – be it of an *Avatar*, or of *rishis* and *munis*, or of *Ishta guru*, since in the present context it was She only in Herself, then, whether it was the *puja* of *Thakurs* etc, or in fact of anyone, She, identifying with its particular *tattwa*, particular quality, form, *bhava*, movement and state, would be seated in that *āsan*. In everything, it was She only in Herself, the observing also being of Herself by Herself.

The relevant question and aspect of *Tattwa*.

Infinite aspects of *āsan* –

The *āsan* in which is unfolded infinite *āsans*, the unfolding of a particular *āsan* in infinite *āsans* –

a revelation in identity with that:

Q.: Ma, you say that each *āsan* itself is infinite, which are the particular *āsans* which reveals this fact?

Ma: Yes, a nice question. Here Ma burst into loud laughter and said – The unfolding of that *āsan* which leads to the unfolding of infinite *āsans*, and that particular *āsan* in infinite unfoldings – it is with the occurrence of that *āsan* that there is revelation in identity. All affairs relating to *puja*, *kriya*, *mudra* etc., you should understand in this way. Understand, that the *mūl* is there in all. Since there is the *mūl*, that is why it exists in ‘*sthul*’ (in gross form), in the context of anything, anywhere.

Bhava, *kriya* and ‘*sthiti*’ (state) – these three too are sustained in every *kriya*, even in *kriyas* of this nature. But there are *āsans* pertaining to particular *pujas*, and *mudra* pertaining to particular *pujas*. In the context of the *puja* of any particular *Vigraha* – Ma, with its related *āsan*, *mudra*, *svarūp* (marks of sandal paste etc on the forehead), and the like, would become that form itself, in identity with that same reality, the reality itself. Everything abides in you yourself. You exist, I exist – so it is your *puja*, you yourself are the *puja*, it is you who performs it; again it is my *puja*, I myself am the *puja*, it is I who performs it. It is you who is I, it is I who is you. That two is in the one, that one is in two. All cannot be spoken, a little has been said, in the way in which it came forth, Baba. Later, it was seen sometimes, very briefly, in the case of some, – a performance of *āsan mudra* etc. in this way. But those *kriyas* pertaining to this body, are not in full and complete accordance with them either, in every part. Because, complete perfection in all particulars, in totality, cannot be seen, whatever may be the cause. In some places, it (*puja* etc.) is performed by the substitution of an agent (*purohit* etc.) in a courtailed form.

A *Devata*, with its *āsan*, *bhava*, *mudra* and *sthiti*, can be externally visible through the conferring of *Shakti*, where there is no question of vision, or nonvision – that is the real vision:

Q.: Well Ma, those *Avatars*, the divine *Rishis*, *Munis*, *Devas*, *Devis* and the like, was it not possible to have a vision of them in the *āsan* in which they were seated, sustained in their particular state, by the appropriate *mudra*?

Ma: How are you going to grasp and comprehend what it was, pertaining to the distinctiveness of a *kriya*, sustained by a specific *bhava* at the appropriate place? Yes, where the various external bodily postures are concerned, why would not that little be visible? But again, in His kingdom every thing is possible. However, the vision you have referred to, where was he at that time, who was competent to see?

Had there been a deserving person, it would not have been impossible for him to have seen such a vision – is this what we should understand? In respect of those questions, which Ma's maternal cousin Nishi Babu was putting to Ma at one time, perhaps, he had a chance at that time, to see the aspect of the reality of *pūja* in Ma, through the little *shakti* that She conferred upon him for such a vision. He had exclaimed (indignantly) – What is this, does she perform the *pūja* of a deity worshipped by *Vaishnavas*? What he saw, only he knew. At one time however, he spoke out clearly – Does She worship a monkey, a *hūman* (black-faced monkey) too? On that Monday, when he had come and sat near Ma along with Bholanath, at that time, the various *pūjas* that were taking place in Ma, also included that of *Shri Krishna*, *Shri Ramachandra*, *Hanuman*, and the rest – Ma's *pūja* however, being in identity (with the deity), Herself in Herself – perhaps he had a little vision of that. He seemed to have had a direct vision of *Hanuman* in Ma. He did not like it, since he was a *Shakta*. That is why he spoke to Bholanath – what's this, that is taking place, the *pūja* of a monkey? Why don't you do anything to forbid it? She has not accepted a *guru*, and taken spiritual initiation, but all the same, whole days and nights are being passed in all these! Even

on hearing this, Bholanath would not make any objection, lest remonstrance lead to something worse.

In response to query, Ma had added further – where is there the state for having such a vision? Each single form is innumerable indeed. Yes, (suppose) one is in a state of *samadhi* (absorbed in meditation), but another person remarks, he has fallen asleep. This much that you understand, is only what you see from your point of view. One sees, has seen, in the state of a spectator – but what is here is vision. Where there is no question of vision and the absence of it, that is true vision. Yes, there are such kinds in the gross form too, that can be seen as well – know this.

Q.: What is the nature of *Guru Ishta puja*?

Ma: That, you had asked the other day. Who are *Guru* and *Ishta*, did you not hear the answer, have you forgotten? There it is Baba, there is no more *kheyāl* now to speak it again.

Infinite eyes being mine only: seeing too, again no question of seeing –

Where, and what is it that can be, besides me?

Q.: In the context of the seeing just mentioned, it is said – to see without eyes, to hear without ears, to move without legs, to speak without mouth, - what is this aspect, Ma?

Ma: Dear Baba, there is the infinite in quiescence, and quiescence in the finite. Again, it is neither infinite nor quiescent as well. Within your purview of perceptible-creation, the limited perception, hearing, speech, movement etc. that you have, bound within these limits, it is natural for such a question to crop up. Where this (perception of yours) also is not excluded, what it is that is there, what it is that is not there, what words can adequately express it? Those infinite eyes are mine only, those infinite hearings (by infinite ears) are mine only, the infinite consumption, by infinite mouths is mine only – call it mine only, call it yours only; call it I alone, call it you alone (it reveals the same reality). At the same time, I do not see, I do not hear, I do not move, I do not speak, I

do not eat – (because) where and what else can there be besides me? Where and who else is it besides you, to see, hear, move, speak, eat? What word would express it adequately, (since) here who sees whom, whose word is to be heard; where to move, what to speak, what to eat? In fact here, the Self is the ear, whatever is heard is (also) the Self. The Self is the leg, the place trodden upon is (also) the Self, the Self is the mouth, whatever is eaten, is (also) the Self. In the context of all these, where there is *svakriya*, absence of *kriya*, the transcending of *kriya*, and where there is no question of all these – it is the Self. That Self, call it you, call it He, call it I – what would be the word for its adequate expression, Baba? Don't you say, it is beyond mind and speech? (Here) the acts of perception, audience, movement, expression and speech, are not your limited actions. That is why, it is said – what you have asked. There is the infinite *Visva-Brahmanda*, beyond that, and not beyond that, through *spandan* (pulsation), absence of *spandan*, through speech, absence of speech, where it is possible for any matter to be expressed, or not to be expressed – where there is no question, there can be no question, where even this negation in negated, affirmation is also negated, there is THAT, THAT, THAT.

**In the midst of household duties too the state of *kriya* sustained
The unfolding of *Shakti* too for restraint and revocation:**

At this time, Ma, keeping Herself engaged in *kriya*, would stay all alone in the house, and due to the almost complete absence of association with people in the normal way, hardly any other person visited there. When Ma would attend to Her household duties as well, the movement of Her body in walking and looking, would appear to be sustained by the same *bhava* that permeated Her state, at the time of all those *kriyas*. Again, lest the profound significance of Her words be followed by any one, a *bhava* of self-restraint would also be evident, at the time. That is, the limited requisite manifestation of free *Shakti* that was necessary to the particular state, a *kriya* pertaining to that was noticed. Here the *shakti* for restraint and withdrawal too was unfolded, at the required place.

At the end of *puja kriya* and the like -

Hour after hour passing with the word *Ātma* and other words:

In response to query, Ma has further added - One more aspect was observed very beautifully - *mantra* was issuing in a copious stream, clearly, but within this, the word *Ātma* was in association and continued thus, hour after hour freely, uninterruptedly. Any kind of *puja* would take place at any time, but towards the end of it, this particular word persisted. Many further other words too were definitely there, in pronounced accent etc. There is no *kheyāl* to disclose that *Akshar Brahman*; the word *Ātma* however, came out in your presence.

When the aspects of *puja, kriya*, and the like, came to an end completely, - with the word *Ātma*, and with further other words, hour after hour would pass away. The *bhava* was of this nature - that it was the Self within the Self, the Self in the Self only. With a combination of alphabets and words, a deep profound articulation followed in identity. Simultaneously with that, what a strange transformation, what a strange kind of revelation, so inexplicable, that it cannot be described, - leading to a steady, calm and profound state. That place where, that which is there, that which is not there, whether that aspect too exists, or does not exist, - what should be the words for its appropriate expression, it is just impossible to express, dear Baba.

Words *Ātman, Brahman* pronounced clearly -

The entire body in resonance:

Nowadays, during the discourses in a *satsang* (assembly for religious and spiritual discourses), also from your scriptures, the words *Ātman* and *Brahman* are heard, but at that time these things were certainly not heard about from any one. In the course of this, at one time, - just as a child utters words one after another, and appears to be evidently elated, - when the words *Ātman, Brahman*, continued issuing forth clearly, they would emanate in identity with the words of the external world, sustained by an articulation strangely distinct, as though with a clear, ringing sound,

a voice gleaming with glowing animation. Along with this sound, the sound of the alphabets, the tongue being unlocked, revealed. At various stages, there were these of this nature, so many, but to speak about it, simply does not come. It was, as though the entire body was filled with resonance at that time.

The need for daily regular practice in *Sādhana*

Love for *Nam*, *mantra*, *kriya* etc. leading to concentration

Love only being at the root of memory and attraction

The presiding deity revealing in the form of grace:

Again, in response to various queries Ma continued saying – Whether one is spiritually initiated or not, it is necessary for him to make a particular effort to keep himself engaged, according to his own religion, in *japa*, *patā* (reading of religious or spiritual books, and scriptures), *bhajan*, *kirtan*, prayer, *dhyana* and the like, in keeping with his line of *sādhana*; and to devote himself to this, for some time, daily and regularly, in complete solitude, and oblivious to the external world. Willingly or unwillingly, when it is persistently pursued in this manner, one imbibes respect and attraction for the methods of action enacted by the *Shastras*. Because the action of a good association, takes place in a natural way. Just as, by the continuous repetition of the word ‘Mara’ (corpse), the name of *Shri Ram*, appeared in Balmiki’s (the sage who wrote *Ramayana*) mouth. *Japa kriya* and the like, whatever one pursues, when observed properly, if (as a result), *kriya* pertaining to breathing and *āsan* etc. take place by itself, according to one’s particular *samaskaras*, it should be considered a limited revelation of that which is required to happen in *jiv jagat*, in the context of particular cases, particular aspects, and the pursuit of a particular line of *sādhana*. This can lead, one can hope, towards the destruction of inertia (*jadata*) of the body, whatever there is, in respect of a particular aspect. Again, everything is possible through His grace, and this is an eternal truth, bear it in mind. By regular observance, the more one’s love for the pursuit of *nam*,

mantra, *kriya* and the like, deepens, the greater is the increase in one's concentration. It is that love which is at the root of memory and attraction. According to the nature of the *kriya* observed, the respective presiding deities reveal in the form of grace. Have faith in it.

The sequence of the course pertaining to *Japa* -

***Japa* taking place in the heart and throat – *Ajapa* (spontaneous repetition of *Mantra*):**

Again, in response to query, Ma had said – if you would like to hear more about the varieties of *japa*, then listen. When *japa* is observed by the fixing of the attention on the region of the heart and throat, then since a sense of action is sustained, the stream of thought has to be maintained through effort. Doing *japa* with effort, and effortless *japa*, these are two completely different cases. The resonance in the body and mind effected by *kriya* etc., or the revelation of *mūl* pertaining to *bhava* and the like, through '*Granthiveda*' (dissolution of the knot of ignorance), accomplished from within the deepest inner region, that is, unless that state is reached, effortless *kriya*, *mantra*, *japa* etc, cannot take place. When *japa* in the heart takes place of itself, whether one is mindful or not of doing *japa*, the latter continues to arise forcibly, and transcending all worldly thoughts, one is carried towards *japa* as by the pull of a current. When *mantra kriya* etc., and *bhava* through a sequence of stages, reaches the climax of purity within the body and the mind, and after this, further other aspects that have to follow, reveal, and then reach perfection; on the attainment of that state, there follows the aspect of *japa* taking place of itself, in the throat. Now, the epiglottis is the throat, like the pendulum of a clock, or the working of a pump, carries on its own work incessantly, whether one is mindful or not in the *bhava* of *japa*, or in the *kriyas* etc. pertaining to the body. Don't you all speak of '*Ajapa Japa*', in the present context, what it is itself, understand, for yourself. This is called, *japa* taking place of itself in the throat. In the case of Ma, this pattern too occurred.

In the continued context of the final conclusion of *kriya* and the like –

The discolution of *bhava granthi*:

Ma has further added – When *kriyas* etc. are finally concluded, then transcending the limitation of *rūp*, *guna*, *bij* etc one is on the journey towards the revelation of the reality – a grand collassal manifestation of *Mūl*. When gradually, the union of *Maha-shakti* allows its touch to the *upāsak*, and with further and greater undiverted attention, he proceeds by degrees, through different stages of his line of *sādhana*, and when in the course of this, the stream of unbroken continuity appears, lest this should be lost, under the overwhelming anxiety of this apprehension, the *sadhak* himself remains of firm resolve. (When) there is that complete attraction, where the aspect of *Mūl* appears, then the most subtle of the subtle *bhava-granthis*, are inevitably unknotted.

Mantra chaitanya

(Inspiration of *Mantra*), revelation of *Mantra*:

Again, in a certain case you can also notice, when one is excited to laughter in connection with any matter, even though various counter efforts are made, the laughter forcing itself out from within, the mouth is inevitably opened. Similarly, from within the innermost region, the particular *mantra kriya* etc. pertaining to one, continues issuing forth of itself without any effort. One talks of *mantra chaitanya*, is it not so? It is of that nature, an animated direct perception, occurring in identity – you may grasp whatever you can, in any particular context. Generally, the reason for not attaining the state of *japa* taking place in the throat, is “*jadata*” (physical and mental inertia), and because one remains anchored in the state of recollection sustained by worldly thoughts. Further, the aforesaid revelation that occurred, upon the manifestation of the related *mūl*, you must understand however, that here, it is not that state. The centre of origin, on the sound first uttered by the new born baby, and the source of *Mantra* enjoined by the *Shastra*, being identical, - in fact they are

fundamentally one only, - therefore in the same way that, before any word comes out from a child, a particular alphabet is articulated repeatedly, in the course of which suddenly a word is formed, so in the case of your *sadhak's mantra* etc. too, can perhaps be unfolded, if this state is attained.

Q.: The centre of origin, of the sound uttered by a newly born baby, and the source of *mantra* etc, how are they identical?

Ma: Strange! Don't you talk of *Shabda-Brahmā*, certainly *Shabda-Brahmā* and *Akshar Brahṁā* are in union.

When questioned about this aspect concerning Ma, Ma's words however (are) - whatever happens at any time (takes place by itself) from our point of view, it appears that all those are innate to Her nature.

Direct perception of *Mantra*, direct perception of *Tattwa*:

Ma added further - In that state in which the above takes place, you should understand that there is an identification of the *mantra* with the *upāsak*. Children first read, and when again they begin writing, they compare this with their earlier lesson, trying to understand the meaning. Similarly, when the *mantra* unfolds its innate nature, then simultaneously with the recitation in the mouth - what is this word, where is its source, what is its import - an eagerness to know is awakened, like one who is an enquirer into that aspect, as long as he is not on the way towards realisation in identity, in the context of his own objective. And when all aspects are realised, do you know what happens then? - That, Self in itself, He Himself only. Then only does one transcend duality. Where a *sadhak's* thoughts about the external world are on the wane - within the sequence of stages, and in the presence of His grace - in this way, the further that the door of the inner world opens, the more strongly is he settled in the quest for *Devata* and *mantra*, that particular objective, with form, quality, import etc; that is, those respective *tattwas* are realised. This is called the aspect of realisation through a direct perception of *mantra*, a direct

perception of *tattwa*. There are an infinite variety of forms, pertaining to this side also.

**The complete effacing, of *Deva bhava* and *Devata puja* –
Annihilation of the sense of identification with the body –
Establishment within the harmonious solution of *Tattwas* with
form, and formless:**

In response to query, Ma had said – The centres of those knots, pertaining to the six mystical centres in the body, there is in fact in each centre, a *bij* in concealment, and each of course has its own *Devata* with image, quality, form etc. But from the worldly point of view, within the purview of '*jiv jagat*', each individual appears, or will appear, with his specified *samaskars*, and in the line of *sādhana* prescribed by the *Guru* to any individual, there takes place in him, that limited measure of *kriya* as well, pertaining to that *samaskar*. When those *kriyas* attain perfection, this *Devpuja*, and *samaskar* pertaining to *Devabhav*, may be on the way towards complete effacement. Simultaneously with this, the attraction etc. towards *rūp*, *ras*, *gandha*, *sparsha*, *shabda*, pertaining to his own worldly *bhava*, the revelation of fragmentary embodied *bhava*, the attraction for *puja* etc. and the worldly sense of body consciousness being annihilated, he is now ready to dive into that single, colossal sea of *bhava*. By stages, he is on the way to being established within the harmonious solution of the entirety of *tattwas*, pertaining to form, and formless.

***Darshan* of various *Dev*, *Devi*, *Vigrahas* etc.**

In identity with qualities too

***Devi* riding on a lion – Herself in identity:**

Once, Ma had a vision of a temple with a beautiful door, glittering with light. A living image of *Devi*, just like a woman, was there. The image was riding on a lion. After this, one day while Ma was sitting, She saw that form of the lion rider, standing leaning against the body of the lion, close of the left side of Her body. At one time, She Herself in identity, was seated there. Later that day, while looking at the image, She lay down there with a strange

bhava. When She got up, She noticed that it was late in the day. She then cooked, and after feeding everybody, She again sat (for *sādhana*). Another strange and novel *bhava* began to appear. After various *kriyas* etc., somewhat silently, and with a calm, drooping, tenderness, She lay down.

***Vigrahas* etc. standing on both sides of Ma:**

On another day, Ma saw, inside a building were many life-sized images of *Devas* and *Devis*. From their signs, it was revealed within, that they were *Devatas*. Those *Devatas* and *Vigrahas* etc. as were prevalent – Mahadev, Durga, Saraswati, Lakshmi, Brahma, Vishnu, Shiva etc. – they were in their various forms as well. Again, on another side, Lakshmi Narayan, Shiv-Parvati, Radha-Krishna, Sita Ram, all these forms in pairs too, were at that place, at that time. It was further noticed, that Ma was sitting in their centre, - in the midst there being some other unknown (objects) – all these *Vigrahas* etc. were standing on either side of Ma. When asked – How was that place, what was taking place? – Ma kept quiet and said – it is not finding any expression in words. Further, other things were there, one wonders what they could be. The environment itself of the place was of a strange sort. The atmosphere of that place, the form of light at that place, all these were otherworldly, brilliantly lustrous, powerful. Even if it was said that each *Vigraha* was moulded like the moon, it would be an inadequate description, so strange was it. Even if it was said to have an indescribable illuminated beauty, the aspect of beauty would not be adequately expressed. What further can be added, one wonders. Initially, the conversations were through signs and indications etc. too, an animated revelation, inexplicable.

An abode of deities filled with *Vigrahas* etc.

– everything, as if formed in the abode of *Ananda*

– again, disappearing there itself:

Again, Ma saw the portico of a temple, a huge one, supported by pillars only. This portico too was as though so strange, as if it were made of such materials, that one wonders,

what they were. On all four sides there were *Vigrahas* etc, an abode of deities, all were *Thakurs*, innumerable. No ordinary human beings etc. were there. It was as if, even if this place was called the abode of *Ananda*, it would not be an adequate expression, so strange was it. The light and air of that place was distinctive, as if, everything constituted the abode of *Ananda* too. Ma had said – All the images there were living, within everything there, all that was contained in the entirety, is not being disclosed, Baba. From their bodies, an other-worldly brilliance and beauty were unfolding. A long time passed away, thus.

Afterwards, Ma saw that the images and temples etc. disappeared there itself. She had a *bhava* to sit, and rose up. The body was in a numbed state, all parts of the body had become languid. When *Vigrahas* etc. were seen like this, She would be in identity with their realities, including their qualities too. In response to query, Ma had said – the conferring of boons etc. in the context of the appropriate time and place, the particular *abhishek* at the appropriate place, a manifestation of these too must take place. That is, where there is the revelation also of the form pertaining to the right to receive a boon which is conferred, there, if a *sadhak* is solicitor, he will receive the boon. The appropriate stage for *abhishek* (a ceremonial inauguration to admit a *sadhak* to this stage – an esoteric revelation) and all these, a revelation of that stage should take place. Those, who through the effort of *sādhana*, attain a stage which had been unattained, if the reception of a boon etc. is understood in their language, it means the stage where their objective is fulfilled. At that time, a boon received by a *sadhak* is according to his *samaskars* or desire. In this respect, in the context of that aspect, there is much to be said. With regard to this body, it is of course '*elomelo*', you know that already.

The body is filled with various embodied *bhavas*:

Another day, when Ma got up, She observed, that the body was filled with those various embodied *bhavas*, and they were sustained for a long time. On some occasions, this too would

happen – various *Thakurs* and so many others, would all be standing near Ma in a delightful mood, and observing Her. The mode of that observation and *bhava* is indescribable. There were so many of this nature.

The body lying in one place – yet having proceeded to another, and looking after things – a revelation:

Ma had sat for *sādhana* at night, as before. After *kriya* etc, the entire body being as though paralysed, She lay down. Ma noticed that She had gone walking to a house. There, in one place, were installed the images of the divine couple Radhakrishna, and Sita-Ram and Kali, Shiva, Durga and the like, and various images. After a while Ma came back from that place. Just as Ma had earlier visited this house and that, inspecting and looking after everything there in all details, similarly, although Her body was lying in one place, it was revealed, that She had proceeded to another place and was seeing to things there. Here, these are the aspects of movement again, in this manner. That night, there was the manifestation of various *bhavas* in Ma's body, She lay on the ground for a long time. When She rose up, it was noticed that the night had almost drawn to a close.

From a mistaken fear of the *kriya* proceeding from a different *Shakti*, the neighbours leave Ma's company – an opportunity for Ma to be left alone in Her own *bhava*:

Within two to four days after *Jhulan Purnima*, one day at noon, after *kriya* etc. Ma was sitting in Her room quietly. Some women from the locality came and started thumping at the door. Ma opened the door and sat again. The visitors looked upon Ma as their younger sister, Ma used to address them as *Didi* (elder sister). They had heard, that Ma remained behind closed doors, had given up Her food and sleep, She might be possessed by a different *shakti*, was it so – they wondered. Under such an impression, and out of fear, nobody would come to Ma, lest that evil eye be cast on them. Ma Herself too had noticed, that over Bholanath's house, there was a passage leading to the *ghat* of a

tank belonging to some other family. Out of fear, they had closed that passage, and moved back and forth, behind Her room. For this reason, Ma's house became solitary, and an opportunity was provided, for Her to remain in Her own *bhava*.

Those who came, counselled Ma in various ways. They contended, have we not taken spiritual initiation, or do we not observe *sandhya puja*? Even when indisposed, we observe these, after eating something. You too should eat something, the whole day passes away (without food). They asked Ma, what have you received, what has made you like this? Ma smiled, no particular reply, came from Her mouth. A previously described lady disciple of Shivananda, was also one of the party. She advised Ma, you should eat after taking the permission of your husband, and then do all these *pujas*. Ma replied – If he tells me of his own accord, you should do *puja* after eating, I shall try to obey him. She (the lady disciple) further added, if you take spiritual initiation from my *gurudev*, he can help you in attaining your objective directly. They said so many other things, but receiving no reply in particular from Ma, they left the place.

When all these about Ma were going on, Usha didi too seldom visited. Because her husband was not in favour of her staying too much in the company of Ma, in Her present state. Lest the same thing happens to her, as to Ma, - so he believed. She had four or five young children (yet to be reared up). Later, when they met Ma in Dhaka ashram, recounting all these, both husband and wife would laugh in enjoyment.

In Ma's play of *yoga*, at Her service, the alert guard through day and night – a dog:

In the context of all these *bhavas* of Ma, there was another helper, the dog, which was been previously mentioned. After finishing *kriya* etc. in the night, as long as Ma did not come out, it would remain seated at the door of Her room. Everyone else would be sleeping, only this one kept vigil through the whole night in Ma's company. If during the day, things were left in the open, it

would keep guard against cats etc. Every day, after finishing all the work, by the time Ma's meal would be over, the night would almost have come to a close. At any time that Ma came out, the dog would follow Her, and then remain standing a little distance away. When again Ma entered Her room, the dog too would be back at Her door, again keeping watch as before. As if, it also was one practicing *yoga*. Hearing all these narrations, it constantly occurs in our mind, who was this attendant of Ma, in the form of a dog at this time, keeping vigil over Ma's play of *Yoga*!

In obedience to Bholanath's instructions, a change in the routine of Ma's *kriya* – with adverse results:

Ma got up and went to supervise the arrangements for cooking. Bholanath was duly fed. While taking his food, he of his own accord, spoke out to Ma - from tomorrow, you will complete part of your *sandhya puja* during the day, and then have your meal, the rest of the work you can do afterwards. On hearing this, Ma told Bholanath of the conversation She had had with the aforesaid lady disciple. Bholanath said, these words were arising in my mind themselves! you should make such arrangements from tomorrow. Ma replied – alright. At that time Ma had a temporary *bhava* thus – if Bholanath spoke of his own accord it might be favourable to Her, otherwise he should not talk of Ma's eating, after hearing Her report. Ma would have another *kheyāl*, the aspect of self-denial. If food of the proper type was offered, then only could it be acceptable, otherwise not. That is, the routine that had been fixed, within that routine only could food be taken, otherwise there could be no eating altogether.

The next day Bholanath came back from the *Kachari*, the after taking his food, asked Ma to eat. In obedience to his bidding Ma took food. After Her meal, when She sat once again for *sandhya*, She noticed that the *kriya* pertaining to inhalation and exhalation, was not being performed properly, She had to exert much force. Some sort of pressure was felt, a little breathlessness. Everything was becoming as though disordered. Bholanath remarked, perhaps the taking of food before *kriya* etc. has caused

such an effect. Whatever is convenient for you, do that only from tomorrow. He further added – what all these are, that have started to happen to you, I am entirely at a loss to understand. People also talk in various ways, between one another, they call me henpecked. In case, if I mention this to you, something goes wrong, I cannot think what I should do. Ma replied – whatever you ask, there is an effort to do, whatever little is possible. However, this much can be said, there is nothing at all wrong with all these, know this positively. If you impose any hindrance, whether something good or bad will be the outcome, is not being disclosed. On hearing all these, he became even more worried.

**In the unbroken continuity of *sādhana kriya*,
where is there room for hunger and thirst?**

In the worldly state – doubts and uncertainty:

That Ma does not eat anything throughout the whole day, yet She continues to perform all the household duties in entirety, regarding this, some made the oblique comment, - when She goes for Her bath, She carries back a pitcher filled with water for offering on the *āsan* of the deity Lakshmi, and then remains in Her room behind closed doors. She must certainly be drinking water from that pitcher and quenching Her thirst. Otherwise how can She sustain Herself like that, without taking anything at all, Her health, too, is good. Further other criticisms of various sorts, were made.

When Ashu's mother was at Aatpara, every evening She used to offer on Lakshmi's *āsan*, two pieces of '*batasa*' (a kind of sweet – puffed sugar), a glass of water, a lighted lamp and burning incense. In front of this *āsan*, Ashu's mother had also kept two pictures of Dakshina Kali and Mahadev respectively. When coming to Bajitpur, She brought all those with her. After the cyclone that raged in the month of Aswin (Aug-Sept), she left all these at Bajitpur and went back to Aatpara. At the time of her departure, she left instructions with Ma, to offer water etc. on that *āsan* every evening. While returning after Her bath, Ma would bring back one pot filled with water, and it was that which She offered on Lakshmi's *āsan*. Ma would listen to all these various criticisms

by various people, and Herself laugh. The limited power that one possesses, the little that he can conceive, accordingly he will speak of that little only. For such remarks, nobody can be blamed.

In the context of Ma's *sandhya puja*, the use of flowers, *bel*-leaves, burning incense, lighted lamp, sandal paste, *kosa kusi*, flower plates, or water etc., in the gross form in the external sense, would never come to Her *kheyāl* at all. For this purpose, the entire work, revealing by itself as self-created, would be accomplished of itself. One day, on the occasion of the solar eclipse, Bholanath sat to do *japa*. Ma after arranging the *kosa kusi* for his use, Herself too sat beside him. After finishing *achman*, Bholanath offered the *kosa kusi* to Ma. Ma did not have any *bhava* to do *achman* with external water.

In concert with the course of breath an extraordinary state of āsan and puja, reverting again to the normal state:

One day, in the course of Ma's *kriya* pertaining to inhalation and exhalation, She lay down on the ground on Her back, and there in the state of *Padmāsan*, Her head like before, turned towards Her back, so that the chest rising up in an almost semi-annular form, shaped itself like this in an extraordinary *āsan*. The head moved to this side, that side, and upwards, and the tongue too, projecting out to this side, that side, and over the head, touched the ground three times. In that state, with both Her hands, turning in a circular movement from the sides of the head, touching the *Padmāsan* and returning, the performance of *puja* was installed at the centre of Her breast, and commenced there to the accompaniment of *yantra*, - it was that *Ātma puja*. At the time of this *puja*, in the course of performing *puja* with *mantras*, Ma could feel the number of ribs by counting. After the *puja* was over, Ma noticed, that the body had remained in that same state of *āsan*, in the same way. It came to Her *kheyāl*, how will this body go back to normal? Because in case of a fall, immediately, somewhere a sprain might occur and a bone be snapped. A little while after this *kheyāl*, She noticed, that with a gradual change taking place in the movement of breath, the body started again to revert to its

normal state. It took quite some time for each individual *kriya* to be slowly worked out. It was getting towards dusk, so Ma could not have Her meal today. Only in obedience to that bidding, did She put very little *charanamrita* into Her mouth. After lighting the lamp in the room, and arranging the water for the washing of Bholanath's feet, his wooden sandals and *gamcha* (napkin) as was done everyday, She left to do the cooking.

Fear? – a different form of the same one:

It came to Ma's *kheyāl*, that during the three or four days, when a woman is debarred from doing *sandhya anhik*, She too would not perform that. Ma observed, that even within that state too, *kriya* pertaining to inhalation and exhalation and *pūja* etc, all continued inwardly, only, *āsan* etc, and the movement of parts of the body did not take place externally, with the normal intensity of action. The body would remain always in a state of seeming intoxication. One night, at that time, Ma saw a black hideous form, directly perceptible near Her body. Had a common person seen such a thing, he would have got frightened. But such was the course of Ma's body – fear? Who is it? Whom does it frighten? – it was a different form of the same one itself. This fear is nothing other than the play of *samaskaras*. Remaining for a short time, the form, laughing all the while, vanished there itself.

Today, after taking a bath, when She was about to sit for *sādhana*, it occurred to Ma's *kheyāl* that today also, according to the injunction of the *Shastras*, *sandhya* could not be observed. Along with that, this also came to Her *kheyāl*, - in His name, in His thought, how does the purity, impurity of the body matter. Where the action of *japa* pertaining to Him takes place – He is surely ever pure, ever holy. In the course of the occurrence of this *kheyāl*, Ma was sitting silently it was noticed, that all *kriyas* and *pūjas* etc. took place inwardly and outwardly as before. When the real inner *kriya* commences, is it not natural for that manifestation to take place with unobstructed movement?

In response to query pertaining to the room for *kriya*, *darshan* and the like, after the emanation of *Mantra* – when in the state of a *Sadhak*.

On the revelation of *Svabhav* pertaining to *kriya*, the way is opened to the free action of *Kriya* –

a movement towards transcendence of *kriya*:

Q.: Ma, let us try, in some way, to grasp the fact of the emanation of *Mantra*. Which is the place where *kriya* and the like, following this emanation, can in entirety and beyond, take place?

Ma: Strange! don't you talk of freedom? The particular *kriya* pertaining to a particular state, and a particular aspect, a free manifestation of this too in a specific form and place from within its diversity of forms, being already there, the way is opened towards the unfolding of it's reality. Everything pertaining to this body is *elomelo*, exclude this body from the present context. Look, if any *kriya* pertaining to the way of *Jan Janardan*, reveals in the context of it's *Svabhav*, you should understand, that those particular *kriyas* which had been settled there ever since the beginning, it is their free manifestation which is taking place today. Because, it is certainly you only in the form of all these *bhavas*, *kriyas* etc, in the absence of *kriya*, in *kriya* of undifferentiated actor-action. It is you yourself who is liberated again in this form – a manifestation of the aspect of free action. Where one is on the way towards the revelation of his own reality, he is on the move towards transcending *kriya*.

Had it not been you, then why do you, - in the company of the six enemies (passion, anger, lust, illusion, pride, malice), in the various diversiform ways pertaining to *Visva Jagat*, through the successive passage of years, from one birth to another – dance with these *kriyas* in concert with mind? Wherever there is a cessation of this dancing pertaining to *Prakriti*, there, in that great dance, beyond dance, in the context of present, past, beyond, not

beyond, speech, absence of speech, course, absence of course of *sādhana*, is that Self-itself; there, it is you in this form of liberated action. In that case, you should understand here in the present context, - there, where liberation in stages, in the absence of stages, beyond stages, beyond all *kriya*, knowledge, ignorance, freedom, absence of freedom, in fact where the question of any relative aspect has no place, there only, is that perfect indivisible whole. Ma had once remarked incidentally - Look, where attainment has not been reached, there the joy of attainment is relative, it has to be. Where attainment, non attainment, have no place, where would be the place for all these questions there?

Thoughts and words of *sadhak* transformed into form - various lights of different colours on the awakening of Kundalini - visions etc. in the absorption in *Japa*:

Ma in all aspects - no question of relative - perfect indivisible whole:

Again, on one occasion, in response to query, Ma had said - Also, according to your particular stage, when your thoughts and words arising in connection with any matter, reveal as transformed into a form, the case here is of one engaged in *sādhana* within the purview of *jiv jagat*. The fact is this, there is a possibility of a specific nature, - such as when the play of kundalini and of various mystical centres begins, a manifestation of various colours of light, such as yellow, blue etc, can take place. When one sits absorbed in *japa*, or engrossed in a stream of thought, some few can, through their mental vision, very often continues to see, many more subtle *Mahātmās* in embodied form, seeming to be seated in their company. Many a time, various natural scenes of great beauty too, such as hills, mountains, rivers, seas etc., appear floating in succession. Again, on many an occasions, as though with the force of locomotion, all these various visions, seeming to pierce through or transcend the different stages, one after another, would be moving on, as in a bioscope. According to the distinctive *samaskars* of each, all these visions too are different for each. Again, different people have different course as well. Just as the appearance, mental

trend, and nature of each person is distinct, so also the courses of *sādhana* pertaining to the domain of *sādhana* are also different, each one having a distinct course separate from another. But at the proper time and according to the proper stage, that all abides in all, - this aspect must unfold and reveal, know that too. A vision of the aforesaid images etc., all these often help a *sadhak*. Where the duality of the gross and the subtle is completely resolved, that place is a separate matter. In the case of Ma, however, all aspects are there.

In the context of relevant questions:

**A *Sadhak* – only to remain intoxicated in His course
Where all indeed is possible –
where is there any place for question?**

One day Ma was questioned again – Ma, those whom we consider to be advanced *sadhaks*, even when questioned, any description of his *sādhana*, his stage, in the minutest detail, has not been much heard of. He can explain partially, this is what is heard. Those who have seen or heard, also can describe it to some extent only, but how, in response to query, do you elucidate in such detail?

Then listen a little, - so saying Ma, began to speak in reply, - When a *sadhak* devotes himself to *sādhana*, the idea of disclosing all these to any one in future, can never be entertained. If it is, it cannot be said to be a *sādhana* in the real sense of the term. Because certainly, this is also a creation of desire. Not only in this a creation of desire, but it is a serious hindrance on the way towards advancement, how can he make any progress forward? Because, whatever line one may follow, his movement towards the eradication of desire will be intense – he must remain intoxicated only in His thought. The revelation for each one is however, according to the stage to which he has advanced. But where everything is possible, where can there be any such question – tell me. Leave aside the affairs of this body, (it speaks) in disorder, *elomelo*, in any way, at anytime.

CHAPTER EIGHT

Aspects of Revelations in the context of Ma's *Puja* and
Forms pertaining to Their *Tattwas*.

Emanations of *Jyoti* (Light), *Yantra*, *Mantra*, *Bij*, *Akshar*
(Letters), *Pranab* etc. from all parts of the Body of Ma.

Various *Kriyas* pertaining to *Dristiyoga* (Fixing of the Gaze
on any Centre of the Body or an any External Object).

Various *Mudras* (Postures) of *Pranam*
Varied Aspects of *Āsan* and *Mudra*
Aspects of *Bij* and *Spandan*
Sunya, *Mahasunya*, *Ātman*

Again, Ma was asked – Well, Ma, we have heard all this, it would seem – though how much we have understood remains uncertain. You speak of many things pertaining to the time when you were a new born baby. We have heard that where through the gradual progress of *sādhana*, *upāsana*, there is a revelation of the uncovered Self itself, the Reality, where that knowledge is revealed, any question of before and after is supposed to have no further place. Then in what manner are we to receive your words?

Ma said, with a smile, - The fact is, this body, seen from your point of view, what it was at that age of a new born baby, it is in fact the same even now. Can this be through the gradual progress of *sādhana*, is that what you believe? You must draw your own conclusions. Regarding this body, whatever you say it is that. This body does not have the *kheyāl* at all times to speak comprehensively of all things. Now, it is for you to comprehend as you can.

One day Ma, with a specific *mudra* of Her left hand, shaped a *Shiv-Linga* together with *Gauripeeth*, and to the accompaniment

of *mantra*, began performing *puja* of the same with Her right hand.

Along with this, another *puja* too was performed in a strange way. Ma had no *kheyāl* to disclose this.

The Creation of *Vigraha* and its *Puja* - Moulding all its parts with Her own Hand in Her Body:

On another night Ma, calm and sitting silently, was as if in waiting. In the meantime, She was observing Herself touching Her entire body with both hands in a strange way. After this, with a *kriya* of the fingers – the thumb united with the forefinger, in the same way in which letters are inscribed with the help of the fingers, turning (those united fingers) round and round all over Her body, Ma gradually formed with these motions of drawing, all parts of a (separate) body, giving the right shape to each in the right place; such as, two eyes beside (Her) two eyes, the eye-balls too as they were, touching them in a strange way; and drawing the upturned eyes in the right way in the right place, She, in a strange manner, constructed the eyes. Similarly, with the ears, throat, nose, mouth, and the due to *kriya*, Ma's body being flexible like rubber – She touched Her back as well, so much as required, in a specific way. Thus, touching with the hand, every part of the body, such as the navel, *nabadwar* (nine inlets and outlets in the human body) at their respective places, She drew them perfectly within Herself, and constructed the entire body in an awakened state. Simultaneously, with the construction, there followed a strange phenomenon which could not be explained, Ma said. As for *āsan*, before the emanation of the *mantra*, Ma would have prepared it on the ground in the strange way, already described.

Now, also, She sat in that same *āsan*. After She had Herself constructed the entire *Vigraha* in Herself, there commenced *puja* in a strange manner, including within itself *puja* in every *kriya*, with the touching of the eyes etc., the heart – in fact, the entire body with *mantra* etc. – hour after hour, in a strange way, to the accompaniment of *arati*. How extraordinary was that *arati*, the

form and the pattern of this *arati* was also indescribable. How elaborate this *puja* was cannot be described. On another day, too, there was a similar occurrence.

In Response to the Question "What were the Forms of Puja Ma performed" – in each Course (of *Sādhana*)

In all Courses, "She is what She is" – Herself in Herself.

Puja of Avatar, Rishi Muni, DevDevi and Associates:

Q.: Ma, since there were from the beginning diverse forms and *pujas* pertaining to these various *Vigrahas* – what were the forms?

Ma: Well, you have asked about forms and the like – look, there is here one word to be spoken. All the *Avatars*, *Rishi-muni*, *Dev Devi* and their associates, such as are prevalent amongst you, - the appropriate *puja* etc. should be performed at the appropriate place, in the prescribed manner.

Well, then, listen to something amusing. Just look, when you invite a *Rajadhiraj* (King of Kings), a *Maharaj*, his entire retinue is of course included, even his driver is fed with love. For the servants etc. and for all those attending as well, similar arrangements must be made. In the course of growing acquaintance, a relationship is established with some. Afterwards, there is intimacy; it is something of this nature, an analogy of course is not all comprehensive.

Don't you know what *ghanishta* (intimacy) means? It is *ghana* (condensed) *ishta* (objective; i.e. the deity of worship is objectified). In the present context (i.e. *puja*), with this development, what is it that happens? In the course of that growing intimacy, there is that one *Ātman*; that in the two there is one, even being two there is nevertheless one only, so again being one it is two – understand THAT alone. Following upon this, what is, is inevitably that itself, that Himself in Himself.

Puja – along the line of Rishi-munis, in the line of Mahātmās:

One word more, those *Rishi Munis*, the seers of *Mantra* – don't you say that as many as are the *Munis*, so many are the paths; without a separate path for himself, he is not considered a *Muni* at all. You have your *Gotra* (lineage) etc., indicating that you are descendants following a particular line (of a *rishi* or *muni*). A doctrine means a particular path. A *rishi* is he indeed who is permeated with his individual bliss; this, too, relates to that aspect. He, who, by following a particular path, has realised himself, even a description of that path is so beautiful. Ma, with a sudden little smile, in a strange *bhava*, quickly added – Look, look, should this little daughter be commenting on the ways of *rishis*, *munis*, how can that be! But this being a beautiful topic, along with this a little in connection with the aspect of the Babas, came in randomly (*elomelo*), in a peculiar manner, therefore the digression. *Mahatmas* have their respective courses, but in the context of the above *Yoga*, (Supreme revelation with reference to Ma), where is there any room for exclusion (of any course).

That *Anusthan* leading to Direct Perception of *Mantra*, *Vigraha* – a *Vigraha* too according to *bhava*:

There are infinite *rishis* yet one. This statement is true only where in one there is infinity, in infinity there is one, where all abides in all. A direct perception of *Mantra*, a direct perception of *Vigraha* – the particular *bhava*, particular *kriya*, particular *puja* pertaining to *Visva Brahmanda*, i.e. the particular *anusthan* (ritual) through which one has realised, is realizing, will realise – these belong to that aspect. There reveals that *Maharshi*, the reality of *rishi*, which aspect can be excluded there? In the same way in which you exist in the context of a particular state and time, and consider it true, (similarly) the *Vigraha* exists there and truly so. You are subject to constantly changing states (in thought and action), and according to the state at a particular time, the particular form of *bhava* appears; these, in the forms of particular *bhavas*, are real also. You have *bhava*, you have *abhava*, you have *svabhava*. According to your *bhava*, there is the corresponding form of *abhava*. *Abhava* however is transient, you contend. But

there is 'Nitya biraha' (eternal pangs of separation) in the form of *abhava* for *Bhagavān*. Where it is subject to change, where your *bhava* is in the form of a stream, there is the form of *abhava* too. Again that which is due to non-attainment in this *abhava*, you should know that there is an unfolding of that aspect too, in the form of the course pertaining to attainment. In the material world too, all which is perishable there, in the transient form, is again imperishable. All aspects should be realised.

Eternal Chinmoy form:

And revelation in the eternal *chinmoy* form in *svabhava*, that of course is there. How the *Vigrahas* realised through *abhava* are revealed, that course too is there. In fact, all aspects are infinite. And as is your *bhava*, so is your gain. As your *bhavas* attain excellence, so the manner of their respective manifestations, that aspect too is present. And the eternal *chinmoy Vigraha* that exists, where the reality of that is revealed, as long as identification with that and with each aspect is not established, till then – what is eternal in the form of *chinmoy*, again the aspect of you in yourself – that in which they are all included – where is the revelation of that? It is your *puja*, their *puja* and my *puja* – in fact, it is that *Ātman puja* itself, understand this.

Beyond Bhava Abhava – You are what you are.

Puja of infinite Vigrahas – all are beyond description:

According to the stage, according to *bhava*, the specific *Vigraha* that reveals separately to each – how can a harmonious solution to that be arrived at? Transcending *bhava* and *abhava*, in identification with the diversity of all forms, you are what you are. Now, which is your *Vigraha*, whose *puja* has been performed or not performed – how can that be described? Within this infinity, all indeed is indescribable. Each particular *puja* has its respective *mantra*, that is, the seed peculiar to a particular tree. Also look, you grow a plant by grafting the cutting of the branch of one tree on to another. The characteristics of some patterns of *bijmantra* and the like are also effected by a similar process. This can be

achieved by a person who is well-versed in *bij-mantra*, this must be understood. The *tattwa* of seed and tree is after all undifferentiated, just as the fire and its power to burn are inseparable.

Beyond all limitations in all, transcending all – it is that which it is:

Q.: But the burning power of fire can be rendered ineffective?

Ma: The burning power of fire can be suspended by *mantra*. Yet, the power to burn is always there. Everything can happen at all times. Because in that world, all possibilities are there – the impossible too is possible; what is possible also, is impossible. That *bhava* which leads to the awakening of *svabhava* itself, within the awakening of such *bhava*, there exists the harmonious solution of all *tattwas*. All the same, the reality of *bhava*, abstract and embodied, which exists eternally – this must reveal. What here is an awakening of *bhava* in the form of worldly *abhava*, in that itself is the act of creation pertaining to you in the world. Here this *bhava* pertains to *abhava* – transient. That which is subject to motion comprises the *prakrita* (material) *jiv-jagat* (world). *Prakrita* implies also that which follows a sequence. However, it is He only in this form too, know this – He only, you only, I only; where again there is no question at all of I, you – THAT, THAT, THAT!, the uncovered, unconcealed Himself. And, here the *bhava* pertaining to *svabhava* unfolds that which, in reality is eternally revealed, that form as well. It reveals according to the particular *bhava* of a particular person. With the purification of the spirit, in the gradual course, there is an identification with that which is eternally *Chinmoy*. But as long as this (identification) is not complete, where is the revelation of Himself, the reality itself. Along a particular course, however, this too (revelation) is infinite, yet the one. The sense of division and divergence is of course an outcome of this difference between outlooks and stages. In the supreme great revelation, where can there be any question of division and divergence anymore? Where is there the question of

exclusion (of any) also? Unless all limitations are transcended, in all, beyond all, where again can there be, "it is what it is"?

From all parts of Ma's Body - Emanations of *Jyoti*, *Yantra*, *Mantra*, *Bij*, *Akshar*, *Pranab* etc. - in infinite variation:

Immediately after emanation of *mantra*, there would appear in the air before Ma's vision, a variety of strange forms, full of a light blue *Jyoti*, in the nature of *charkas* (discs) and the like. Quite a few days after the emanation of *mantra*, when Ma would turn Her gaze to the firmament, to the air, or towards whichever direction, at nearly all times, *Jyoti* of a light yellow and a deep yellow colour would appear of their own. Shortly after commencement of the emanation of *mantra*, when various emanations of *mantra* etc. were taking place, there was manifested, filled with a golden light and in a variety of colours, as red, blue, violet, etc., diverse luminous forms of *yantras*, such as *sankha* (conch), *charka* (disc), *gada* (mace), *padma* (lotus), *trisul* (trident), etc. such as are familiar and unfamiliar to us, so many of an unaccountable nature, all innumerable.

All these emanated from all parts of Ma's body. The eyes, the mouth – no part at all was excluded. Again, She would be observing this Herself – letters flung into the air like lightning, full of white light with a golden glow. *Pranab* was certainly there, besides various *bij-mantras*, etc., so many as they were, and sometimes there appeared, too, figures of different patterns. Later, these disappeared at that place itself whence they had appeared. These (appearances) had no binding of time. More and further of these diverse forms, unaccountable all of them, as if they too were infinite. Those familiar and unfamiliar, as well, as if there could be no end to their reckoning. All these aforesaid manifested indeed, simultaneously from within Ma, as directly perceived. When Bholanath sometimes happened by chance to observe a little of these of this nature, he would be frightened, astonished as well. In this context, we have heard of vessels for offering oblation in *yagna* too, and further others unaccountable (emanated from Her body) at that time.

In the Context of Related Questions:

Complete unfolding and revelation being in identity with all aspects – is not possible in the domain of mind:

In response to questioning upon all these aspects, Ma said – Look, all that is in you and the shape it had to take at different times at the appropriate place and stage, a complete unfolding of that is but natural. But the aspects you have asked about in the present context (about Ma), here the unfolding and the withdrawal are in the Self. There is freedom in respect of everything – it is the self as dependence; it is the Self in identity with all; the Self under control as well. Without this base, the revelation of this aspect in a perfected form, of such a nature, cannot take place.

Look, in the course of your *sādhana* again, it is likely that a little of this nature pertaining to this aspect, may reveal as well. All is indeed infinite. But complete unfolding and revelation, being in identity with all aspects, can certainly never take place within the domain of mind. As for example, a bubble arises from the bottom of deep water one only sees that, but whence it originated, why it appeared, what was the cause, where was the source, what a bubble is, who is present here in this form – no such identity reveals at all. When a particular conjunction of such a nature occurs, such a bubble appears, then only does it take place. A poem, a *mantra*, a word of this nature, perhaps any one of these reveals within oneself. Since this also is of infinite forms, it is essential that the revelation should be in the context of *Mūl*. However, even if it (*mūl*) remains unrevealed in the case of some one in a particular context a little of everything, like the water bubbles, can be manifested. The course of (appearance of) that bubble too, is infinite.

The courses (of revelation) of poetry etc. also are infinite. Further, perhaps, reading and writing, delivering lectures and lots of things can reveal in similar courses. But whence they originated, who it was who appeared and from where, what was the revelation leading to this realisation, from which stage of the mind - of course

the mind has infinite stages too – no identity whatsoever in relation to these is revealed. But, yes, a single *bhava* in general can be sustained; from where did it appear – indeed from the kingdom of *Bhagavān* only. Now, to which stage, pertaining to which *tattwa*, belonging to which kingdom, does this gain relate, to comprehend this, there is no power in the domain of mind; while in the domain of mind all these cannot be comprehended. Transcending mind, as long as the contextual “*mūl*” (source) of those particular *kriyas* does not reveal in identity with the self in itself, till then – the self itself in itself, this of yours is in yourself only, mine is myself only – where is this (revelation)? Until such time as why, whence, what, who – all these indeed are in infinite forms, their *mūl tattwa* again being that one (in identity), - are revealed without ambiguity, till then, how can there be any access to *tattwa* and beyond *tattwa*? I, you, are separate too, in identity as well – given that identification, revelation is inevitable.

The Reason for Non-Revelation of truth devoid of Error – a mixing up of Hearing and Seeing:

Q: Well, Ma, whatever is thus revealed unconsciously, is all of this the truth unmixed with error? It has been seen that certain prophecies, though forcefully made by some, did not bear fruit, all the same.

Ma: There are other factors in this too. Look, do all the words of a child come true when it is not yet acquainted with worldly affairs? Certainly, a child too is simple and guileless. Similarly, even at that level of mind where a simple and guileless spirit is sustained, it is not a fact that everything spoken will come true. There is a certain level of mind as well – if the bubble happens to be going that way, then at some stage it can so occur at a particular moment, that level of mind can be penetrated. There may be a mixing up, a blending of hearing and sight. For this reason, that which you remarked – that in some cases it does not prove true – it is due to that blending, in fact.

Baba, *spandans* too are after all infinite. If a strong feeling pertaining to the world is noticed, in such a case too, sometimes an excellent facility of language may be observed. That language can be interpreted in the light of spirituality or from the worldly point of view. But this utterance originated from a worldly idea of language. If, at any time, at any moment, a depth of feeling is attained, since it proceeds beside His reflection, so through that touch it may be received either way – whether spiritual or worldly, can indeed be detected from the signs. If one has a spiritual contemplative turn of mind, within and without, he accepts it in the spiritual light, he does not consider it in terms of empirical ideas.

Attachment – a Hindrance to the Path of Progress:

All those inner voices, the various visions that appear in the context of certain aspects, one may be found speaking about these, year after year, and there is never an end to such talk. When he will be able to advance further from this aspect, cannot be predicted. Because there is an attachment towards the entire aspect. Unless a special *Shakti* is awakened, directing his movement in that direction, he cannot proceed to progress onwards from this aspect. On many occasions, all these may be received from the level of the mind. Since these are not of mundane nature, if there is an intense feeling of attachment to an extra-mundane *bhava*, one is inclined to remain there. Infinite are the varieties indeed. Some aspects after lingering for a short time, drop away too. Even if there is a little attachment, it may release its hold as well, if there is a strong *Shakti* in the background. Baba, there are many secrets in this context; various subtle aspects are there to be comprehended. Whatever is told (by Ma) you will hear, grasp and comprehend only with your worldly view pertaining to the domain of the mind.

On the Question of Controversy between lines of *Sādhana* – on the Perfection of a course – the Great Awakening of *Maha-Abhava* (Great Want):

Q: It can be seen in some cases, one moving along a particular course of *sādhana*, in the state of that course, talks of matters pertaining to that course only. Here comes the question of controversy. Then should we understand these as words pertaining to the domain of mind? It may be that this mind is not of this world, but this is certainly no instance of what is beyond mind, or where there is no question of absence of mind.

Ma: The fact is, if the progress of a course leads to the *tattva* in perfection related to that course, and if there reveals that supreme ultimate perfection in the context of the objective of that *Ishta*, then for the great awakening of that which abides eternally in infinite courses, where there is no question of course and absence of course, that non-dual perfect – where there can be no language signifying perfection, imperfection, division, wholeness, even having no question of negation affirmation either, the revelation of that *Maha-abhava* (Supreme Want) is but natural. Why? Because it is the realisation of the Self. Certainly, there is *sutra* (underlying abiding cord) that *sutra*, however, is in unbroken continuity. Therefore, the awakening of *abhava* for that is a natural consequence.

All Courses, no question of course, absence of course – all Aspects are in Identity with THAT – the Indivisible Whole:

As many Munis as there are, so many are the doctrines – why is this said? This is bound to be. (For example) one *Guru* initiates a few. Since the pattern of movement expressed is according to the *samaskars* of each, so there are courses, separate paths. However, courses are infinite – all these innumerable courses, and again with no question of all course or the absence of it – this, in entirety, has to be realised. Where there is controversy, where there is none, where there is no question of controversy and absence of it (in another place) – there is that infinite in finite – where nothing can be expressed in language; so it is called beyond language; all these aspects have got to be attained in totality after all. Nothing is excluded, or not excluded. To attain oneself, means to attain the other; suppose it to mean attaining this one, or another.

To attain the other means the attainment of the Self. Attainment of others is also attainment, that is, infinite courses are unfolded there. Now say, who is it that you will call self? Who and where is there any who is not the self? Who and where is there any who is not another? Self, non-self, all these are expressions of language. In fact, all these languages are crammed and rammed in Him – He Himself only. Where self, nonself are in non-dual form, what is the language that you will use there? Where there is the infinite, not-finite – there is no language, since this is not the expression of language. Language floats (finds expression) in the mind. Then say, where is there any place for that mind, there? That is why it is said, *Bhagavān* and the devotee of *Bhagavān* are One. All *tattwas*, in the form of beyond language, are He Himself, the Indivisible Whole – the Unrevealed, where there is no question of revelation; He Himself is that in identity. This in fact, is non-duality, where there is no question of duality and non-duality; where there is existence, non-existence, negation of existence too; negation of negation as well – it is that indivisible whole.

Upon completion of a Course of *Sādhana* – the Mind is Transcended: Along the path of *Sādhana*, a movement mixed with egotism, giving rise to antipathy:

Q: So that means, where it is a question of a single course of *sādhana*, if that course does not attain perfection, then does it relate to the domain of mind merely?

Ma: Look, the mind too plays in infinite patterns, where the play pertains to the realm of mind. In such a case, you perceive the course of mind in so many various ways – it is you in fact who speaks about the pure mind, the mind attached to wordly pleasures. The aspect of mind is surely in that context. But now, suppose the mind spoken of is the mind that has become attached at a particular place. Where the mind has become thus attached, and in this attachment is in identification with that, here again the same mind is 'no-mind'. To become 'no-mind', being in identity with that, is only natural; this *tattwa* too will not be revealed as long as one remains subject to the kingdom of the mind.

Yes, you know the discussion that took place with Baba on that occasion, you may have noticed, while moving along any particular path or line of *sādhana*, a particular stage happened to unfold. From that stage, a strange idea and language emanated which did not have any place within the realm of mind. The reason for this is, that which touched the mind into such a revelation, the stage induced there by that touch, was not of unbroken continuity. In this way of dealing, there cannot be harmony; antipathy is inevitable. Since one is on the path of a line of *sādhana*, moving as he is with a single-minded devotion towards *Ishta*, so with the mind mixed with egotism proceeding on its way, naturally this particular way (of thinking) may take place – the objective that I have attained is the only one (to be reckoned). Benediction is attainable along this path only. You, however, should not find fault with that feeling, because that is a stage which is reached. All these realisations are indeed yours – are indeed mine.

Within such a course, the more singularly focused one becomes, the more he is established in his objective, that much (will be attained) – you may call that burning away, you may call it melting away – the aspects that burn and melt. Unless such a pattern is formed, where is the gaining of that *Shakti*, dissolving all contradictions, in identity with that. At any stage, in any line of *sādhana*, this can happen as He in His revelation. As long as this is not the case, till then the hindrance in the form of antipathy, acts as a friend, keeping him fixed steadily on the same objective. But if egotism becomes particularly predominant, it is he (hindrance), who assumes the form of an enemy in not allowing further progress towards the objective.

Awakening of *Abhava* on the Perfection of a Line of *Sādhana* – *Abhava* of *Svabhab*, beyond the conceptions of the Realm of Mind:

Now, the question is, that *tattwa*, which is revealed in perfection by pursuing a particular line of *sādhana* directed towards a particular *Ishta*, since perfection of that *tattwa* pertaining to that course has been reached here, there is now awakened a want

(*abhava*) for all that abides in all courses of *sādhana*. Then follows the complete unfolding of all lines of *sādhana* - in the form of a course or absence of a course. Where the question was raised then - the awakening in him again of *abhava*, how is this? - *Abhava* awakens in this mind only; it is as you believe, as you spoke of as well. But that *abhava* there, that *abhava* is not an affair of this mind; it is not a matter of acceptance and rejection. An *abhava* pertaining to *Svabhava* cannot be compared to a mind involved with acceptance and rejection. Further, that *abhava* is beyond comprehension within the realm of mind.

Various *Kriyas* pertaining to *Dristiyoga* (Remaining Steady with Fixed Gaze upon an Object)

***Dristi Kriya* with fingers and toes: Fixed gaze on wrist placed between the eyebrows:**

Again, in continuation of the earlier topics, Ma said in answer to a different question - in the meantime, after the regular *kriyas* were over, Ma was sitting quietly, when She noticed that various *dristiyoga kriyas* with the fingers had started. Later the same followed with the toes, too. This took a long time. Again, when nearly the entire wrist was placed between the eyebrows, and Her gaze (with upturned eyes) turning almost towards the centre of the brows, in that fixed gaze, the lower portion of the wrist gradually becoming thinner and thinner, whether it remained or not (could not be perceived). Various *kriyas* etc. of this nature unfolded in the context of *yoga*. Just as *āsana* used to take place by itself without the help of the hands, so too the same happened again in conjunction with the vital breath, the hand similarly rising by itself, helped to position the gaze pertaining to those *kriyas*, etc., at the appropriate place, at the appropriate time, in various patterns following one after another. The fixed gaze on the wrist, placed between the eyebrows was manifested in Ma for the first time, on that occasion. Unless the complete gaze remained steady between the centre of the eyebrows, all these kinds of *kriya* could not take place in perfection. Gradually, with the stretching out of the hand, the "*dristi kriya*" was being carried upto the armpit.

With further various patterns in the movement of breath again, innumerable varieties of *kriyas* etc. would take place in Ma's own body sometimes. Thereafter, beginning with the base of the hand, part by part, and upto the fingers, *kriyas* would take place in various ways. Ma continued observing everything with a fixed unblinking look.

Various Manners of Gazing at the Nose-Tip:

Q: Ma, all these that you stated so briefly, do please explain Ma, one by one, so that we can understand.

Ma: Whatever may come, that little is spoken. At first, the gaze was fixed in the void for a little while. Afterwards it was observed that beginning from the tip of the nose, the gaze would proceed downwards. The breath was moving in and out, and focusing on this movement while seated in the posture of *āsan*, (there was) a fixed gaze consistent with the steady seated posture. Again, it was noticed that the observation of the movement (of breath) was no more; only an awareness of the steadiness was itself sustained. For sometime again, the gaze remained fixed at the nose-tip in the void itself. First one eye was closed, while with the other eye, the tip of the nose on that side was being observed. Later the second eye was closed, and with the first eye the corresponding tip of the nose remained in view. This having continued one after another for sometime, with further successive movements of this nature, the gaze of both eyes was turned on the tip of the nose. When this was accomplished, the gaze at the tip of the nose remained fixed for quite sometime. The eyes opening of themselves, the gaze remaining directed steadily downwards for a little while, the observation by both eyes then united at the tip of the nose and started to remain fixed there, slowly continuing this in a distinct way. Whether the chin rested on the breast in the normal manner or not, all the time the gaze would remain like this in a natural way.

A Fixed Gaze turned towards the Centre of the Eyebrows like Jalandhar Mudra:

A gazing in the void without a specific object of vision. Fixed gaze on ten sides:

Again, after gazing levelly into the void, the eyebrows slowly wrinkled in a strange manner. With the chin resting on the breast, the direction of both eyes, uniting in a steady gaze towards the centre of the eyebrows. In this *kriya*, there was an unfolding of the steady *dristiyoga* itself. Seated in the posture of *āsan*, and in the process of keeping the gaze steady between the centre of the eyebrows, the appropriate *bhavas* unfolded. Towards whichever direction the gaze was turned, and on whichever (and all) object(s), the gaze would remain fixed and unblinking, for a long time. The process of gazing into the void without any visual objective, again a fixed gaze on ten sides, these too were continued for a long time. All these were aspects pertaining to the course of that unblinking gaze. Each of these too is infinite. That which, when it is revealed, embraces all – it is that which must take place.

Meanwhile, it was observed that the two hands were pressed over the two ears, and remained thus pressed for some time. In this pressed state, the various kinds of internal vibrations that could be heard, were listened to with deep concentration. There was no other aspect of hearing while seated in the posture of *āsan*. In the above instance, there was no further place for gazing. In that hearing, too, so many things were there, so strange. Earlier, much earlier, in connection with previous *kriyas*, the sound of conches and bells would be heard very naturally, at any time. But the pattern of hearing at this time was different. In all of these, what manner of pattern the sounds took, no words about this are available.

Jyoti Mudra (Mudra emanating Light).

Afterwards, both the hands would be lifted simultaneously and then held pressed over the ears. This was done successively. Immediately after this, the opening of both the ears would be closed by pressing with the thumbs of both hands, which would be held there in a particular manner. Simultaneously, the fore-fingers of

both hands would come and press lightly on the forehead. Later on, however, the thumbs come out of the ear openings, and pressed the openings closed in a strange way. At the appropriate time, there followed the process of pressing both (closed) eyes with the forefingers of both hands, the appropriate pressure at the appropriate place, in the appropriate manner. By this means, the inner light that abides within the eyes, that too, appeared clearly. All these *kriyas* are themselves of various patterns, an explanation of all aspects is not forthcoming. Whatever is revealed, is revealed at the appropriate stages. At the same time, the middle fingers of both hands were placed over both nostrils with the appropriate pressure in the right way, and then gradually with the small and ring fingers pressing easily on both the upper and lower lips, the mouth was kept closed. In conjunction with the movement of the breath, at the right place in the right way, the breath was inhaled, exhaled and withheld as long as was required. As a result of these *kriyas*, the revelations that occurred, all those aspects were strange indeed. Within the sequence of all these, the same applies. All this however, would take place by itself. Observing all these movements of the hands and fingers, Bholanath would wonder – sitting there as She is, what are all these? It can neither be restrained nor understood. If one remains engaged in *japa* and *dhyana*, then of course it is within the grasp and understanding.

On the thumbs placed at the Centre of the Eyebrows, on the Fingers, on the Body, on Both Arms, on the Different Positions of the Hands, on the Armpit, on the Shoulder – Dristi:

Meanwhile, it was further noticed, with the movements of the hands in concurrence with the fingers, something strange was taking place. Similarly again, on occasion, with different movements of the fingers, the fingers of each hand being mutually placed one within the other, and both hands uniting into a closed fist, with the two thumbs at the centre of the eyebrows, the united hands were placed touching the nose. When the gaze was fixed on the thumbs positioned at the centre of the eyebrows, something strange could be seen, which cannot be explained. At first, this

process was initiated. After this, there were various other patterns with the fingers, with one hand closed into a fist, both hands closed into a fist, and again with open hands; with one finger at a time, with two fingers at a time, with the fingers of both hands; and in this way, there were numerous patterns of gazing. Directing the glance towards the body as well, there were so many ways of fixing the gaze, as cannot be explained.

Next followed the pattern of gaze which was retained at the appropriate place, in the appropriate manner, along the entire hand, including the wrist and both arms. All these various patterns with both hands continued, even sometimes while keeping them raised, or lowered, or in an intermediate position. Placing the closed fist on the forehead with both hands raised, arms lifted, and turning the head in various ways, the gaze was directed onto the armpit and shoulder. The body, too, swayed to this side and that, so that the gaze could travel as far as possible at the various points. This pattern was followed on both sides. This form of gazing was of so many varieties, that all cannot be spoken of here and now.

Sitting on the Heels and then with the Support of the Toes of One or both Feet – various Dristikriya

One further enquiry, Ma – afterwards do you know what was observed on another day, in the midst of this? The body was sitting in the posture of *āsan* quite steadily, the inner inhalation and exhalation, too, was continuing in a strangely beautiful, tranquil state. Now both legs opened out and stretched forward. It was like sitting with the legs out-stretched. Later the legs folded in together, in the posture of sitting on the heels. Gradually, the heel end of the foot was raised, the weight of the body being held up by the ten toes. Keeping both the knees together with the elbows of both hands resting on them, and folding the hands together, the two united thumbs were placed at the centre of the eyebrows. The gaze was fixed on the fore-fingers of the folded hands.

Sitting upon the ten toes of the two feet as before, both the knees were brought together, and without touching the ground remained in the air. The two hands rested on the back, and the fingers of both hands having set together firmly, with the head resting on the back, the gaze remained fixed upwards.

Again, supported on the ten toes of the two feet, with the heels almost united, a seated posture was formed upon in, nearly touching, yet not quite touching, the heels. Here, if the body was facing north, then the soles of the two feet would be facing east and west respectively. With the elbows of the two hands resting on the two thighs, the chin and cheeks touched the gap formed between the two hands united at the wrist. The two thumbs joined together, met under the chin, a little away from it. The gaze was fixed steadily ahead. In this manner of gaze, the eyes however became large, opened wide, in a motionless state, according to the pattern of the gaze appropriate to the place and time.

Afterwards, with one leg coming to rest on the knee of the other leg, a seated posture of "*Ardhāsan*" (half-*āsan*) was formed, with the fingers of the hand entering between the fingers of the other; and in this way, the united hand being laid flat, was placed in front of the *āsan*. At this time, in the posture of a particular *āsan*, the belly appeared to be touching the inside of the back. The gaze directed levelly ahead, remained steady. The same process was repeated with the other leg. In such *āsans*, the weight of the body was held supported by the toes.

Again sitting on the toes in the like manner, both the knees were held encircled by two hands and drawing the two knees and the head together, the gaze was fixed at the centre of the eye brows. Sitting on the ten toes as before but placing the head between the two knees, both the hands pushed a little on the back side, the gaze was fixed at the centre of the eye brows. More and more in the pattern of this nature, so many varieties were there.

Again, sitting on one foot, the other leg resting on the knee of the former, the two united hands grasping the knee, half

of the body with one leg would be suspended in air. Similarly, the same was repeated with the second leg.

Rajhansa Dristi (Gazing of a Swan)

With both feet brought together, like a swan's, a posture of sitting was formed; sitting again like a swan, with one foot lifted, supported only on one foot; the gaze steady and level, so many forms as cannot be told. Placing the palms of the two hands on the two feet, the throat was stretched out with a horizontal gaze in such a way, in the manner of a swan; in fact, in identity with it.

Q: What does it mean?

Ma: Do you not know that? Such a stage may also come, like butter floating on milk. Butter cannot be without milk, milk cannot be without butter – this is in the context of those aspects. Because you do not understand the particular course where milk can be separated from water, do you think all these are meaningless? What a deep relationship exists between each posture of *āsan* with another. That which is the cause, that appears as *kriya*. Numerous are the mysteries in each and every *āsan*, an account of which is not forthcoming. Oh Baba, just think who is it in the company of Saraswati, the best giver of *Brahmā-vidya*. There is such a stage, too, you should understand.

It was observed, in that *āsan*, that the movement of breath remained steady as it should in the case of normal *kriya*. Again, the particular posture of *āsan* in which Mahabir sits, exactly that *āsan* was shaped in identity – in that stage at which identification takes place. The particular *āsan* in which Garud sits, in precisely that posture, the seated *āsan* was formed in that manner itself. There were various sorts of a similar nature; numerous as they were, no further description is coming forth. The technique of such *āsans* are also innumerable. The particular pattern is in the context of a particular stage.

***Drist Kriya* – a helpful *Yogakriya* being an Aid towards Identification in Deep Meditation:**

These various processes of fixing the gaze, are *kriyas* pertaining to that kind of *yoga* which helps towards the attainment of identity through concentrated meditation. Even the body has to assume the appropriate pose, in keeping with the particular *kriya* at a particular time. The types that are mentioned above, in the case of some of them, the weight of the entire body was kept supported by the big toes – sometimes by both the big toes, sometimes by one of each foot alternately. Sometimes, again, the posture of sitting was maintained upon both the heels, sometimes on each heel alternately. This is also a form of seated posture in *āsan*.

After following the various other *kriyas* related to *yoga*, a long time passed in deep meditation. He who is in eternal Union, there was that Union with Him in deep meditation, in the context of a distinctive *yoga*. The diversity of forms in this *kriya* was sustained only by inner inhalation and exhalation – within the context of *Antaryoga* indeed; you should understand this. The particular form of inhalation and exhalation maintained in the present case, a description of that is not coming forth – (they were) the distinctive patterns that are formed with the body, at a specific time, in a specific manner, in respect of a particular aspect in the context of *yoga kriya*. Various are the forms of *dristi* as well, there is an infinite variety of processes indeed. When the process unfolds of itself, the indication is that it appears in identity – that which is the objective, that indeed comes to perfection. Until this is realised one drifts on, ensnared in infinite *kriyas*, and the momentary joy derived thereof. All aspects must attain perfection.

In the Context of the aforesaid Diverse *Dristi- Kriyas* on the Fingers: a description of different Forms of *Prāṇams*

Within about 10 to 12 years (from then), a person was noticed to form a *prāṇam* in the nature of these types (previously

mentioned) in a strange way, moulding the fingers in a beautiful pattern. It was heard that this was the *mudra* for *Prānam*. During the course of *puja*, etc., by Ma, various *prānams* in various forms used to take place to the accompaniment of *mudra*. The way the hands should be placed, while forming a *prānam* on the ground; sometimes lying prostrate, *prānam* was formed with particular parts of the body in the appropriate way; sometimes, in the posture of *āsan*, with both the hands drawing to the back, and with the *mudra* preserved, *prānam* was made on the ground, by touching the forehead to it. Again remaining still in the posture of *āsan*, and in the aforementioned manner, touching the head, chest and belly to the ground, immediately the entire forehead touching the ground, would then rest there for a while, after which it was raised, and the chin rested on the ground in such a way that the mouth remained somewhat pressed against it. This kind of *prānam* had previously taken place during *puja*. At that time, even the teeth and the tongue had touched the ground.

After this *kriya* had been repeated two or three times, maintaining contact with the ground, a movement started from the forehead, proceeding gradually to the cheek, the chin, and then commencing to the other cheek, reached the forehead again. The same *kriya* was repeated in the opposite direction. In the course of this *kriya*, both the shoulders – in alternate sequence – one after the other, touched the ground. Later, the sequence of touching alternately, one after the other, was not required; touching both the shoulders simultaneously, Ma would lie down with one ear and cheek resting on the ground. Sometimes, She would remain with both hands relaxed at the back and encircling the posture of *āsan*; sometimes, again, the two hands moving upwards would encircle the head and rest there in a relaxed manner, keeping the other cheek and ear on the ground, She would lie in this manner for a long time. Again, lying easily, naturally, on the forehead as well, a long time passing thus, She would rise again to sit in an upright posture.

Now Ma was asked – Ma, if the joints of the vertebrae in the backbone etc. had been like ours, this particular pattern would not be possible. It seems to us that if the joints of the bones were extended, then this shape would be possible.

Ma: Yes, these aspects must be understood in the context of the stage at the appropriate places.

Q: But how is this possible?

Ma: You raised all these questions in connection with those earlier *kriyas* pertaining to *āsan*, etc. – did you not? In the normal course, this change arrives within a *kriya* naturally. But here, the realisation of identification with the body, in the form of conscious physical happiness, was nullified. Manipulating a piece of cloth and manipulating the body in this manner, it was as if there was no difference. Even the feeling of heat and cold, the intake and expulsion of external air, all would not be equally possible at all places, such were the aspects of this place. The tongue in its position remained in contact with the palate, being one with the latter; sometimes the tongue turning over, would move upwards according to the state and stage. At the end of all this, Ma would, during the twenty-four hours, eat a small amount of food, such only as the body accepted, towards the close of the night – Her health remaining, sound, natural, vital.

During Ma's seated posture in *āsan*, it was further noticed that a *prānam* was formed in that position by touching the forehead to the ground, with the two hands being positioned in various forms, in various patterns, during the *prānam*.

Again, both the hands would be stretched forward parallel to each other, above the head, resting thus on the ground, with the entire forehead, chest, belly also in contact with the ground. In this way, with the two hands crossed, again similarly with the two hands relaxed, and later with the two hands on two sides of the *āsan*, together with the elbows, on the ground, *prānam* was made. Again the two hands, having been brought above the head and united, and then moving along both sides, in contact with the

ground, the back of both hands rested on the ground touching both sides of the body in a relaxed state. After the *prānam* was over, She would sit in Her position of *āsan* in the same way. At times, Ma's *Prānam* would take place in this manner.

When again, for a short while She formed a *prānam* by placing the head in this way, the two hands moving to the back encircled the *āsan*, with the fingers of both hands mutually inserted one between the other. In this manner, keeping the two hands with the ten fingers united and placed in the region of the waist, Ma would get up after making *prānam*. Since the pair of hands rested on the back, the shoulders too remained in the air. This was also a kind of *prānam*. There were various sequences in this manner of *prānam* and the like, which would take place according to the stage in the context of the appropriate time and place.

Surya Prānam

In connection with *prānam*, Ma further added – there is another pattern of *prānam*, which is the *Surya prānam* that they do. This single *prānam* comprises eight postures. This, of course, is there, but in the case of some postures, they are not consistent with those of this body in all respects:

In this pattern of *prānam*, the first step was to stand up. Then both the hands were turned around and brought together folded on the chest, the pair of thumbs being then brought into contact with each other. The utterance that occurred within, and the particular *bhava* sustained, cannot be expressed. Next, stooping forward, both the palms of the hands were placed on the ground, one on each side of each leg. Then followed a prostration in *prānam*. Keeping the hands and feet properly positioned at their respective places, with one of the legs folding a little, and the palm of the other hand resting on the ground, the head and a part of the chest were raised up. Now, the ring finger of the other hand, in union with the thumb, was drawn over the ground from the left side to the right, as far as could be taken on either side, in a semi-circular line. It proceeded in this manner, like the drawing

each time of a line. This again, was followed by prostration on the ground in the above-mentioned manner. This was repeated in sequence thrice with the right hand, and thrice with the left hand on the left side. Afterwards, standing up, the united thumbs of the folded hands resting on the breast were touched to the centre of the forehead, and *prānam* was made as before. Again, in a prostrated position, the same order followed. It was repeated in this manner, three times.

After this, lying prostrate on the ground, both the hands remaining in complete contact with it (the ground), were brought and united together above the head. In this prostrate position, the ring fingers of both hands in contact with their respective thumbs were drawn in a semi-circle on both sides of the body, as though marking lines on the ground. The hands would reach as far as possible below the waist and touch the body. It was repeated thrice, in this manner.

Again, drawing the two hands above the head, they were both placed cross-wise on the wrists. Now, drawing the ringfingers in union with the thumbs, from both sides, the two ringfingers were united, and in the previous manner, they were drawn thrice on both sides. It was as if the upper portion of the line that was being drawn with crossed hands, was erased and the lines were drawn afresh thrice. When drawing a line, it was always done with forward and backward movements. Later the two hands were brought above the head and then moved to the two sides of the chest, and an effort being made to stand up with the support of the palms of both hands and the knees, the moment the knees came in contact with the ground, then the forehead too touched the ground in a repetition of *prānam*.

PRĀNAM – the Offering of the Self so that the Self is Offered by Itself :

In such *prānam*s, the entire forehead would not touch the ground, but only the upper portion of the forehead. The *prānam* that was performed upon the knees, all such would be done with

the upper portion of the forehead. On the other hand, when *prānam* was made sitting in the posture of *Padmāsan* etc, then as much of the entire forehead as was possible, would be made to touch the ground. When getting up after the completion of *prānam*, in fact after all the *prānams*, with the upper portion of the forehead in contact with the ground, again the rising up would take place with a part of the forehead continuing to touch it, and with the gaze directed ahead. That is, to whoever this *prānam* was made – this offering of self in a position of complete self-prostration, is a total surrendering to Him of the self – taking place of itself. It is like the pouring out of the self at His two feet, so that the paired Feet and one's head might become one. Afterwards, when the face is slowly raised up, He, to whom the *prānam* is offered – it is with the retention of His *Shakti* upon one's head, that the downcast face is slowly raised to face directly ahead, before getting up. In other words, this is for the purpose of beholding all parts of the Deity in front, from the Feet to the Head. This act of touching the ground with the forehead, that is, the placing of the head upon the ground, is for the purpose of pouring the self at his feet. Keeping the upper part of the forehead down signifies the pouring out of everything, and the retaining of contact, is the aspect of receiving (*Shakti*). Some may do this thrice, or as many times as desired, *prānam* being offered again and again, as long as the self is not poured wholly down – is not this one's duty? While making *Sastang prānam*, the *prānam* should first be made sitting on the knees, and then taking the posture of *sastang*. While getting up, that *prānam* is made in the reverse order. This is the order of a *Sastang prānam*, whether it is done once only or thrice. (But) it is one *prānam* only, when the question of *prānam* or absence of it has no place.

Here we are reminded of those words of Tagore – “With one *Namaskar*, my Lord, with one *Namaskar*...” In the context of all of these of this nature, so many varieties (of this) used to take place in Ma. Whenever and whatever could be collected little by little, has been recorded here. It is impossible to write this in chronological order.

In continuation of the topic of *prānam*, Ma further added – Sitting in the posture of *āsan*, *namaskar* was made by touching the centre of the eyebrows with the thumbs, both hands being folded. Standing up next, the two hands were raised above the head and then being held crosswise, were extended and the hands turned around both sides of the body, to touch the knees as far as it could be done. This, too, is done thrice with both forward and backward movements. In this order, a prostrated *prānam* is performed thrice.

The Form of *Kriya* subject to *Guna* (attributes) and *Svabhava* *Kriya*:

An unbroken continuous Journey to become a *Yogi* in the Context of *Mahayogi*:

Don't you say *Sattwa*, *Rajā*, *Tamā*? There is *sattwa* of *sattwa*, *rajā* of *sattwa*, *tamā* of *sattwa*; so again, *sattwa* of *rajā*, *rajā* of *rajā*, *tamā* of *rajā*; and in a similar way, there is *sattwa* of *tamā*, *rajā* of *tamā*, *tamā* of *tamā*. When the *kriya* pertaining to *sattwa guna* attains perfection, there is the aspect of taking place by itself, which is revealed by the signs. In respect of *kriya* pertaining to *rajāgun*, for the *kriya* to take place of itself, the movement along the journey must be pursued with intense vigour. As for the *kriya* pertaining to *tamāgun*, the movement is like that of a hackney carriage, the *kriya* being carried on very slowly with lethargy and dullness, in the hope of awakening *rajā*. This also relates to a particular aspect.

The aspects of the forms of *sattwa*, *rajā*, *tamā* are different – within them are *kriyas* in infinite varieties, gross, subtle, etc. With all these three, whatever exists in the way of cause and effect – all these are the aspects concerned. But when there is *svabhava kriya* in its true form, that however is different, bear this in mind. In respect of the doer of *kriya*, the actual *kriya* and the objective of the *kriya* – that *kriya* too has different stages. Where, at a particular stage the same *kriya* is experienced – here it concerns

the aspect of *kriya* with effort; and as such, is contained within the realm of mind.

As a result of this, occasional contentment and satisfaction is but natural. In such a case, where can there be any question of the path towards fulfillment of the objective? Satisfaction, too, is in infinite patterns. Here one has to remain awake, and take care that he does not drift and get ensnared. In the context of that Supreme *Yoga*, for the purpose of becoming a *Yogi* – that which exists eternally – the journey must be undertaken in unbroken continuity, and where the actor, action and object of action are undifferentiated – there is that *Svarūpa*.

The Death 'of Death' – a Quest for *Amrit*:

Whatever you see, hear and say in connection with the progress of your material world, and the *kriyas* etc. that you carry out in respect of those affairs, concerning whatever topic, in whatever manner – those that can be comprehended in the context of *Visva Jagat*; and where transcending *Visva* as well, one proceeds along the path towards self-realisation, following the course of “*neti, neti*” – where all that which has to be rejected at any place is of itself rejected, is consciously rejected too – with the objective of “One *Brahman* – without a second”. Again, following “*iti iti*”, there are *Vigrahas* and the like, it being He Himself who is received in this form. Do you know what it is that is rejectable? That which is rejectable is – those dealings and acts of receiving etc. which do not lead you towards your *Svarūpa*; those worldly matters that are poison. In other words, the intake and acceptance of such as leads to ‘death’ only – of itself unfolds in the form of death as the outcome of a particular *karma*. It is the coming and going through a succession of births, that is birth and death. Within the enjoyment of earthly pleasures and in the course of fortification within worldly desires, when death occurs, it means a departure with a return ticket. Because you carried with you your worldly desires, you are born again anew. When, in order to enjoy that worldly desire, you come again into this world, birth means that – the meaning of

new clothes after discarding the old ones; this, indeed, is the case here.

Death of death, that you are *Amrit* – Oh Baba, where is that?

Call, call, call – call out to Him:

Dear Baba, whether by calling Ram Ram, or by calling Krishna Krishna, or calling Shiva Shiva, calling *Hari Hari*, calling Ma Durga, Ma Kali, or by calling Ma Ma – that name which is dear to you, whichever *Mantra* one may have – with the cry, “I have not attained Thee”, arouse a burning within the heart – by calling Him day and night, calling repeatedly through *japa dhyana*. By calling is meant, a true invocation taking place by itself. With this taking place by itself, the offering of these repeated invocations is realised. That call from your heart – offer it to Him; make a gift of it to Him only.

For purposes of worldly interest, you say – call Him! Such calls are innumerable. Where is there the calling of Him for Himself? Listen, listen, listen – there is someone calling in a musical rhythm, with an overflowing heart. Call, call, call – call out to Him. Tired and exhausted as you are, there only is that peaceful *Amrita*. Let yourself be that revelation in yourself only, Baba.

Identifying with the body, you beseech “give, give” over the succession of ages. Where, in a particular solicitation, and in the receiving in response to a solicitation at a particular time, there remains no question of asking or receiving – it is that which is required. That is why, some pray, ‘give me pure *Bhakti*’; some pray, ‘give me *Vivek*; give me *Vairagya*; give me *Gyan*’ – the prayer for this is itself beneficial. Objects of worldly desire are rejectable, and that which is beneficial only is acceptable – bear this in mind. Out of these, the realisation is of the particular form with which a particular person identifies. There is that aggrieved unrest, greed, anger, etc., those six cardinal passions, in which as long as you participate, – those enemies inducing unrest through their forms of oppression – conflict, strife, quarrelling, fighting, etc., are

inevitable. Here, in this *Duniya*, (world of Duality), there is a duality – yours, mine, whatever is said. Within the jurisdiction of this kingdom, this is the law; in fact, this is its own form. In this context, what is said is according to the stage; that is, the word appropriate to a particular place is separately expressed – you should understand this. There is that *Antarjami* (*Bhagavān*, Knower of all that passes in our minds) dwelling within – you, I, it is He Himself. You have put up your own curtain of ignorance.

If at any time there is an outpouring from within someone – who is *Thakur*, where is it that He exists or does not exist, if He does exist, how and where can He be known, attained – search; then only does his journey towards attainment of the Self commence – bear this in mind. *Sādhana* – the movement along the journey for self-attainment. There, the self searching for the Self, finds the Self in itself - It is that indeed. To attain the Self, is to realise *Bhagavān*; to realise *Bhagavān* is to attain the Self.

Turn back to your Own Home – You Exist forever as Truth Eternal, Enlightened, Liberated, Immortal – to That Place:

The aimless course of movement that you are following, in restlessness, mutually fighting, sheltered by demoniac forces – (it is as though) trees are growing up in a terrible dense forest, dying, shedding seeds, sprouting again – this indeed is the movement – is it not? Where the seed is fried, devoid of the power to sprout again – this, surely, is you in yourself. Will you not unfold as that? What sort of a life is this, Oh Baba – in the grip of fever, diseases, with a total absence of peace, a life unbearable through innumerable harassments; and always consumed with suspicion, fear! You have deserved that (fruit of action) by repeated performance through your goings and comings. (Now), turn back! Turn back! Turn back! Dear Baba, dear Lakshmis (girls) – march back, march back, march back, march back – to your own home. Turn around, turn and proceed back. Invaluable time is being wasted, moment by moment, *pal by pal* (a measure of time – 24 seconds), its draining away. Where there is no question of darkness, what is it that is there – what is it that is not there – that you ever

exist as Truth Eternal, enlightened, liberated, immortal. It is that state, where any question of sex, male or female, becomes immaterial. (There) the question of *sādhana*, *bhajan*, attainment and absence of attainment, has no place. (It is) *Nitya Niranjan* (ever pure). Where the question of eternal, transient, colour, or absence of colour, never enters, let alone speaking of a *yogi* or *bhogi* (attached to earthly pleasures) anymore – THAT, indeed, He only.

To be on the way towards Attainment of the Self – an Accomplishment of All, beyond accomplishment:

The equality that you talked about – it is you who is myself, know this. That conflict which exists, can it be termed equality? Equality lies in identity, in unruffled equipoise – you, I, whatever you may call it, it is He Himself. That aspect of the attainment of the Self, the way of all comprehension – should not that be accepted? The two is *Duniya* (world of duality), who is it that is all comprehensive? It is you in yourself. Now understand, it is the attainment of yourself by yourself, the attainment of myself by myself – that you which exists permeating *Visva*, transcending *Visva* – that is 'I'. Here you should not indulge in any discourteous language, or division with anyone – is it not necessary for this form to unfold in you? When you bite your tongue with your own teeth, do you punish your teeth?

Whatever exists anywhere, it is in *mūl*; how will you realise that in yourself in *sthul* (in gross form) in the context of worldly dealings, or absence of dealings at particular stages pertaining to particular places? Within the entirety of *Visva*, beyond *Visva*, beyond *Jagat*, what is it that is there, what is it that is not there, which can or cannot reveal – unless this '*Purna Tattwa*' (the Perfect Truth), this *Swayang Svarūpa* (the Self in identity with Reality) is revealed in manifest or unmanifest form, how can there be that complete accomplishment, beyond accomplishment?

Sitting in a Specific State in *Āsan* and with *Mudra* innate to the *Āsan* – being in Identity (with that Objective) – in the

Presence of a *Vigraha*, there is Identity with the *Bhava* and *Mudra* pertaining to it:

After the above mentioned *kriyas*, etc. were over, sometimes Ma would sit in *Padmāsan*; sometimes in *Sidhāsan*. There were innumerable and diverse *Āsans* even in the posture of sitting. The different patterns in which the fingers etc. of the hand had to be shaped – many diverse forms of *mudra* of that nature continued to take place. Besides, *Padmāsan*, *Sidhāsan*, *Kamlāsan*, *Samāsan*, *Gomukhi Āsan*, *Bhadrāsan*, *Sukhāsan*, etc. She was in various other forms of *āsan*, with the specific *mudra* appropriate to the particular state; sitting continuously in that *āsan*, steady within the appropriate state. The aspects of *mudras*, too, associated with all such *āsans*, are infinite. But the particular *āsans* and the allied *mudras* in which the sitting thus took place, remained steady – being in identification (with that objective). These too are infinite.

When Ma was taken on a tour of South India for the first time, at that time, the moment that She was in the proximity of a temple, Her body would droop down tenderly. Ma would remain lying on one side of the *Gopuram* (an ornamental gate of a temple), and all the others after completing their *darshan* of the *Vigraha* would, upon returning, often pick Ma up and carry Her back. Ma's *bhava* remained full of languid charm, as though immersed in something; it was not known what. This continued for quite sometime, and somehow she was gradually helped into the car and seated inside. This happened frequently. Ma's tour of South India that year ended in this manner. In the meantime, if at any time She happened to open Her eyes – perhaps a *darshan* of *Bhagavān*, *Devata*, *Devi* took place somewhere – at that time, it was heard, that She was with those respective *mudras* such as manifested naturally in Ma, and which were within the certain knowledge of Bholanath, since he had seen so much of all these things in Ma.

When Akhandanandaji escorted Ma to Sarnath, he showed Her different *mudras* carved on different images of Buddha at different places. Much of all these of Ma had come to the notice



Ma Under a Banyan tree at Dakshalaya near by river Ganga at Kankhal, with
 1st Row - Sadhan Brahmachari, Dr Gopi Nath Kaviraj, Gurupriya Devi, Virajananda Ji
 IInd Row - Brahmcharini Swarna Kumari (Billo Ji), Chitra, Pushpa, Kaniyabhai

of Bholanath. Aspects of these *mudras* were observed by Ma and Bholanath at Sarnath, and he said that all these had manifested in such beauty in Ma, at that time in Bajitpur. Nobody had shown Ma all the *mudras* of Buddha at all places. (She only saw) whatever was shown to Her by some at a particular time, at a particular place. Once, when Ma was at Rajgir, two Buddhist *sadhus* had visited Her and had also delivered a lecture; how beautiful it was. Inviting Ma with great regard and seating Her, they offered fruits and various other things. Taking Ma around, they also showed Her everything. Afterwards, leading Ma by Herself to a particular place, they showed Her an image of Buddha in a particular *mudra* – the same that was manifested in Ma at one time.

With the *Mudras* of Buddha, with the particular *Mudras* of *Yogis* in the context of particular places – Ma:

As a *Sudhyayogi* (*Yogi* of Perfection), in *Sidhāsan* with *mudra*, She remained in a steady *āsan*, in that state, for a long time. In *Padmāsan*, She continued for a long time. In all those, however, it was with the associated *mudras* pertaining to different *āsans*. At this time, all the *mudras* of Buddha, too, were clearly manifested in Ma. The way in which *yogis* sustain the particular *mudras* associated with a particular state was in fact, moulded into and within all these *āsans* of that nature. Where is there an end to this as well. The manner in which the state in *Gomukhi-āsan* is attained by *yogis*, so the state of *Sukhāsan*, the state in *Bhadrāsan*, the state in *Kamalāsan*, the state in *Samāsan*, all followed this pattern. Besides these, there were so many varieties. The way the legs are to be kept, it must be a relaxed state, with the right leg and left leg being placed up or down.

In any Way, in Every Way, in any *Āsan*, in the General Course of Movement – the Being in that State of *Mahayoga*:

In response to question on this topic Ma said – when settled in the state pertaining to an *āsan*, if the *āsan* does not occur in this way in the initial stage, the state would not unfold; this then, is also a partial state, know this. Is not a little part of the *bhog*

(enjoyment) pertaining to *yoga* retained? This body holds – can *yoga* and *bhog* proceed together? Because it is necessary that the aspect of *āsan* too should be an easy one. In any *āsan*, in any way, in every way, in the general course of movement, one must remain in that state of *Mahayoga*. This is possible only when *yogis* are in the state of their own *Svarūp*, within *Svabhava*. Yes initially, of course, it is necessary to practice one step at a time, in one *āsan* after another. Dear Baba, in fact, whatever position the body retains at any time, is surely as *āsan* with *mudra*. If the stage unfolds where the *mudra* takes place by itself, then what more is there to say? But in respect of innate *Svabhava* – practice, no practice, *āsan*, absence of *āsan* – that which is in eternal union, it is the *Svarūpa* of that. Of course, in all *āsans*, in all *kriyayogas* (that one has to undertake), *sādhana* (followed by) purification (leading to) self-wealth, (there is) the state in identity with the Self, where the Self and *Svarūpa* are identical. The same applies in the context of *mantra*, *stav*, etc. and of all indeed. In fact, in a single *āsan*, there are infinite *āsans*, infinite *mudras*.

In the Supreme Ultimate *Maha-Āsan* (the Great *Āsan*) all its own in Identity with the Self, the *Maha Mudra* (Great Mudra) should Unfold by Itself:

Q: What is this about?

Ma: (With a smile) the matter is this; if anyone assuming any aforementioned *āsan* attains the state pertaining to a line of *sādhana*, the associated *mudras* related to those lines are also contained therein. There are further mysteries within this, he who is competent to comprehend, will do so. That is why the aspect of infinite *āsans*, *mudras*, in each *āsan* is mentioned here. In fact, in One alone, there is *Sarva-Yoga* (all *yogas*), the *Mahayoga* (Great *yoga*). In all there is He alone, the One only. In that Supreme Ultimate *Mahāsan*, all its own, in identity with the Self, the *Maha Mudra* should unfold by itself. Therefore, these are aspects of the fact that there are infinite *yogis* in this *yogi*. Do you now understand this here?

Brahma, Visnu, Shiva- the revelation of different stages through a dissolution of the respective *granthi* (knots) is but natural. What may be appropriate at a particular place pertaining to a stage, is also apparent in appearance and bearing. There are innumerable *Devatas* with their innate *bhavas*, *āsans* and *mudras*, some accompanied by associates in particular forms at appropriate places – these too are aspects pertaining to infinity. There are more and more of these, innumerable as they are, and the realisation of those stages too is natural in the context of the appropriate time and place. Infinite yet again that One – it is indeed that.

The *Āsan* of Mahadeva as well – partially closed, that *Shiv Netra* (the Upturned Eyes of Shiva)

That *Āsan*, that *Mudra* – the Unfolding of which leads to All abiding in All:

Mahadeva's āsan too – the way it should be, in keeping with a particular place, how beautiful it was. Even the two eyes were partially closed; those upturned eyes of Shiva, filled full with intoxication, with that identical *bhava*, that identical look, that identical state. There, in that *Kamalāsan*, *Samāsan* and those further innumerable seated postures of *āsan* – She maintained the accompanying *mudras* – *mudras* of *Devatas* and *Devis*. All those, too, are infinite. With the proper accompaniment at the proper place, in various ways in various forms with *mudras*, (She) remained settled in the appropriate *bhava*. Here too, it was that *āsan* that *mudra*, the unfolding of which leads to all abiding in all.

The *Kalpāna* of Mind and the *Kalpāna* leading Beyond Objective Knowledge: Journey initiated with *Satya Sankalpa* (Resolve to Realise Truth) leading to Unfolding of *Maha Sankalpa* – On the way towards the Great Journey:

Q: It is said that *Vigrahas* and their *darshan* (vision) are imaginary – is this correct?

Ma: Yes, as long as one remains within the realm of mind, it certainly has many diverse forms pertaining to the domain of imagination. But those direct perceptions in the states of Munis, Rishis, etc., do you think they belong to his mental kingdom? Yes, as long as one is an inhabitant of the domain of imagination, of course it is through imagination, it is true. It is the nature of mind to be subject to imagination, such as the creation of sensory objects through imaginary ideas, that which you say is unreal merely, and rejectable – which is true. But that *kalpana* (imagination) through which, the way beyond objective knowledge is unfolded as well, with that mind itself, your journey with *satya sankalpa* (a resolve to know the Truth) commences at the appropriate place.

You say this world is imaginary. But this *kalpana* of *Jagat*, from where did it come, that volition through which *Jagat* is created, as you say? Where *jiva*, *jagat* and *gati* (movement) exist, there *kalpana* too is natural. But there is that great *Kalpana* through which – what the *Kalpana* is itself, who it is – reveals in direct perception. And the great *Sankalpa* (volition) that you speak of, that great *Sankalpa* through which – what is meant by *Sankalpa*, who is *Sankalpa*, whose *Sankalpa* it is, who is acceptable, who is rejectable, who is *Kalpana*, whose *kalpana* it is, who is the mind itself, what it is – all these are in fact revealed. That *Satya Sankalpa* through which *Maha Sankalpa* is unfolded – is not that the way leading to *Mahayatra* (the Great Journey) ?

***Bij* of Infinite Variation – *Mahabij* should Unfold Completely**

The Eternal *Spandan* (Vibration) of this *Mahabij* can be heard in the State of Uncovered Voidness pertaining to *Paramartha* (Supreme Objective):

Each one has a *bij* of infinite variety. Within this, there is a single *Mahabij* and, when that unfolds completely, no further question remains at all. This is necessary. Don't you see, how beautifully the seed of a banyan and peepul resembles a mustard seed, but it sprouts into the form of a tree; what an extent is covered

by it. Just as in the field of the heart, the vibration of seed and tree can take place, in the same way, in the cave of the heart, the ever-vibrating *Mahabij* does exist, and being illumined, reveals in the form of infinite sounds as well. Do you know when this sound can be heard? When you are in the state of uncovered voidness pertaining to your Supreme objective. One may sometime, by chance, hear a little of something – that is, just a bubble, but that little bit, not being in identification, is not (an unfolding).

The Hearing of Enjoined Sounded Mantra according to a Sampradaya.

Pranab in entirely Free Revelation: The Touch of Mūl – Akshar Brahman, Sabdha Brahman:

Q: How is this, Ma?

Ma: Would you like to hear that? All right – just the little that comes forth. Look, according to the *sampradaya* to which one belongs – those particular enjoined *mantras* are being sounded. That sound may be heard by a *sadhak*, while in the proper state. Similarly, those *mantras* – *Nam Brahman, Akshar Brahman*, all in entirety – are being sounded in infinite forms and processes in that cave. They are being eternally vibrated in harmony with the course pertaining to the nature of vibration, in the particular metre and rhythm, appropriate to the place. A *Mahasadhak* hears this also, know this. Call that a field, call it a great cave, as long as the self is not revealed in identity, till then, where is the revelation pertaining to *Mahamūl*? *Pranab*, where completely free revelation occurs, a touch of this *Mūl* is present there. Why only a touch, where the revelation takes place in identity, there is an unfolding of the aspect of *Akhanda Tattwa* (Indivisible Truth) – where infinite lines of *sādhana*; a single line of *sādhana* all are realised. Who is it that is realised? The Self only in the Self. Where the revelation takes place in that identity, how can there be any conflict (sense of duality) between yours and mine? It is THAT Indeed, what you call *Akshar Brahman, Sabdha Brahman*, and all the rest of it.

In fact, there are infinite *bij*s too. As long as that *Mahabij* does not reveal through *Mahaspadan* (Great Vibration), till then, one continues with the sound and vibration attached to one's particular line of *sādhana*. There, if through the strength of destiny, that *Akhand Mahabij* unfolds, then only is there a fulfillment of the Supreme destiny. According to a particular line of *sādhana*, that cave is identified by a particular name, etc. That eternally fertile land endowed with that *bij shakti*; is this not possible only there? Do you consider this a tree that grows, is chopped down, and dies – merely this? No, no, no – in that *Chinmoy* kingdom there is that eternal uniformity of all extremities (all in entirety) – infinite extremities yet again one extremity are in identity. Don't you see, a tree has so many extremities (ends of branches), yet again one extremity (the tree top). That is why it is called one-pointedness (one extremity). Being once settled in the state of one extremity, there are identical extremities, that is, all extremities permeated by Him only. There is infinity in the One, that One is in Infinity. Do you follow the (implied) meaning?

The Aspect of *Sunya* (Void):

There are further and further aspects, all so beautiful. Just as a child sits, stands, moves, on the breast of its father or mother, similarly on the breast itself of Mother Earth, on her lap itself, you are in fact doing everything. Upon leaving your bed (after sleep at night), before placing your foot on the earth, do *prānam* to the Mother (Earth) daily, bear this in mind. Suppose, like all moving on infinite paths on the earth, you create infinite fields, infinite forests, builds homes, houses, etc., and again demolish and reconstruct. You, in fact, create all these in the *sunya* (void) only, with your mental imagination. Afterwards again, you execute all such constructions on the ground at their respective places. All, in fact, is within your mental imagination. This is what is created on your bare field in the form of *sunya* (void). Whatever is created through your imagination, is destroyed and re-built in this manner.

The path of *sunya* (void); and in this path there are infinite paths, infinite movements, infinite states. In each state there are so many beyond description – how much can be told? That little that some have spoken about, has been spoken. Just as paths, gardens, forests, tanks, fields, houses, etc., in fact, all are possible on an open plain, similarly the ways of void, too, are infinite.

The form of the cause of *karma* is a lake within a vast sheet of water. That *Mahamūl*, water in the form of that *Mahakaran* (the Supreme Cause) as you say, this is not the case here. That aspect is of infinity as well; and this side too is so marvelous, it can even be called an ocean. From it, there emerged three figures bearing huge physiques – such a build (as they had), such complexions; such radiance (they emanated). (Then) a merging into a single form, how strange it was, what more can be said! From this, images emanate in the appropriate forms, at the appropriate places, so that the revelation of the beneficent form may occur. What more may be said regarding those aspects – it is beyond descriptions!

Maha Sunya (The Great Void), the State of Enlightenment of Buddha:

The paths (of *sādhana*) too, are infinite in nature. The path frequented by the *yogis*, that of course exists, each moves along his particular way. But there is another kind of path – the various sequences of states attained by the *Sadhaks* and *Yogis*. The various sounds that are sounded there – where one (a *Yogi*) even while seated in *āsan*, pursues the path pertaining to his own way, his own course – are of created language, which already exists.

Again, just as a house is demolished, and reconstructed in newer and newer designs, so there are various kinds of *bhava*, various kinds of state, various kinds of movement – ever new and novel. A *sadhak yogi* in that mould, who is the self in identity with the Self, has also infinite paths, infinite aspects, infinite manifestations and unmanifestations. When that aspect where all

extremities are identical is unfolded, one transcends the created uncreated aspects pertaining to *sunya*; leading to that *Maha-Sunya* (Great Void) beyond creation and uncreation, where, the question of path and no path has no place; there is no word either signifying the created or uncreated, (no indication whether) the Veda Vedanta, the created uncreated exist or not. Where it does not exist because it is not unfolded, do not consider this as pertaining to a single aspect only. That stage at which *Mahasunya* bestows its touch, in that indivisible continuous state within *Mahasunya* – there is that 'I' only, where the form is of *Mahasunya* itself. Then only is there (the revelation of) that *Ātman*. That is, where *Mahasunya* is in unbroken continuity, the enlightenment itself, there it is called the state of enlightenment (of Buddha), and the *Ātman* bestows its touch.

Mahamūl – Mahasunya, Buddha in the form of Enlightenment Itself – All Enlightenment from direct knowledge:

Where, through infinite *sunyas*, progressing from one *sunya* to another, revelations infinite in nature occur of whatever exists in particular stages at different places, (there is) the *Svamūl* itself of that; the point from which there emanates enlightenment itself from within all enlightenments, the stage corresponding to the forward and backward movement – touch of that *Sunya* is indeed inevitable. Then only would (the revelation of) *Mahasunya* be possible, where there is the state of *Buddhattwa* (the enlightenment of Buddha). Some follow the aspect of *Vigraha* etc. with name and form, while others by piercing through infinite spheres of *Jyoti*, pursue the course of *Mahajyoti* – that is, following *kriya* in its entirety. Where, when only through *dhyanyoga*, along that path of the void (*sunya*), particular aspects are unfolded one by one, at different places – there is infinity in the midst of this too – the *bhava*, language, and course (of each) is distinctive, with specific names at particular places. Where there is name, form must certainly be there. All these that are mystical centres, allow their touch to that Upashak who follows that path of *Sunya*, unfolding in ever new forms and appearances – all of them. When, in the midst of these, there reveals that *Mahasunya* pertaining to

Mahamūl, then only is there the appearance of Buddha – enlightenment itself – the finite in infinity (where) all enlightenments are of direct knowledge. It is only on the path that one experiences various *darshans* in numerous ways, as reported. Where beyond enlightenment and absence of enlightenment, there unfolds that *Mahabodhswatta* (the existence itself of the Supreme Enlightenment) – that is *Mahasunya*. One has to understand that. How little will you comprehend here through investigation, Baba! All these cannot indeed be expressed in language; in fact, they are all inexplicable – (it is) Tat (in Identity), that I only, can there be any room there for distinctions of “I” and “You”?

***Mahasunya* , *Ātman*:**

***Mahasunya* – Exists, Does Not Exist as well; a Negation of Existence, too, a Negation of Non-Existence as well:**

***Ātman* – whatever you may say, it is that:**

Q: This *Mahasunya* cannot be expressed in words. *Ātman*, too, is beyond words – both are converging to the same point, in fact?

Ma: No, no, no! However, where *Mahasunya* reveals as *Purna Akhand* (The Perfect Indivisible), one has to be established in *Ātman*. Consider them to be almost a pair. Where *Ātman* reveals there is no question of *sunya*, non-*sunya* either. Where there is an unfolding of *Mahasunya*, those arguments (about) theist, atheist, existence – where is there room for acceptance, non-acceptance of such? Where there is the theist – because there can be no question there about form and absence of form, arguments are raised about the theist, atheist (from the point of view of) Ved, Vedanta, that is the reason. If that is not the truth there, how can the question of *Mahasunya* arise? Worship with form, the (doctrine of) Ved, Vedanta – if this is the end of Veda, non-Veda, then where is *Mahasunya*? That is why, in this context, it is said – *Bhagavān* exists; does not exist. Non-existence is negated as well; existence too is negated. This expression relates to this place only, know that. In response to your repeated question, it is said – (It) exists

too, does not exist as well; (it is) a negation of existence also, a negation of non-existence as well. This is said in the context of this place (*Mahasunya*) only. You can proceed along any course; when arriving at this place, then this expression must issue forth.

But, in the case of *Ātman*, where the question of *Prakrita* (pertaining to *Prakriti*, the power that creates and regulates the world), *Aprakrita* (Transcending *Prakriti*), *Sunya*, *Mahasunya*, has no place at all – there, where there is that *Svayang – Prakash* (self-revealed) it is in that single place alone (that) whatever you may say, it is that. That this body thus repeatedly says, whatever you may say, it is that, relates to the present context. Here, what exists, what does not exist, what you will attain, what you will not attain – say whatever you may, (it is) He only, He only, He only!

Sunya, Mahasunya:

Q: *Mahasunya* is also *Sunya*; *Prakrita Sunya* too is *Sunya* – how are we to grasp the difference, Ma?

Ma: In an ocean's wide expanse of water, there are many ways, so many varieties of things – (this is an analogy of) *Prakrita Sunya*. If you consider the ocean to be a vast expanse of water merely, an analogy cannot be all comprehensive – (then) the essence of water alone is (by analogy) *Mahasunya*. In *Prakrita Sunya*, there are paths and moorings, all in entirety pertaining to you, created and uncreated. Various *Vigrahas* in embodied forms are created according to the *bhava* of mind, embodiments of *bhava*, as you say. The touch of *Chinmoy Vigraha* – that essence of eternity which continues in being – that is what you mould within the void. The subject of *kalpana* that was brought up at that time, it follows that all in entirety are within the shelter of *Prakrita Sunya*. Inhalation exhalation, seeing, not-seeing, the fire and water of this world, whatever is within *Visva*, comings and goings and all in entirety of the body in movement, created trees, all whatsoever related to all paths (of *sādhana*) – are all indeed within the purview of *Prakrita Sunya*.

Mahasunya is not that. Transcending all of this (*Prakrita Sunya*), it is totally permeated by a single *Sunya*. It is that which is called *Mahasunya*. The Self revealing as the *Sunya Svarūpa* (*Sunya* itself), (it is) He only, I only.

You that have submerged yourself in an ocean of *gunas* (qualities) of various kinds, and *bhavas* etc. pertaining to *Prakrita Jagat* (material world), are you not going to rise up from this? With what support, will you raise yourself? That familiar raft is required, only then can you reach the shore. There, it is beyond shore, and absence of shore; beyond name, beyond form, beyond *guna*, beyond *bhava*, etc. *Bhavas* too are infinite, and transcending *bhava* – (there) is that *Maha-alaya* (the Supreme Abode). There cannot be any question of *Alaya*, absence of *Alaya*, beyond not beyond either – (it is) in that only.

The Uninterrupted and Absorbed Form in the Play of *Sādhana*

The Division of Day and Night Disappeared but Attention to Duty was Flawless:

From a few days before the commencement of the play of emanation of *mantra*, that is at Bajitpur, when *āsan* began of itself, towards its end, and particularly in the midst of *kriya* pertaining to *Pran Vayu* (Vital Breath), - diverse patterns of *kriya* of this nature had been taking place in Ma over a period of five and a half or six months. Earlier accounts (have been) recorded later, and later matters described earlier, since it has not been possible to write in proper sequence. Only some matters of particular importance have been mentioned – even besides those, there were many varieties (of occurrences).

Āsans etc. however were definitely reduced, *āsan* in a seated posture continued. As She sat steadily, the course of *kriya* related to breath took such a turn, that a *bhava* too, to fall tenderly prostrate on the ground persisted. The *kheyāl* to sit silently in a calm and steady manner began gradually to increase – to what mysterious depths; what a strange form it took. Bholanath noticed

(earlier) that Ma had no fixed time for Her bath, food, sleep or rest. She had absolutely no awareness of Her body. At night, there was no lying down at all on the bed; distinctions in time, or of day and night, disappeared; in what a strange state of madness the days were passing. (On the other hand), now She was calm and quiet, the household duties were being performed as by a machine. Outwardly, in Her movements in the company of all, in the performance of duties, there was nowhere a flaw. But it was as though everything was detached, separated (from Her). Even after, fully describing it, Ma's *bhava* at that time cannot be explained completely.

Where is there Respite to be Conscious of the Physical Sensations of Pain and Burning

In the beginning, when Ma's *āsans* started with particular emphasis, it was noticed at that time as mentioned earlier, that the wearing apparel would slip off, when and how it was not known. Notwithstanding Her complete *kheyāl* upon the body, the *kheyāl* to keep them in order was lacking. The body moved in its own *bhava*, like a machine, and the body and clothes would get smeared with mud. After Her bath, She used to sit with Her hair loose. The long hair would get entangled in the *āsan*, the hands and the feet, and sometimes they would be incautiously pulled and torn off. Sometimes, they would become covered with dust. On occasions, the wearing apparel too, would get torn. On some parts of the body sometimes, an injury too would be noticed, caused by the straining of the hair and clothes. But (though) Ma would continue observing everything, any affliction of the body did not come to Her particular notice. A few days after the beginning of all this, Ma after taking Her bath, started sitting with Her hair bound up. At the time of the bath, She would unloosen Her hair and bathe Herself by dipping into the water; afterwards, the wet hair remained bound up. When, a few months had passed, it was noticed that the extent of hair that used to remain bound up, had become rotten, and was tearing off. Due to the roots of the hairs remaining constantly wet, a large area covering the back near the neck, had developed into a sore like condition. Who was there to take notice of

it. There was no respite at all to be aware of the burning sensation either; in fact, no *kheyāl* for it. In the house there were not many members at all. At that time, who was there to notice and look after (it)?

Glossary

<i>Aasar</i>	Bengali calender month : June – July.
<i>Abhav(a)</i>	‘Want’ – in the case of a <i>sadhak</i> , one-pointed longing for his objective, with the mind withdrawn from the world (see <i>sadhak</i>).
<i>abhishek</i>	A ceremonial inauguration.
<i>Abhyas yoga</i>	Religious practice; practice leading to yoga.
<i>abidya</i>	Lack of self-knowledge.
<i>abidya maya</i>	Ignorance due to illusion.
<i>achman</i>	Rinsing the mouth with consecrated water before religious ceremony ie. taking of a little water with <i>mantra</i> from the palm of the hand, three times before worship.
<i>Adhisthatri</i>	Worshipped Deity.
<i>agyan</i>	Ignorance of the true nature of the Self or of Reality. All knowledge other than that of the Self belongs to the category of <i>agyan</i> .
<i>Agni</i>	Fire, fire God.
<i>Agrahayan</i>	Bengali calender month : November – December.
<i>ahuti</i>	Offering of oblation.
<i>ajapa</i>	Spontaneous repetition of <i>mantra</i> .
<i>akash</i>	Sky.
<i>Akhanda</i>	Indivisible whole.
<i>akshar(a)</i>	This word has two meanings, one of which is ‘letters of alphabet’. The second meaning is immutable (<i>akshara</i>) – see <i>kshara</i> . In this sence, it refers to the Supreme Being. (1. Word, 2. Immutable Supreme Being).

<i>Akshar(a) Brahmā</i>	The supreme revealed in the form of letter.
<i>Akshar Purush</i>	The immutable Being.
<i>alakh</i>	Beyond perception.
<i>Alakh niranjan</i>	The formless pure – the Supreme Being.
<i>alap</i>	To get acquainted or discuss with person(s).
<i>alay(a)</i>	Abode, home.
<i>amabasya</i>	Moonless night.
<i>amrit(a)</i>	Nectar.
<i>Ananda</i>	Bliss Absolute; also sense of joy, delight, happiness
<i>Ananda bhairabi</i>	One of the form of Lord Shiva – female aspect.
<i>Anantattwa</i>	The essence of infinity.
<i>anganyas</i>	Act of touching different parts of the body to invoke the gods concerned, as one recites (usually mentally) different incantations before a <i>pūja</i> (ritualistic worship).
<i>anhik</i>	Religious service of purification prior to worship.
<i>anishta</i>	No harm.
<i>anjali</i>	Palms of the hands being put together for offering an oblation etc.
<i>Antaryoga</i>	Internal union with Self.
<i>Antarjami</i>	<i>Bhagavān</i> , Knower of all that passes in our minds.
<i>anusthan</i>	Beginning of a function, celebration or performance of ritual.
<i>apani</i>	Respectful form of address for 'you'.
<i>apni</i>	By itself, the Self itself.
<i>Aprakrita</i>	Transcending <i>Prakriti</i> (Nature) – the primordial source where creation comes into existence.

<i>arati</i>	A devotional ceremony by waving of lights, incense etc. before the object of adoration.
<i>artha</i>	Import.
<i>āsan</i>	Yogic posture or physical pose.
<i>āsan sudhi</i>	Sanctity of <i>āsan</i> – seat or mat.
<i>āsan -tattwa</i>	The truth of <i>āsan</i> , principle involved in an <i>āsan</i> .
<i>Ashwin</i>	Bengali calender month : September – October.
<i>atap</i>	a variety of rice.
<i>Atma(n)</i>	The true Self, Supreme Existence behind all manifestation in nature.
<i>Avatar</i>	Decent of the Divine, usually in one of its aspects or powers. The object of such a Decent is the protection of the righteous, the destruction of wickedness and the restoration of moral order in the world, on rare occasions, the decent may be plenary (<i>Purna Avatar</i>).
<i>avidya</i>	Ignorance.
<i>avishek</i>	Ceremony connected with the enthronement of a king ie. a revelation of the self-kingdom in the Self.
<i>Avyakta</i>	Latent, unknown, unperceived.
<i>ayam</i>	Equilibrium.
<i>Baba</i>	Mode of address to elder.
<i>Bahu</i>	House-wife, daughter-in-law.
<i>baikhari</i>	Articulate sound.
<i>BanLinga Shiva</i>	phallus – size of upper thumb.
<i>batasa</i>	A kind of sweet – puffed sugar.
<i>bel patta/ bilva</i>	Leaves of Bel tree (marmelos fruit, wood apple).

<i>Bhagavān</i>	1. The highest epithet of Godhead, 2. Also, a term used for the personal God of a devotee.
<i>Bhagavat</i>	A religious book mainly describing the life story of <i>Shri</i> Krishna.
<i>Bhagavati</i>	The highest epithet of Godhead conceived as Mother.
<i>Bhairab</i>	Name of Shiva
<i>Bhairabi</i>	A female hermit worshipping Shiva
<i>bhajan</i>	Glorification of a deity through devotional song, a devotional hymn.
<i>Bhakta</i>	Devotee.
<i>Bhakti</i>	Devotion.
<i>Bhav(a)</i>	1. Inner feeling, 2. Spiritual ecstasy, generally emotional in nature, 3. Divine mood.
<i>bhog</i>	Food offering made to a deity or a revered person.
<i>bhogi</i>	Attached to earthly pleasures.
<i>Bij</i>	Seed of <i>Mantra</i>
<i>Bindu</i>	Dot, droplet; crossing the ocean of illusion— <i>maya</i> .
<i>biraha</i>	Separation from loved ones.
<i>bol</i>	To say.
<i>brahmachari(s)</i>	A bachelor leading a pious life.
<i>Brahman, Brahmā</i>	The Supreme Being.
<i>Brahmanda</i>	The whole Universe.
<i>Brahmā muhurta</i>	Minutes before sun rise.
<i>Buddha</i>	The enlightened One.
<i>Buddhattwa</i>	The enlightenment of Buddha.
<i>budhi</i>	Intellect.
<i>charka</i>	Disc.
<i>chandan</i>	Sandalwood paste.
<i>Chaitanya</i>	Pure consciousness, which is the essence of atman or Brahman, the Supreme Spirit.

<i>charanamrita</i>	Scantified water of the feet or toe.
<i>chetana</i>	Divine consciousness.
<i>Chinmoy</i>	A state of consciousness beyond Prakriti (primordial matter).
<i>Chinmoy dham</i>	Sphere of divine consciousness.
<i>Chinmoy Raj</i>	Kingdom of divine consciousness.
<i>Dadamahasaya</i>	Maternal grandfather; here refers to Ma's father.
<i>dan</i>	Charity.
<i>Darshan</i>	Act of seeing someone (a holy person) or some thing, say, a temple with a sense of reverence. Also, a revelation by a Divine being.
<i>das</i>	Servant.
<i>desh</i>	Home town.
<i>Dev & Devi</i>	Gods and Goddesses.
<i>Devata</i>	Deity.
<i>dhup</i>	Incense
<i>dhvani</i>	Sound; note.
<i>dhyana(a)</i>	Concentration of mind in meditation.
<i>Didi</i>	Elder sister.
<i>Didima</i>	Maternal grandmother.
<i>diksha</i>	Spiritual initiation.
<i>dip</i>	Oil lamp – generally used in puja
<i>dristi</i>	Focussed attention.
<i>dristi kriya</i>	Action pertaining to focused attention.
<i>dristi yoga</i>	Union in attention.
<i>duniya</i>	world of Duality.
<i>durba</i>	A kind of grass.
<i>elomelo</i>	Incoherent; not restrained within a framework.
<i>fatua</i>	Under wear jacket.
<i>gada</i>	Mace.
<i>gamcha</i>	Napkin
<i>gandha</i>	Smell, odour, scent.
<i>ghanishta</i>	Intimacy.

<i>gati</i>	Movement.
<i>ghat</i>	Steps leading to the pond.
<i>gotra</i>	Lineage.
<i>gopuram</i>	An ornamental gate of a temple.
<i>gouripith</i>	The base on which the phallus of Shiva is placed.
<i>granthi</i>	knot; joint.
<i>guna</i>	Attribute.
<i>Guru / gurudev</i>	A spiritual guide / a respectful way of addressing the spiritual guide.
<i>Guru-shaktipat</i>	Communication of the power of Guru.
<i>gyan</i>	Knowledge, wisdom (self-knowledge).
<i>gyan yoga</i>	Self knowledge.
<i>Hari</i>	Supreme Lord, Narayan, Vishnu, Krishna.
<i>Harinam</i>	Chanting in praise of the Supreme Lord, Narayan, Vishnu, Krishna.
<i>hookah</i>	Earthen bowl holding tobacco.
<i>iccha-sakti</i>	Will power; force of volition.
<i>Ishta / Ishtadev</i>	Literally 'beloved' – the chosen deity of one's worship.
<i>Ishwar</i>	Lord, God.
<i>iti</i>	This it is.
<i>jada/ jadata</i>	Physical and mental inertia, gross.
<i>jadatwa</i>	A sense of material outlook.
<i>Jagat</i>	World.
<i>jal suddhi</i>	Purification of water through recitation of <i>Mantra</i> .
<i>Jan Janardan</i>	Prayer to God (benefactor of mankind).
<i>japa</i>	Recitation of <i>Mantra</i> or a name of God as received from the <i>Guru</i> at the time of initiation.
<i>jhankar</i>	Resonant sound of vibration.
<i>jhula</i>	Swing.
<i>Jhulan</i>	Worshipping Lord Krishna & Radha on a decorated swing.

<i>Jhulan purnima</i>	Full Moon in the month of July.
<i>Jiv(a)</i>	Individual consciousness.
<i>Jiv(a) jagat</i>	Literally 'the individual and the world'; the illusory individual consciousness and the changing world.
<i> jyoti</i>	Light.
<i>Kachari</i>	Collectorate.
<i>kal</i>	Time.
<i>Kali puja</i>	The worship of Goddess Kali on moonless night generally held in November.
<i>kalpana</i>	Imagination; resolve in spiritual sense.
<i>kansa</i>	Metal – combination of brass and copper.
<i>karanyas</i>	Movement of fingers as part of a ceremonial worship.
<i>karma</i>	Action with a sense of doership.
<i>Kaviraj</i>	Ayurvedic practitioner.
<i>kheyāl (a)</i>	Generally speaking, a sudden and unexpected psychic emergence, be it desire, will, attention, memory or knowledge. In case of Mataji, as there is no ego, it means incomprehensive acts of the Supreme.
<i>khuda</i>	Appetite, hunger.
<i>kirtan</i>	The chanting or singing the names or glories of God.
<i>kirtania</i>	A group of people to the accompaniment of musical instruments singing the names or glories of God.
<i>kosa kusi</i>	Copper vessels used in worship.
<i>kriya(s)</i>	Literally action, a spiritual rite / practice.
<i>kshan</i>	1. Moment, an instant; 2. Particular point of time.
<i>Kulaguru</i>	The family preceptor.

kumbhak

kundalini

kurta

Leela

madhanya

maha

Mahabodhswatta

Mahadev(a)

maha agni

maha ahang

Maha-alaya

maha brahmada

maha chetana

maha jyoti

maha-kal

maha-karan

maha-kshan

mahalaksya

Mahamaya

maha prakash

maha-prasad

maha prās-ant/annata

Maharaj

maha shakti

maha-spandan

Maha sunya

maha-tattwa

Mahatma(s)

maha-yatra

Retention of breath—a religious exercise which consists in closing of mouth and nostrils so as to stop breathing.

The female energy through spine as per *Tantras*.

Hand switched vest.

Divine play.

Midday, noon.

Great, Supreme.

The existence itself of the Supreme Enlightenment.

The deity known as Shiv(a).

Supreme fire.

Super ego.

The Supreme Abode.

Super Universe.

Supreme divine consciousness.

Supreme light-illumination.

Supreme time.

The supreme cause.

Special conjunction of moment-instant.

The supreme aim.

The great illusion.

Super revelation, Supreme light.

Food, offered to God which has been specially accepted / blessed.

Supreme delight.

A great king.

The supreme force.

The great vibration.

The great void. It is a state where time and space disappear.

The great truth.

Great Soul(s).

The great journey.

<i>maha yoga</i>	Supreme union.
<i>mala</i>	Garland.
<i>mamuli</i>	Little, small amount.
<i>Mantra</i>	A portion of the Vedas, containing sacred hymns, divine power transmitted through a word.
<i>marga</i>	Path.
<i>mati</i>	Earth.
<i>Matri leela</i>	Divine play of Shree Shree Ma.
<i>Maya</i>	Illusion; vanity.
<i>Mūl(a)</i>	Source, origin.
<i>Mūl sattwa</i>	Originating substratum of all entities.
<i>Mudra(s)</i>	Settings of fingers and palms in a particular pose indicating a particular mystical mode.
<i>mukta</i>	Liberated.
<i>Muni</i>	Sage, a realized saint.
<i>Munsiff</i>	A judicial officer.
<i>nabadwars</i>	Nine doors (outlets) of the body.
<i>nad</i>	Celestial sound.
<i>naib</i>	Head of an estate or office.
<i>naivedya</i>	Offering placed before a deity at the time of worship
<i>nam / na-am</i>	Name of any aspect of Godhead.
<i>nam ananda</i>	Joy associated with Nam.
<i>namaskar</i>	Bent in adoration – to bow in humble reverence.
<i>nawab</i>	Ruler of a province.
<i>neti</i>	Not this.
<i>nima</i>	Hand switched blouse/ vest.
<i>nirakar</i>	Without a form for figure / shapeless.
<i>niranjana</i>	Pure.
<i>nirguna</i>	Without attribute.
<i>nispandan</i>	Absence of vibration.
<i>nitya</i>	Eternal.
<i>nitya balak</i>	Ever a child.

<i>nitya biraha</i>	Eternal pangs of separation.
<i>nitya chaitanya</i>	Immutable supreme spirit.
<i>nitya chinmoy</i>	Ever in divine consciousness.
<i>nitya jauvan</i>	Ever young.
<i>nitya jiva</i>	Eternal embodied soul.
<i>nitya jivatwa</i>	Eternal essence of the embodied soul.
<i>nitya sidhya</i>	Ever realised one.
<i>nityatwa</i>	Eternity.
<i>padma</i>	Lotus flower.
<i>pal by pal</i>	a measure of time – 24 seconds.
<i>pandit</i>	Learned person.
<i>para</i>	Beyond.
<i>Para-prakriti</i>	Beyond nature (see <i>Prakriti</i>).
<i>paramartha</i>	Supreme objective.
<i>Param-ātma(n)</i>	The primordial Soul, Brahman.
<i>Parashakti</i>	Beyond the reality – supreme divinity.
<i>pardha</i>	Curtain, screen.
<i>pata</i>	Reading of religious or spiritual books and scriptures.
<i>phalahar</i>	A special fruit & vegetarian preparation.
<i>phalahari</i>	One who takes a special fruit & vegetarian preparation.
<i>prabhu</i>	Master.
<i>pradakshina</i>	Going around a sacred object with the right side kept towards it as a reverential salutation.
<i>pradip</i>	Lamp.
<i>prakash</i>	Revelation, manifestation.
<i>prakrita</i>	Real
<i>prakrita jagat</i>	Material world, inertia innate of the material world.
<i>Prakriti</i>	Primordial matter-origin, female principle of creation, Nature.
<i>pran</i>	Vital force.

<i>Pranab</i>	Om; primordial sound of creation; root of all sound.
<i>pranam</i>	1. Obeisance; 2. custom of touching ground with forehead in a presence of a deity.
<i>pranayam</i>	A breathing exercise to control the mind.
<i>pran vayu</i>	Life breath, vital breath.
<i>prasant(a)</i>	Calm, quiet.
<i>prasad</i>	Food offered to a deity or saint become prasad when it has been accepted and thereby blessed.
<i>pratah</i>	Morning.
<i>pratah sandhya</i>	Morning religious services.
<i>Puja</i>	Ritualistic worship.
<i>pujak</i>	One who does the worship.
<i>pujari/ purohit</i>	The priest responsible for ritualistic worshipping in a temple.
<i>Pujya</i>	Venerable, adorable.
<i>purak</i>	inhalation of breath (through the left nostril keeping right one closed).
<i>purdah</i>	Curtain, veil.
<i>purna</i>	The perfect.
<i>Purna Brahmā Narayan</i>	The Supreme Being, with & without attributes and beyond.
<i>purnahuti</i>	The final oblation, conclusion of the ceremony.
<i>purna satta</i>	The complete existence itself.
<i>purna shakti</i>	Complete power.
<i>Purush</i>	Male; often referred to 'God'.
<i>puspa</i>	Flower.
<i>puspa patra</i>	Flower plate.
<i>Rajadhiraj</i>	King of Kings, Emperor.
<i>Rajāgun / 'rajā'</i>	The quality of passion or spiritedness in living being.
<i>rajhansa dristi</i>	Gazing of a swan.

ras
rasa yoga
rechak
Rishi

rūp
Sadguru

Sadhak(a)
sāadhan(a)

Sadhu

sadhya
Sahasrar
sakshi
Samadhi

Samaskar(as)

Sampradaya
sandhya

sandhya puja

sankalpa
sankha

sweetness, flavour.

Divine sweetness.

Exhalation of breath to the right nostril.

A realised soul who adopted a householder's life while living away from the society and in whom the highest reality in the form of *mantra* was revealed.

Form, appearance.

The perfect Guru who shows the way to realization of What IS.

One who does spiritual practises.

Spiritual practice for the purpose of preparing oneself for Self-realisation.

One who has dedicated his life to spiritual endeavour, holy man.

Act of accomplishing.

Seat of the soul, crown - head.

Witness.

A state in which the mind is either completely concentrated on its object of contemplation (*svaikalpa samadhi*), or ceases to function and only Pure Consciousness remains, revealing Itself to Itself (*nirvikalpa samadhi*).

Impressions, dispositions, psychic traces, left in the mind after any experience or brought over from previous births.

Religious sect.

Prayers performed in the morning, noon and evening by a Hindu.

Worshipping in prescribed religious service.

Volition.

conch

<i>Sansar</i>	The illusory mundane world.
<i>Sanyas</i>	Renunciation from all possessions, attachments and surrender himself to the Divine.
<i>sastang</i>	Lying prostrate on ground.
<i>Saswata</i>	Immortal.
<i>satsang(a)</i>	Literally sanga(association) with sat(truth); association with mahatmas discussion on spiritual subjects.
<i>satta</i>	Existence itself.
<i>satvick</i>	Endowed with purity and quality of goodness.
<i>sattwa</i>	A quality of goodness, purity in harmony in living beings.
<i>satya sankalpa</i>	Resolve to realise truth.
<i>sayang</i>	Evening, dusk.
<i>seva</i>	Service, attendance; worship, homage.
<i>Shabda Brahmā</i>	Literally - word; reality- Supreme Being, primordial sound, Vedas.
<i>Shaiva</i>	In respect of lord Shiva - follower.
<i>shakar</i>	Having a form, figurette.
<i>Shakta</i>	Worshipper of Shakti – Divine Energy.
<i>Shakti</i>	Female energy (as of a deity); power, universal, innate, eternal and supreme power in identity with the ultimate reality and looked upon as divine Mother.
<i>Shakti-tattwa</i>	Principle of power.
<i>Shastras</i>	The sacred Hindu scriptures.
<i>Shiv-linga</i>	The deity of Shiva worshipped in a Shiva temple, look like phallus.
<i>shiv netra</i>	The upturn eyes of Shiva.
<i>Shiv puja</i>	Worship of Shiv deity / phallus.
<i>shradha bhakti</i>	Respectful devotion; reverence & devotion.
<i>Shri</i>	To address one with respect.

<i>siddhi</i>	Ultimate success / achievement.
<i>silā</i>	Stone – sanctified as a deity.
<i>sindhu</i>	Sea.
<i>śiṣya</i>	Disciple.
<i>smṛtibhūṣan</i>	One versed in the body of Hindu jurisprudence, a pandit <i>spandan(s)</i>
	Vibration(s).
<i>sparśha</i>	Touch, contact.
<i>sthūla</i>	Gross.
<i>sthāṇḍil</i>	Vessel for containing fire for yagna.
<i>sthiti</i>	State.
<i>stava(a)</i>	Recitation in praise of God.
<i>stotra</i>	Song of praise – prayer, hymn.
<i>suddha</i>	/śudhya Pure.
<i>sudha</i>	honey, nectar.
<i>sudhi</i>	Purification.
<i>śūnya</i>	Void.
<i>Sūrya</i>	Sun.
<i>Sūryarga</i>	Oblation to the Sun God.
<i>sūtra</i>	Underlying abiding cord.
<i>sūtreṃ manigannāibā</i>	Necklace of pearls strung on a thread.
<i>Sva-amṛita</i>	The Self eternal.
<i>Svabhava(a)</i>	1. One's real innate nature 2. Normal or natural state 3. Innate inclination of an individual.
<i>svakriyā</i>	Self movement by itself in itself and undifferentiated actor – action; One's own religious practice.
<i>Svakriyā Svarasamṛita</i>	Self-Movement by Itself in Itself as undifferentiated actor – action, sweetness in identity with the Self and innate immutability of the Supreme.
<i>Svāmūl</i>	Source and reality in identity.
<i>Sva-rasa</i>	The sweetness of the Self.
<i>svarūp(a)</i>	The thing itself, the real nature or condition or state of anything; reality.

<i>svarūp chinā</i>	Identification mark, symbol.
<i>Svayang</i>	the Self.
<i>tāhuri</i>	Extra bonus.
<i>tamāgun(a)</i>	Quality of inertia, lethargy, dullness in living beings.
<i>Tantradhar</i>	Assistant priest who prompts text from the scriptures.
<i>Tantras</i>	Religious text books of the numerous sects of <i>Shaktas</i> , worshippers of <i>Shakti</i> or active divine energy.
<i>tapasvi(s)</i>	Those engaged in <i>sādhana</i> .
<i>Tat</i>	That, existence Itself.
<i>tattwa</i>	Real or essential nature of fundamental truth.
<i>Thakur</i>	Lord of the universe, deity.
<i>thakur ghar</i>	Room of the Deity.
<i>tripundra</i>	Marking by fingers in specific patterns – normally at specific places on body.
<i>Tri-sandhya</i>	Religious services three times a day – morning, noon and evening.
<i>trisul</i>	Trident.
<i>tui</i>	Addressing one as ‘you’.
<i>Tulsi</i>	One of the group of fragrant plants of the mint family called basil, which has a sacred role in Hindu rituals.
<i>Upāsak</i>	Worshipper.
<i>upāsana</i>	Worship, prayer, etc. as one’s spiritual practice.
<i>utpātang</i>	Incoherent.
<i>Vaishnav(a)</i>	The cult of Vishnu worship.
<i>vairagya</i>	Detachment from the world and its cause, often leading to renunciation.
<i>Veda(s)</i>	Sacred scriptures of the Hindus – revealed by the Supreme to several rishis. The oldest scriptures of the world.

vedadhvani
Vedanta

Sound of recitation of Veda.
Theological part of Vedas, non dual philosophy.

vibhuti
Vidya
Vigraha

Sacred ash.
Knowledge (supreme).
The Supreme Reality or any of Its aspects manifested as form, and image consecrated through *mantras* or through the devotion and adoration of the worshipper of the deity.

Visva/Visva jagat
Visva Brahmanda
Visvarūpa

Universe.
Solar and beyond solar system.
Existing in all forms – whose form is the Universe.

vivek
Yagna
yagna mandal

Discremation.
Oblation to Deity by offering in fire.
Design drawn on a plane surface upon which fire is lighted for yagna.

Yantra

1. A mystic design/diagram, 2. An instrument 3. One who acts as a tool in the hands of the Lord Himself.

yantri
Yoga

Operator of symbolic instrument.
Literally union. Any one of the various methods of achieving union of the individual jivatma with the universal Atma.

Yogamaya
Yogāsans

Creative power of *Bhagavān* / God.
Various forms of *yogic āsans* (postures): *bajrāsan*, *bhugang āsan*, *bhadrāsan*, *dhanurāsan*, *goumukhi āsan*, *halāsan*, *kamalāsan*, *mayurāsan*, *padmāsan*, *baddha padmāsan*, *mukta padmāsan*, *samāsan*, *sarvang āsan*, *shabāsan*, *shireshāsan*, *siddhāsan*, *sukhāsan* etc..

Yogi

One who practices *yoga* or has mastered it.

zamindari

Estate of Landlord.



Swami Muktananda Giri

SVAKRIYA SVARASAMRITA