

# MA ANANDAMAYEE AMRIT VARTA

A quarterly journal dealing mainly  
with the divine life and sayings of  
Sri Anandamayi Ma

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## MATRI VANI

No two days pass alike. do not allow yourself to be overpowered by despair. Have complete trust in Him inspite of everything — to Him you should call out, whether surroundings make it easy or not. If you have fallen to the ground, use it as a spring-board to raise yourself up again, for it is man's duty to exert himself, no matter what he undertakes.

\* \* \* \* \*

Misfortune must not be looked upon as a disaster : it would be a sin to do so, for who sends the misfortune ? What He does is all-beneficial. Under no circumstances, however adverse, should man accept defeat.

"Gurudeva, you do only what is for my real well-being," keep this thought ever with you. In this world there are bound to be all sorts of troubles. If you have lost wealth and position, let them be gone. Pray to God only for the lives of your family.

\* \* \* \* \*

At all times let patience be your stronghold. Say to yourself. "Lord, everything Thou doest is for the highest good !" Pray for the power of endurance. Nothing happens that is not an expression of God's Grace : Verily, all is His Grace.

Anchored in patience, bearing everything, abide by His Name and live joyously.

\* \* \* \* \*

What else can be expected from this world, whose very nature is constant flux; times are never the same. To live in time is to be bound by it—by death\* . If you do not rise above time, how can you escape the clutches of death ? Had time not swallowed up the moment that brought you such acute distress and agony, would any life be left in your body ? This is the way of the world. What you have experienced, continually happens to every family in one form or another. Console yourself with the thought that this is how the world is fashioned.

When one resides in a country not one's own, how can one possibly evade the hardships that are a foreigner's lot ? Your motherland is where there is no question

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\* Here Mother plays upon words. *Kāla* means both 'time' and 'death'.

of distress and sorrow, of violence and hatred, of alienism, neither of the opposites of light and darkness.

The endeavour to find Himself in his real home, in his true nature, is the sole duty of man. Courage and steadiness is what is required.

\* \* \* \* \*

It is the will of the Almighty that prevails at all times, such verily is the law of creation. 'World' means a ceaseless round of sorrow, temporary happiness and affliction : to experience this, man is born. Do you not see that the world is nothing but in infinite variety ?

For him who has set out on this life's last journey with the name *Durga* on his lips, there should be no grief, no tears; at any rate do your utmost. If weep you must, weep for God. Fortunate is he who breathes his last pronouncing God's Name. One must strive to keep one's mind ever concentrated on His Feet. Pray for the Guru's Grace and constantly remember His Lotus Feet.

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Such is the nature of the world. Girded with fortitude like a hero you must try to calm yourself. There simply is no hope of peace save in the contemplation of God. Let this be your firm conviction. It is man's duty under all circumstances to seek refuge in Him, by virtue of whose Law all things are wrought. Not to wail or pine for the physical presence of the departed should be your sole effort. This is a journey which everyone without exception has to take and it is necessary for each one to provide himself for the way. Those who have been received into His arms should be abandoned entirely to His care.

Regard as the Supreme Being whomsoever you serve. Rely on Him absolutely.



**PAGES FROM**  
**"MA ANANDAMAYEE PRASANG"**

*by*

**Prof. A. K. Dutta Gupta**

**[Continued from before]**

**July 28, 1949, Varanasi Ashram**

This morning, while discussing some topics, Prof. Sudhir Gopal Mukherji asked : 'Ma, I am eager to hear how exactly the first manifestation of Guru-power took place within you.'

Mataji (laughing) : First of all let me tell you : this body is exactly the same now as it was in childhood. There is no such thing as an initial or a subsequent stage for this body. I am saying this while sitting on the bank of the holy Ganga : (Everybody laughs heartily). Nevertheless, a play of *sadhana* did take place for this body : for some time it assumed the role of a sadhaka and all the conditions and stages that are undergone by a sadhaka were fully manifested in this body.

"Do I not repeatedly say : "I must now go and see how Nani\* is ? Am I not aware of her condition while sitting here that I have to go to see her ? But although knowing fully well how she is, I do go again and again to see her; my *sadhana* also took place in a somewhat similar fashion."

Sudhir Gopal : We are very keen to hear from you how your *sadhana* started and how your initiation took place in due course.

Mataji : This body's father was very fond of singing *kirtana* and religious songs. They included songs of various religious sects, such as *Sāktas*, *Vaisnavas*, etc. He slept very little and usually spent his nights singing devotional songs. When this body was about four or five years old it asked him one day : "Baba, what is the purpose of singing the name of Hari ?" He replied : "By calling out to Hari one comes to see Him." I again asked : "Is Hari very big to look at ?" He replied : "Yes, very big." "Is He as big as this field here in front of us ?" "Much, much bigger. Why don't you call Him, then you will be able to see for yourself how great He is."

"This was how I began to sing His Name. But right in earnest the repetition of the Name commenced when Bholanath took me to Astagram after our marriage. In

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\*. Nani was the wife of Sri Sudhir Chakravarti. She had come on a visit from Calcutta and fallen ill.

the house where we stayed there was another person who was Bholanath's friend. Although I was always heavily veiled, he used to address me as "Ma". He let us occupy the room in which his own mother had breathed her last."

"In early childhood I had been taught by this body's mother to take great care of the tulasi plant. So on arrival in Astagram I prepared a *tulasi mancha*\* in the courtyard. Daily I used to place flowers and lights there in such a way that people would come and perform their *pranams* reverently at the *mancha*. It was due to this *mancha* that preparations for holding a *kirtan* in front of it were made subsequently."

"When the *kirtan* started I was engaged in nursing a patient. But on listening to this *kirtan* for some time, I fell down as if in a faint. In this condition there was no longer any question of modesty or *purdah*. Before this I used to veil myself heavily and conduct myself with the utmost propriety."

"On seeing my condition everybody thought I had a fit. They raised me up and sprinkled water on my eyes and face. Just as perspiration trickles down a human body in an incessant stream, so blissful ecstasy (*ananda*) oozed out of every pore of this body. It appeared as if I had become one with the *kirtan*."

"But if people become immersed in ecstatic emotion while singing *kirtan*, this is of a different nature because it is connected with *kriyā* (action) and hence there is a touch of worldliness about it. But this body's condition was not due to any *kriyā*. So worldliness was entirely excluded in this case. Furthermore, the experience of *ananda* was somewhat different ... of its own right."

"After my being in such a state of *bhāva* \* during the *kirtan*, the singing of the name of Hari was continued regularly, whereas previously this used to take place only occasionally, not according to a fixed routine."

At this point of conversation, Sri Sri Ma was being called for Her meal. So we performed our *pranama* and stood up to go. It was decided to continue this discussion in the evening.

At about 5 p. m. I went to the Ashram. Ma had not yet descended, but a little later She came downstairs and sat down in the courtyard. Sudhir Babu, raising the topic of the morning, said : "The reason for asking questions regarding Ma's *dikshā* is that among us Hindus there is a tradition that without a Guru no religious practice can be started. But exceptions can be seen in the cases of Sri Aurobindo and yourself. Although Sri Aurobindo did in fact resort to a Guru to start with, he

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\* . Tulasi Mancha : A raised platform with a tulasi plant in the centre.

\*. *Bhāva* : Spiritual ecstasy, *Bhāvas* usually occur in elevated stages of the path of *bhakti*.

progressed far beyond the Guru to a much higher state of achievement. He himself said that he reached this state only by total surrender to God. He further declared that if someone is really deeply anxious to receive the grace of God, then it is not difficult to obtain It. Therefore, even if the Guru is not fully enlightened, this need not prove an obstacle. On the other hand, even if the Guru is fully enlightened, but the disciple has not the right foundation, or is unable to surrender entirely to God, then the Guru cannot provide substantial assistance though his own knowledge be complete."

Mataji : Well, do you think that as soon as you depend entirely and with your whole being on God, his grace starts functioning in you, or do you say it is due to the Lord's grace that you are able to surrender to Him completely ? I pose the question : When the earth is struck with a crowbar and the crowbar penetrates into the earth, is it due to the force of the blow or because the earth yields a path to the penetration of the crowbar ?

Sudhir Gopal : It is difficult to say which comes first and which afterwards. It seems that both occur simultaneously.

"In any case, apart from Sri Aurobindo, in your case also there was no sign of any Guru. This is why I wished to ascertain whether your spiritual progress was due to taking on a Guru or did it come about without any Guru whatsoever ? Would you please continue from where you left off in the morning, when you said that during *kirtan* your body would fall unconscious."

Mataji : Yes, after that incident this used to recur off and on.

"Near the place we lived there was a house belonging to a family of carpenters. They used to build boats. During the day they worked hard, but after sunset they would sing *kirtan*. Although their house was invisible because of a bamboo-grove, yet the sound of the *kirtan* reached my ears. Whenever it was heard, this body would react sharply. Later it came to pass that whenever I merely glanced in the direction of that house, everything seemed to brim over with Supreme Bliss. "

"There was a little boy in the carpenter's house who used to come to me. Whenever I asked him to sing *kirtan* he would dance and sing simultaneously. This body had the *kheyāla* to make him dance while he was singing. When doing so he used to go into a *bhāva*. When his mother saw this *bhāva* she got frightened and told me : "He is still a child, please to not make him dance when he sings Hari's name". Since his mother objected to it, the boy was no longer asked to dance. But whenever he met me he would shout loudly : "*Hari bol, Govinda bol.*"



"Anyway this body continued to become immersed in *bhāva* when hearing *kirtans* at various places. At first efforts were made to keep this controlled. But even these efforts were of short duration; because when the flood of *bhāva* was really roused, then all efforts to suppress this were of no avail. The fact that I had these *bhāvas* during *kirtan* was a source of amusement to some people. I would make light of their criticism by appearing to join into their amusement. For this reason nobody tried to stop these *bhāvas* during *kirtan*. In fact, with the exception of Bholanath, people were hardly aware of what was taking place. Moreover, I also at that time had the *kheyāla* that my *bhāvas* should remain hidden as far as possible from the outside world."

"Subsequently, an accomplished singer named Gagan Kirtania came with his party to perform *kirtan*. It was arranged that after the *kirtan* they would have a meal before departing. Thus various dishes had been prepared for them in advance. When the *kirtan* started I beheld two boys of tender age dancing in the midst of the *kirtan*. The amusing thing was that this body also took on the role of a child and assumed the restless behaviour of a child. It repeatedly ran to the kitchen to see whether the food was all right, and again ran hurriedly to the place of the *kirtan*. In this manner this body was hastening hither and thither. Although the chief objective of all this moving to and fro was to make sure whether the food was all right, yet there was no real precaution taken to see that the food was indeed safe."

"A wooden couch had been placed near the *kirtan* for us to sit upon. This body would sit on the couch and time and again hurry to the kitchen like a small child. In the course of all this nobody noticed when exactly this body came to lie motionless on the couch. When the *kirtan* ended and it was time for the singers to be fed, it was discovered that a dog had entered the kitchen and spoiled everything that had been cooked. On seeing this, Bholanath became furious and started looking for me. After searching he found me lying unconscious on the couch. On calling out to me he realized that I was indeed senseless. On whom could he then vent his anger? In the meantime the people next door quickly cooked fresh *khitchri* and other things and somehow fed the singers. But I remained unconscious during the whole night. When I did not come to my sense even the next day, Bholanath called the singers together and resumed the *kirtan*. When the *kirtan* had been continued up to 3 p. m. my consciousness returned.

From this time onwards people would look upon this body's *bhāva* as a case of hysteria. Bholanath duly wrote to the parents of this body. They also became anxious on hearing the news. But this body's mother did not come to see me. She felt that if these *bhāvas* were a help on the spiritual path, why should she take a

wrong step in being an impediment to it ? Thus pondering over the matter she did not visit me even after learning of my so-called problem.

Later on, when coming to Bajitpur after leaving Vidyakut, (of course quite a lot is being omitted that happened in between) then also this sort of *bhāva* occurred again and again. Bholanath always used to take precaution to keep this secret from neighbours. When *kirtan* was sung I was not allowed to go outside. The doors of the small room in which I was staying were kept shut. I used to roll along the floor of that room. However, in spite of all precautions, a rumour spread that "Ramani Babu's (Bholanath's) wife had been dancing during *kirtan* with a drum on her shoulder !"

"Just at about this time the Guru of the local Sub-Registrar's mother arrived. He was a worshipper of *sakti* and used to wear bright red robes. On being told of my condition he expressed the wish to see me. So Bholanath took me to his residence. There I was made to sit beside an image of the Siva. Since arriving at Bajitpur this body used to regularly repeat the Name while sitting in a yogic posture. At such times various *bhāvas* used to pass through this body. For instance, suppose I was seated repeating the Name, I would spontaneously start to spin round, still locked in a yogic *asana*. So, when being made to sit near the Siva linga, this body automatically assumed yogic postures and spun round once or twice. The Guru observed this. Thereupon he kept on sending me messages through others to the effect that he was a *Siddha Purusa* (realized soul) and, if I so desired, could be instrumental in communicating to me the direct vision of God. I merely listened to all these messages."

"During his next visit to the house of his disciple, he told Bholanath that he wished to perform a *puja* in our house. When I heard of this, I pointed out to Bholanath that if the Guru was coming to perform a *puja*, he should also be offered a meal. Bholanath thought this very appropriate. So he invited the Guru to a meal and made all necessary arrangements. But owing to his work in the Court he could not remain at home during the visit. As Bholanath was leaving for the Court, I asked him : "I am remaining alone here, what should I do when the Guru comes ?" Bholanath replied : "What can you do ? Give him what he asks for and do as he tells you." Although this body was a very young housewife, yet Bholanath never felt any qualms in leaving me alone. Even when going on tour to the district, he never arranged for anyone to stay with me. For this reason people used to speak ill of him, but Bholanath had seen enough of me to realize that this body was fully capable of taking care of itself."

"So in due course, after Bholanath's departure, the Guru arrived. I had previously kept ready everything that was necessary for his *puja*. So he started on his worship, and I was busy cooking the food. At the conclusion of his *puja* he called me. I veiled myself and came and stood in front of him. He asked me to sit on the *asana* of the *puja*. I complied as I had been told by Bholanath to do as the Guru requested. When I was seated on the *asana*, he asked me to perform the *āchaman*.<sup>\*</sup> As this body was not in the habit of doing *puja* or any other ritual, I asked him how exactly I was to perform *āchaman*. He sat on his stool and showed me with his hands how to do it. Now it so happened that as soon as this body was seated on the seat for *puja*, its behaviour suddenly changed completely. The correct posture for *puja* was automatically assumed. There was then no question of shyness or modesty. My hands also started performing certain *kriyās*. On beholding all this the Guru became frightened and at once asked me to get up from the *asana*. This is why it is said that if something is genuine, there is nothing to be afraid of. Even if you fling it into flames, it will not burn; even if you throw it to the tiger, he will not be able to swallow it. However this may be, just then Bholanath returned and the Guru after having his meal, departed."

On his next visit to the town he again wanted to see me, so Bholanath brought him to me. He started talking of various subjects, including how he had attained to perfection by worshipping the Goddess Bagalā<sup>\*</sup> and another deity as well. Now it can often be seen that when one is based on Truth, the power of Truth automatically manifests. This is what happened on this occasion. As soon as he mentioned that he had achieved "*Bagalā Siddhi*" this body retorted with extreme vehemence : "What ? You have attained to *Bagalā Siddhi* ? This is a complete lie !" Thereafter, the actual facts of how he had gone wrong in his efforts on each and every occasion were loudly divulged through this body's mouth. On hearing all this the Guru became bewildered. Bholanath kept on asking me to keep quiet. For fear that someone might hear what I was saying he shut the doors. But what was the use of crying : 'Shut up ! Shut up !' Whatever is meant to happen through this body is bound to come about. Bholanath had on previous occasions tried many times to stop me by force, but to no avail. So then the Guru was compelled to confess to this body that he had not got any *Bagalā Siddhi* or any other *siddhi*, but he wanted to know from

\*. *Āchaman* : Preliminary purification with water before performing any ritual.

\*. *Bagalā* : One of the ten *Mahavidyās*, forms of Devi in which She manifested Herself to Siva. *Siddhi* means Realization, fulfilment. Also occult power gained by yogic practise.

this body what he had to do in order to attain to it. The funniest part of the story is that, as soon as he asked this question, this body at once furnished him with the complete details of the *mantras* and methods of worship required by him."

"Just now something else comes to my *kheyāla*, so I shall tell you about it. Quite often nobody was allowed to touch this body. But the reason for this restriction was not understood by people. This was enforced because they did not possess the power to bear it. What happened once ? There was a young man in Bajitpur. he was married, but had no children. This is why his father wanted him to marry again, but the boy had no wish to do so as he wanted to remain with his first wife. When his father continued to press him on the subject, he finally resolved that when I would get up from my *asana* after *puja* he would touch my feet and mentally pray for a son. But at that time it was forbidden to touch my feet. Therefore, after consulting Bholanath, he resolved to offer his mental prayers while touching my feet. So one day as soon as I got up from *puja* he came and touched my feet. He at once fell down unconscious and therefore could not offer the prayers as decided. Hour after hour passed, but he did not return to his senses. Bholanath became frightened. the young man was a Government Treasury employee and Bholanath's friend. When after a long interval he regained consciousness, he said it was impossible to describe the blissful ecstasy in which he had been plunged. Even though he had been unable to pray for a son as planned, yet because it had been in his mind while touching me, he later did have children."

"Previously I mentioned that ever since coming to Bajitpur I had the *kheyāla* to perform *japa* regularly day by day. The room occupied by me was always kept spotlessly clean. Care was taken to see that there was no direct contact between the room and even a single blade of grass outside. In the evening burning incense used to be taken round the room from outside, since it was veritably a temple in which the Name was being recited. But so far no initiation had taken place. Even though every evening I sat down to do *japa* it was nothing else but just "*Hari bol*". Whatever stage this body had already reached at that time had been brought about by virtue of the Name."

"One day Bholanath said to me : "We are *sāktas*\* why do you always repeat "*Hari bol, Hari bol*" ? This is not fitting." I replied : "Then what should I chant ? "*Jai Siva Sankara, Vom Vom, Hara Hara*" ? This body did not know any mantra,

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\*. *Sakta*—Worshipper of sakti.

so whatever came I voiced. Bholanath was satisfied and said : "Yes, just recite this." So from then onwards "*Jai Siva Sankara*" was being recited. But already when repeating "*Hari bol*", this body had spontaneously assumed various yogic postures and this gradually was being intensified. With the repetition of "*Jai Siva Sankara*" it became even more intricate. So many different *asanas* came about of themselves, one after the other—such as *siddhāsana*, *padmāsana*, *gomukhi āsana*, etc. The strange thing was that while repeating the Name there was a sudden change in this body : yogic postures formed spontaneously and then, with an audible sound in the spinal column, this body would straighten out naturally into a completely upright pose. There was no force or compulsion, no uneasiness in this. In such a condition this body could not be moved or bent in any way. It seemed as if this body had been screwed down into this position. Thereafter, the repetition of the Name would cease by itself and some type of getting immersed in His thought (*tanmaya bhāva*) ensued. After some time in this state, the Name would be resumed, the *āsana* would slowly become relaxed and the body would return again to its natural state. Some time passed in this manner. There are many details in this connection that cannot be explained, and even those that can be, will not all be dealt with now."

"So, omitting many things, I shall now speak about the *dikshā*. This body's *dikshā* took place on the night of *Jhulan Purnima*\*. In order to see the *Jhulan* festival, many people had dined early and then gone out. Bholanath had also had his evening meal. A *hookāh* was got ready and given to him. He lay down smoking and watching what I was doing. The care with which I had wiped the floor of the room and then sat down in an *āsana* seemed somewhat unusual to him. But after watching for a while he fell asleep. Here also, the curious thing is that the *yajna* and *puja* that have to be performed during initiation were spontaneously carried out by this body. The *yajna sthali* (vessel) was placed in front ; all the various ingredients necessary for the *puja*, such as flowers, fruits, water, etc. were already there; although not everybody could see them, yet there was no doubt about their actual existence. The *dikshā mantra* emanated from the navel and was pronounced by the tongue. Then the *mantra* was written by the hand on the *yajna* vessel and *puja* and fire sacrifice were duly performed over the *mantra*, that is to say all the rituals prescribed by the *Sāstras* for *dikshā* were duly gone through. Later, when my fingers were moving to count the *japa*, Bholanath woke up and

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\*. The full moon night on August 3rd, 1922.

saw me performing *japa* counting with the fingers. None had taught me how to do it, yet the fingers of their own went through the movements of counting. Bholanath was exceedingly surprised to see all this. But the next day when I went to do *japa* of my own I found everything turning topsyturvy. However, soon this body again entered into the previous state and *japa* came about of itself. This is how this body became initiated."

Sudhir Gopal : The *dikshā mantra* manifested indeed; but did the Guru's manifestation also occur ?

Mataji : Yes, that also happened.

Sudhir Gopal : Was the Guru in clear evidence (*pratyaksa*) ?

Mataji : Yes, that was so.

Sudhir Gopal : Please, describe the Guru a little !

Mataji (smiling) : I always say that during childhood this body's father and mother were the Guru. When marriage was performed my parents told me that the husband was now the Guru. So, after marriage the husband became the Guru. Thereafter, all who exist in the world are this body's Guru. From this point of view I can say that the *Ātmā* is in fact the Guru, in other words, this body is itself this body's Guru. Furthermore, about *puja* I always say that when a particular deity is to be worshipped, this particular deity emerges from this body and after being worshipped disappears again into this body. Thus you can infer something similar in the case of the Guru. In this way I have just explained how at the time of *dikshā* flowers, fruits etc, whatever was needed for the *puja* and the *yajna*, everything came out of this body; so cannot the Guru have also revealed out of this body ? Now you have been told everything that was asked concerning this body's initiation. Do you now understand how the *dikshā* took place ?

Sudhir Gopal : Yest, I have understood.

Mataji : What have you understood ?

Sudhir Gopal : I have understood nothing at all. (Everybody laughs loudly.) I shall ponder over what I have heard and then see. Later, I shall question you again regarding this subject.

Nepal Dada (now Swami Narayanananda Tirtha): When the *mantra* emanated from within you, did you know which deity's *mantra* it was ?

Mataji : No; but immediately on receiving the *mantra* the question arose within me, "Whose *mantra* is it ?" And then quite clearly the reply came from within that it was of such and such a deity. This is why it is said that once a genuine question

arises with urgency from within, it does not take long for it to find a response. But you are not truly receptive. If there is real enquiry, there can be no delay in the answer.

Sudhir Gopal : Kusum Brahmachari says, your *sadhana* was no real *sadhana*, because all the obstacles and difficulties that arise from within us when we set out to practise *sadhana* were non-existent in your case.

Mataji : Why should this be so ? When the play of *sadhana* commenced within this body, did it not live with a good number of people ? This body resided in the midst of Bholanath's large family. Every type of work was performed by this body. But when this body played the role of a *sādhikā*, it assumed every detail necessary for each particular *sadhana*. For instance, marks on the forehead like *tilak\**, *svarupa*, *tripundra*<sup>Φ</sup>, all appeared one by one.

"There was a gentleman in Bajitpur who later became a judge. He also used to give *dikshā*. On being told about my condition he suggested that I should wear a string of beads. In reply I sent a message to ask : "Should the necklace be worn outside or in the mind ?" On hearing this he declared there was no need for me to adopt a string of beads."

"About the *asanas* which formed spontaneously I have already told you previously. Some people spends a lifetime in acquiring the act to perform one such *asana* to perfection. But when this body became a *sadhaka*, it was seen that one *asana* after another was done and each of them to perfection. All your questions have now been replied to."

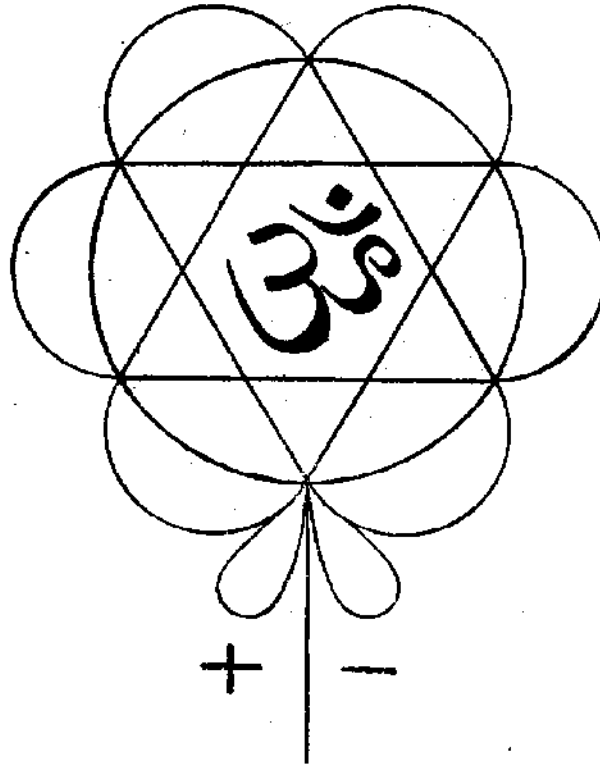
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\*. *Tilak*— Mark on the forehead.

Φ. *Tripundra* — Three curved horizontal marks made on the forehead by the worshippers of Siva and Sakti.

## YANTRAM—WHAT IT MEANS?

—Swami Pratyagatmananda.



*YANTRAM*, in ordinary use, means a mechanism or organ for doing work in an effective, systematised manner with a view to achieving a definite end. Such work, evidently, implies three things : the End, setting the principle or rule of action; the Means, setting the combination and co-ordination of the forces doing the work; and the Method, setting the necessary conditions and practical lines of such actions. In scientific analysis, the first gives formula and equation; the second, diagram and design; the third, *function* according to plan, and in respect to given or assigned conditions. Basically speaking, these three are *Mantram*, *Yantram* and *Tantram* respectively. One may call them Rule, Ruler and Ruling; or Principles of Law, Code and Procedure; and so on. With respect to anything that is or becomes, they answer the three root questions : Why is it so ? What makes it so and how is it so ? Obviously, the three are inter-related. In the word '*YANTRAM*', one should seize upon the root *Yam* (pronounced as *Iyam* and not as *Jam*), note what that root'



means and implies, and correlate it with the root principle (*Vijam*) of *Vayu*, which is also *Yam*. *Vāyu* is cosmic *Prāna* of Elan Vital. It is the Cosmic Fund of both potential and kinetic power as a whole, that is, without abstraction and limitation as material, vital or mental. When this power as a whole operates as a system of Control (*Yam*) as a 'Ruler', with respect to a given end or objective, it is *Yantram*. It is essentially, therefore, a Power disposition and design, not a mere model representation, picture or graph.

It is superficial thinking to look upon the Mystic *Yantram* as symbolic or pictorial. It is dynamic *Śakti-lekhā*. But in the understanding and appreciation there of it is more suitable to begin with the sketch drawing, graph, and so on. But the initial approach should be such as to open up newer and fuller vistas of complete dynamic import and significance.

The Means (*Yantram*) will signify nothing unless we can show it in the context of the entire movement from beginning to end; unless the picture of the event can be exhibited in its entire dynamic set-up. A boat on the river pulled by two ropes in two directions making an angle gives no intelligible meaning of its actual movement unless we are able to resolve the resultant effect into its constituent parallelogram. This instance is typical. Examine an organism, a crystal, a molecule, an atom. Inspect any planned structure in human or natural scheme. The structural design is laid upon a functional plan, and that, again, upon a dynamic scheme or power pattern. It is the last that controls (*Yam*) and rules. What is *this* behind any situation that presents itself, any event that takes place? That is the be-all, end-all of questions. And power, as we have noted, is only abstractedly and segmentally 'physical'.

Nevertheless, it is the analysis of physical science and mathematics that sets the first model and draws the first sketch suggesting the fuller and more basic pictures. We are in quest of fundamental 'ground plan'— the heart and core picture of Power, in other words, of *Hrillekha* (हल्लेखा). In this vital quest, it is possible that one can catch or miss the 'direct home line'. Even systematised, a scientific pursuit has oftener than not strayed off the right track and missed the correct orientation. It has been said that intelligence is a tool-making organ. So there has been no lack of tools, instruments, appliances. They serve a variety of ends and purposes. But of what positive lasting, fulfilling and harmonising value have been most of these?

Are they in affiliation to the 'far-off divine event to which all creation moves' ? Do they even suggest that there may be, all appearance to the contrary notwithstanding, 'a divine purpose and end' at all inspiring the basic scheme of creation ?

The question cannot, particularly at this critical world juncture, be evaded or postponed. Without boldly facing this, we cannot quit the fatal quicksands of mal-adaptation and vicious circle, both subjective and objective, in which we have been caught.

Hence Power (*Śakti*) as a whole has to be understood and appreciated with its appropriate *Mantram*, *Yantram* and *Tantram* in the senses above noted.

We imagine, for instance, that we are now near, if not actually, at the core picture of atleast material being and behaviour. Our equations have, at any rate, a reassuring look of thorough and compact reasonableness. Deceptive is not that look.

But the equations have, in practical application, ominously equivocated and not helpfully equated the basic queries and discrepancies in the appreciation of creation and existence. So, possibly, only a sidedoor to an ante-chamber of what Reality resides in has been opened.

*Yantram*, in its fullest context and co-ordination, must evolve from the First Principles of Creation.

The potency of *Yantram* or Power Diagram, in all relevant dimensions, varies in geometrical ratio (so to say), according to the refinement and purity of the power field composition. Hence what controls the intra-atomic field of energy is enormously more powerful than mechanical, chemical or molecular systems of control.

If by *Prāna* is meant not simply vitality or biological entity, but an all-pervasive cosmic principle of renewing and creative activity, then *Prānik* control ought to be more powerful than atomic. Modern science and modern methods must now essay to make that *Prānik* control available in an increasingly helpful measure. For in such availability lies all hope of harmonised, creative progress. The consummation of such progress can be reached only by opening *Hrllekhā* (हल्लेखा), of things by Yoga where the Spirit reigns as Perfect Power and Perfect Harmony.

Therefore, *Yantram* must be traced from the Magnum Matrix (Perfect Power positing itself as the Perfect *Bindu*), down to our appreciated planes of Magnitude, Number and Space-time. *Yantram* should affiliate all our known and appreciated matrices to the Magnum Matrix and this affiliation necessarily bears the character of a logicomathematical descent.

The diagram looks, apart from the internal scheme of the interlaced triangle, like a flower in partial bloom, with six symmetrical (say, parabolic) petals joined at the stem axis by two others, one at each side of the axis, which are still 'hidden' and unfolded. The two 'hidden' stem-buds are marked with plus and minus signs.

Basically, this means the six-phase functioning that becomes patent (or manifest) in the analysis of any creational entity or event (as pointed out elsewhere); and the two hidden axis buds are, or represent, the Mystic *Ardha Mātrā*, on either side of the *Bindu* and its axis of self-projection : they link up, both in the sense of evolution and of involution, what is patent and manifest with what is radically there as the potent and un-manifest. The entire scheme is supervised by *Om* at the core or *Hrllekhā*. *Om* itself in its 'rise' shows this 8—phase pattern in dynamic creation. These, for instance, represent the 8—phase pattern : *Parāvyakta (Bindu)*, *Vyaktavyakta (Setu)*, *Vyakta (Udita Nāda)* AUM *Avyakta (Vilaya Nāda)*, *Vyaktāvyakta (Setu)*.

Ponder also over the relation of this diagram to the famous mystic mantram :

“पूर्णमिदं पूर्णमदः पूर्णात्तुपूर्णमुदच्यते ।  
पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ॥

*This is Full, That is Full : The Full evolves from the Full :*

*The Full taken from the Full remains the Full.*

In this mantram, the two mystic words, viz '*udacyate*' and '*ādāya*' (taken out and taken in) stand respectively for positive and negative *Stem Bud* or *Ardha mātrā*.

\* Courtesy : Works of Swami Pratyagātmā nanda Saraswati  
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