

आदिकविश्रीमद्वाल्मीकिमहर्षिप्रणीतबृहत्योगवासिष्ठः

BRAHADYOGAVAASISHTA

JNAANA RAAMAAYANAM
[DVITEEYA RAAMAAYANAM]

COMPOSED BY

VAALMIKI MAHARSHI

निर्वाणप्रकरणस्य पूर्वार्धम्

FIRST HALF OF NIRVAANA PRAKARANAM SIXTH SECTION

NIRVAANA, THE EXTINGUISHED STATE OF THE 'I'
[PART ONE]

CHAPTER TWENTY FOUR

VASISHTA MEETS SHIVA (9)
[THE WORSHIP OF BRAHMAN]

Sanskrit text, Translation and Explanation
by
Narayanalakshmi

DEDICATED
TO
ALL THE SEEKERS OF TRUTH

ABOUT THE AUTHOR

Narayanalakshmi

Narayanalakshmi (Shubhalakshmi), an ascetic spent most of her life in the Himalayan terrain, engaged in the penance of knowledge. She is well-versed in all philosophies and is a scholar in Sanskrit language. Her mission in life is to retrieve the lost knowledge of the ancient Rishis and offer it unblemished to all the seekers of the Truth. She is from Bangalore, Karnataka, India.

CHAPTER TWENTY FOUR
VASISHTA MEETS SHIVA (9)

ईश्वर उवाच
Ishvara spoke

THE CHIT-TREE ENVELOPED BY THE BEAUTIFUL CREEPER OF THE PERCEIVED PHENOMENON

(The verse here is so beautifully composed and refers to an ordinary creeper, to the delusion-state of the world, and also to MahaaVishnu.)

[The perceived phenomenon densely covers the Reality, and is impenetrable.
The perceived is a beautiful creeper covered by fragrant flowers, for a Knower of the excellent sort like Vaalmiki.
The perceived is an impenetrable dense dark forest of entwined creepers, for the intellectuals who try to fathom it.
The perceived is hard solid punch in the face dealt by a strong and powerful wrestler, for the ignorant.]

[The perceived is like a beautiful creeper that is always filled with flowers, fruits, leaves as manifold desires, fulfilment of actions, objects of desires and what not; it is never out of Jeeva-minds and is always fresh.

It has grown countless creepers from its own root of Avidyaa, and is thickly entwined with all those creepers - each of which is covered by countless fruits and leaves and flowers; and these creepers keep on increasing more and more, spreading out wildly, creating more and more space for them to grow on.

The huge creeper keeps covering the entire expanse of space fully, with its ever-increasing fresh creeper growths.
The fragrance of the creeper-lot is intoxicating (with the lingering Vaasanaas of various sorts).

It is indeed huge, and the interiors are dense and dark with thickly overgrown entwined creepers; nobody can pierce through it at all. It is so dark and dense that even dark clouds pale out in front of it.

But actually if you observe it from a distance it looks like a dense cloud (of imagination only) and it is shaped like a fist.
A fist that dares you to break its solid dense structure!

No axe, or sword is capable of cutting this ever-increasing forest of creepers.
It never fades and never rots also, in time; rather becomes fresher by the passage of time and grows stronger and thicker.

Observe again; is it spread out or just compressed in the shape of a fist?
Is it really so dense or is it just appearance? Or, is it just a cloud of worthless dust?
Is it so fragile that a slight blow from the 'fan of Vichaara' can dissolve it off into nothing?]

[The Reality-tree, the strong one supports the entire creeper-forest of the perceived phenomenon,
is inseparable from the beautiful creeper that envelops it all over and appears like a tightly held fist, as if challenging you to cut through the creeper-forest in order to find the tree.]

यत्रान्तरालगहनेन विलासवत्या हेलाविलोलघनसर्जितयामलेन

मल्लेन पल्लवदलामलमालितानां लक्ष्मीलताऽविरलिता वलितेव मुष्टिः। (36.19)

इत्यादिकानां शब्दनामार्थश्रीः सत्यरूपिणि तस्मिन्सर्वेश्वरे सर्वसत्तामणिसमुद्रके

का नाम विमलाभासास्तस्मिन्परमचिन्मणौ न कचन्ति विचिन्वन्ति विचित्राणि जगन्ति याः। (37.02)

(यत्र - 'अन्तरालगहनेन विलासवत्या हेलाविलोलघनसर्जितयामलेन

मल्लेन पल्लवदलामलमालितानां लक्ष्मीलताऽविरलिता वलितेव मुष्टिः'

- इत्यादिकानां शब्दनामार्थश्रीः सत्यरूपिणि तस्मिन्सर्वेश्वरे सर्वसत्तामणिसमुद्रके

का नाम विमलाभासास्तस्मिन्परमचिन्मणौ न कचन्ति विचिन्वन्ति विचित्राणि जगन्ति याः।)

THE SELF-TREE BLOCKED BY THE PERCEPTION-CREEPER

यत्र,

where,

(this word connects to the next verse, and continues in the next verse)

अमलेन अन्तरालगहनेन पल्लवदलामलमालितानां मल्लेन

विलासवत्या हेलाविलोलघनसर्जितया वलितेव मुष्टिः ऽविरलिता लक्ष्मीलता।)

(मल्ल - attractive, wrestler, strong person)

अमलेन

By the 'taintless tree' (unaffected by the creepers that surround it all over, covering it without a gap) -

अन्तरालगहनेन

which is thick and dark inside with the dense growth of creeper all around it (and is impenetrable) -

पल्लवदलामलमालितानां मल्लेन

which is attractive and looks undefeatable and formidable like a wrestler, being garlanded by the creepers overflowing with taintless unfading tender leaves and flowers -

लक्ष्मीलता ऽविरलिता वलिता

the perceived that is like a beautiful huge creeper, is never separated.

he (the tree) is enveloped all over 'by her',

मुष्टिः इव

appearing like a tightly held fist (ready to punch);

(not allowing anyone to approach the tree that she hides like a treasure);

विलासवत्या

by her - (the creeper),

who moves charmingly with her thickly entwined dense mysterious form;

(She is thickly covered all over by the never-fading creepers of countless worlds emitting intoxicating fragrance (lingering Vaasanaas); these creepers of the worlds are thickly covered by the minds of various varieties sprouting as many states of Jeevas. That is why, this beautiful creeper of the perceived, is so thick and dense, that it is very difficult to pierce through, and cannot be cut so easily.)

हेलाविलोलघनसर्जितया

by her - who is so dense and dark that even dense clouds with lightning flashes pale out in front of her easily (for she makes the entire space dark and gloomy by her denseness);

(She is not spread out at all, as she seems to be; but is shrunk and compressed as a dark dense impenetrable mystery that looks like a fist ready to fight you back with a punch whenever you try to throw her out through any method.)

वलितेव मुष्टिः

She actually stands like a dark powerful dark terrible wrestler who is ready to punch hard at you, even when the slightest approach is there of anyone who intends to observe and defeat him.

(The perceived is like huge wrestler who is so huge that you can see only his fist that is ready to punch, and his complete form is invisible as it were, like for an ant standing in front of a giant mountain.

He is adorned by the beautiful victory garland and also many other garlands that stand as the proof of his many victories. His chest is so dark and thick, that no one can easily destroy him or even make him feel the blow. He easily poofs away the various attempts to kill him like blowing away the clouds, namely the various philosophical view-points.)

MAHAAVISHNU AND MAHAALAKSHMI

अमलेन अन्तरालगहनेन पल्लवदलामलमालितानां मल्लेन

विलासवत्या हेलाविलोलघनसर्जितया लक्ष्मीलता ऽविरलिता, वलितेव मुष्टिः।

The Lakshmi-creeper who is the most beautiful amongst all Devis,

throwing away easily other beautiful girls by her extreme charm,

is never separated from the dark form of Lord Vishnu, like his fist (which is always ready to fight the wicked ones);

Vishnu, who shines forth as the excellent fighter, and is taintless,
who is adorned by the never-fading garland of forest flowers amidst other Devas who wear fading
garlands (for, he is never tainted by conceit and form-identity);
who is dense with the entire Creation with its fourteen worlds within his belly, as his self-essence.]

इत्यादिकानां शब्दनामार्थश्रीः सत्यरूपिणि तस्मिन्सर्वेश्वरे सर्वसत्तामणिसमुद्रके
का नाम विमलाभासास्तस्मिन्परमचिन्मणौ न कचन्ति विचिन्वन्ति विचित्राणि जगन्ति याः। (37.02)

(यत्र) इत्यादिकानां शब्दनामार्थश्रीः

(where) such beautiful words containing such subtle explanations (as shown in the previous verse) ,
become meaningful and true,

सत्यरूपिणि तस्मिन्सर्वेश्वरे

because of the ‘presence of the Supreme Lord’ only, which renders reality to everything that exists
(including the meaningless prattle of the children as ‘Bhindi, Bhindi’ etc);

(तस्मिन्सर्वेश्वरे) सर्वसत्तामणिसमुद्रके

the Supreme Lord, Sarveshvara - who is the casket holding the ‘realness-gem’ (which shines as all the
names and forms of the perceived phenomenon);

तस्मिन्परमचिन्मणौ (सर्वसत्तामणिसमुद्रके)

when supported by the presence of the taintless lustre of that ‘Supreme Chit-gem’ (that is the casket
holding the realness for all the gems).

याः विमलाभासाः

What taintless powers will not rise forth,

विचित्राणि जगन्ति का नाम न कचन्ति विचिन्वन्ति। (36.02)

as the manifold Jagat-states glitter forth (as gems) and rise up as different
(from inside the casket of Sarveshvara holding the treasure of the Chit-gem)!

[DETAILED EXPLANATION OF THE CONCEPT STATED HERE]

Words are just scribbles when written down, and sound- modifications when heard.

Yet, as you read, or listen, the understanding flashes forth, as imagination and the subtle meanings of
those words, like the flash of lightning amidst cloud bursts.

This understanding, and also the ‘knowing-state’ of ‘knowing the objects, people, and their connections in
your life-story’ is possible because of the presence of the Reality-essence within you, which is the
true self, the true ‘I’ within.

The Self exists as the essence of existence itself; and countless worlds exist because of that.

Because of its presence, the sound-variations become meaningful or meaningless, as per the context.

Self is like a ‘unique casket of gems’ that shines forth as countless gems of Brahmaandas.

Anything is real, because it is there to ‘know’ it so.

Anything is unreal, because it is there to ‘know’ it so.

‘That alone’ renders ‘reality’ to ‘This lie’ called the Jagat.

The creepers exist because of the presence of the tree.

Lakshmi, the prosperity-symbol made of objects and people, and possessions - exists because of the
presence of ‘Naaraayana, the Lord of the waters of experiences, the empty expanse, that gives place to
Lakshmi on his bosom, as the space.]

THE POWER OF CHIT-SATTAA, THE CHIT-REALITY

FOOD AND THE BODY-PRODUCTION

एषा बीजकणान्तस्था चित्सत्ता स्ववपुर्मयं लब्ध्वा मृत्कालवार्यादि करोत्यङ्कुरमोदनम्। (37.03)

This state of Chit-Reality alone,
stays inside the tiny seed of the grain, filling its form, all over;
and rises as the sprout when provided with the mud, time-span and water;
and yields the grains that become the food (odana) for the beings (which gets eaten and gets produced as the bodies through physical union).

CONSUMING FOOD FOR THE NOURISHMENT OF THE BODY THROUGH 'TASTE'

फेनावर्तविवर्तान्तवर्तिनी रसरूपिणी कठिनेन्द्रियसंबन्धे करोति स्पन्दमम्भसाम्। (37.04)

This state of Chit-Reality alone,
stays as the form of 'joy of taste (rasa)' inside all the objects,
and like the foam that rotates up and down inside, produces the 'sense of contact' through the tongue,
and flows downward, like the liquid through the hard rock-portions, to the belly and vibrates thus.

SENSE OF FRAGRANCE

एषा कुसुमगुच्छेषु रसरूपेण संस्थिता कचति घ्राणरन्ध्रेषु करोति परिफुल्लताम्। (37.05)

This state of Chit-Reality alone,
stays as the 'sense of fragrance' in the clusters of flowers, and blossoms in the nasal holes.

CAUSELESS CAUSE OF THE JAGAT

चित्सत्ता तु शिलाङ्गाभामसर्ती सत्यतापदं सर्गाधारदशां धत्ते गिरीन्द्रः स्थितिलीलया। (37.06)

This state of Chit-Reality alone,
stays as the statue (Shilaangaa) seen in the rock (the perceived Jagat-state) (as if different, but not different), which is not real, yet looks real;
and supports the Creation-effect, as the cause (like the rock becomes the cause of the statue seen it, yet is not the cause)
like a mountain holds the manifold objects like forests, streams etc as its very nature.

पवनस्पन्दकोशात्मरूपिणीव त्वगिन्द्रियं संसाधयत्यात्मसुतं पितेवात्मतयानया। (37.07)

Staying as the vibration of wind everywhere, she makes the skin-sense function,
like the father enticing his son do his work, through affection.

अशेषसारपिण्डमध्यात्मानं स्वसिद्धये भावयित्वा नकिञ्चित्त्वमिव खत्वं करोत्यलम्। (37.08)

Holding the entire perceived inside her as her essence,
she turns everything into nothing and makes it all empty, when one strives to know the self.

स्वसत्ताप्रतिबिम्बाभमाकाशमुकुरोदरे धत्ते कल्पनिमेषाङ्कं कालाख्यममलं वपुः। (37.09)

She holds -
the 'taintless body of Kaala with the limbs of the Kalpa (Creation-span) and the second (wink-span)',
inside the mirror of the empty expanse, as her own reflection.

आमहापञ्चमेशानं परिणाममया इमे इदमित्थमिदं नेति नियतिर्भवति स्वयम्। (37.10)

She herself becomes -
the 'Niyati', the change-factor which ordains the rules that hold the perceived that 'this should be like this only';
and exists as the five controllers of the Jagat as Brahmaa, Vishnu, Rudra, Ishvara, and SadaaShiva.

साक्षिणि स्फार आभासे गृहे दीप इव क्रियाः सत्ये तस्मिन्प्रकाशान्ते जगच्चित्रपरम्पराः। (37.11)

Like the actions that exist in the presence of the light inside the house,
these successions of Jagat-Creations of various types,
shine forth in the presence of the ‘undivided state of the Chit herself’ acting as the witness-state.

परमाकाशनगरनाट्यमण्डपभूमिषु स्वशक्तिवृत्तं संसारं पश्यन्ती साक्षिवत्स्थिता। (37.12)

Chit-state remains like a witness watching this world-play,
and is surrounded by her powers (to exist as any perceived state),
in the dance-arena (of the three Gunas) that is situated in the ‘city of Supreme expanse’ (city of illusion).

वसिष्ठोवाच

Vasishta spoke

शिवस्यास्य जगन्नाथ शक्तयः काः कथं स्थिताः, साक्षिता का च, किं तासां वृत्तं स्यात्क्रियदेव तत्। (37.13)

Hey Jagannaatha! What are the powers of Shiva (Chit) and in what way do they remain with him?

What is the witness-state?

How do these powers act? And what is their measure?

ईश्वर उवाच

Ishvara spoke

(The power of Shiva is to exist as the perceived and its manifold divisions.)

[‘Sattaa’ means that which exists as the support of the reality of the perceived phenomenon.

‘Shakti’ means the power that the Jeevas are endowed with.]

अप्रमेयस्य शान्तस्य शिवस्य परमात्मनः सौम्य चिन्मात्ररूपस्य सर्वस्यानाकृतेरपि

इच्छासत्ता व्योमसत्ता कालसत्ता तथैव च तथा नियतिसत्ता च महासत्ता च सुव्रत।

ज्ञानशक्तिः क्रियाशक्तिः कर्तृताऽकर्तृतापि च इत्यादिकानां शक्तीनामन्तो नास्ति शिवात्मनः। (37.14 to 16)

Hey Gentle one (Saumya)! Hey Suvrata (Disciplined one)!

For Shiva is the Supreme Self, who is calm and immeasurable (aprameya),

who is of the nature of Chit alone, who is all, and who has no form,

the powers are named like this;

IchhaaSattaa (want) (that rise up as the Vaasanaa-agitations),

VyomaSattaa (empty space) (the space created for the Vaasanaa-fulfilment states),

KaalaSattaa (time-factor) (the slow flow of fulfilment-states step by step),

NiyatiSattaa (fixed order of things) (to give the illusion of realness in all),

MahaaSattaa (the realness felt in the world-state),

and also the powers of knowledge, action, doer-ship and non doer-ship, etc.

There is no end to the powers that belong to the auspicious Self.

वसिष्ठोवाच

Vasishta spoke

शक्तयः कुत एवैता बहुत्वं कथमासु च उदयश्च कथं देव भेदाभेदश्च कीदृशः। (37.17)

From where do these powers rise? How do they increase? How do they rise?

Hey Deva! What are their differences and similarities?

ईश्वर उवाच

Ishvara spoke

SHIVA AND SHAKTI ARE NOT DIFFERENT

शिवस्यानन्तरूपस्य सैषा चिन्मात्रतात्मनः एषा हि शक्तिरित्युक्ता

Shiva (Chit-state) is of infinite forms (as the perceived), and is Chit in essence;

‘Maayaa’ (the deluding power) is known as his ‘Shakti’.

(She actually increases his power, does not destroy it.)

तस्माद्भिन्ना मनागपि। (37.18)

When conceived as a blockage to the truth, she differs from him slightly as if, but not in truth.
(Whatever is seen as the perceived, that is the power of Maayaa alone, appearing in manifold ways.)

ज्ञत्वकर्तृत्वभोक्तृत्वसाक्षित्वादिविभावनात्शक्तयो विविधं रूपं धारयन्ति बहूदकम्। (37.19)

Manifesting as the states of 'knowing, doing, enjoying, witnessing, etc',
these powers take on many forms, like water appearing as various forms of waves, whirlpools etc.
(Kaala is the controller of these powers; the world goes on smoothly, only because of the proper distance maintained by Kaala, from event to event.)

एवं जगति नृत्यन्ति ब्रह्माण्डे नृत्यमण्डपे कालेन नर्तकेनेव क्रमेण परिशिक्षिताः। (37.20)

These various powers dance like this, in the dance arena of the Brahmaanda, as if trained by the
'excellent dancer Kaala', through proper training.

(The varied shapes with varied qualities, the varied levels of beings, the varied degrees of learning; whatsoever we see from the bottom-most level to the highest, is in an order proper, with all the causes and effects in tact; and this is known as Niyati)
(नियमनात् नियतिः)

यैषा परपराभासा सैषा नियतिरुच्यते क्रियाथ कृतिरिच्छा वा कालेत्यादिकृताभिधा। (37.21)

What is appearing as all this, in a controlled away, is known as 'Niyati', the set order of things.

She (Niyati) is variously named (by the learned ones) as -

Kriyaa (action with purpose and result) or Icchaa (interest in completing the action to attain the result)
or Kaala (the controlling factor of change that is conceived).

आमहारुद्रपर्यन्तमिदमित्थमिति स्थितेः आतृणापद्मजस्पन्दं नियमान्नियतिः स्मृता। (37.22)

She is known as 'Niyati' because she sets the rule (of form and difference; 'Aakara-Vikaara') -
from the grass piece onward to MahaaRudra (form),
and from the grass-piece onward to the Lotus-born Brahmaa (difference).

DANCE OF NIYATI AS THE PERCEIVED WORLD THAT IS BOUND BY PROPER LAWS AND RULES

(This is a form of meditation on the self, which is gap-less and continuous.)

[This dance goes on forever and ever without stop, and without any swerving of steps, beginning-less and endless.

All that you see as moving are her gestures; all the emotions of the beings are her emotions; all the gestures of all the beings are her gestures only. The entire world-quiver is her dance only.

This dance ceases only for the Knower of the self.

The Self-state is the quiet state where Niyati has no place or existence.]

नियतिर्नित्यमुद्वेगवर्जिताऽपरिमार्जिता एषा नृत्यति वै नृत्यं जगज्जालनाटकं

This 'Niyati' always performs the 'dance of this world-drama without agitation (never making any mistake), and without getting erased off (till one attains Self-Knowledge).

नानारसविलासादयं विवर्ताभिनयान्वितं

Various emotions are depicted by her, in a charming manner.

The dramatic gestures expressing various sentiments are abundant here.

कल्पक्षणहतानेकपुष्करावर्तघर्घरं

The thundering noise of the dissolution-clouds, which appear rhythmically at every Kalpa-second,
provide the orchestra.

सर्वर्तुकुसुमाकीर्णं धारागोलकमन्दिरं

The flowers of all the seasons are spread out on the stage.

The sphere of Brahmaanda alone that is filled with the pouring rain of desires, is the dancing arena.

भूयोभूयःपतद्दर्षभूरिस्वेदजलोत्करं

The rains that pour out repeatedly as the Vaasanaa-fulfilment,
is the sweat that flows out of the dancing artist.

पयोदपल्लवालोलनीलांबरकृतभ्रमं पूर्णं

The blue garment of the sky, which changes its hues as the day and night creating the illusion of many colours, covers the dancer fully, and is beautifully designed with the floating clouds all over it.

संशुद्धसप्ताब्धिरत्नौघवलयाकुलं

She is decorated with the moving bangles of the seven oceans that are oozing with gems.

यामपक्षदिनप्रेक्षाकटाक्षोद्भासिताम्बरं

The space around is set alive, with her fast movement of the eyes that are the Yaama, Paksha and day.

मज्जनोन्मज्जनव्यग्रकुलाद्रिकुलशेखरं

The crest is made of the Kula Mountain and its other mountain ranges, which sink and rise again and again, according to the movement of the dancer.

भ्रमच्छशिमणिप्रोतगङ्गामुक्ताफलत्रयं

The three Gangaa-streams with the shining pearls of foam, with the central pendent of the moon decorating Shiva's crest, are her pearl garlands.

संदृष्टादृष्टसंध्याभ्रविलोलकरपल्लवं

The tender hands shining red with the evening clouds, express various gestures and move fast, appearing and disappearing again and again.

अनारतरणल्लोललोकालंकारकोमलं

The dance is accompanied by the murmuring sound of the incessant talks of the living beings.

भूरिभूतलपातालनभस्तलपदक्रमं

The steps move fast in the three levels of Paataala, Bhootala and the sky-region.

मग्नोन्मग्नमहानेकताराघर्मकणोत्करं

The sweat drops (GharmaKana) pour out as the hosts of shining stars that set and rise, again and again.

चन्द्रार्ककुण्डलस्पन्दस्मितस्फुटनभोमुखं

Her sky-face is adorned with the beauty of the oscillating luster, even as the ear-ornaments of the sun and the moon rock violently.

कल्पितानेकब्रह्माण्डकपाटकवितानकं

The roof of the dance-stage is made of the many panels of conceived Brahmaandas.

लुठल्लोकान्तरव्यूहध्वनन्मुक्ताङ्कपल्लवं

The hosts of worlds above and below, are rolling and flying like pearls, and are like the tinkling beads inside the garment.

सुखदुःखदशादोषभावाभावरसान्तरम्। (37.23 to 37.31)

The states of joys and sorrows which appear and disappear, are the various emotions that are depicted in the dance.

अस्मिन्विकारवलिते नियतेर्विलासे संसारनाम्नि चिरनाटकनाट्यसारे

साक्षी सदोदितवपुः परमेश्वरोऽयमेकः स्थितो न च तया न च तेन भिन्नः। (37.32)

In this dance of 'Niyati' which is filled with changes, which is named as 'Samsaara', which is a prolonged dance-drama, the one Supreme Lord alone remains as a witness remaining changeless. He is not different from her or the dance.

एष देवः स परमः पूज्य एष सदा सतां चिन्मात्रमनुभूयात्मा सर्वगः सर्वसंश्रयः। (38.01)

He is the Lord. He is Supreme. He alone is fit to be worshipped by the noble ones. He is experienced as the Chit-alone (awareness of one's existence). He is everywhere. He is the support of everything.

घटे पटे वटे कुड्ये शकटे वानरे स्थितः

He exists in the pot, cloth, tree, wall, cart, and the monkey (as whatever shape you conceive).

शिवो हरो हरिर्ब्रह्मा शक्रो वैश्रवणो यमः। (38.02)

He is Shiva, Hara, Hari, Brahmaa, Indra, Kubera and Yama (and whatever deity you conceive).

WORSHIP OF BRAHMAN

[How to worship the self? Shiva explains.]

बहिरन्तश्च सर्वात्मा सदा स्वात्मा सुबुद्धिभिः विविधेन क्रमेणैष भगवान्परिपूज्यते। (38.03)

This Bhagavaan, the Self of all, is worshipped by those of pure intellects, at all times, as their own Self, inside and outside, through various methods.

बहिस्तावन्महाबुद्धे क्रमेण परिपूज्यते येन तच्छृणु तत्त्वज्ञ

Hey wise one! You are the Knower of the Self! Listen as to how he is worshipped externally.
(External worship is when you see the self alone standing in front of you as the entire perceived.)

श्रोष्यस्यन्तःक्रमं ततः। (38.04)

Later, you listen to the method of internal worship.

पूजाक्रमेषु सर्वेषु देहगेहं पवित्रकं त्याज्यं देहावबोधात्म परं यत्नात्पवित्रकम्। (38.05)

In all methods of worship, the body-house though cleaned and purified, should be renounced. By Supreme effort, one should understand the ‘Sacred Self’ which perceives the body.
(Whether the worship is external or internal, the body-identity should be renounced fully.)

पूजनं ध्यानमेवान्तर्नान्यदस्त्यस्य पूजनं तस्मात्त्रिभुवनाधारं नित्यं ध्यानेन पूजयेत्। (38.06)

Worship means meditation within. There is no other method of worship. Therefore, one should worship the ‘Support of the three worlds’ through continuous meditation (concentration on the Self that is perceiving the perceived).
(Since, the self is not an object that can be meditated upon, how to meditate on that which is beyond the grasp of the mind? Therefore, try to imagine the form of the self, like this.
Whatever you see and experience is Brahman alone. The Entire perceived is his form.)

[Is the form lustrous like a deity with form? No!

It is the light that reveals all the lights, but is not the shine of a light, but awareness only.

How lustrous can the awareness be? Imagine it as the greatest lustre of all lustre-forms.]

FORM OF CHIT-DEVA

चिद्रूपं सूर्यलक्षाभं समस्ताभासभासनं

The Chit-form is equal in lustre to millions of suns, since it alone reveals all the lustre-sources, anywhere and everywhere.

(It is the very ‘I’ that shines as the world.)

अन्तस्थचित्प्रकाशं स्वमहंतासारमाश्रयेत्। (38.07)

One should take shelter in the true essence of the ‘I-ness’ which is the shine of the Chit-lustre.
(Its form fills the entire perceived; its head is far above the ‘above’ itself; and the feet are below the ‘below’ itself.)

अपारपरमाकाशविपुलाभोगकन्धरं

The neck is ‘the expanse of the sky above, which spreads out limitless (apaaram), providing space to countless worlds.

अनन्ताधस्तनाकाशकोशपादसरोरुहं (08)

The ‘feet-lotus’ is the space-expanse that spreads out, down below, without limit.

अनन्तदिक्ताभोगभुजमण्डलमण्डितं

He is decorated by the shoulder-region that stretches out, in all the directions.

नानाविधमहालोकगृहीतपरमायुधं (09)

He holds (in his arms), the supreme weapon (that destroys the delusion) of MahaaLokas (like Satya Loka, SiddhaLoka etc, where reside the Knowers of the excellent sort), which are various and of many types.

हृत्कोशकोणविश्रान्तब्रह्माण्डौघपरम्परं

Countless succession of Brahmaandas rest in the tiny corner his heart-hollow (the innermost essence of self-awareness) (ready to manifest).

प्रकाशपरमाकाशपारगापारविग्रहम्। (38.10)

(प्रकाशरूपः, परमाकाशात् तमसः पारगः, स्वयं अपारो विग्रहः स्वरूपं यस्य।)

He is lustrous (reveals all), but is beyond the states of lustre and darkness;
and is of the form that cannot be limited by a shape, and fills all that is there as the perceived.
(त्रिभुवनाधारं नित्यं ध्यानेन पूजयेत्।)

[(One should worship the 'Support of the three worlds' (who is like this, through continuous meditation.)]

THE HAIR THAT COVERS THE CHIT-DEVA

अथ ऊर्ध्वं चतुर्दिक्षु विदिक्षु च निरन्तरं ब्रह्मेन्द्रहरिरुद्रेशप्रमुखामरमण्डितं
इमां भूतश्रियं तस्य रोमालिं प्रविचिन्तयेत्। (38.11,12)

Think of the 'totality of Jeevas adorned by Brahmaa, Indra, Hari, Rudra and other great Devas'
as his hair that is spread out gap-less all over his body, in the above, below, in the four main directions
and all the other directions also.

HIS POWERS ARE THE ROPES THAT CONTROL THE TRI-WORLD MACHINE

विविधारम्भकारिण्यस्त्रिजगद्यन्त्ररज्जवः इच्छाद्याः शक्तयस्तस्य चिन्तनीयाः शरीरगाः। (38.12,13)

'Icchaa (want)', action, etc which are his powers,
and which are like the ropes that move the machine of the Tri-world into performing various functions,
should be thought of as belonging to his body.

THE TRUE DEVA THAT HAS TO BE WORSHIPPED

[The 'He' here should be experienced as the 'I', when you meditate on the self, like this.]

एष देवः स परमः

He alone is the Deva who is Supreme.

पूज्य एष सदा सतां

He alone has to be worshipped, by those with purified minds (and, not the deities with forms, for he alone
is the knowing-essence in these Devas with forms, also.)

चिन्मात्रमनुभूत्यात्मा

He is experienced by the noble as the Chit-alone state (as the self).

सर्वगः सर्वसंश्रयः। (38.13,14)

He is everywhere, and is the shelter of all (as the knowing-essence of all).

(Where he is not?)

घटे पटे वटे कुड्ये शकटे वानरे स्थितः, शिवो हरो हरिर्ब्रह्मा शक्रो वैश्रवणो यमः। (38.14,15)

He exists in all the objects like the pot, cloth, tree, wall, cart and the monkey (as their known-state).
He is Shiva, Hara, Hari, Brahmaa, Indra, Kubera, and Yama (and all the other Devas also, and is the
self of all).

अनन्तैकपदाधारसत्तामात्रैकविग्रहः,

He alone is of the single form of Reality, which is the support of the countless states of division.

(When all the sounds that refer to countless shapes are renounced, he just remains left back as the one sound that supports all,
as the Pranava, and exists as the pure awareness-state bereft of all divisions.)

विवर्तितजगज्जालः कालोऽस्य द्वारपालकः। (38.15 to16)

Kaala, who rotates the world-phenomenon is his door-keeper (allows the knowledge-purified minds
inside, and not the ignorant ones).

सशैलभुवनाभोगमिदं ब्रह्माण्डमण्डलं देहकोणोऽस्य कस्मिंश्चित्स्वाङ्गावयवतां गतम्। (38.16,17)

This huge sphere of Brahmaanda with all its hills and lands, has become his own limb, in some tiny
corner of his body.

HOW TO IMAGINE HIM IN MEDITATION?

(He alone experiences the world through all the Jeevas.)

विचिन्तयेन्महादेवं सहस्रश्रवणेक्षणं सहस्रशिरसं शान्तं सहस्रभुजभूषणं,

One should meditate on this MahaaDeva, as having thousand ears and eyes;
as having thousand heads; as of quiescent nature; as adorned with thousand arms;

सर्वत्रेक्षणशक्त्यादयं, सर्वतो घ्राणशक्तिकं,

as endowed with the power of seeing the objects everywhere;

as endowed with the power of understanding the smell from all the objects;

सर्वतः स्पर्शनमयं, सर्वतो रसनान्वितं,

as endowed with the power that understands the sense of touch from all the objects;

as endowed with the power that understands the sense of taste from all the objects;

सर्वत्र श्रवणाकीर्णं, सर्वत्र मननान्वितं, सर्वतो मननातीतं,

as endowed with the power that understands the sense of sound from all the objects;

as endowed with the power that conceives all the objects; but is beyond the grasp of the mind, for all;

सर्वतः परमं शिवं,

as the supreme auspicious Shiva that shines from all.

सर्वदा सर्वकर्तारं, सर्वसंकल्पितार्थदं,

as the one who performs all the actions at all times;

as the one who bestows the objects conceived by any mind;

सर्वभूतान्तरावस्थं, सर्वं, सर्वैकसाधनं,

as the self-essence in all the beings; as all;

as the one to be attained by all;

इति संचिन्त्य देवेशमर्चयेद्विधिवत्ततः। (38.17 to 21)

understanding all this, one should worship this Lord of all the Devas (Devesha), in the proper manner.

METHOD OF WORSHIP

विधानमर्चनस्येदं शृणु ब्रह्मविदां वर। (38.22)

Hey best of Knowers of Brahman! Listen as to how he is to be worshipped .

स्वसंविदात्मा देवोऽयं नोपहारेण पूज्यते न दीपेन न धूपेन न पुष्पविभवार्पणैः

नान्नदानादिदानेन न चन्दनविलेपनैः न च कुङ्कुमकर्पूरभोगैश्चित्रैर्न चेतैः। (38.22 to 24)

This Deva, who is one's very Self which is aware of everything (knows everything),

is not to be worshipped with the use of ingredients; not by lighting the lamp;

not by the fragrance of the incense; not by offering varied flowers;

not by the meritorious acts of offering food etc;

not by the application of sandal paste on the deity-form;

not by offering Kumkuma in worship or lighting the camphor;

not by any other method that is used in worshipping the other deities with form.

नित्यमक्लेशलभ्येन शीतलेनाऽविनाशिना एकैनेवाऽमृतेनैष बोधेन स्वेन पूज्यते। (38.24,25)

He is to be worshipped, only by the 'nectar of the knowledge of oneself',

which is easily available, which is cool (free of anxieties connected to deity-worship);

and which is imperishable (not time and space bound).

एतदेव परं ध्यानं पूजैषैव परा स्मृता यदानरतमन्तस्थशुद्धचिन्मात्रवेदनम्। (38.25,26)

The 'undisturbed continuous awareness of the Self alone which is within',

is known as the 'supreme meditation'. This alone is considered as the Supreme worship.

पश्यञ्शृण्वन्स्पृशज्जिघ्रन्नश्नन्गच्छन्स्वपन्श्चसन्प्रलपन्विसृजन्गृह्णन्शुद्धसंविन्मयो भवेत्। (38.26,27)

While seeing, while hearing, while touching, while smelling, while eating, while walking,

while sleeping, while breathing, while lamenting, while excreting, while accepting -

one should always be in the state of the awareness of the self within, which is experienced always as the agitation-free state of quiescence.

ध्यानामृतेन संपूज्य स्वयमात्मानमीश्वरं परमास्वादयुक्तेन मुक्तेन कुसुमेहितैः

One should worship well, the 'Self-essence the Lord of all' with the 'Nectar of Dhyaana', which is of supreme taste (for the Self-Deva); so that he is free of the joy of accepting minuscule amount of flowers (as offered to other deities to please them);

ध्यानोपहार आत्मध्यानं ह्यस्य समीहितम्। (38.27,28)

the offering is the meditation of the self-awareness alone; and that alone pleases him.

ध्यानमर्घ्यं च पाद्यं च शुद्धसंवेदनात्मकं

Dhyaana, Arghya, Paadya (of him) is just the awareness of oneself as the pure awareness of the self, bereft of the agitation of the perceived.

ध्यानसंवेदनं पुष्पं सर्वं ध्यानपरं विदुः। (38.29)

The flower offered is nothing but the contemplation of the pure awareness as the self. This self-awareness alone is needed for the worship.

विना तेनेतरेणायमात्मा लभ्यत एव नो,

Without this, by using other methods of worship, this self is never attained.

ध्यानात्प्रसादमायाति सर्वभोगसुखश्रियः,

By the contemplation of the self, all the splendour of happiness of all the enjoyments gets attained (by achieving the bliss-essence of all the enjoyments as the Self-awareness, within oneself).

(यो वेद निहितं गुहायां परमे व्योमन्, सोऽश्रुते सर्वान्कामान्सह - श्रुति)

अयमात्मा मुने भुङ्क्ते देहरूपो गृहे यथा। (38.30,31)

Hey Muni! This Aatman enjoys everything inside his own house of the body (like a man enjoys the comfort of his own house).

(What is the fruit of merit obtained by performing such a Poojaa?)

ध्यानेनानेन सुमते निमेषांस्तु त्रयोदश मूढोऽपि पूजयित्वेशं गोप्रदानफलं लभेत्। (38.31,32)

Hey wise one! By such a contemplation for thirteen Nimeshas (wink-span) even, a fool also who worships like this, will get the merit of offering a good cow in charity.

पूजयित्वा निमेषाणां शतमेकमिति प्रभुं अश्वमेधस्य यज्ञस्य फलं प्राप्नोति मानवः। (38.32,33)

By worshipping the 'Great Lord' like this for one hundred Nimeshas, a man will get the merit of performing the AshvaMedha Yajna.

पूजयित्वा स्वमात्मानं घटिकार्धमिति प्रभुं अश्वमेधसहस्रस्य फलं प्राप्नोति मानवः। (38.33,34)

By worshipping the 'Great Lord' like this for a 'half Ghatikaa-span', a man will get the merit of performing thousand AshvaMedha Yajnas.

ध्यानबल्युपहारेण स्वयमात्मानमात्मना घटिकां पूजयेद्यस्तु राजसूयं लभेत् सः। (38.34,35)

He who worships the self by the self, by the offering (bali) of the Dhyaana of the self, for a Ghatikaa-span, will get the merit of performing the Raajasooya-Yajna.

मध्याह्नपूजनादित्थं राजसूयैकलक्षभाक्। (38.35)

By worshipping all through the afternoon like this, he will get the merit of performing a million Raajasooya-Yajnas.

दिवसं पूजयित्वैवं परे धाम्नि वसेन्नरः।

Daily worshipping like this (without a gap), the man should reside in the 'Supreme abode' always.

एषोऽसौ परमो योग एषा सा परमा क्रिया। (38.36)

This is the Supreme Yoga. This alone is the Supreme action (that brings such an achievement, after achieving which, nothing more is there to achieve).

बाह्यसंपूजनं प्रोक्तमेतदुत्तममात्मनः। (38.17)

The external worship of the Aatman has been explained.

एतत्पवित्रमखिलाघविघातहेतुं यस्त्वाचरिष्यति नरः क्षणमप्यखिन्नः

तं वन्दयिष्यति सुरासुरलोकपूगः प्राप्तास्पदं जगति मामिव मुक्तमात्मन्। (38.37)

Hey (Vaasishta) Aatman!

This is supremely sacred; is the means of destroying all the miseries.

He, who practises this worship without swerving from it even for a second, attains the excellent state and is liberated; and is revered by the entire hosts of the worlds of Suras and Asuras, like I am revered by all.