

आदिकविश्रीमद्वाल्मीकिमहर्षिप्रणीतबृहत्योगवासिष्ठः

BRAHADYOGAVAASISHTAM

JNAANA RAAMAAYANAM
[DVITEEYA RAAMAAYANAM]

COMPOSED BY

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निर्वाणप्रकरणस्य उत्तरार्धम्

SECOND HALF
OF
NIRVAANA PRAKARANAM

SIXTH SECTION
'THE NIRVAANA STATE'

PART FORTY EIGHT
[PAASHAANAAKHYAANA (13)]
[RUDRA AND KAALI - 2]

Sanskrit text, Translation and Explanation

by

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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 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

VISION OF 'VIRAAT' AND 'RUDRA' AS THE 'AATMAN-SHINE'

'Viraat' or 'Rudra' or 'Kaali' are not some divine entities that you can observe outside of you. The terms like 'Brahman', 'Aatman', 'Chit' etc are not proper nouns, but are terms that refer to the 'that something which exists as this'. Similarly the terms 'Viraat', 'Rudra' and 'Kaali' are not also proper nouns or names that refer to any entity or object. They cannot be searched for and found even at the end-most point of the world, like you cannot search and find yourself anywhere else. They are not some deities that you can fall in love with, and worship as an 'another'.

VIRAAT

At present, you as a 'name and form entity' are experiencing the presence of some particular people and objects, which alone you understand as a world of yours, and believe that is the same world that is experienced by all, and that it is solid and real.

Any other person you know, is also seeing a world of his own people, objects as per his understanding, and believes that alone to be true.

Though experienced as a common world, the personal experience differs for all.

It is like a huge dream made of many dreams; or rather one huge dreamer who is made of many dreamers.

The mini-dreamer is a mini-Viraat, a dreamer made of his dream-body.

The huge dreamer is a huge-Viraat, a dreamer made of all the dream-bodies of his creation (like a square made of many squares).

Similar to a dream where your mind alone exists as all the people and objects, the waking state also exists as your own mind-data and as your private experience.

You are 'that' alone, whatever your mind-data exists as.

You 'are' your 'total world-experience'. That alone is the 'Jeeva-state'; the 'you' and 'your world' as one!

You cannot see or know what is outside of your mind-data.

You are bound to your own mind-data as the experienced-state of the world.

You are trapped inside some 'minuscule information-cage', and cannot know what is outside of it.

Others also exist only as your own mind-data.

That is why, you are mentioned as the 'totality of your world', the mini-Viraat.

If others exist, then they must be the 'totality-states of their own mind data'.

If you join all these mini-Viraats as one, then it is one 'huge Viraat', who is made of the 'totality of the mind-data of all the mini-Viraats of one Creation'.

There may be countless 'huge-Viraats' like this, who exist as their own Creations. Then there must be a huge Viraat-Brahman itself, which exists as 'all the mind-data' of all the Viraats, mini and huge. This 'huge huge Viraat' made of all the 'huge Viraats' who are made of their own mini-Viraats, is 'Brahman'.

Where is this 'huge huge Viraat-Brahman'?

Inside 'you' as your very essence! The real that is covered by the unreal!

'You', that which understands all this as if with an intellect, are the 'Aatman', the 'real you'.

Therefore, 'you as the Aatman' are the central point of all the Viraats.

You are the huge huge Viraat containing all the Viraats, yet trapped as an entity inside some tiny world of yours, like the sunlight trapped inside a tiny box of darkness.

Contemplate yourself as this 'Brahman-Viraat', and transcend the division of all the 'Viraat-worlds'.

RUDRA

The same logic works for the principle of Rudra also.

You are always screaming as the 'idiot false I'; and so do the others!

The world exists as your 'scream' (of suffering) only!

The world is just the 'total-scream' of many trapped Jeevas!

If you join all the 'I's of all that exist with a form, like the humans, animals, Devas, deities, ghosts, aliens and others, then you can experience the huge 'I' as your 'I'.

This huge 'I' which screams as all the 'I's, is the Rudra, the roar of Brahman as the 'I'.

This majestic roar alone is heard as the scream of the 'I's in all the divided forms of Jeevas.

This 'roaring I' is known as Rudra who drives away the screams of the other 'I's.

Where is he? He fills the entire space, whatever is there as space.

Your 'tiny Viraat-world' is also contained within this space only; and Rudra fills this space also as the 'I'.

The single 'I' of Brahman alone exists as the 'I' of all the beings that exist with an 'I-sense'.

Even the worms have the 'I-sense' as a 'word-less state'. Even the inert objects have it in the dormant level. If this 'I' was not there in all, the rock cannot exist as a rock, the worm cannot exist as a worm, you cannot exist as the tiny you (miniature mind-data).

Therefore this 'Totality- I' has to be contemplated upon as the 'I'.

Be the 'Brahman-I' always, and transcend the noise of the screaming 'I's.

The Jagat in whatever form is the 'dance of the Rudra' alone.

Which thought or action is removed of this 'I-sense'?

Even if you are possessed by a ghost and act weirdly, still the 'I' cannot be erased off.

If this 'I' can be probed within, you will find that this 'I' alone exists as the 'I' in 'each and everything that exists as your mind-information'.

Whenever you say 'I', remember this 'Rudra-I' alone; then instantly the 'ugly scream of the tiny-I' will vanish off, and the 'roar of Brahman' will rise up filling your entire state of the 'huge Viraat'.

The Jagat is a 'dance of this Rudra' alone, the Brahman-I. See this Rudra alone everywhere as dancing violently, and understand that the world that you experience is nothing but his shadow, the Kaali-form!

वसिष्ठोवाच

Vasishta spoke

अथ राघव रुद्रं तं तदा तस्मिन्महाम्बरे प्रवृत्तं नर्तितुं मत्तमपश्यं वितताकृतिं व्योमेवाकृतिमापन्नमजहद्व्यापितां
निजां महाकारं घनश्यामं दशाशापरिपूरकं अर्केन्दुवह्निनयनं चलद्दिशिदिगम्बरं घनदीर्घप्रभाजालमालानं
श्यामलार्चिषां वडवाग्निदृशं लोलभुजोर्मिभरभासुरं एकार्णवाणो द्राग्देहबन्धनेव समुत्थितम्।

(The 'Brahman-I' was ready to destroy the 'ego-I' and its 'conceived world', at the 'rise of Knowledge'.)
Raaghava! Then I saw that 'Rudra' as an 'intoxicated terrifying form' (blissful state of knowledge), getting ready to dance his dance of destruction (of the realness of the world).

He was like the (empty) sky which had taken a form; yet he had not discarded his dark huge form filling all the ten directions (was still the 'I-sense' of all).

He had the sun (witness state), moon (information processing function) and fire (the 'totality Jeeva-consciousness') as his eyes (that reveal the Jagat).

The ten directions (of the space-concept) covered him as his garment which shook violently when he moved. (*I' is always surrounded by the space which reveals the movement of all the objects.*)

His luster was dense and long-reaching (as the Brahman-state).

He was the post to which the blue flames (of Jeevas) were tied up.

His glance was like the Vadava fire (that could destroy the entire Ocean of experiences).

He was attractive with the shoulders which moved like waves (of the Brahman-Ocean).

He appeared as if he had quickly got out of the ocean-river (experiences and their memory), which had grasped his body (of Jagat).

DISSOLVING OFF OF RUDRA AND KAALI, THE 'I' AND THE 'JAGAT' THROUGH THE STUDY OF VAASISHTAM

Through a sharpened intellect accompanied by 'Vairaagya', develop the qualities necessary for a Mumukshu. Then analyze the abstract truths of Brahman through the unique stories narrated by Vasishta. Understand how the unreal world rises and exists as real, through the 'practice of intellectual analysis' of the 'truths as given in the Utpatti and Sthiti Prakaranas'. Then subside the restless mind as you go through the Upashama Prakarana. Then attain the state of Nirvaana like Rama, as in the first part of Nirvaana Prakarana. If you still are unable to have even a glimpse of 'That', the 'Aatman state of quiescence', then you have been studying the text for the (Saattvic) 'intellectual pleasure' (as the 'feel good' sense) only.

You cannot read this Vaasishtam text like a text of Shankara or Ashtaavakra.

You yourself have to dissolve along with the thinking; and allow the 'false-I' to melt off completely.

If still the Jagat with its people and objects and the false-you exist as real, if still the divisionless vision of knowledge is elusive, then it is because of the lack of dispassion and discrimination in you.

If the two wings of Viveka and Vairaagya have not grown fully, then how can you float in the expanse of Brahman like a free bird?

The second half of Nirvaana Prakaranam is a 'session of contemplation' only, that lies beyond the intellectual grasp. Vichaara takes farewell here!

You cannot ask questions about Viraat, Rudra and Kaali here, and get the answers.

You cannot 'understand' Viraat, Rudra and Kaali, and you cannot 'worship' them as some entities outside of you! You can only 'be' their states.

Yes! You are the Viraat, and also the Rudra of the Jagat (Kaali) which you experience.

The 'world you experience' is 'you in essence', as the limited mind-expanse.

'Jagat-Aakaasha' (as some world that is experienced in some space and time by you) is contained inside the 'Chittaakaasha' (mind-expanse). You are the 'Chidaakaasha' that exists as the 'Chittaakaasha' and also the 'Jagat-Aakaasha'. 'That' reveals 'This'; and so is known as the 'Chidaakaasha'.

You are the 'Rudra-I' that exists as the real 'I' of your false-I, and also as all the other 'I's of your Jagat.

Unless you roar as the Rudra, namely the 'Brahman-I' through deep contemplation, the screams of the small 'I's cannot be silenced.

This roaring gigantic form of Rudra, the 'single Brahman-I' is the 'totality states of all the screams of all the 'Jeeva-I's from a worm to the Creator'.

The 'I' namely 'Ahamkaara' can exist as only the 'Jagat-perception', and cannot be outside of it.

'Jagat' is the shadow that accompanies the 'I' always.

As an ignorant-I, you have a tiny world made of your own conceptions around you, which belongs to you as the dream-world that is centered on a dream-character like you.

What about the Brahman-I?

Brahman-I is 'Rudra the Chit-state' itself existing as the essence of all the Jeeva-I's.

Therefore, the entire perceived world of any time and any space of any mind, is his dark shadow.

Rudra dances as the 'I'; and his shadow Kaali dances as the 'Totality-Jagat' that is made of countless Jagats of all times. Rudra and Kaali are always together. If Rudra dissolves off, Kaali also dissolves off.

KAALI, THE SHADOW OF RUDRA

Rudra roars, and Kaali dances!

Do not imagine some Shiva and some Kaali to be existing as these entities; and do not fall at their feet.

You are the Rudra in essence, and the entire Jagat dances in rhythmic step along with that roar.

In ignorance, you exist only as the 'name and form thing', and so you scream always as 'I' and jump about always as 'my Jagat, my family, my wealth, my country, my gods, my philosophy, my Guru, my belief' and so on! Since you 'scream' only, the world exists as your ugly 'scream-shadow' made of deaths and diseases and calamities!

Roar as the 'Rudra the Brahman-I' and dissolve off the screaming 'I'; then you will see the very Jagat (of all the people of all the worlds of all the times) as your shadow, and then you will also dance the dance of Chidaakaasha (Chidambara Nrtya).

The 'Rudra state' is the state of intense contemplation just before dissolving off into the 'leftover state' of oneself as the 'quiescent state of Brahman' (Kevalatva). And, when acting in the world as a made-up entity, the Jnaani is always in the state of Rudra, and sees the Jagat as his shadow only. He never bleats like an idiot lamp as 'Mey Mey' ('mine' 'mine'); but roars as a mighty lion and owns nothing!

EVOLVE IN IMAGINATION

'Imagination' is the trait that makes a human stand above the animal kingdom. The world you see around you, is the result of imagination of some minds, that existed somewhere sometime in the past. 'Imagination' is the power to see beyond the gooey flesh mass of the brain, which itself produces the images and reacts to the very same images of the objects and people, like a child living along with its own imagined ghosts.

A Knower is known also as 'Kavi' one who transcends the physical vision.

You cannot attain the Brahman-state just by intellectually grasping the Vaasishtam truths; if so, then you will present only a pathetic picture like the 'well-versed Ashtaavakra', 'who hung his head in shame when confronted by a female ascetic and was questioned about the personal experience of Self-state' (as in Tripuraa Rahasyam).

Enough explanation has been given by Vasishta about this Brahman-state in all possible ways, through many stories and anecdotes; now it is time for the student to expand his 'narrowed up body-centered vision', and develop the 'third eye of knowledge', by rising oneself to the level of Rudra.

Kaali is the shadow of Rudra. The term 'Kaali' refers to blackness, ignorance, Avidyaa, absence of right knowledge; it is the 'totality of all Jeeva-experiences'.

If you can forget your tiny worthless identity for a few minutes at least, and see the 'perception state of Jagat' as the 'Rudra-I' (Brahman-I) with a pure mind as Viraat, namely the 'totality mind', then you will see the Jagat that you experience as a shadow of yours as the 'dancing Kaali'.

Any 'I' has to exist with the shadow of some 'Jagat' only.

Even a Jnaani has to exist as a made up 'I', with a made-up world.

If imagination is lacking, you cannot even conceive a comfortable world for you, as a Jnaani even.

Vaalmiki conceives a forest made of only beautiful things; Vasishtha conceives a world of Knowledge along with his other seven Rishi-companions, which is inaccessible to one and all; Vishnu conceives a milk Ocean; Shiva stays buried inside an icy cave inside an icy mountain.

Imagination helps evolve the Jagat-appearance. That is Brahman!

If imagination is lacking, then you will not even have the capacity to experience the 'joy of Moksha'.

Moksha is just the 'Rudra roar'! Rudra is a state where your 'I' completely ceases to exist.

Your idiotic dream breaks off, and the world shines like the 'dance of Chit'.

If you cannot even imagine the 'Rudra-state', then how can you enjoy the Jagat as the 'wild dance of Kaali'?

'Kaali' is a state where you as the 'Rudra-I', see everything at once, at an instant, as your shadow.

Jagat is after all, a state of flux only; and the atom-bricks that make up the world are always whizzing fast, and are never in a stabilized state. It is as if a single atom alone exists in all the possible space and speed measures, like the single 'Aatman I' alone exists as all the 'I's!

Since we cannot see the atoms with our physical eyes, we observe the changing patterns of senses only, in the form of objects produced and destroyed.

In our slow brain process, the change is extremely slow, and is in accordance with the clock and calendar measures. Suppose the time was non-existent, then what?

If there exists no 'time-factor' at all, and you still are able to see the 'entire space' as an 'arena of changing patterns of objects', then what would it be like?

It would be the 'dance of Kaali' as imagined by Vaalmiki and Vasishtha!

You will not just observe a single sun and moon and a single blue sky of your tiny life-time, but will see the 'entire perception state' with all its suns and moons and stars whizzing fast, round and round.

If you can imagine a little more, you can imagine the dance of these changing patterns as the 'dance of the terrifying form of Avidyaa', the 'dark Kaali' dancing wildly as the 'Jagat-pattern'.

In the beginning of the text, there was a description of 'Kaala' dancing with 'KaalaRaatri', the dark night of ignorance, the 'change-factor' accompanied by the 'fixed rules of Jagat'. Kaali is 'Kaala and Niyati' both as one; and the 'dance of Kaali' encompasses both the 'Kaala and Niyati' inside her.

The 'dance of Kaali' is the vision of the entire perceived at once, as the Brahman-I.

The 'Brahman with the shadow of Jagat' always is dancing this 'dance of Rudra and Kaali'.

This 'Chit-dance' is beginningless and endless.

Viraat is not any entity; but is the abstract truth that the 'totality exists without the division of Jeevas'.

Rudra is not any entity; but is the state of Brahman which exists as all the Ahamkaaras.

Kaali is not any entity; but is the Jagat which always exists as the shadow of the 'Ahamkaara'.

Your tiny world that is of a physical body, family and world is a 'dream of ignorance'.

The beginningless endless perception-state with the Viraat-body, with the roaring Rudra as the 'Brahman-I' and the 'dancing Kaali' as the Jagat, is the 'vision of a Jnaani' at all times.

A Jnaani exists as this vision only of the 'Rudra-Kaali' dance.

Brahman is the Rudra-I (made of all 'I's) with a Viraat-body (made of all Viraats huge and tiny), and has an eternal companion named Kaali, namely the entire perception-state.

When Brahman, the 'knowing-state' 'knows' itself, it 'knows' itself as the 'Jagat'.

When Brahman, the potential state 'knows' itself as all the probable states of experience, Rudra rises with his Viraat-body and dances along with Kaali. When Brahman looks at itself in itself as in a mirror namely Viraat-mind, it sees itself as the 'dance of Rudra and Kaali'.

This is the vision that is aimed at, by the contemplation on the truths explained abstractly in these chapters. The potential state that can be any perception state is termed as 'Brahman'.

It exists nowhere in no time. It 'is'; and the Jagat 'is'!

The 'dance of Kaali' is an imagined scene which refers to the 'state of Jagat' as a 'total-perception' that is seen at once from the 'Brahman-state', as its instant shine.

If all the probable states of perception can be seen at once, as whirling and whizzing round and round, being caught in their own repeated loops, and if that can be imagined as a huge dark form of a Kaali (as Prakriti), then what would it be like?

Vasishta explains; Vaalmiki sings; and Rama melts off!

THE SURFACE STORY; SO FAR...!

A Vidyaadhari meets Sage Vasishta, takes him to Lokaaloka hill, and introduces her husband Brahmaa to him. Brahmaa begins his process of dissolution, and melts off the Creation and also his abode, by dissolving off into his source-state. Nothing is left back but some empty space above and waters below. The space is filled with the dark lustrous form of Rudra; and he swallows off the waters instantly.

Or rather, the Brahmaanda is broken like an egg by the dissolution-process, and the two parts of the egg remain separated as above and below, and are held by the pure space in the middle.

The bottom portion is like some frozen cream, and the top portion is like some flattened rice paste.

Rudra swallows them both off like a rice cake joined with the milk cream.

Or...

The Mumukshu-Jeeva is Brahmaa; his spouse is the 'I-sense', and is well versed in all the philosophies; is ignored by her spouse who is developing dispassion and discrimination; and accidentally comes into contact with a 'noble Jnaani' like Vasishta; takes him into her own conceived world inside the Lokaaloka hill (the symbol for Brahman as the countless probable states of perception); and by the knowledge imparted by the great Sage, the Mumukshu starts dissolving off his identity along with his spouse 'I', and also the other people of his world.

The 'dissolution through Jnaana' starts; and the description is given as to how everything of the perceived is destroyed by the 'rise of true knowledge'.

When everything is gone, the realized Yogi remains as the Rudra (the divisionless 'I' of the Aatman), and his shadow rises as the 'timeless state of perception', named Kaali (the changing pattern of the Jagat).

In the presence of this Rudra, the entire Brahmaanda (Brahmaa's egg/ the potential state of creation with its various Vaasanaa fields) remains as a broken egg.

The Yogi is established in the non-existence state of the world, and yet lives in a world as if it is real.

This feat of joining the two broken shells becomes possible because he is always established in the Self-awareness, is never fooled by any perception state of any world, and is always un-attached to anything and everything, even to his own Jeeva-identity which he dons in the world like a costume covering his emptiness. The 'unreal perception-state' becomes real by his presence as it were, and clings to him for its own existence.

The Jnaani of the highest level is the form of 'Viraat Brahman'; has the 'I' of the 'Rudra Brahman'; and dances as the Jagat-state, the 'Kaali Brahman'!

(See beyond the word and its meaning!

Rudra is the 'Brahman-I' and is always accompanied by the 'Jagat-shadow', the conception-state of perception. This shadow is dark as opposed to the lustrous state of Rudra.

For the ignorant, she alone exists as the darkness personified; but for the Knower, she is just the harmless shadow of Rudra.

Imagine the vision described in each verse below, and slowly expand the mind to visualize the movement of all the worlds of all times and places, at once, as the magnificent dance of Kaali.

Vasishta and Rama and the others of his world exist in a Jagat made of tri-worlds, trinities, Devas, Daityas, Naagas, Naras etc; and their conception of the universe is different from that of the homo sapiens of this earth-planet. Therefore, Vasishta's vision of Kaali is based on his own Jagat-concept.

You as an earth-resident who belong to a different plane of existence can imagine the Kaali-dance in a different way in accordance to your own world-concepts.

Brahman is the same; Kaali is the same; but the worlds differ, and objects differ; but still the dance goes on non-stop as the endless changing patterns of perception.)

वसिष्ठोवाच
Vasishta spoke

पश्याम्यनन्तरमहं यावत्तस्य शरीरतः छायेव परिनिर्याति नर्तनानुविधायिनी।

सूर्येष्वविद्यमानेषु महातमसि चाम्बरे स्थिता कथमियं छाया भवेदिति मतिर्मम।

I saw then that a female (the concept of inert matter as opposed to the conscious awareness) was rising out of his body like a shadow, ready to accompany him in his dance. When there were no suns at that time (no one was there even as the Brahmaa), and the sky was extremely dark (with no perception-states of any sort), I was wondering as to how a shadow could appear there!

यावद्विचारयाम्याशु तावत्तस्य तदा पुरः सा स्थिता परिनृत्यन्ती विस्तीर्णा श्री त्रिलोचना

Even as I was thinking like this, she stood in front of me. She looked beautiful with her three eyes (since she was a shadow of the three-eyed Rudra); was dancing all around, and occupied a huge space (whatever was there as the space-concept in any mind). (*Rudra filled the entire space of all the Jeeva-minds; and Kaali enveloped the 'same space of Jeeva-minds' as the 'Jagat-state'. Rudra is the shadow rising from the 'quiescent state' as the Ahamkaara; and Kaali is his shadow.*)

कृष्णा कृशा शिरालाग्डी जर्जरा वितताकृतिः ज्वालाकुलानना आलोलवनसंभारशेखरा

(*She as the Jagat, was made of only 'emptiness and blackness'.*)

She was black in hue (as the absence of Knowledge); and was very emaciated (never satiated).

Her veins were protruding well (as the Vaasanaa-fields).

Her body was hollow like a skeleton (since it was made of nothingness).

Her form was gigantic (as the expanded state of perception).

Her head was filled with a forest of hair which was dancing like fire-flames (as the Jeeva-states).

भिन्नाञ्जनतमःश्यामा यामिनीवाकृतिं गता तमःश्रीर्देहयुक्तेव साकारेवाम्बरद्युतिः

(*She was made of blackness alone, as the absence of Knowledge.*)

She was dark in hue as if the 'very blackness of the collirium' had been separated out and stood there as a dark form (since she is a form of Avidyaa).

She was like the night itself personified. She was as if endowed with the 'beauty of the darkness'.

अतिदीर्घा करलास्या नभो मातृमिवोद्यता दीर्घजानुभुजभ्रान्त्या मातृकामेव दिङ्मुखं

She was extremely terrifying with her black form.

She was extremely tall and very huge, and her form instantly covered any space that was there; it was as if she was intent on measuring the sky itself to see how far and wide it could stretch!

She spread out everywhere, as if measuring the directions with something that appeared like long shoulders and knees (stretching as the space and time measures of any length).

She was emaciated as if by long starvation (with the never-satiated Vaasanaas).

Her huge body had hollows all over (as the countless falls caused by ignorance).

कृशा बहूपवासेन परिनिनम्नमहातनुः कज्जलश्यामला मेघमालेव पवनाकुला

Her huge body was thin and emaciated by starving for a long time (because of the never ending Vaasanaas, and because of never attaining the fulfilled state).

She was as black as the lamp black (with 'complete absence of Knowledge'), and shook like a garland of dark clouds (desires) tossed by the wind (Praana).

कृशाशक्ता यदा स्थातुं सुदीर्घा विधिना तदा ग्रथितेव शिरारूपैर्दामभिर्देह्यशालिभिः

She was highly emaciated (essenceless and empty) and tall (rising endlessly as Jeeva-states), and therefore, was not capable of standing steady. Observing her pathetic state, it was as if the 'Vidhaataa' (Creator, the law-maker) steadied her by tying her with ropes (Gunas) as if, by tying her all around with the long veins that could stretch endlessly. (*Her unsteady form was held tight by the three Gunas. She ceases to exist for a Jnaani who is 'Gunaateeta', one who is not bound by any Guna.*)

तदा नाम सुदीर्घा सा यथा तस्याः शिरःखुरं मया दृष्टं प्रयत्नेन चिरोर्ध्वाधोगमागमैः।

I had to see her complete form from head to hoofs, by moving fast up and down to grasp her in her entirety.
(To mentally visualize this form of Kaali, you may have to struggle hard to combine the abstract truths with the concrete form described here, and also imagine its beauty as by poet Vaalmiki.)

‘DANCING KAALI’ OR THE ‘DANCING JAGAT-PATTERNS’

(Imagine the ‘Totality-Jagat’ as the ‘Kaali -form dancing wildly’.

Kaali is the ‘personification of Avidyaa’. She exists as the dark shadow of the ‘perception state’ that accompanies Rudra, the ‘totality I-sense’. The ‘I-sense’ and ‘Jagat’ co-exist always.

Each line given here is a description of the abstract truth of this fact.

First, see the Jagat as a Viraat-body of yours; and then rise to the divisionless ‘I-sense’ of Rudra, then observe the Jagat as the dance of your own shadow.

Try to grasp the abstract truth in each of these sentences and see the Jagat from the Brahman state of the ‘I’. You cannot just read through the verses; but have to practice the art of imagination, by slowly merging into the meaning of each verse!)

(Kaali is the ‘total Jagat-state ‘of all the minds of all the times of all the worlds.

Imagine the Jagat as a Kaali, and see Kaali as the Jagat.

Both terms refer to the ‘perception-state’ of Rudra, the ‘total Ahamkaara of Brahman’.)

(‘Conception’ is what the mind superimposes on the sense-inputs. The objects with their names and shapes exist as conceptions only, as the made up realities.

If you can imagine these conceptions themselves as dancing in a rhythmic pattern, how will it be?

That is the dance of Kaali!)

HER THORNY FORM

अन्त्रान्त्रतन्त्रीग्रथितशिरःकरखुरोत्करा आमूलात्सूत्रवलिता कण्टकानामिव स्थली

She was like a ‘thorny creeper covered by the spiky thorns from the root to the top, without a gap’ (made only of pains at every part of hers).

(Kaali is the ‘dancing patterns (of conceptions)’ called the ‘Jagat’; but these conceptions end up in pain only, since they are rooted in Vaasanaas.)

HER GARLAND IS MADE OF THE HEADS OF ALL SPECIES

विश्वरूपमयार्कादिशिरःकमलजालकैः कृतमाला

She wore on her neck, a garland which represented the entire world-phenomenon, and was made of the lotuses of varied hues namely the ‘heads of the Devas and Daityas’.

(What was not there in her? Who was not there in her? Imagine the entire hosts of Indras, Naagas, humans, Devas and all the others who are made of varied shapes and hues, appearing and disappearing in her huge body at an instant. Don’t they look like a garland woven with colorful flowers?)

HER GARMENT WITH THE SHINING BORDER OF JEEVA-STREAKS

अमलालोकवातवह्निमयाञ्चला

Her tattered garment was bordered by the taintless flames of the fire (countless Jeeva-flames) dancing in the wind (of Praana). (Praana is the power to fluctuate).

‘CONCEPTION OF DEATH’ IS HER EAR ORNAMENT

प्रलम्बकर्णालुलितनागा नृशवकुण्डला

The Naagas (snake-beings) fluttered like decorations in her ‘circular ear-ornament’ which was made of the ‘dead bodies of humans’.

(Birth means death; appearance means disappearance.

Any image of any species that is born, is just a conception superimposed on the emptiness.

The images get born one moment, and die the next moment; and are illusory in nature.

In the Brahman-level, such images are countless; and keep appearing and disappearing again and again in various manners.

Avidyaa is adorned by these dead bodies alone, since the ignorant see death as an undeniable factor of life.

He who knows that ‘death is non-existent’, never sees the shadow of Kaali and the dance of Rudra also.

He stays quiet as just the 'vision of self-awareness'.

Nothing appears or disappears for that state of the Jnaani. He transcends the world of images!)

SHE OFFERS NO TRUE JOY EVER

शुष्कतुंबीलताष्टीलादीर्घालोलासितस्तनी

Her dried up (essenceless) breasts were like the 'long and round gourds' hanging from the dry creeper of 'Tumble gourd'. *(Nothing named 'true happiness' ever appeared in her.)*

COUNTLESS 'MIND-MADE DEITIES' MAKE HER STAFF

कुमारबर्हिपिच्छौघैर्ब्राम्हमूर्धजमण्डलैर्लाञ्छितोच्चसुराधीशशिरःखट्वाङ्गमण्डला

(Fond of deities and their worship? Observe the countless number of deities forming and dissolving in the magnificent form of Kaali again and again.)

She held a 'long beautiful colorful staff' which had a 'thick round piece' at the top, and which was decorated by many colorful feathers. Actually, the staff was marked at the top by the 'compressed shining heads of countless Indras (of countless heavens)', and was decorated by the 'locks of hairs of countless Brahmaas (of countless Creations)', and 'heaps of feathers' that belonged to the 'peacocks' owned by 'countless Kumaaras' (Shanmukhas, who were parented by countless Shivas and Gaurees).

(Any deity or a divine being is what you conceive them to be, and do not exist outside of your own mind-field. They rise along with your thoughts and die along with your thoughts.

That which is remembered can never be really there except as some mind-construe.

The real Shiva and Gauree? Don't they exist?

They exist as the Aatman-awareness only, and are outside of all the dreams, and are formless.

You can reach them only as the Aatman-state, and not as the forms that you imagine them as.)

HER TEETH ARE MADE OF MOONS

दन्तेन्दुमालाविमला विमलोद्योतपाततः तमोर्णवोर्ध्वलेखेव वृत्तावर्तविवर्तिनी

(Can you count the 'moons of all the Creations of all the times'? Or, are they the 'minds that wax and wane'? Did these moons rise the 'turbulent tides of ignorance' in all? And, the moon will bring about tides too! Minds will produce the turbulence in the ignorance and rise as a variety of delusions.)

Her teeth were the taintless rows of moons (minds) of all the creations, and increased their brilliance (conceptions), when she laughed.

Her 'dark form' jumped about like the surface tides of the Ocean called 'Tamas' (ignorance), which was affected by the moon-light falling from her wide mouth.

HER SUPPORT IS EMPTINESS

शुष्कतुम्बीलतेवोच्चैराकाशतरुसंस्थिता

Like a dried up 'Tumble creeper', she held on to the 'tree of Aakaasha (emptiness)' for support.

(Her existence was supported by sheer imagination.

She was like a dried up creeper hanging on to the tree that is imagined in the dark sky.

Jagat is essenceless already; and is hanging on to just worthless imagination only.

The moment the Vichaara-fire rises, the creeper and the tree both vanish off into nothingness.)

SHE GIVES NO JOY WHATSOEVER; AND SHIVERS WHEN HIT BY THE COLD VAASANAA-STORMS

विलोलावयवाष्टीला वातैः पटपटारवा

Her dried up limbs (made of worthless conceptions) looking like the dried up gourds (having no milk of joy in the least), hung here and there, and shook violently when hit by the winds (of Vaasanaas).

SHE IS AN OCEAN WITH TURBULENT DANCING WAVES

बृहत्तरङ्गोर्ध्वभुजा श्यामलोल्लासशालिनी एकार्णवोर्मिमालेव नृतावृत्तिविवर्तिनी

When she danced with her various movements, she appeared like the 'single stretch of the dark ocean' which was covered by the 'dancing waves' all over; and these huge turbulent waves rose up high, to be her shoulders.

(The 'changing state of perception', which is never stable for even a second, is like an ocean with its non-stop turbulent waves. This Kali-form was like such a dark ocean indeed!)

HOW FAST THE PATTERNS CHANGE!

(Kaali, 'the perception state personified', danced so fast (meaning, the sense-patterns changed so fast), that her shoulders were everywhere as if, her face was everywhere as if, her feet were everywhere as if! Any image of anyone does not last even as second in the 'Brahman-level of observation'! What then are you holding on to as stable, with your little 'I' engaged in dancing the dance of a devil, with the mirage-existence as its shadow? Stay as the Rudra as the witness of all, and watch the amazing dance of Kaali!)

क्षणमेकभुजाकारा क्षणं बहुभुजाकुला अनन्तोग्रभुजाक्षिसजगन्नर्तनमण्डपा

क्षिप्रमेकमुखाकारा क्षिप्रं बहुमुखाकृतिः अनन्तोग्रमुखी क्षिप्रं निर्मुखी चापि च क्षणं

एकपादान्विता क्षिप्रं क्षिप्रं पादशतान्विता क्षणं चानन्तपादाद्या निष्पादकारिणी क्षणम्।

Even as she danced violently, the 'dancing hall of Jagat' at one moment was filled with one shoulder, and the next moment was filled with many shoulders, and sometimes was filled with countless shoulders. At one moment there was seen a single face alone of hers; at another moment there were many faces, and yet at another moment there appeared countless faces, and yet again there was no face seen at all. At one moment there was seen a single foot alone of hers; at another moment there were hundred feet, and yet at another moment there appeared countless feet, and yet again there was no foot at all the next moment. *(Jagat is the 'constant play of Vaasanaa-fields' and whirls fast like a mad drunken dancer. One moment this Vaasanaa, another moment another Vaasanaa, again no Vaasanaa at all! One moment this experience, another moment another experience! When is the mind quiet ever, unless it falls exhausted in the dark-state of sleep!)*

SHE IS KAALA; SHE IS NIYATI; SHE IS TRIPURAA; SHE IS BRAHMAN!

कालरात्रिरियं सेति मयानुमितदेहिका काली भगवती सेयमितिरनितर्णीतसज्जना।

Her form was recognized by me as 'KaalaRaatri'(the form of dark night, the companion of Kaala). Other noble ones name her as Kaali (the dark form, the shadow of Rudra), and as Bhagavatee (the Supreme Goddess Tripuraa, the manifest state of Brahman) also. *(Kaali is not a Goddess; she is not a person or entity or a deity that you can worship, and feel good! She is the very form of Jagat that you are experiencing at every second, as identified with the tiny-ego entity. All the 'movements' are her 'dance-movements' only; all the 'sounds' are her 'loud screams' only. She is the 'Shakti', the 'power of movement' that accompanies the 'I', namely Rudra. She is Tripuraa, the 'three-fold Gunas' that bind all the beings. If you do want to worship a deity, then worship and revere every 'movement' that you see in your world. The very world you see is supported by the flux-state of atoms, again an expression of this 'Shakti-form'. She is not found in the motionless stone statues; but is inside the very movement of your breath, senses and mind. Be a Rudra and make her your shadow; then she bestows the endless bliss of Brahman! She alone is dancing this amazing dance, by taking the form of all the objects and people in front of you, including your own tiny form that you hold on to as dear and near. See 'her dance alone as this Jagat', and understand how nothing lasts even for a second in the Brahman-level.)*

THE RESIDUE THAT IS LEFT BACK AFTER THE FIRE BURNS OFF EVERYTHING

तमालतालतः स्थूलां भुवं दग्धमहावनैः विडम्बयन्ती वलितां जङ्गासङ्गेन लोलता।

When her 'black-hued thighs' move in dance postures, it is as if the 'entire lot of forests of all the Creations' had been burnt off, leaving only the 'huge dark Tamaala trees' as some 'dark patch of burnt wood', which have taken the form of her 'black thighs'. *(When all the Creations are burnt off through the 'Knowledge rising through Vichaara' and do not exist at all as real; then what gets left back for the Jnaani? Just some residue of some memories, that support the survival-process !)*

DO VAASANAAS EVER END UP IN JOY?

अप्यनन्ते महाव्योम्नि पारं प्रासैः शिरोरुहैः कुर्वाणेवाततं वासं चरत्तिमिरदन्तिनः।

Her locks of dark hair (as the Vaasanaas) jump high in the expanse of sky (the skies of all the Creations), like the 'protruding husks of the elephant that is made of sheer darkness'. *(Vaasanaas alone create the world of experience in the sheer emptiness, and are like the elephant tusks digging the emptiness, trying in vain to get some delicious fruits).*

CAN YOU EVER FATHOM THE SIZE OF THE PERCEPTION-STATE?

(Imagine her hugeness, as seen by the great poet Vaalmiki.)

उच्चन्ते मेरवो येन तेन निश्वासवायुनाघनघुंघुमदिवक्त्रगगनग्रामघोषिणा घनमारुतफूत्कारक्ष्वेडगेयं प्रगायता
नियतानुनयेनेव चलिता सानुवृत्तिना।

(A single Creation Brahmaa is said to be centered on a single Meru Mountain; but countless Meru Mountains were getting tossed about in her single breath-wind, like some 'worthless gold coloured dust particles' that were flying about in the stormy wind.)

'Countless Meru Mountains of countless Creations' were thrown off like 'dust particles' by her out-going breath; and the sound of her breath echoed in all the directions all around. The noise (of all the Creations that ever can be there as the probable states of Brahman) coming from the 'wind of her breath' was like the 'accompaniment of orchestra' that perfectly synchronized with her movements in dance.

(As an ego-entity, you are holding on to some information-sets as my body, my family, my world, my Gods, my Gurus and so on...!)

You are like an ant that is stuck inside the tiny ant-hole under the ground; can you even try to imagine the 'Brahman-Jagat' which rises far far into endless space?

Even the huge Meru Mountain of a single Creation that supports the seven mountains, seven islands and the seven oceans, is just a tiny dust-particle in the 'total perception-state of Brahman'.

Can you even fathom the Brahman ever?

Or will you now understand your own worthlessness in the presence of such a gigantic state of Jagat, which is beginningless and endless and is changing from moment to moment?

Can you at least now feel ashamed of your ego-kingdom, and feel a tint of dispassion?

You can never 'Know' Brahman by knowledge; but can only dissolve off in it, and be quiet!)

ततो नृतवशावेशाद्धर्मानशरीरिणी मया दृष्टावधानेन गगनाभोगभूरिणा।यावतयाऽऽवृता देहे हेलावलनसारया माला
मलयकैलाससह्यमन्दरमेरुभिः आसीत्तस्या युगान्ताभ्रमालिका पट्टपट्टिका आदर्शमण्डलान्यङ्गे त्रीणि
लोकान्तराणि च।कर्णयोर्हिमवन्मेरुरूप्यकाञ्चनमुद्रिके ब्रह्माण्डघुंघुमैर्माला महती कटिमेखला।स्रजः कुलाचलाः
शृङ्गवनपत्तनगुच्छकाः जरत्पुरवनद्वीपग्रामपेलवपल्लवाः।तस्या अङ्गेषु दृष्टानि पुराणि नगराणि च ऋतवश्च त्रयो
लोका मासाहोरात्रमालिकाः मुक्तालतादिकं नद्यः कालिन्दीत्रिपथादिकाः।

(Imagine her hugeness!)

Even as she danced violently, I observed her keenly and saw her expanding in size, and filling the entire space (whatever space that could be there as any conception).

(There was no limit prescribed as her size.)

She was only made of the essence of dance (changing movements only), and was constantly moving without stop. *(Jagat is the non-stop dance of this Kaali!)* *(Jagat is the other word for change and movement.)*

The huge mountains namely Malaya, Kailaasa, Sahya, Mandara, Meru etc were woven as a garland adorning her neck. *(Imagine her size now!)*

The 'huge dark clouds of the dissolution-time' covered her breasts, like a 'tiny tattered piece of garment.'

The three worlds (three levels) (of all the Creations) were her three portions of the body, and shone like 'three mirror-spheres' that were decorated by 'various jewels (of beings).'

The 'silvery Hima mountain' and the 'golden mountain' shone like the silver and gold ear-rings in her ears.

Her huge 'tinkling waist-garment' was made of countless 'Brahmaanda-beads' which made humming noise like the dark bees (in the form of the noises made by the Jeevas).

The 'Kula Mountains' were the 'garlands' made of 'clusters of flowers namely the peaks, forests, and cities', and were filled with the 'fading leaves of the towns, forests, and islands'.

'Countless towns and cities, seasons, tri-worlds, months, succession of days and nights' were seen all over her limbs. The 'foaming Rivers like Kaalindi and Gangaa with their pearly foamy waves', shone as her pearl garlands.

DHARMA AND ADHARMA ARE THE SOUNDS THAT FILL HER EARS

स्तनास्तस्यास्तु चत्वारः स्रद्धर्मपयोलवाः वेदाः सकलशास्त्रार्थचतुःसंस्थानचूचुकाः।धर्मधरावुभौ कर्णभूषणे
चान्यकर्णयोः।त्रिशूलैः पट्टिशैः प्रासैः शरशक्त्यष्टिमुद्गरैः निर्यदायुधजालानि स्रग्दामानि बिभर्ति सा।

She had four breasts which oozed out 'Dharma-milk' as the four Vedas, and the nipples were the subtle meanings of all the Vedic texts.

(All the Jeevas do not drink this healthy milk, but go after the fulfillment of desires only, and are drawn towards the path of Adharma. Therefore, she had many ears all over, as the Jeevas, listening to the expositions of both paths.)

Both 'Dharma' and 'Adharma' (righteous and non-righteous pronouncements) adorned her other ears as the ear-ornaments (since the Jeevas follow both the paths).

(The followers of Dharma and Adharma are always against each other, and engage in battles also.)

She wore the garland woven with varieties of weapons like Trishula, Pattisha, Praasa, arrow, Shakti, Mudgara etc (as the symbols of fights and quarrels).

IMAGINE THE NUMBER OF JEEVAS THAT ADORN HER BODY AS THE HAIRS

चतुर्दशभूतजातयो याः सुरादिकाः तस्याः शरीरशालिन्या लोमावलयः स्थिताः।

Suras and other fourteen species of life are the skin-hairs covering her entire body.

INERT ALSO IS ALIVE IN HER

तस्याश्च नगरग्रामगिरयो देहशायिनः नृत्यन्ति पुनर्जन्म मुदेव ते।जङ्गमात्मैकमेवैतज्जगदस्थावरं तदा नृत्यतीति मया ज्ञातं परलोके सुखं स्थितम्।

(All the cities get destroyed in many ways through calamities, battles, diseases or by the passage of time. They are inert and lifeless, and cannot be reborn. However, when they perish through knowledge, they get reborn as it were and attain the heaven like the living things.)

The cities, villages and hills dance joyously along with her as she dances the 'dance of perception', and happily get reborn. Everything was alive and had lost the inertness; for each and every inert thing had died and attained the heaven (life) as her body-parts.

(Yes! The cities too were alive in her, and were dancing joyously!

Everything was brimming with life, and was Brahman itself dancing the dance of Kaali.

The cities and other places of abodes were reborn now as her body-parts, in that level of Brahman-vision.

What is not alive and not Brahman, for a Jnaani of Vasishtha's level?)

SHE IS NOT THE DELUSION OF JAGAT; BUT THE BLISS OF JAGAT FOR A JNAANI

निगीर्णं जगदङ्गस्थं कृत्वा तृप्तिमुपागता परिनृत्यति सा मत्ता जगज्जीर्णाहिचातकी।

(In that supreme state of the 'Brahman awareness as the Self', the entire world vanishes and turns into the dance of Chit, the 'Chidambara Nrtyam').

Having swallowed the entire Jagat, she has assimilated it into her own person, and feels great satisfaction.

She dances in intoxication like a peacock which has consumed the old tattered snake, namely the Jagat.

(In the level of Brahman-awareness, the world is swallowed off as it were; and the bliss of dance alone is left back! That alone is the 'dance of this Kaali!')

EVERYTHING MOVES; SHE DOES NOT MOVE

आदर्शप्रतिबिम्बस्थमिवाभात्यखिलं जगत् तस्या वपुषि विस्तीर्णं स्वरूपिणि स्वरूपधृक्।

The 'entire Jagat with all its repetitions and renewals' shines as if reflected in the 'mirror in her huge body', and is held by her as if steady.

(The movement itself looks steady inside her. Jagat is a 'steady pattern of change' only.)

SHE DOES NOT DANCE AT ALL; BUT, THE JAGAT-PATTERNS ALONE DANCE

(The movements of all the objects are indeed rhythmic, and happen at regular intervals; if all the objects from the tiny dust particles to heavenly star-constellations are seen at once as moving, then it will indeed look like the 'Cosmic dance' of this Kaali.)

सा न नृत्यति तत्सर्वं शैलवनकाननं जगन्नृत्यति नानात्म मृत्वा पुनरुपागतम्।

तज्जगन्नर्तनं चारु तद्देहादर्शसंस्थितं चिरं मया तदा दृष्टमविनष्टं पुनः स्थितम्।

Actually, she was not the one who was dancing, but the 'Jagat along with its mountains and forests was dancing', was appearing and reappearing in many forms, and was dying and getting reborn again and again. This 'dance of the Jagat' was inside her 'body-mirror'; and I was absorbed in it for long, and understood that it never had dissolved at all.

(The Jagat never can stop existing; the dissolution and destruction scenes were just part of the perception only, and nothing actually got destroyed. Everything took a new form and continued its existence.

When every object stays reflected inside her body-mirror always, how can it perish ever?)

RHYTHMIC DANCE OF THE SENSE-PATTERNS

विचलतारकाजालं भ्रमत्पर्वतमण्डलं मशकव्यूहवद्वातव्याधूतामरदानवम्।

संग्रामोन्मुक्तचक्राभद्वीपार्णववृताम्बरं हेलविवलनावर्तप्रौढशैलधरातृणम्।

(Even as she danced round and round with perfect rhythmic steps, all the objects inside her also whirled round and round in perfect rhythm. Imagine the 'entire perception state' as dancing round and round, and see all the objects getting tossed here and there, in perfect rhythm.)

The 'star constellations' went round and round; the 'circle of mountains' moved in circles; the 'Amaras and Daanavas' were blown by the winds like 'insect swarms'. The sky was filled with 'oceans and islands' (circles of water with the holes of islands), like the 'disc weapons flying in the battle-fields'; the hills were thrown helter-skelter in the sky like 'dried up grass pieces'.

OBJECTS SHATTERED AND SCATTERED EVERYWHERE

नीलमेघांशुकावृत्तिवातघुंघुमिताम्बरं काष्ठस्थ्यादिस्पुटास्फोटपटपटारवम्।

(The clouds shattered above and the bones shattered below!)

The 'garment made of dark clouds' hummed like the bees, even as they shook in the stormy winds above; and the 'sticks of bones' (of all the dead ones) collided and shattered with great noise below.

BEES HUM; BUDS BLOOM

जगत्पदार्थैर्व्यामिश्रैरमिश्रैर्मुकुरैर्यथा व्यासमाभोगिभांकारैरङ्गैरङ्गभ्रमैस्तथा।

There was a loud humming noise (of particular sound-forms particularizing the particular shapes of the objects) rising from the mixed, yet separate 'buds', namely the 'objects of Jagat'.

(The objects were mixed up as interwoven shapes, but yet appeared as if divided by the humming noise of the sound-bees. The objects came into existence like the blooming buds, by that noise.

Jagat is made up of various shapes that are referred to by some sound-modifications, as 'Naama connected to Roopa'. The objects we see are just some 'groupings of elements with some shapes' and are identified by some particular sounds as tree, dog, human, etc. The difference in the objects is the difference seen in the sense-patterns. Therefore, the Jagat as seen from the huge Rudra-state will be like a surface made of the constantly moving shapes, and the continuous resounding sounds as their names.

The sounds are intermixed, and are heard as the jumbled up humming noise of all the bees, though each bee separately makes some noise as its own.

Though the sounds made by all the Jeevas as the 'names of the objects' are intermixed, each sound made by a Jeeva refers to some shapes that belong to its own world, and brings about the sense of division. The Jagat is sustained by this 'division-sense' alone as some 'sound-modifications referring to some particular shapes'. The differences in the sound-forms alone bring about the existence of the many objects as divided; but actually there are no objects, and no division, and no sound also, but only the silence of the motionless Chit-state, the 'real I' within all.

Rudra is also an illusion, and Kaali is also an illusion. There is no 'I' also; no Jagat also!)

LOOK AT THE AMAZING SIGHT OF THE GOLDEN MOUNTAIN DANCING IN INTOXICATION AS IT WERE!

मेरुर्नृत्यति लोलोच्चकुलाचलबृहद्भुजः भ्रमदभ्रपटोपेतनमतनुतनूरुहः।

The golden Meru Mountain dances in intoxication! *(Its body is made of all the other mountains.)*

The Kula mountains rise high like its shoulders; the Kalpa trees on the Meru Mountain are covered by the wet dark clouds and shake along with the mountain. It appears as if the trees are the hairs of the Mountain, and are expressing his horripilation, and are moist with sweat.

NOTHING FLOWED OVER, FLEW OR BROKE: BUT EVERYTHING WAS GETTING DESTROYED

अत्यजन्तः समुद्राश्च मर्यादामुद्रणं द्रुमाः भ्रमेर्नभस्थलं यान्ति नभसो यान्ति भूतलम्।

पुराणि घर्घरारवैर्दृश्यन्ते लुठितान्यधः सगृहाट्टालवास्तव्यं न च किञ्चिल्लुठत्यधः।

The oceans rise high with their turbulent waves, yet not crossing over their limits.

The trees on the ground fly up and fall down again.

The cities are seen as shattering to pieces below with a great noise with all their houses and attics, yet nothing moves actually below.

(Does anything happen at all, as some destruction-occurrence?

There is only the silence of all perceptions; but yet everything gets produced, and destroyed!

What a wonder!)

SHINING LINES AT THE TIP OF HER NAILS

तस्यां भ्रमत्यां चतुरं चन्द्रार्कदिनरात्रयः नखाग्रलेखालोकान्तभ्रान्तिकाञ्चनसूत्रवत्।

When she dances violently, the ‘moons, suns, days and nights’ which are like the ‘lines at the tip of her nails’, appear like the luster of rotating torches, and glow like gold.

(The orange moons, the bright diamond-like suns, the white days, the black nights are all moving fast and rotating like some burning torches held by sticks; and their flashing colors are the bright lines shining at her nail-tips! That is what a poet sees! Can you see it too, in your imagination of such a huge form made of countless Jagats?)

CLOUDS, MIST, AND SWEAT

विभ्रान्ति सृष्टयस्तस्या घर्माणि जलजालिकाः इव नीहारहारिण्या नीलवारिदवाससः।

She is adorned by the ‘dark garment of clouds’ and the ‘garlands of mist’ (of all the Creations), and her body is covered by the ‘sweat drops of Creations’.

(Imagine the vast amount of clouds of all the dissolutions of all the worlds; these dark wavy clouds are covering her dark form like a black garment. The mist of all the Creations are hanging on her neck like some wavy garlands. Creations are just the tiny sweat drops rising all over her body!

How much worth is your own tiny world, in this dance-form of Jagat?

What are you holding on to still as ‘I’ and ‘mine’?)

OBSERVE HER DANCE IN EACH AND EVERY SENSED OBJECT

(Can you look at the objects of your own world, and imagine Kaali’s limbs in them?

If you can see ‘Kaali’s dance’ alone all around in all the sensed objects, then how can you still remain an ego-entity? The description of Kaali as Jagat is to make you see the Jagat as Kaali!)

खमेव तस्याः संपन्नं कबरीमण्डलं बृहत् पातालं चरणौ भूमिरुदरं बाहवो दिशः

द्वीपाब्धयोऽन्त्रवलयः पार्श्वकाः सर्वपर्वताः प्राणापानावलीदोलाः पवनस्कन्धशालिकाः।

(If she really had a body, then this is how it can be described as!

Look at the dark sky; does not it look like her braids of hair, adorned by the diamonds of stars?

Her feet are down below in the nether world; and snakes decorate her feet like anklets.

Directions stretch in the space endlessly like her extending shoulders.

The entire perception is her body; and therefore, the islands and oceans entwining each other look like her intestines. The hard mountains are her hard ribs. The stormy air-currents are her breath-winds!)

The ‘entire dark sky’ (of all the Creations) is her huge ‘braid of hair’; the ‘nether world’ is her ‘feet’; the ‘earth’ is her ‘belly’; and the ‘directions’ are her extending ‘shoulders’. The ‘islands and Oceans’ are her ‘intestines’; the ‘mountains’ are her ‘ribs’; the recurring ‘air-currents’ are her ‘in-going and out-going breaths’.

KAALI MOVES; JAGAT MOVES!

(See the movement of Kaali in the movements of Jagat-patterns.

Mountains swing when she swings her body! Hills roll back and forth like the flowers in her garland!

She shook: the beings also shake along with her!

तदानुभूतं नृत्यत्यास्तस्या वपुषि विस्तृते हिमवन्मेरुसह्यायैर्दोलनभ्रममद्रिभिः।

तरदद्रिगुलुच्छास्ता वलयन्त्या तथा स्रजः पुनः कल्पान्त आरब्ध इव ताण्डवहेलया।

सुरासुररोगानीकरोमशाङ्गः शरीरकः निस्पन्दं स्थातुमशकन्नसौ भ्रमति चक्रवत्।

When she jumped about in her dance, the mountains namely Himavaan, Meru, Sahya and others which had become one with her huge body, had the illusion of swinging experience.

Even as she danced wildly, her garland made of the hills rolled back and forth, as if the dissolution-process had begun again.

Her body was so restless that it was not able to remain steady even for a second, and danced around madly with the ‘hair on her body’ namely the ‘Suras, Asuras, Naagas etc’ shaking along with her.

KAALI WORE A ‘YAJNOPAVEETA’ LIKE A CELIBATE BRAHMIN LADY WHO RECITES THE VEDAS ALOUD

नानाविभवविज्ञानयज्ञयज्ञोपवीतिनी सा सरन्ती नभस्यासीद्धनघृत्कारघोषिणी।

She wore the three-fold sacred thread of ‘Yajnas, the methods of performing them, and the results of such performance’, and roared aloud like thunder, even as she danced all over the sky; and was indeed like a Brahmacharinī, a ‘celibate-Brahmin lady’ who recites the Vedas aloud.

'ABOVE' IS 'BELOW', 'BELOW' IS 'ABOVE', IN THE 'SAMENESS' OF 'BRAHMAN-EXPANSE'

तत्र भूतलमाकाशमाकाशमपि भूतलं प्रतिकृति भवत्यन्तर्न न किञ्चिद्विवर्तते।

The ground becomes the sky, and the sky becomes the ground, each turning into the other; but nothing at all moves inside (since everything was the 'motionless Chit-state').

SEE HER IN THE DESTRUCTION WROUGHT BY THE STORMY WINDS ALSO

बृहन्नासागुहागेहनिर्गता घनघुंघुमाः तत्रोग्रा वायवो वान्ति घोरघूत्कारकारिणः।

नभःकरशतैस्तस्याश्चतुरावृत्तिवर्तिभिः भाति चण्डानिलोद्धूतैराकीर्णमिव पल्लवैः।

'Violent winds' make 'dense echoing sounds', even as they come out with great speed, from inside the 'caves of her nasal holes', thus making a loud hissing noise.

(Feel her breath in the stormy winds that shake the earth.)

The 'hands that move in dance gestures' look hundredfold in the sky, and appear like 'countless flowers scattered all around by the stormy winds'.

(Don't the countless leaves and flowers that are scattered all over the ground by the stormy winds, remind you of her lovely hands that move in various dance gestures?)

CAN A SINGLE GLANCE GRASP HER ENTIRE FORM?

तदङ्गजगद्वस्तुजातभ्रमणसंभवात् दृष्टिर्धिरापि मे मोहे सन्ना सेनेव संगरे।

By watching the 'movement of the objects of the Jagat rising from her continuously', my eyes which are very steady actually, became tired like the 'army in the battlefield' which keeps moving here and there continuously.

(See and feel her everywhere, in each and every movement of the storm, in each and every movement of the objects and people, in each and every change that occurs in the matter-structure.

She is here, there, everywhere; dancing non-stop!

If one sees the Jagat-pattern itself as her very dance, what is there to attain any more?

How can he be bound by his tiny ego and its constraints any more?)

CREATION ONE MOMENT AND DESTRUCTION THE NEXT MOMENT; THAT IS JAGAT

प्रोह्वन्ते यन्त्रवच्चैला निपतन्ति नभश्चराः लुठन्त्यमरगेहानि वलिते देहदर्पणे।

Inside the mirror of her body, the mountains float like 'mechanical air-vehicles', the 'sky-dwellers' fall off down below, and the mansions of the immortals roll off, even as she turns round and round with great speed.

(Mountains are thrown off far into the sky like mechanical toys; the heavenly beings fall off like dried up leaves, and their golden mansions roll like golden balls in the sky.

Nothing can avoid destruction, if it is just an image made of conception or memory.

Chit alone that exists as the 'I' deep within, as the 'awareness of the Self', stays unshaken, and is the support of all this.)

LOOK AT THE DANCING 'JAGAT-PATTERN' THROUGH A POET'S EYE

((Mountains of all the Creations are tossed about in her non-stop violent dance.

If you remain as a Saakshi-state, and observe the countless mountains rolling and tumbling in her body-space, this is how it will look like!)

मेरुवः पर्णवद्व्यूढा मलया पल्लवा इव हिमाद्रयो हिमकणा इवौर्व्योऽब्जलता इव।

(Meru mountains are golden in colour, Malaya mountains are reddish, Hima Mountains are white, and the lands are light brown in colour.) Meru Mountains are spread out inside her body like the 'dried up leaves that are golden in hue'; Malaya Mountains like the fallen 'reddish green sprouts', the Hima Mountains like the 'snow flakes' falling all over, and the landscape is like the 'faded lotus creeper'.

(Her body was like a winter scene in a forest!)

सह्या मह्यामिव खगा विन्ध्या विद्याधरा इव वृक्षावर्ते भ्रमन्तोऽन्ता राजहंसा इवाम्बरे।

(Sahya mountains are floating far above in the sky like the eagles; Vindhya Mountains are like the diving Vidyaadharas, and the beautiful Kalpa trees are rolling like the royal swans. Her body was like a vast lake.)

Everything and anything was thrown into the sky and therefore, the mighty Sahya mountains look like the birds, Vindhya mountains look like the Vidyaadharas, and the rolling Kalpa trees look like the royal swans.

द्वीपान्यपि तृणानीव समुद्रा वलया इव सुरलोकालयः पद्मा आसंस्तद्देहवारिणि।

(Her body was like the 'flooding river waters' with the floating grass pieces, countless circular patterns forming and disappearing, and the golden lotuses tossed about in the turbulent waves.)

Her body was like the 'flooding waters', and in there the islands looked like 'floating grass pieces', the oceans like the 'tiny circular patterns', and the mansions of the Devas were like the 'golden lotuses'.

विशदाकाशसंकाशे स्वप्नाञ्जनपुरोपमे अङ्गे तस्या बृहज्जङ्घे पिण्डादित्यसमत्विषि।

(Her body was like a stage where cities appeared and vanished instantly as if by magic. Her shining thighs were so thick and huge, as if all the suns of all the Creations had been compressed to form her thighs.)

Her body was like an 'expanse of space with its magical appearance of dream-cities', and the 'suns of all the Creations' had compressed as a heap to form her huge thighs.

विन्ध्यो नृत्यति काञ्चनाचलवने सङ्घस्य सङ्घो गिरिः कैलासो मलयो महेन्द्रशिखरी क्रौञ्चाचलो मन्दरः

गोकर्णो गगनाङ्गणे वसुमती विद्याधराणां पुरं सर्वे जङ्गमतां गता वनभुवस्तस्याः शरीरे सदा।

(Mountains have piled up haphazardly on each other, and are shaking and rolling in various manners, like some random stones tossed about in a violent storm. Observe as to how they are expressing their emotions in various ways.)

It is as if all the inert mountains and grounds had suddenly become alive!

(Vindhya mountain is caught in the forests of the Meru Mountain and is rolling up and down. The other mountains which are loyal to the Meru Mountain, are angered by this act and they are dancing wildly.)

It is as if, the Vindhya is dancing atop the Meru Mountain in vengeance as it were, to prove its greatness!

And, unable to bear its arrogance, the other mountains like Sahya, Kailaasa, Mahendra, Krauncha, Mandara, Gokarna are dancing on the 'stage of the sky' in anger, as it were; and the earth and the Vidyaadhara worlds are also dancing as it were in their support.

(It is mess and chaos all over! There are no laws of Physics to keep them steady and stable.

Anything can be anywhere! After all, they are all just some conceptions dashing against some other conceptions! What rules can hold them when the Brahman itself is dancing wildly as the Kaali!)

अब्धिर्नृत्यति पर्वते गिरिरपि प्रोच्चैर्नभःकोटरे व्योमापीन्दुदिवाकरैः क्व चलितं भूमेरधस्ताद्गतम्।

(The Oceans are above on top of the mountains, the hills are in the sky, and the sky has fallen down with all its stars, suns, and moons!)

The ocean is dancing atop the mountains, the hills are dancing in the hollows of the sky, and the sky with its suns and moons has dropped down below, and is lost!

सद्वीपाचलपत्तनो वनगणः प्रोत्कीर्णपुष्पो दिवि व्यालोलं जगदम्बुधाविव तृणं दिक्चक्रे भ्राम्यति।

(Forests are thrown off like the sand particles, and are scattered all over with their blooming trees, mansions, and islands.) The 'forests with the mountains and islands and cities' are thrown up at the sky like flowers.

(The space with its ten directions is like an Ocean; and the entire perception-state is tossed about like a grass piece in her body.) The 'entire Jagat like a grass piece' is tossed and turned inside the 'Ocean of directions'.

व्योम्नि भ्रमन्ति गिरयोऽम्बुधयो दिगन्ते लोकान्तराणि पुरपत्तनमण्डलानि नद्यः सरांसि मुकुरान्तरिव

प्रवृद्धवातावकीर्णतृणविक्रमणक्रमेण।

Hills rotate in the empty space; Oceans rotate in the ends of directions; the worlds, the cities, the towns of many varieties, the rivers and lakes are rotating fast inside the whirling body of hers, like the 'grass pieces caught inside the whirling winds'.

मत्स्याश्चरन्ति च मरौ वरवारिणीव व्योम्नि स्थिराणि नगराणि भुवीव भ्रान्ति खे भूधरा गगनसंक्षयवारिवाहं

उत्पातवातपरिवृत्तगिरिस्थितं तत्।

(Everything has turned upside down; and unimaginable things have happened! Amazing it is!)

The fish and other aquatic beings move in the desert-lands like the mighty elephant in the waters. The cities are stabilized in the sky, and the sky looks like the ground. The mountains are well-settled in the sky.

The crowd of 'dark clouds of dissolution' are settled on the 'hills of the dissolution winds'!

ऋक्षोत्करो भ्रमति दीपसहस्रयन्त्रचक्रक्रमेण मणिवर्षणवेगचारुः अन्तर्बहिश्च परितः प्रणयेन मुक्तं
विद्याधरामरगणैरिव पुष्पवर्षम्।

(Ah! The beauty of the star-constellations rotating round and round, and so fast!)

The 'star constellations' move fast like 'thousands of lights moving in circles getting controlled by a machine', and appear beautiful like the 'fountain of precious stones'.

It looks as if the Vidyaadhara people are pouring flowers (stars) inside and outside, with great affection.

संहारसर्गनिचया दिनरात्रिभागे बिन्दूपमा रजतयोर्दिवसोत्कराश्च कृष्णाः सिताश्च परितोऽमलशुक्लकृष्ण
स्वादशर्मण्डलवदाकुलमुल्लसन्ति। रत्नानि भास्करनिशाकरमण्डलानि तारोत्करास्तरलमण्डलकान्तिहाराः
स्वच्छाम्बराणि वलितानि महाम्बराणि कुर्वन्त्यनारतमनल्पमलातलेखाः।

(What about the passing days and years? They also look beautiful in her!

Only a poet can grasp the beauty of the entire Jagat which is changing so fast, moment to moment!

Black and white! Black and White! That is how the Jagat keeps changing its colours again and again, moment to moment! One moment it is there; the next moment it is gone!)

The 'destruction and the rise of creations' are like the 'days and nights' (appearing and disappearing like brightness and darkness)!

The 'days and nights' of the Creations, are like the 'drops of silver' appearing and disappearing'!

The 'lunar phases which are black and white in turns' are shining beautiful like the 'mirrors made of bright diamonds and dark sapphires', appearing and disappearing in turns.

The 'solar and lunar spheres' are like the diamonds that adorn her!

The 'star-constellations' are like the 'lustrous garlands worn on her neck'!

The 'skies of varied colors' are her 'garments'!

The 'lightning flashes' are like the 'golden threads woven in her garment'.

कल्पान्तकालविलुठत्त्रिजगन्मणीनि व्यावर्तनिर्झगिति जातझणज्झणानि तेजाम्मिंस् झंकृततयोर्ध्वमधश्च यान्ति
नानाविधानि गुणवन्ति विभूषणानि।

(Her ornaments are making melodious tinkling noises, when she dances wildly like this.)

The 'tri-world beads worn on the feet' are rolling at the dissolution times, and are resonating with ringing noises, and are accompanying her dance steps in perfect synchronization.

The lustrous jewels of the suns, moons and stars adorn her beautifully like the 'shining beads woven in her garlands'; they also move up and down making the tinkling noise.

संग्राममत्तभटखड्गमरीचिवीचिश्यामायमानसकलातपवासराणां व्यावृत्तिभिर्विलुठतामपि सुस्थिराणामाकर्ण्यते
कलकलो जनमण्डलानाम्।

Countless battle-fields are there, and the battles of countless creations are happening inside her, where the 'lustrous rays from the shining swords' darken even the bright light of the days. They also are rotating round and round along with her; but yet they look stable only, and the noise of the battling people are heard clearly, without any disturbance!

(Battles occur! Creations appear and disappear within moments!

However, with such chaotic changes occurring so fast, nothing actually happens at all, in the Chit-state!

The amazing power of Maayaa! The pictures move; the screen stays motionless!)

ब्रह्मेन्द्रविष्णुहरवह्निरवीन्दुपूर्वा देवासुराः परिविवृत्तिभिरापतन्तः अन्येऽऽच एव विविधा उपयान्ति यान्ति
वातावधूतमशकाशनिविभ्रमेण।

(What about Devas? Can their images escape this change-factor?

Any conception of any image as oneself is bound to get destroyed, if you are identified with it.

Only a Knower stays 'image-free' and can don any image as his!)

Devas like Brahmaa, Indra, Vishnu, Hara, Vahni, Ravi, Indu and others are falling down along with the other Asuras, when she whirls round and round in her wild dance; and the other beings like humans, Naagas and others are tossed about here and there, like the flies caught in the heavy winds.

THE AMAZING DANCE OF MAAYAA

*(Kaali's dance is the amazing dance of Maayaa, the delusion power! Anyone caught in her dance through ignorance, ends up being tossed and turned about in many experiences good and bad!
Only a Rudra, the Jnaani-state, is outside of this dance, and does not get trampled by her feet!)*

संहारसर्गसुखदुःखभवाभवेहानीहानिषेधविधिजन्ममृतिभ्रमायाः सार्धं पृथक्च विलसन्ति सदैव सर्गे
व्यामिश्रतामुपगता अपि तत्र भावाः।

*(Jagat is made of opposing concepts only; but they are all crowded together inside her body.
How does everything exist as if separate, though everything is just a mixed state of conceptions?)
All the opposing 'deluding factors' like destruction and creation, joy and pain, existence and non-existence,
want and no-want, prohibitions and ordinances, birth and death, are always 'together and separated' also, and
shine separate only, though mixed up in her wild dance.
(The duality-sense of the deluded beings keeps them separate always.)*

भावोद्भवस्थितिविपत्करणभ्रमाणां संहारसर्गभुवनावनिविभ्रमाणां मिथ्यैव खे प्रकचतां स्वशरीरकाणां संलक्ष्यतेऽत्र
न मनागपि नाम संख्या।

*(Kaali is a combined form of delusion and illusion! Or rather, Jagat is a state of delusion, namely the
'absence of reasoning power', and a state of illusion, the 'realness felt in the mirage'!)
The 'delusions namely the conceptions, appearance, existence, destruction, actions', and the 'illusions of
dissolution, creation, world, and country', shine forth falsely in her body made of Chit-expanse, and the
'numbers that can account for these delusions and illusions' do not exist at all!*

उत्पातशान्तिमरणोत्सवयुद्धसाम्यविद्वेषरागभयविश्वसनादि तत्र एकत्र कोश इव रत्नचयो विभाति
नानारसाप्रतिघसर्गपरम्परं तत्।तस्याश्चिदम्बरमये वपुषि स्वभावभूतास्फुटानुभवजगद्व्यवस्थाः सर्वक्षया
मलिनदृक्कलिताम्बरस्थकेशोण्डकस्फुरणवत्परितः स्फुरन्ति।जगत्संक्षुब्धमक्षुब्धं दृश्यते स्थितिसंस्थिति
संचाल्यमानमुकुरप्रतिबिम्ब इवास्थितम्।

*(Jagat is an 'experience made of opposing factors', joyous sometimes, sorrowful sometimes; deaths
sometimes and festivities of births sometimes; fights with each other ending in great wars sometimes, and
event-less peaceful existences sometimes; love sometimes, hatred sometimes, fear and anxiety sometimes,
and trust and hope sometimes.
All the experienced events are the 'delusion-gems' stored in her body-casket!)
Calamities and peaceful existences, deaths and festivals, battles and peace, hatred and attraction, fear and
trust shine together like 'gems stored in a chest'; and the 'countless varieties of creations of multifarious
types' exist together in her body, mixed up yet separate.*

*(What causes these varied experiences? One's own conceptions!
Conceptions are not conscious thoughts; but the 'various reactions of the body and the mind to the outside
world' end up as the 'particular conceived world' for everyone.
Look all around you! Whatever experience you are having now is the result of your own (and that of the
others who live along with you) dormant needs and wants. They alone cause the restlessness in you when
unfulfilled, and offer a false sense of joy when fulfilled.
However, the support of all these conceptions is the Chit-expanse, the silent 'I' within!
It has no wants, and is always fulfilled; but the false-I is trapped in its own wants and needs, and is actually
supported by the true-I, the Aatman, the understanding power!)*

The 'various world-systems' that rise because of the 'experiences rising through one's own conceptions',
exist inside 'her body which is made of Chit-expanse alone'; and are perishing at all times.

*(Why do conceptions rise up at all? Because of the absence of the true knowledge! The realness felt in the
world is equal to the hair rolls which gets experienced by the infected eye, but are not really there!)*

They come into existence because of the 'absence of the right knowledge', and are like the 'hair rolls seen in
the sky because of the infected sight'.

(Nothing moves; nothing dances; nothing at all happens!)

The 'Jagat which appears to be constantly agitated' is actually not moving at all, and is the 'unshaken Chit-expanse alone that is seen like this', like the 'motionless mountain is seen as moving' 'when the mirror which reflects it moves'.

नृत्यत्स्फुरत्प्रतापान्तर्जगदर्थः प्रतिक्षणं स्थितिं त्यजन्ति गृह्णन्ति बालसंकल्पसर्गवत्।क्रियाशक्तिः शरीरेऽन्तः
पूर्यमाणा अनारतं राशीभूय विशीर्यन्ते जगन्मुद्गकणोत्कराः।क्षणमालक्ष्यते किञ्चिन्न किञ्चिदपि सा क्षणं
क्षणमङ्गुष्ठमात्रैव क्षणमाकाशपूरिणी यस्मात्सा सकला देवी संविच्छक्तिर्जगन्मयी अनन्ता परमाकाशकोश
शुद्धशरीरिणी।

The 'objects of the world', rise through the 'immense deluding power of Maayaa'!

Maayaa alone dances like this!

Objects are just 'conceptions superimposed on sensed qualities of sound etc', and belong only to the mind.

Objects are just 'images with particular qualities'.

Objects are just some 'imagination seen in emptiness'.

Objects are just 'changes that occur in the matter-state (or element-grouping)'.

Like some random dots moving in the space combine in various manners as various shapes, the elements keen on grouping and regrouping to appear as some particular objects.

Elements of a body dissipate and form another shape of another body, when the death of the body occurs as some matter-deterioration process.

Like the clay objects in the hands of a restless child, the objects drop their previous state and change into something else the very next moment.

It is actually the 'dance of elements' that is seen as the formation and destruction of objects.

Jagat is nothing but a 'dance of Change', namely Kaali!

(How do the elements regroup as some particular objects for us only?)

Praana moves and the mind moves. Mind moves and the elements move.

Elements move, and the objects appear as imagined, and disappear as imagined.

Actually nothing gets destroyed; nothing gets produced.

We see some sense-patterns and imagine some objects in them, and develop attraction or repulsion towards them!

The 'power of action' (conceptions and wants) keeps on heaping up the objects continuously inside this 'Chit-body of delusion', like the 'heaped up flower buds'. They later blossom or fade as per their individual natures (attachment or detachment). Your repulsion makes them fade away, your attraction maintains them as yours.

When the loved objects (images seen on the 'dots of elements') vanish, and the unwanted objects become part of our life, it leads to pain and suffering.

Actually there are no objects existing as absolute solid shapes. The invisible dots (matter-particles) that move in various ways alone appear as some object-shapes!

(The mind is other name for the 'movement', because the mind is just the 'restless state'! As and when it moves, the objects appear and disappear.)

Jagat with its objects as one particular type gets seen one moment, next moment nothing at all is there!

For some minds the very same dots appear as some particular world; for some others as a different one.

The same space, the same-elements groupings appear as various shapes, as per the mind-conceptions!

(This dancing Kaali, the 'dance of matter and conception', is seen at one moment, and vanishes the next moment; and we know of it as the creation and destruction.)

At one moment she is of the size of a thumb (as the compressed Vaasanaa-state of the totality), but the next moment she fills up the entire space, as the 'seen and experienced world'.

(Countless worlds appear and disappear instantly as some 'mind-drawings' on the 'empty canvas of Chit'! What are we holding on to as real and permanent?)

That is why this Devi, the power of 'knowing' is everything that exists as inert or conscious; and is the entire Jagat; is endless; and is of the purest form, namely the 'hollow of the supreme Chit-expanse'.

('Silence of nothingness' alone exists as the 'ready to be experienced state' all around you and inside you. That alone appears as the objects at the moment of perception, as per our conceptions. And our conceptions are part of the totality mind.)

कालत्रयस्थितजगत्त्रितयान्तरी हि चित्सा तथा कचति तेन यथास्थितेन रूपेण चित्रकृदुदारमनःस्थचित्रसंसार-जालसदृशेन कचज्जवेन।सर्वात्मकैकवपुरेकचिदात्मकत्वात् संशान्तस्वैकवपुरेकचिदात्मकत्वात्।

एवं निमेषणसमुन्मिषितैकरूपं सा बिभ्रती वपुरनन्तमनादि भाति।

The 'Chit alone' shines inside the 'three-fold levels of the Jagat' (higher, lower and the middle) (Taamsic, Raajasic, and Saattvic levels) (nether world, BhuLoka and Svarloka).

Chit alone is the 'I exist' sense in all the beings and is the 'common essence' (SattaaSaamaanya) of all the beings.

However, the qualities of the beings differ according to the qualities of Vaasanaas.

Each being conceives its own worlds as per the nature of its 'wants'.

These worlds exist as the three levels of experiences, as conceived by the 'artist namely the expansive mind'.

What the mind believes and knows, that becomes the world of experience.

Mind alone draws the picture of the word.

The mind can conceive any picture of the world as an experience.

The 'Chit-state' rises as the 'illusion of the realness of the Samsaara' instantly, as and when conceived, 'though it stays as it is without any change'.

Chit is of a single form made of all these mind-conceptions.

Chit is the single essence of 'knowing' that is in all.

Chit is like the single canvas-state that can appear as any picture of the world for any mind as per its Vaasanaa and knowledge level.

Kaali is the picture that shines on the Chit.

Kaali is the single essence of Chit, and shines as the forms of all the beings and their worlds, in the ignorance level.

Kaali is the single knowledge-state of Chit, and exists bereft of all beings, and shines as the single form of Chit, as her own changeless state of no-world.

In this manner, Kaali rises as the Jagat-form for the ignorant within a second, and vanishes for the Knowers the next second; appearing when the eyes of ignorance open up and vanishing when the eyes of ignorance close off. Donning the Vidyaa and Avidyaa forms, appearing and disappearing instantly, she shines endless and beginningless.

तस्यां विभाति तदनन्तशिलात्मकोशे लेखाब्जचक्ररचनादिवदेव दृश्यं व्योमात्मकं गगनमात्रशरीरवत्यां

चित्त्वाद्द्रवज्जलधिकोश इव ऊर्मिलेखा।

She is like the 'silent rock-belly state' which is beginningless and endless.

(Nothing moves or shakes in that state; no one is there to even imagine this dance!

No Rudra is there; nor his shadow! 'That' alone 'is' as the 'Absolute silence'!

The perceived world exists like the 'lotuses and wheels' seen on the random lines that belong to the rock.

Her body is made of 'emptiness only' and is made of the 'body of empty expanse' only.

Since the 'empty expanse' is actually the 'Chit-state alone', the 'emptiness itself' is like the 'water surface covered by the circular patterns of the world-scenario'.

(Who sees the circular patterns?

No one! But still the 'Chit' exists as the 'quiescent water-surface with the circular patterns of the world as its very nature'; and knows itself to be so! How cannot the 'knowing' not 'know' itself?

Chit 'knowing' itself' is the 'Rudra dancing along with his shadow, Kaali'!

A Jnaani exists as this vision only always! He is not caught inside the dance; but is the witness of the dance, like Vasishta.)

महती भैरवी देवी नृत्यन्त्यापूरिताम्बरा तस्य कल्पान्तरुद्रस्य सा पुरो भैरवाकृतेः

शिरोमन्दाश्रितोग्राग्निदग्धस्थाणुवनावनिः कल्पान्तवातव्याधूता वनमालेव नृत्यति।

That ‘gigantic and terrifying Goddess’ dances, filling up the entire space in the presence of ‘that Rudra of dissolution state’ who is also of a gigantic form (for the Jnaani).

The ‘forehead of this Rudra’ shines bright with extreme intelligence, and the ‘fire of knowledge’ from his third eye burns off all the ranges of forests (delusions) instantly, leaving back only the ‘burnt stumps of trees’ (as worthless sense-patterns). She is the ‘range of forests’ (dance of delusion) that is shaking by the (knowledge) storms of the dissolution.

कुद्दालोखलवृसीफलकुम्भकरण्डकैः मुसलोदञ्चनस्थालीस्तम्भैः स्रग्दामधारिणी।एवंविधानां स्रग्दामजालानां
कुसुमोत्करं किरन्ती संसृजन्तीव नृत्तक्षुब्धं क्षयक्षतं वन्द्यमानस्तया सोऽपि तथैवाकाशभैरवः।

(All the objects of the Jagat are her ornaments.)

She is adorned by the flowers namely the ‘weapons like Musala’, ‘objects like pots, cauldrons and pillars’ (or rather the objects that make up your world as missiles, atom bombs, viruses, satellites, rockets etc).

Even as she dances wildly, these flowers (of objects) get scattered all over; and she produces new objects again as a part of her dance-form.

(Atoms keep on grouping and re-grouping as newer objects, as per the conceptions of the mind.)

Saluted by her with reverence, that Aakaasha-Bhairava (emptiness of Chit rising as the perception-state), (as the Rudra), shines with a gigantic form and dances wildly.

(Kaali accompanies Rudra in his dance of perception, with her steps synchronizing with his steps, and is under his control. The ‘I’ alone controls the form of the world.)

SALUTATION TO RUDRA AND KAALI

(Jagat is the combination of the empty-state of Rudra and the empty state of Kaali)

डिंबं डिंबं सुडिम्बं पच पच सहसाऽऽझम्य झम्यं प्रझम्यं नृत्यन्ती शब्दवाद्यैः स्रजमुरसि शिरःशेखरं ताक्षर्यपक्षैः

पूर्ण रक्तासवानां यममहिषमहाशृङ्गमादाय पाणौ पायाद्वो वन्द्यमानः प्रलयमुदितया भैरवः कालरात्र्या।

SURFACE MEANING:

Let that Bhairava protect us all, who is saluted by ‘KaalaRaathree, who is dancing with the accompaniments of musical instruments, with the sounds of ‘Dimbam’ ‘Jhamyam’ etc; with very fast and with quick steps; wearing the garland of nerves on her bosom; decorating her head with the wings of Garuda; holding the horns covered by the blood and marrow of Yama’s buffalo after plucking away its lives; joyous by the destruction of all through the dissolution.’

INNER MEANING:

Let that Bhairava who is dancing with KaalaRaathree and gets extolled by her, protect us all!

Hey Bhairava! You devour (Aajhamya) completely all the idiocy and stupidity (ignorance) of all the beings and destroy their wasteful desires.

Eat off their subtle nature also (dimbam). Eat off their causal structure also (sudimbam).

Cook them all off well (ripen them in the levels of realization) by manifesting as the correct knowledge; and make them reach their old age of Videha-Mukti.