Chapter Six
Gods, Goddesses
and Semi-Divine Beings

Agni

There are many forms of Agni, — the solar fire, the vaidyuta fire and the nether fire are one Trinity — the fivefold fire is part of the Vedic symbolism of sacrifice.

The vision you saw of the man and the fire at his feet was probably a vision of the God Agni from whom flows the fire of tapasya and purification in the sadhana.

Shiva

The vision you had was of the way to the goal. Shiva on the way is the Power that pours the light but also scrutinises the sadhak to see whether he is ready for the farther advance. When he lets him pass, then is the rush of new and higher experiences, the march and progress of the divine forces, the Gods and their powers, the transformation of the nature into a higher consciousness. It was these powers that you saw passing in your vision.

Parvati-Shankara

It is probably the realm of the dynamic creative Spirit on the highest mental plane which you saw as the world of Parvati-Shankara.

Narayana, Vishnu, Brahma, Lakshmi, Saraswati, Ananta

Narayana is usually taken as a name of Vishnu — to the Vaishnavas he is the Supreme as Shiva is to the Shaivas. Both are
cosmic Personalities of the Divine and both like Brahma have their original plane in the Overmind, although they take different forms to the human consciousness in the mental, vital and subtle physical planes.

Lakshmi is usually golden, not white. Saraswati is white.

The snake is simply a symbol of Energy or Power. Narayana in your dream is clearly Vishnu as is shown by the presence of Lakshmi and the single many-hooded snake.

Vishnu or Narayana in this image which is a normal Puranic image is the Lord of the waters of Space and Time — the Preserver of the principle of the Universe which he maintains as a seed in himself even in the intervals between one creation and another. Out of that seed in his navel (the navel is the central seat of the Vital, the Life-Principle) Brahma the Creator arises in the Lotus (cosmic consciousness) which grows from it when Vishnu awakens from the inter-cyclic sleep. The Snake Ananta is the Energy of the cosmic manifestation of the Infinite in Space-Time.

Krishna

This is the Krishna of the Gita¹ (the boy Krishna is the Krishna of Brindavan), — Krishna bringing the spiritual knowledge, will, bhakti — and not love and bhakti alone.

The eye indicates the vision of the higher spiritual consciousness and the blue expanse indicates that consciousness.

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The boy with the flute is Sri Krishna, the Lord descended into the world-play from the divine Ananda; his flute is the music of the call which seeks to transform the lower ignorant play of mortal life and bring into it and establish in its place the lila of his divine Ananda. It was the psychic being in you that heard the call and followed after it.

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¹ In a dream the correspondent saw Sri Krishna in the prime of manhood. This image disappeared and gave way to a large eye seen in a vast expanse of blue. — Ed.
It is, I suppose, the image of Sri Krishna as Lord of the divine Love and Ananda — and his flute calls the physical being to awake out of the attachments of the physical world and turn to that Love and Ananda.

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Krishna with Radha is the symbol of the Divine Love. The flute is the call of the Divine Love; the peacock is victory.

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The green circular disc you saw round Venus must indeed have been the aura of Venus which is of that colour; but this was only an introduction, a first application of the suddenly developed power of vision. Afterwards what came, the blue and the violet, were another kind of seeing more important for your Yoga; both are closely associated with Krishna. Blue is his especial and significant colour, the colour of his aura when he manifests, — that is why he is called Nil Krishna; the adjective does not mean that he was blue or dark in his physical body whether in Brindavan or Mathura or Dwarka! Violet is the radiance of Krishna’s protection, — that was why, very naturally, it brought to you a sense of peace. The Mother says that she always saw it when she was in communion with Krishna and now too constantly sees it enveloping the Asram. That this should be the first thing shown when the power of vision broke through its state of latency is very significant; it proves that you are in contact, the touch already there in your inner being and this force of presence and protection is already around you or over you as an environing influence.

**Hanuman**

Hanuman stands for Bhakti.

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Hanuman = complete bhakti.

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Hanuman is a symbol of Shakti and devotion.

**Narada**

Narada stands for the expression of the Divine Love and Knowledge.

**Mahakali and Kali**

Mahakali and Kali are not the same, Kali is a lesser form. Mahakali in the higher planes appears usually with the golden colour.

* These — Kali, Shyama, etc. — are ordinary forms seen through the vital; the real Mahakali form whose origin is in the Overmind is not black or dark or terrible, but golden of colour and full of beauty, even when formidable to the Asuras.

**Durga on a Lion**

The lion with Durga on it is the symbol of the Divine Consciousness acting through a divinised physical-vital and vital-material force.

* The lion is the attribute of the Goddess Durga, the conquering and protecting aspect of the Universal Mother.

The Death's Head is the symbol of the Asura (the adversary of the gods) vanquished and killed by the Divine Power.

**Ganesh**

It is according to the need or else the condition of the consciousness that these figures [of the Gods] appear in sadhana. Ganesh is at once the god of wisdom and the remover of obstacles.

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Ganesh (among other things) is the devata of spiritual knowledge — so as you are getting this knowledge, you saw yourself in this form, identified with Ganesh.

**Kartikeya**

The peacock is the bird of victory and Kartikeya the leader of the divine forces.

**Sanatkumar**

Sanatkumar is, I believe, one of the four mind-born sons of Brahma; he cannot therefore be identical with Skanda who is a son of Shiva.

**Buddha**

Buddha stands for the conquest over the Ignorance of the lower Nature.

**Apsaras**

Apsaras generally indicate sexual desire.