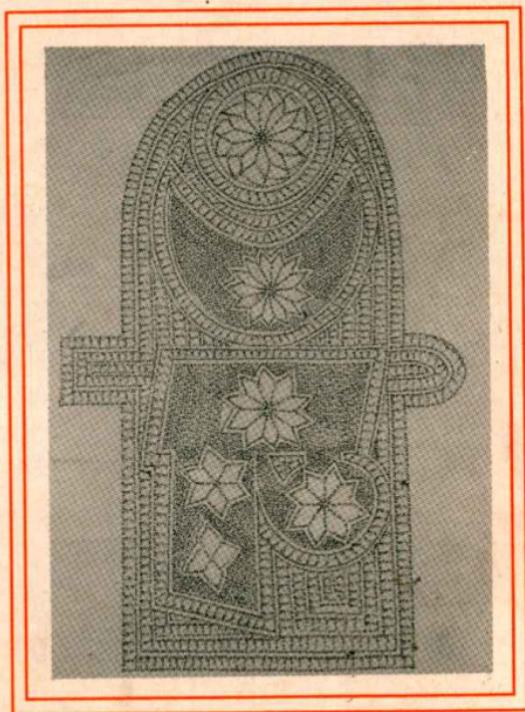


PAÑCASTAVI

(The pentad of hymns of Kuṇḍalinīyoga)

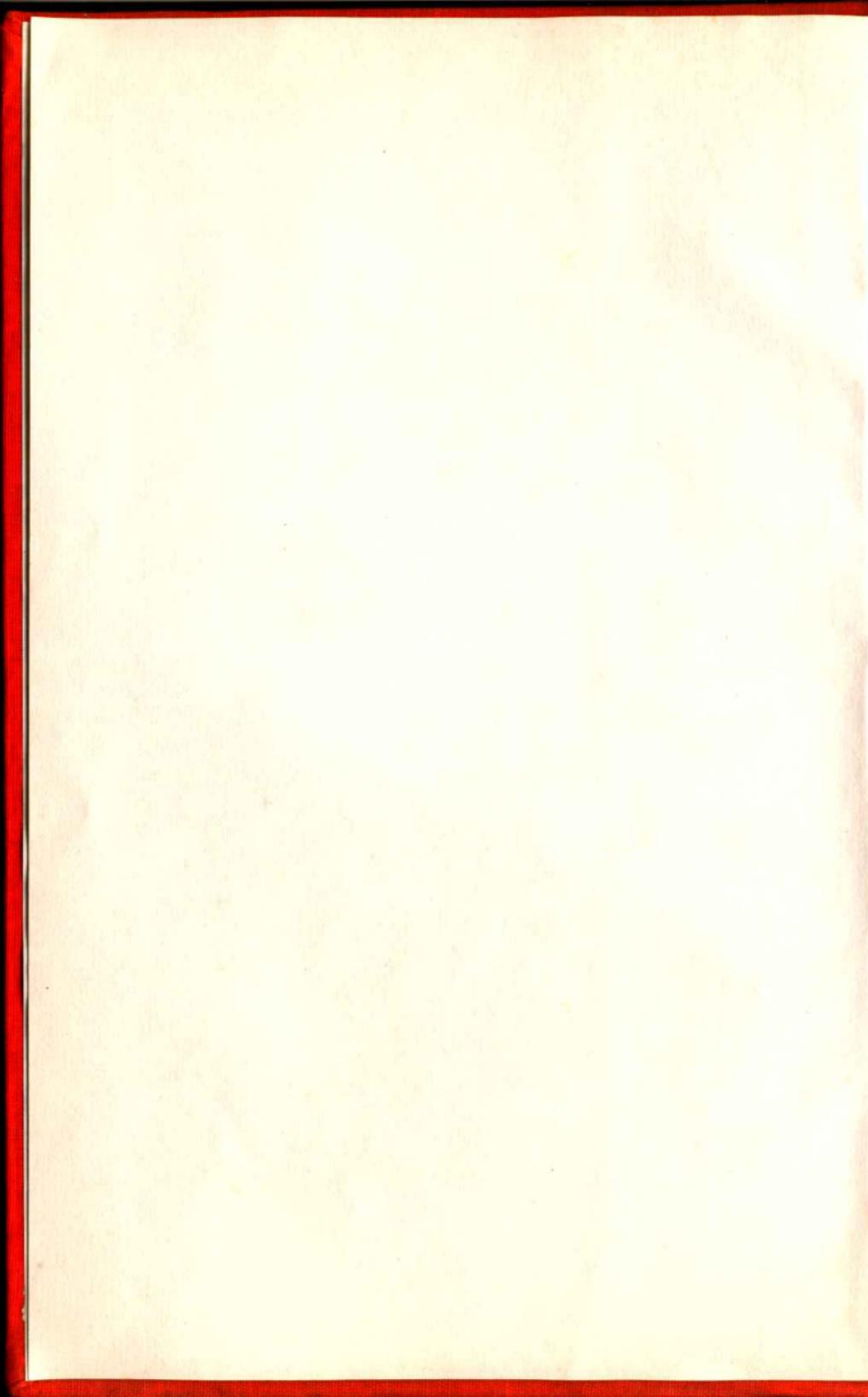


JANKINATH KAUL 'KAMAL'

Pañcastavī is a pentad of devotional hymns sung in praise of *Parābhūtārikā Mahātripurasundarī*. The throb of ecstasy of the Divine I-Consciousness is spiritual dynamism, called *Spanda*, which is the absolute freedom of Śiva or Śiva's *svātantrya Śakti*. Śiva has no flux but serves as the *causa sine qua non* of all pulsation as His own Śakti. *Parāśakti* is, therefore, *yoni*, the source or the Supreme Mother whose five glories are consciousness (*cit*), bliss (*ananda*), volition (*icchā*), knowledge (*jñana*) and activity (*kriyā*). These glories are praised in the *Pañcastavī* in reverse order.

It is said that during his glorious visit to Kashmir Ādi Śaṅkara was impressed with these hymns recited by a Kashmiri Pandit. Basically a monistic treatise, *Pañcastavī* deals with secrets of *Kuṇḍalinī* power according to Śākta tradition which corresponds to *krama* system of Kashmir Śaivism. This commentary is an attempt to bring out inner meanings of these 'deceptively simple' poems on *Kuṇḍalinī* *yoga*.

1458



Crest Jewel Series-3

PAṄCASTAVĪ

(The pentad of hymns of Kunḍalinīyoga)

English translation with explanatory notes

by

Jankinath Kaul 'Kamal'

SRI RAMAKRISHNA ASHRAMA
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To
MY TEACHER

आचार्यवर्यो सुखबोधगर्भः
समुल्लसत्स्वात्मविलासयुक्तः ।
यो लक्ष्मणोऽनुग्रहदृष्टिदक्षः
शिवं नुमस्तं नरविश्वहस्यम् ॥

(कमलः)

पूज्यः श्रीगुरुराजलक्ष्मणशिवः काश्मीरदेशस्थितो
भातु ध्वान्तनिवारको भुवि नृणां चित्ते स शान्तिप्रदः ।
आसीदस्ति भवत्यपि प्रतिदिनं यो लीलया सन्ततं
स्वच्छः स्वादभुतशक्तिचकविभवस्त्रैलोक्यमेतज्जगत् ॥

(रामेश्वर ज्ञा)

विष्णुविद्या विद्याविद्या

विष्णुविद्या विद्याविद्या

विष्णुविद्या विद्याविद्या

विष्णुविद्या विद्याविद्या

विष्णुविद्या विद्याविद्या विष्णुविद्या विद्याविद्या

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विष्णुविद्या विद्याविद्या विष्णुविद्या विद्याविद्या

विष्णुविद्या

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PUBLISHER'S NOTE

In this publication of the crest-jewel series, *Pañcastavī*, the pentad of devotional hymns constitutes the third one. The first and the second in the series are 'Mukundamālā and *Stotra-Ratna*' (Sanskrit Text with Hindi translation) and '*Bhavānī nāma-sahasra-stuti*' (commentary in English) respectively, which have been well received by the readers.

The text comprising one hundred and forty-six Sanskrit verses of different metres, adopts a graded approach to the domain of *Parā Śakti* through *Kuṇḍalinī Yoga*. The notable factor in the first three hymns is that activity and knowledge aspects of this phenomenal world are traced to the volition aspect of the Deity in devotional mood, befitting a loving child who approaches its ever vigilant mother in any and every circumstance on the earth. This mode of Mother-worship has a universal appeal. Divine Grace (*anupāya*) is invoked in the fourth hymn and in the fifth hymn is revealed Divine union--the unquestionable oneness (*anuttara*) of Supreme Beauty with perennial joy.

The sacred text of charming hymns to *Tripurasundarī* has remained very popular, for centuries, among the Kashmiri Pandits and the Pandits of South India. It is, however, seriously studied by scholars, and recited by the devotees who do not have a thorough knowledge of Sanskrit. Even mere recital of the hymns induces ecstasy and gives the aspirant an awareness of both the Relative and the Absolute (*Līlā-Nitya*). From gross duality one rises to the very subtle realm of *Advaita*.

The subject-matter of the book being highly technical and also traditional, practice regarding *bija-mantras* and *upāsanā* has only been hinted at in the notes. The earnest aspirants are expected to know the practical aspects from competent masters. The present attempt of translating the text into English with important notes and copious quotations, illuminating its meaning, is painstakingly made to give an intellectual understanding of the *Sākta Yoga*.

Although various attempts have been made so far to translate the hymns into various languages in prose and verse, the present effort has the unique distinction, being made by Pandit Jankinath Kaul 'Kamal', who has to his credit similar great and competent English and Hindi translations and commentaries of important philosophical and

VIII

devotional Sanskrit works. We are indebted to him for readily responding to our request and producing this useful and valuable work. We are confident that our readers will find the book extremely helpful in their spiritual practice.

We owe special gratitude to Sri M.P.Pandit of the Aurobindo Ashram, Pondicherry for his thoughtful and brilliant foreword to the book.

Sri Ramakrishna Ashrama,

Srinagar (Kashmir)

March 8, 1993

B.N.Kaul

FOREWORD

Pañcastavi is an ancient work of more than a thousand years of vintage, addressed to the Supreme Mother of the Universe, *Mahātripurasundarī*. The Hymn consists of five laudations, each with its distinct theme: *Laghustava* (21 verses) highlighting the dynamic power of the Goddess; *Carcastava* (31 verses) reflective in substance; *Ghaṭastava* (24 verses) speaking of the creative Śakti on the threshold of manifestation; *Ambastava* (32 verses) invoking the Goddess as the benign Mother; *Sakalajananīstava* (38 verses) celebrating the glory of the Source of All. The verses are cast in various metres and like most of the ancient hymns are prayers of devotion, simple in appearance but carrying a power that communicates only to the receptive in soul. It is easy to miss the real import of these hymns while admiring the poetic excellence of the compositions. Fortunately, however, by the grace of the *Devī* some adepts have been moved to experience and bring out the inner meaning of these deceptively simple poems. We are fortunate that a genuine *sādhaka*- scholar of the eminence of Sri Jankinath Kaul has chosen to comment on these verses. With his unusual background of the combined knowledge of the traditions of the *Veda*, *Vedānta*, *Tantra*, Śākta philosophy, *Kaśmir Śaivism* and a *sādhanā* combining the best elements of all these approaches, he has laid bare the esoteric content of each verse with amazing insight and authentic expression. One often comes across the question why the physical details of female anatomy come to be described repeatedly in our spiritual classics. Kaulji has a simple answer : each limb of the Divine Mother represents a particular power of manifestation. Right from the *Vedic* age, mystic truths are expressed to the common mind in the form of symbols of physical images. Our commentator has tapped for the benefit of our spiritual enlightenment an immense reservoir of *yogic* experience with meticulous accuracy and unfailing depth. Without his explanations and hints one would surely miss the precious content of knowledge and experience that is embedded in the *Pañcastavi*. To cite a few of these expositions of moment to the spiritual seeker:

Forehead (I.I) : According to *Cakrasanketa*, the forehead refers to *Ājñā Cakra*, the place of concentration for *yogīs* and of knowledge for

the common people. The first evident appearance of *Parā Śakti* is in the knowledge aspect. The forehead being between the head and the heart in a body, is the junction of all nerves. All the inherent powers are present here with predominance of *Jñāna Śakti*. This holds all the thoughts in subtlety just as the rainbow, though one, holds the display of all colours and their combination.

Śaktipāta (I.7): The focal point of Divine Grace is when complete prostration of human strength takes place or when the little and subtle ego totally gets merged in the Supreme Self or *Parā Samvit*. No human effort can bring it about. It comes in a flash when the Supreme only wills. It comes out of His free will and therefore is unconditional. There are, however, nine kinds of *Śaktipāta* explained by *Abhinavaguptapāda* in his *Tantrāloka*.

Bhagavatī in Her special significant names (I.17) : *Māyā*, the essential power of *Cidrūpa Brahma*; *Kuṇḍalinī*, the hidden energy in the body or the very life of the mind as the creative power of *Śiva*; *Kriyā*, power of general dynamism of consciousness called *Spanda* or spontaneity; *Madhumati*, essence of all Juices of joy; *Kāli*, the power that wields Time; *Kalā*, the subtlest aspect of objectivity or creativity; *Mālinī*, the power of letters which holds the entire universe within itself; *Mātangī*, the graceful who grants a desired boon to Her devotees; *Vijayā*, the purity of consciousness that grants victory over the attitude of sense-organs; *Jayā*, who grants release from action, inaction and the fruit thereof; *Bhagavatī*, who is full with six eternal glories; *Devī*, the self-luminous Divinity, manifesting from *Śiva*; *Sāmbhavī*, who is permeated with Supreme or *Śiva*-consciousness, who is in the state of *Śiva*; *Śakti*, power of *Śiva* to manifest, to maintain and to withdraw it in the source called *Kāmeśvarī*; *Śankaravallabhā*, the beloved of *Śankara*; *Kāmeśvara*, indistinguishably one with *Kāmeśvari*; *Trinayanā*, the three-eyed Mother; *Vākvādinī*, who persuades speech (*Vāk*) internally; *Bhairavī*, the power of eternal prosperity of *Bhairava Śiva*; *Hrīmkārī*, in whom love of *Śiva* shines supreme; *Tripurā*, the Primal Energy (*Parā Śakti*) transcending the three divine deities representing three *Gunas*; *Parāparamayī*, who is both self-revelation (*Prakāśa*) and self-consciousness (*Vimarśa*) Herself; *Mātā*, who is *Kulasundarī*, the source of all energies, whatsoever; *Kumārī*, the ever new divine effulgence that destroys the sense of duality.

Kundalinī (I.17) : *Prāna Kundalinī* works at physical level, *Nāda Kundalinī* at mental level and *Bodha Kundalinī* (or *Kundalinī*) at spiritual level.

Lotus-foot (II.1) : In the spiritual lore propounded in the Tantras, the two feet stand for the two powers of *Śiva-Śakti* viz. *Jñāna Śakti* and *Kriyā Śakti*, the important means of manifestation. The foot of *Jñāna Śakti* is stable while the foot representing *Kriyā Śakti* is in divine activity the one lotus-foot represents the source-energy for accomplishment of divine wisdom. In *Yogic* parlance this refers to the concentrating point of *Prāna* and *Apāna* where the two combine to enter the *Suṣumnā*. That becomes possible through the infusing power of the preceptor (*Guru Śakti*) as that alone opens the gateway to *Śivahood*, the mysterious realisation of the Universal Oneness. This state of secret transformation comes to happen in the case of every intense *Śaktipāta*, when *Parā Śakti*, through the Preceptor, makes the ego to sink to its very depths not to sprout any more.

Ānanda (II.1) : Seven types. *Nijānanda*, when the mind rests only on the subject of experience (*Pramātā*) ; *Nirānanda*, when the mind contemplates over the absense of all objects of experience ; *Parānanda*, when there is contemplation on *Prāṇa* and *Apāna* jointly ; *Brahmānanda*, when the mind rests on *Samāna* which unifies the various objects of experience ; *Mahānanda*, when the mind rests in *Udāna* after dissolving all knowledge and objects of knowledge in the self; *Cidānanda*, when the mind rests in *Vyāna* ; *Jagadānanda*, all-awareness surpassing other states of spiritual delight.

Śri Vidyā (II.2) : The *Mantra* being the body of the Mother-goddess, describes the body by its power of inward intuition (*vimarśa Śakti*). When the divine body is brought into the effective consciousness of the devotee it is called *Śri Vidyā*. Its verbal expression is the *Mantra* (*Pancadasāksarī*) and the visual expression is the *Yantra* or *Śri Chakra*. The two are essentially identical.

Poetry (II.19) is the fifth quality of the favour (*Anugraha*) of *Samvit Devī*, the deity of Supreme-Consciousness, charming in Her profuse decoration. (*Abhinavagupta*).

Worship (II.27) does not mean offering of flowers etc., ablution, oblation, burning of incense and other gross forms of worship. It rather

intinct may be favoured with this superior kind of yoga. The preceding means of mental doings (*Kriyopāya*) and knowledge (*jñānopāya*) are pushed to the background when the *Śāmbhavopāya* is revealed to an earnest aspirant even though he does not apparently seem working for it. The element of will shines in (one's) pure being to attain prominence in being perfect. Entering thoroughly the all-pervading Supreme-Consciousness with deep and steady knowledge of self by Divine Grace, is *Śāmbhava Yoga*, which boosts for ecstasy in a higher degree of *Śaktipāta*.

Three-dimensional immanence (III.1) : Causal, subtle and gross ; knower, known and knowledge ; *Pasyantī*, *Madhyamā* and *Vaikhārī* ; sleeping, dreaming and waking states ; *Agni*, *Surya* and *Soma* ; *Prāṇa*, *Apāna* and *Samāna* ; *Suṣumṇā*, *Pingalā* and *Idā* ; Future, present and past; *Tamas*, *Rajas* and *Sattva* ; *Svah*, *Bhuvah*, *Bhur*.

Bhairava Mudra (III.1) : In the advanced yoga of the regulation of breath, *Vijñānabhairava* suggests a method of concentration where *Bhairavi* manifests. "When the breath completes its outgoing power at the *bahirdvādaśānta* and is yet to start for *antardvādaśānta* there, at the point of the (smallest) pause mind becomes steady and the yogī finds *Bhairavī*, the essential form of *Bhairava*, manifest". That universal state of awareness of the Supreme Self is revealed in "a sudden flash of transcendental consciousness".

Spanda (III.8) : *Spanda* means creative pulsation. It is eternal throb in the all-motion *Śiva* which brings about the manifestation, maintenance and withdrawal of the universe. According to *Tantra* it is the *Svātantrya Śakti* (the supreme transcendent consciousness) which is always in pulsation like the belly of a fish known in yoga parlance as *matsyodarī*.

Japa (III.20) : By *Japa* is meant repetition of a mastered *mantra* imparted in a traditional manner by the preceptor, to keep spiritual awareness ever fresh. This is "possibile in *Śāktopāya*, the middle means.

to innate ignorance of *Jīva* and brings about the sense of imperfection - *Apūrṇatvam*. This is removed by *Darsāna* or direct revelation. The fear of death comes because of *Māyīya Mala* which accumulates for the soul a body (gross and subtle) to bring about the sense of difference--*binnavedyaprathā*. This is warded off by *Japa*, spontaneous remembrance.

Misfortune and pain is due to *Kārma Mala* which is formed with impressions, *vāsanās*, good or bad, left behind on the mind with actions done in previous birth. This is erased by *Pūjā* or absorption in the Divine Self.

Vyoma (IV.3) : By *Vyoma* is not meant this elemental ether (or sky) but the formless and subtle beatitude of what is known as the Supreme Self as is enjoined by the *Tantras*: "The Supreme Self is to be meditated upon as the formless sky, unbound by quarters, where *Citsākti*—awareness of supreme-consciousness, reveals itself spontaneously. "Therefore, the 'sky' is His emblem" only. The *Chāndogya Upaniṣad* also declares that by 'sky' is meant *Parabrahman*, *Cidākāśa* and not elemental ether, *Bhūtākāśa*. "What is *Parabrahman* is understood by giving the name *Śiva-vyoma*".

Time for Worship (IV.12) : There is a secret point of *yoga* for realisation of that Reality. According to *Śāktopāya* it is the middle point as equinox point of the year or dusk time where there is balance of thought and no distraction towards duality. The *Tantra* says : "Worship of the self-effulgent Lord is done neither during day nor during night. Worship the Lord of Lords at the junction of night and day". While dawn and dusk are suggested as the sacred times for worship, *yogī* develops this attitude for every moment. That is his *Sādhanā* for realisation of the Absolute. Star-lit dusk suggests this *sādhanā* of *Prakāśa* and *Vimarsā* or seeing unity of self through diversity. That is called *Jagadānanda* in the *Tantras* according to *Trika* philosophy of Kashmir.

Woman (IV.12) : *Sundarīnām* literally means of beautiful women. But in Tantra Yoga it means "the powers of cognitive organs" or "the controlled senses". When these are tamed to turn to the source they are called deities or *Karṇeśvarīs*. These lead to sovereign beatitude.

Bindu (IV.19) : *Bindu* is the consolidated Divine Energy of volition comprising the powers of knowledge and action, inclined to sprout forth. It is the potency and readiness to create. It is the atomic point without dimensions, conceived as *Śakti Tattva*. It is concentrated consciousness.

Nāda (IV.19) : *Nāda* is the sprouting Divine Energy, when *Śakti Tattva* becomes active for the first time. It is *Kriyā Śakti rūpā*—activity predominated consciousness or wavering consciousness. In deliberation (*vimarśa* or *ārṣakrama*) it means the awareness of Supreme Effulgence. This also connotes that *yogīs* realise the Supreme Power of Beatitude through the alphabetic power (*mātrikā-chakra-śakti*)—the initial vibration through 'intermediate subtle region' of speech.

Manifestation (IV.26) : Manifestation of the universe as evolved from infinite to concrete came into being in four ellipses (*anda*) viz. *śaktyānda*, *māyānda*, *prakṛtyānda* and *prthvyānda*. These involve four phases of activity (*kalā*) viz. *sāntā kalā*, *vidyā kalā*, *pratiṣṭhā kalā* and *nivṛtti kalā* which are described in the context of this verse : *Nivṛtti Kalā* is the point of solidification where the manifesting Energy calls in a threefold turn upwards for unidentifying unification.

It is *prthvyānda* contained in *prakṛtyānda*. Trika name is *dhārikā kalā*. Presiding deity is *Brahmā* and tattva involved is only *Pṛthvī*. Its state of complete difference is influenced by *ānava*, *māyīya* and *kārma malas* in *asūddha adhvā*.

Pratiṣṭhā Kalā is the vibrational force in the tattvas from water to *Prakṛti*.....

Vidyā Kalā is the limitation in knowledge.

Sāntā Kalā evolves in air beyond *Māyā* as consciousness-in-peace.. *Sāntatītā Kalā* is *Śiva-Śakti tattva* and beyond in ether It is the greatest *Bhairava* experience.

Ādhāra Chakras (V.14) : *Nādī Chakra* at *Mūlādhāra* : *Māyā Chakra* at the navel ; *Yogī Chakra* at the heart ; *Bhedana Chakra* at the palate

or *Lumbikā* ; *Dīpti Cakra* between the eyebrows; *Śānta Cakra* at *Nāda* or *Brahmarandhra*.

Breasts (IV.32) : stand for knowledge and action aspects of the Immanent Self evident in the manifestation.

These extracts are only illustrative of the rich, plentiful fare of esoteric flavour provided by Jankinathji in the course of his detailed annotations. It is an education and growth in consciousness to follow him in his large steps across the multidimensional expanse of *Sādhanā* opening on luminous horizons. He has brought all his encyclopaedic knowledge to the door of the striving aspirant. May we salute him in fervent gratitude.

Sri Aurobindo Ashram
Pondicherry
31.1.1993

M.P. Pandit

PREAMBLE

The *stotra sāhitya* i.e. the devotional literature is considered to be the best of all branches of literature. It is the sweetest and most delicate : a fountain of unending *Rasa* that soothes hearts of the readers.

Pañcastavī is one of the foremost Stotras dedicated to the praise of the Divine Mother, although there is a galaxy of *Stotras* in Sanskrit literature relating to different deities. A number of bunches of *Stotras* have been sung in the holy glory of the Mother Herself by such a great saint poet like *Bhagavatpāda Śaṅkarācārya*. Still, the sweetness of the *Pañcastavī* stands ever-green. The book has been explained by different writers in different ways. In the modern times Shri Janakinath Kaul 'Kamal' who has an enviable access to the philosophy of *Kashmir Śaivism*—very popular these days—has explained it according to the traditions of *Kashmir* trait. Shri Kamal has had the privilege of enjoying close confidence of Shri Swami Laksmanjoo Maharaj who was the only authority on the *Kashmir Śaivism* in modern times. Hence the learned author has well preserved some of the most striking significations of the *Pañcastavī*. He, while summing up the traditional meaning, gives forth such meanings too for the first time which makes the treatise a valuable one. For instance Hymn I, verse no. 14 may be referred to on this point.

There is a great uncertainty about the author of this work. Some ascribe it to *Śankara Bhagavatpāda* while others feel inclined to link it with *Kālidāsa*. Both the said contentions are, however, obviously untenable. Bombastic use of grammatical words, though not frequent, takes it away from both the glorious writers. It is certainly a latter work. According to some, it has been written by *Shri Vṛddha Dharamācārya*. However, no details are available regarding this great author. It is, however, clear that the author was an all-rounder as this small book contains brilliant references to almost all philosophical tenets as well as high *Pāninian* application, besides being a great literary piece.

Prof. Kamal's style is worthy of emulation. He first renders the hymns into Roman alphabets and then gives his interpretation in very

lucid terms which is neither more nor less, reminding one of the Mallinātha's saying:

"नाऽमूले लिख्यते किंचिन्नाऽनपेक्षितमुच्यते"

Shri Kamal is a dedicated man of learning and I have no hesitation to write that I have not seen a man of his devotion in this region at all. Study and writing are his only passion. He is now passing through a great turmoil on account of the bad conditions prevailing in the 'Heaven on the Earth' i.e. the Kashmir Valley. Still he has been carrying on studies undisturbed. He is a scholar in the real sense of the term and to see him is a great encouragement to those who are keen on learning.

I wish Shri Kamal a healthy and long life so that he may give us more and more valuable jewels of literature.

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ABBREVIATIONS OF WORKS & PERSONS QUOTED IN THE BOOK

Aj. Si.	Ajāḍapramatṛtā Siddhi
A. Lah.	Ānanda Lahari
Ast. G.	Aṣṭāvakra Gītā
Br. Pu.	Brahma Purāṇa
Brh. Up.	Brahadāraṇyaka Upaniṣad
B Re - Up.	Bahvaricopaniṣad
Bh. G.	Bhagavad Gītā
Bhav. Sahas.	Bhavānī-ñāma-sahasra-stuti
Bhavnop.	Bhāvanopanisad
Chh. Up.	Chhāndogyopaniṣad
De. Bhag.	Devī Bhāgavat
De. Pu.	Devī Purāṇa
De. Suk.	Devī Sūkta
Dev. Sir.	Devyatharvasīrsa
Du. Sapt.	Durgā Saptasatī
G.L.	Garland of Letters
G.M.Vr.	Gāyatrī Mantra Vṛtti
G. Kar.	Gaudapāda Kārikā
Harabhatti	Sanskrit commentary of Pañcastavī by Pandit Harabhaṭṭa Śāstrī
Hath. Pr.	Hathayoga Pradīpikā
Isop.	Isopaniṣad
Is. Prat.	Īśvara Pratyabhijñā
Is. Prat. Vr.	Īśvara Pratyabhijñā Vṛtti
Kal. St.	Kālikā Stotra
K. K.	Kalyāṇa Kalpataru
Kath. Up.	Kaṭhopaniṣad
Kaus. Up.	Kausītaki Brahmanopaniṣad
Kenop.	Kenopaniṣad

Ku. Pu.	Kūrma Purāṇa
Kul. T.	Kulārṇava Tantra
Laghu	Laghustava
L. J.	Swami Lakshman Joo
L. Yoga Va.	Laghu Yogavāsiṣṭha
Li. Pu.	Linga Purāṇa
Maha. Man	Mahārtha Mañjarī
Mahim.	Mahimnāstotra
Mah. Nar. Up.	Mahānārayanopaniṣad
Mm.	Mukundamālā
M. Vij. T.	Mālinīvijaya Tantra
Ne. T.	Netra Tantra
Pad. Pu.	Padma Purāṇa
Pañc.	Pañcastavī
Par. Sa.	Paramārthasāra
P. Tri.	Parātrīśikā
P. Tri. L.V.	Parātrīśikā Laghu Vṛtti
Prat. Hr.	Pratyabhijñāhṛdaya
Pu.	Purāṇa
R. Y.T.	Rudrayāmala Tantra
Sam. P.	Sāmbapañcāśikā
Sivas.	Śivastotrāvali (Utpaladeva)
S.Su.	Śiva Sūtra
S.Sa. Up.	Sarvasāropaniṣad
S.T.T.	Śāradā Tilaka Tantra
Sp. Ka.	Spanda Kārikā
S.L.Lax.	Saundarya Lahari, Lakshmidhara Commentary
St. Cin.	Stava Cintāmani
Strj.	Somastavarāja
Sut. Sa (Y.V.K.)	Sūta Samhita (Yajñā Vaibhava Khanḍa)
Stu. Ku.	Stutikusumāñjali (Jagaddhara Bhaṭṭa)

Svac. T.	Svacchanda Tantra
Svet. Up.	Śvetaśvetaropaniṣad
T.	Tantra
T. A.	Tantrāloka
Taitt. Up.	Taittiriyopaniṣad
T.R.T.	Tantrarāja Tantra
T.S.	Tantrasāra
Tri. Hr.	Trīka Hṛdaya
Up.	Upaniṣad
Vam. T.	Vāmakeśvara Tantra
Var. Pu.	Varāha Purāṇa
Vat. Su.	Vātulanātha Sūtra
Vi. Cu.	Vivekacūḍāmani
V. B.	Vijñānabhairava
Yaj. Kh.	Yajñavaibhava Khaṇḍa
Y.S.	Yoga Sūtra
Yoga. Shik. Up.	Yoga Śikhopaniṣad

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GENERAL INTRODUCTION

Pañcastavi- the priceless gem

Pañcastavī is a peerless treatise of five hymns sung in yogic language in praise of the Divine Mother *Pārvatī*. It is devotional in nature and yogic in content. It must have been a composition revealed to a great seer. Esoteric explanations of allegoric descriptions regarding *kundalinī* in a variety of ways could be made out from the very melody of these verses of different rhymes by an earnest student of utmost piety, only with spontaneous help from an advanced *yogī* of the Sākta-Śaiva tradition. Reading the verses, or hearing them sung is like coming upon priceless gem hidden in the cavernous interior of the Himālayas, as the Upaniṣadic utterance corroborates.¹

"The daring intellect gives up all joy and sorrow for developing concentration of the mind on the self-luminous Deity by meditating on the Eternal Being, who, hidden with the knowledge of the world, located in the intellect and lodged inaccessibly, is hard to see."

Reconciliation

Śākta school holds *advaita* as the ultimate Reality in an equal perspective with Kashmir Śaiva Mysticism and of the same ideal as that of the monistic *Vedānta*. This is evident from the sacred and mysterious monosyllable (*Prāṇava*) attributed to each Thought and consisting of the corresponding seed-letters (*bījākṣara*). The *Prāṇava* of Vedic thought is AUM. Correspondingly, the Tantric *Prāṇava* of Śaiva and Śākta schools are 'Aham' and 'Hrīm' respectively. Since all the *prāṇavas* or *bījākṣaras* end in the Bindu, it is natural that the *Bindu* or *Anusvār* is the material cause for all the factors. It is the unconditional *Brahman* or the all-pervading Supreme Truth from which emanate all the conditional entities. *Para-Bindu* is the immeasurable entity into which all this manifestational phenomenon finds repose. This power of creation and absorption, quite inseparable from its holder Śiva, is called *Sakti*. The

1. तं दुर्दर्शं गूढमनुप्रविष्टं गुहाहितं गहरेषं पुराणम् ।
अध्यात्मयोगाधिगमेन देवं मत्वा धीरो हर्षशोकौ जहाति ॥ Kath. Upa. I.ii.12

magnificence, grace and beauty of this primordial Power make up eternal bliss. In consequence, there is a latent agreement among all mankind and this truth must be the one we seek. Accordingly, religions in general are at one with each other. Each has a philosophy antagonistic to the special dogma of the other. The *Vedic Rsis* have already declared²: "That *Brahman* is surely different from the known, and again, It is above the unknown—such was the utterance we heard of the ancient teachers who explained it to us". The *Pañcastavī* manures growth in consciousness to that sublime Truth.

Significance of Mother Worship

Had Mother-worship not found a significant place in religions of ancient civilizations traced to *Harappa* and *Mohenjodaro*, the purest, most sublime, natural and attractive relationship of *Jiva* and *Isvara* could hardly have come in the grasp of man. This universal fact of mother-child relationship clearly owes its origin to the early *Vedic* and *Tantric* times.

In the post-*Vedic* period came up three territorial sects of the *Śākta* School in India. The *Gauḍīya* sect in Bengal worshipped *Tārā* : the *Kauṇīya* sect in Kashmir worshipped *Tripurā* or *Tripurasundarī* and the *Keralīya* in Kerala worshipped *Kālikā*. The trichotomic aspect of *Parā-Śakti* as *Mahākāli*, *Mahālakshmi* and *Mahāsarasvatī* is common to all. The three deities take forms of *Kāli*, *Lakṣmī* and *Sarasvatī* as the emanations of *Māheśvari* or *Tripurasundarī*, the goddess who excels all the three functional aspects of manifestation and has its being in truth, wisdom and beauty as symbolized by the trident held in the hand of *Śiva* or *Śakti* in form. *Śakti*, the delimiting power of limitless *Śiva* undergoes apparent transformation. *Śiva* is described as devoid of qualities and changes. *Śāktas* call It the *Bindu*, *Śaivas* call It *Śiva* and *Vedāntins* call It *Brahman*. *Bindu* has no dimensions and therefore no measurement. It is, however, the locus of a point where the point is *bindu* (*anusvār*) and the locus itself is *visarga*. In short, *Brahman* alone connotes the *Bindu*

2. अन्यदेव तद्विदितादयो अविदितादधि ।

इति शुश्रुम पूर्वेषां ये नस्तद्व्याच्चकिरे ॥

Kenop. I.4.

as it is pronounced at the end of every *Bija-mantra* (seed formula) comprising seed letters. Every *bija-mantra*, of the primordial deity, becomes clearly efficacious when received through the proper tradition.

Glory of *Siva-Śakti* and purpose of the five Hymns

Śiva is the transcendent Self, the divine power of conservation and Śakti is immanent, the divine Energy of pulsation (*spanda*). The appearance of both is like the two sides of the same coin. The Tantra declares: ³

"His energies are evident in the multiform manifestation and the holder of the energies is *Maheśvara* - the Lord of Lords, *Para-Śiva-Himself*". The *Upaniṣad* says: ⁴

"His (*Para-Śiva's*) *Para-Śakti* is manifold, as described in the *Veda*, the natural energies of knowledge, power and action. *Jñāna*, *Bala* and *Kriya* correspond to *jñānā* śakti, *icchā* śakti and *kriyā* śakti respectively as explained in the *Tantras*. These with the conjoint powers of concealing (*Pidhāna*) and favouring (*Anugraha*) of Śiva constitute the five-fold glory of *Parā*-śakti.

This is further made clear by *Kṣemarāja* in one of the benedictory verses in his commentary on *Stavacintāmani* of *Bhaṭṭa Nārāyaṇa*⁵:

"We bow to Śiva who, enjoining His five-fold glory reveals the spiritual Śakti, the power of consciousness and bliss".

Parā-Śakti is, therefore, *yoni*, the original source, the Supreme Mother whose five glories, as *Cit Śakti*, *Ānanda Śakti*, *Icchā Śakti*, *Jñāna Śakti* and *Kriyā Śakti*, are praised through the five celebrated Hymns of the *Pañcastavī* from the fifth to the first respectively. This is illustrated in the short introduction preceding each Hymn of the book.

3. शक्तयोऽस्य जगत्सर्वं शक्तिमांस्तु महेश्वरः ।

T.

also see

मायां तु प्रकृतिं विद्यान्मायिनं तु महेश्वरम् ॥

Svet.up IV-10

4. पराऽस्य शक्तिर्विविधैव श्रूयते,

Svet.up IV-8

स्वाभाविकी ज्ञानबलकिया च ॥

5. ३० नमः शिवाय सततं पंचकृत्यविद्यायिने ।

चिदानन्दधनस्वात्म परमार्थाविभासिने ॥

क्षेमराजविवृत्तिः 2

There, however, ran a different belief regarding the five Hymns among the Kashmiri Pandits, among whom this book of hymnal prayers has been very popular. It is said that the five hymns were representatively given out through a threshing plate or mortar, a grind-stone, a hearth, a pot and a broom. But there is no evidence to justify this belief.

कण्डनी पेषणी चुल्ली उदकुम्भी च मार्जनी ।
पंच सूना गृहस्थस्य पंचयज्ञात् प्रणास्ति ॥

From the verse quoted here, it is clear that the use of these articles became the cause of committing indirect sins in households. The effects of sins may be warded off by performing the five kinds of sacrifices.⁶ This was the advice of Śankarācārya given to Vaiṣṇavācārya whom the former had defeated in a Śāstrārtha, as this was of preliminary importance for purifying the intellect for the assimilation of Truth. In this case he had suggested undertaking the worship of the five deities fixed by the great Ācārya. Hence the above belief is erroneous. The five Hymns of the Pañcastavī are the five descriptive prayers or laudations to Tripurasundarī rightly known as Parābhaṭṭārikā.

Manuscripts and published editions:

While going through MSS of Pañcastavī found in some collections of stotras written in the Sāradā script and owned by certain friends, little

6. The five sacrifices, pañca mahāyajña, ward off the five kinds of sins, the causes of sufferings ignorance, egoism, attachment, aversion and desire to cling to life. (अविद्यास्मितारागद्वेषाभिनिवेषाः चलेशाः ॥ Yoga Sutra II.3)

- i) *Brahma Yajña* - Recitation or study of Vedas removes ignorance.
- ii) *Deva Yajña* - oblation made to gods through fire, remove egoism.
- iii) *Pitṛ Yajña* - obsequial offerings remove attachment.
- iv) *Manuṣya Yajña* - hospitality removes aversion.
- v) *Bhūta Yajña* - Love for all beings removes the desire of clinging to life.

alteration was found in the order of the verses in each hymn. However, a number of alternate readings were observed. For comparing the text a number of published editions were consulted.

The order of the verses has been maintained according to the following popular published editions:

1. *Pañcastavī*- Text, published by Vishinath Press, Srinagar.
2. *Pañcastavī Samata Saundarya Lahari*- Text, edited- Pt. Kesho Bhatt. Pub. 1927 A.D.
3. *Shri Pañcastavī*- Text with Hindi translation by *Rājānaka Lambodhar (Tārvole)*. Published by Krishna Standard Press, Srinagar, 1940 A.D.
4. *Pañcastavī*- Text and word meaning. Ed. and Pub. Sri Rama Śaiva (Trika) Āshrama, Fateh Kadal, Srinagar, 1962.
5. *Pañcastavī*- Text, Pub. Prem Nath Jyotishi
6. *Pañcastavī*- Text and English Tr. Gopi Krishna. Pub. The Central Institute for Kundalini Research, Srinagar, 1975 A.D.
7. *Shri Pañcastavī*- Text with Sanskrit prose order and Hindi translation by Śāvācārya Swami Lakshman Joo, Ishber (Nishat) Srinagar.
8. *Pañcastavī*- *Sri Laghustavarāja-Laghustava* only. Sanskrit commentary by Somatilak Suri-Pub. Shri Peetha (Bhāghaṭarāja) Solan (Pb) 1943 A.D.

For alternate readings and corrections the following authentic editions have been consulted. There are alterations in the order of the verses in the second, third and fifth hymns of these editions:

9. *Pañcastavī*- Text with short Sanskrit gloss as foot notes by Pt. Nathram Sastri (Kalla) Hd. Master, Pratap Hindu College, Srinagar. The first verse of the second hymn is put as the 22nd of the first. This does not appear befitting as the first hymn apparently ends with the 21st that gives it the name 'Laghu'. There are alterations in the verses of the second and the fifth hymns. Printed in Bombay, Lakshmi Venkateshwara Press.
10. *Pañcastavī*, Text *Sri Dharmācārya*. Ed. Pt. Shiv Nath Sharma, Kashmir Mercantile Press, Srinagar 1931 A.D. Alterations of verses are observed in second, third and fifth hymns.

11. *Pañcastavī* text only included in *Saundarya Laharī* Text with Sanskrit commentary by Lakshmidhara and *Bhāvopaniṣad* with a commentary by Bhaskar Rai. Pub. Oriental Research Institute of Mysore University 1969 A.D. In *Ghaṭastava* verses 20, 21, 22 and 24 are missing. The first verse - *Ānanda sundara purandara etc.* - is printed as the first verse of the third hymn, which in our opinion is proper as the verse is a praise of the Deity in Śāmbhava Upāya, it stands for. Mistakes are detected in the text.

12. *Pañcastavī*- Text and elaborate Sanskrit commentary 'Harabhaṭṭi' by Pt. Harabatta Shastri, Head Pandit of the (Oriental) Research Deptt. J & K Govt. Srinagar. Pub. incomplete⁷ (Vols. I and III only) by its publication department. There are alterations in the second, third and fifth hymns of this edition also. No information is available to show how such alterations have come in. But that does not make a serious difference in the text since each verse conveys a revelation of yogic experience which is expressed as praise of the Deity in beautiful poetry.

We, however, agree with *Rājānaka Lambodhara* in placing the 31st verse of the second hymn as its 30th and vice versa. This we have followed for evident reasons.

Authorship & Date

There are different opinions regarding the authorship of *Pañcastavī*. Some attribute its authorship to *Ādi Śaṅkarācārya*, some to *Kālidāsa*, others to *Abhinavaguptapāda* and still others to *Dharmācārya*, who is believed to have sprung from Kashmir.

Since Śaṅkarācārya (788-820 A.D.) is an acclaimed author of '*Saundaryalaharī*', it may not be correct to think that an equally famous treatise on *yoga* of almost the same type, i.e. *Pañcastavī*, should have been authored by this great commentator of the '*Prasthānatrayī*' wherein he advocates absolute idealism as *Vadāntic* teacher. Moreover, *Pañcastavī* is a work of a later period than that of Śaṅkara.

7. Vol. III - *Sakalajananīstava* (1960) and Vol. I - *Langhustava* and *Carcastava* (1963). Vol. II - *Ghaṭastava* and *Ambastava* missing.

Lakṣmīdhara has cited verses from the *Pañcastavī* in his commentary on *Saundaryalaharī* and claims these to be of *Kālidāsa*. But the style of *Pañcastavī* appears quite different from that of the great poet of Sanskrit literature. Even in ascribing *Cidgagana Candrikā* to *Mahākavi Kālidāsa* belonging to the period before sixth century A.D., scholars have expressed doubt. *Cidgagana Candrikā* is, more or less a continuation of *Kramastuti* by *Siddhanātha*, well known as *Śambhunātha*, from whom *Abhinavaguptapāda* (925-1025 A.D.) gathered a complete knowledge, purport and mystery of the *Tantras* and then began writing *Tantra-Nibhandas*⁸. The *Pañcastavī* can therefore neither be ascribed to *Mahākavi Kālidāsa* as expressed by *Lakṣmīdhara*⁹ nor to *Abhinavaguptapāda* as pleaded by Pandit Natharam Sastri (Kalla)¹⁰.

The earliest extant reference to the *Pañcastavī* is found in the 'Sarasvati Karithābharaṇa' of King *Bhoja*. The date of its composition is 1030-1050 A.D. circa. The *Pañcastavī* must have been composed much earlier than this time i.e. about the latter half of the 9th century. Its authorship is, however, assigned to *Dharmācārya* as elicited by *Amṛtavāgbhavācārya* in his elaborate introduction to the Sanskrit commentary of Pandit *Harabhaṭṭa* Sastri¹¹, the celebrated scholar of Śaiva lore, who also has recognized the same person as its undisputed author, believing that he had been inspired by *Mahādevī* for the subservience¹². This is evident from the colophone¹³ also. This opinion is also held by *Bhagavan Lakṣman Joo* (1907-1991 A.D.), the reputed yogi-scholar of Kashmir.

8. श्रीशम्भुनाथात् करुणारसेन, स्वयं प्रसन्नादनपेक्षवृत्त्या ।
काश्मीरिकोऽभिनवगुप्तपादाभिधानः श्रीतन्त्रसारमकरोदृजुनाक्षेण ॥
9. सौन्दर्यलहरी लक्ष्मीधरव्याख्या-Pub. Oriental Research Institute,
University of Mysore— p.122.
10. See *Pañcastavī* 1906 *Kalyan*, Bombay.
11. See item 12 (Introduction).
12. पञ्चस्तव्यां व्याधात् श्रीमद्धर्मचार्यकृताविमम् ।
व्याख्याग्रन्थं महादेवीचोदनापारवश्यतः ॥
13. इति श्रीमद्धर्मचार्यविरचितायां पञ्चस्तव्यां श्रीमहामाहेश्वरपण्डितहरभट्टशास्त्रिकृता
टीका सम्पूर्णा ॥

The theme and practice

Kuṇḍalinī Yoga is the main theme of the *Pañcastavī*. Faith and devotion are its characteristics. Devotees recite it with loving interest at congregational prayers as well as individually. Prominent shrines of worship like '*Kshīr Bhavāni*' and '*Hārī Parvat*' in Kashmir have been glaring examples of this fact.

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I heartily thank Dr. Shashidhar Sharma D. lit. of Panjab University, Chandigarh with whom I had the privilege of discussing certain points of importance which proved of much use for this work. I also thank him for writing a preamble to the work.

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My son, Anupam Kaul helped me beyond expectation in consolidating the work, typing and writing the Sanskrit script of the MS. and revising certain portions of it, inspite of the busy schedule of his own work. My special blessings are for him.

I also thank my friends for their noble suggestions.

In the end I express my thanks to the editors and the authors whose works have been of dependable help to me in bringing the work to its completion.

Jammu Tawi

Feb, 4, 1993

Centenary celebrations of

Swami Vivekananda's appearance

at the Parliament of Religions at Chicago, USA.

Jankinath Kaul

I
LAGHUSTAVA

The Light Means

AVATRŪTHĀĀ

enem. id est. I. est.

पराभट्टारिका त्रिपुरसुन्दरी
(दुर्गतिनाशिनी दुर्गा)



मूलाधाराद्वृतवहकला मिथ्रितं भूर्भुवःस्व-
ब्रह्मस्थानात्परमगहनात्तसवितुवरिण्यम् ।
भर्गोदिवः शशिकलमयी धीमहीत्येकरूपं
धियो यो नः परममृतं चोदयान्नः परं तत् ॥

Plate II Parā Bhaṭṭārikā Tripurasundarī

३८५ अप्ती अप्ती अप्ती

अप्ती अप्ती

अप्ती अप्ती अप्ती अप्ती अप्ती अप्ती
अप्ती अप्ती अप्ती अप्ती अप्ती अप्ती अप्ती
अप्ती अप्ती अप्ती अप्ती अप्ती अप्ती अप्ती
अप्ती अप्ती अप्ती अप्ती अप्ती अप्ती अप्ती

अप्ती अप्ती अप्ती अप्ती अप्ती अप्ती

INTRODUCTION TO THE FIRST HYMN LAGHUSTAVA - THE LIGHT MEANS

Laghustava, the first hymn of the *Pañcastavī*, is sung in praise of *Parā Bhaṭṭārīkā Mahātripurasundarī*, the Goddess of Supreme Beauty and Wisdom who pervades the three functional aspects of manifestation. Ever splendid in Her five-fold glory She is here praised in gross form which She assumes according to the traditional contemplation of an earnest seeker as *Tripura Bhairavī*, while the ultimate truth remains openly concealed in Her Infinite Supreme Self.

In this hymn the Deity is praised as *Kriyā Śakti*—the predominating power of activity—which has close relevance to *Mantroddhāra Vidhi*—the way of elevation through *mantra* (divine formula). This approach of worship to *Tripura* is made through *Ānavopāya*¹, the light means in which even meditation is held to be a *Kriyā* (*Mānasī kriyā*)—physical or even mental activity. It also uses *Kriyā* in a gross form e.g. repetition of *mantra*, worship of a chosen deity, an idol etc.² *Ānavopāya* is, therefore, called *kriyopāya* or *laghu-upāya*, that gives this hymn the name *Laghustava*.

Tripurasundarī is described in this hymn as *vicitravarṇavatī*—of varied hues and sounds—in relation to *bījākṣara* or seed-letters of *mantra* and *varṇa*, which originate from *nāda* or inarticulate sound of revelation, and get absorbed in deliberation—*Jyotirmayī*, *Vātimayī*.³

1. जाणवोपायभूः

2. उच्चारकरणध्यान वर्णस्थानप्रकल्पनैः ।

यो भवेत् समावेशः सम्यगाणव उच्यते ॥

M. Vj.T. II.21

3. In Tantric terms these are *Prakāśa* and *Vimarsa*.

In the *Jñānadīpikā*⁴ commentary of *Laghustava* these two important terms are explained as *anirvacaniyā tejorūpā*—the indescribable effulgence and *vacanarūpatām prāptā*—the all pervading power in articulate sound. The *Vedānta* terms for the same may be *Kāraṇa Brahma* and *Kārya Brahma* respectively. However, the first verse contains complete description of *Bhagavati Tripurā*.

In this study the first verse of the hymn is explained in the light of the triple symbolism that it embodies namely:

- i) The secret of worship — *Pūjāsāmketa*.
- ii) The secret of *śatcakra* — *Cakrasāmketa*.
- iii) The secret of *Mantra* — *Mantrasāmketa*.

This should bring home to the intelligent reader the esoteric meaning, characteristic of symbolic language. Its practical application is to be undertaken in a traditional way only.

4. A commentary in Sanskrit by Soma Tilak Suri on Sri *Laghustavaraja* (of Pañcastavi), Verse 1. Edited by Vagbhavacarya circa 1952 A.D. (Patron : Raja Durga Singh Verma C.I.E., Sri Peetha Baghātraj, Solan, Simla).

अथ लघुस्तवः प्रथमः ॥

Laghustavah, the First.

The Light means of Mantra-worship.

नमस्त्रिपुरसुन्दर्ये

Namastripurasundaryai

Salutation to the triad Goddess of Beauty

Parā Śakti is described as *Parābhāṭṭārikā Tripurasundarī* with analytical exposition of the three great powers, correlative to the seed-letter formulae, *AIM*, *KLĪM*, *SAUH*, along with their centres of effulgence.

In this benedictory verse, prayer is made to the Deity of Light and Sound for removing the sin of ignorance:-

ऐन्द्रस्येव शरासनस्यदधती मध्ये ललाटं प्रभां
 शौकर्लीं कान्तिमनुष्णगोरिव शिरस्यातन्वती सर्वतः ।
 एषाऽसौ त्रिपुरा हृदि द्युतिरिवोष्णांशोः सदाहस्थिता
 छिन्द्यान्तः सहसा पदैस्त्रिभिरधं ज्योतिर्मयी वाङ् मयी ॥ १ ॥

1. *Aiñdrasyeva śarāsanasya dadhatū madhye lalāṭam prabhāṁ
 śauklīm kāntimanuṣṇagoriva śirasyātanvatī sarvataḥ ;
 ayeśāsau tripurā hṛdi dyutirivoṣṇamśoh sadāhasthitā
 cchindiyānnah sahasā padaistribhiragham Jyotirmayī vāimayī.*

May that^a Divine Deity¹ of Light and Sound², perceptible in this form of *Tripurā*³ that shines with splendour like the multihued bow of Indra⁴ at the forehead, overspreads soothing lustre like the Moon⁵ on the head and reflects eternal brilliance like the evershining Sun⁶ in the heart, remove all our impurity⁷, in a moment of grace⁸, to reveal Her glory through the mystic triple 'seed-formulae called *bijamantra*⁹.

EXPLANATORY NOTES

1. 'That' refers to goddess *Tripurasundarī*, who is the wondrous delight of that consciousness which is supreme and unsurpassable, who is effulgent by its own light and who permeates the three states of life like oil^b. She is *Parā Śakti*, *Parama Śiva*, *Parabrahman*, the supreme beatitude or ultimate Reality to be realized by constant and vigorous practice of supreme *yoga* with Divine Grace. In that oneness or infinity there is no name to point to. Therefore, sages express the Supreme Being in the *Vedas* by the pronoun 'That'^c. The *Tantra* say, "That Devi who resides in all creatures"^d

2. Light and Sound—Supreme consciousness is actually *Śiva* and *Śakti*, *Jñāna* and *Kriyā* or *Prakāśa* and *Vimarśa*. *Śiva* and *Śakti* are two only by connotation; by denotation they are one and the same Reality.

Prakāśa or Light—*Jyotirmaya*. It is illumination or knowledge as the nature of self. There is predominance of *Śiva Bhāva*.

Vimarśa is *spanda* or *Kriyā*. Its potentiality is called *Śakti*. *Vimarśa* literally means thinking or ideation. There is predominance of *Śakti Bhāva*. There is no material activity. All activity is mental. *Vimarśa* consists in completely withdrawing oneself from all voluntary thinking. A spontaneous thinker (or doer) is, at the same time, a natural spectator

- a. Imperceptible by nature.
- b. त्रिषु चतुर्थं तैलवदासेच्यम् ॥ S.Su. III-20
- c. स तत्पदार्थः परमात्मा । S.Sa.up.
- d. या देवी सर्वभूतेषु दयारुपेण संस्थिता । De.Suk. (Tantra)
(Also see Du. Sapt. 65 Chap. 5)

(drṣṭā or sāksī) of his mind. This leads to *Sahajasamādhī*, undisturbed equipoise.

'Light' and 'Sound', in short, stand for revelation and consciousness respectively.

3. The very form of *Tripurā* refers to the Primal Energy (*Parā Śakti*) transcending the three divine deities—*kāli* (*Pārvatī*), *Lakṣmī* (*Durgā*) and *Sarasvatī*^a—who represent the three-fold manifestation. *Parā Śakti* is the divine power of the transcendent Master (*Śiva*, unconditionally inseparable from *śakti*) as described in the *Vedas* and the *Tantras*: 'She is of various kinds and the powers of knowledge, activity and volition are inherent in Her^b, She is 'that *Kaulikī Śakti* who resides in the heart (i.e. in the consciousness of awareness)^c, the *Śakti* who is the chief source of the entire manifestation'.

Parā Śakti Tripurā is the supreme consciousness that illuminates the three states of waking, dream, sleep in the microcosm, and *Bhuh*, *Bhuvah*, *Svah* (or *Parā*, *Parāparā* and *Aparā*) in the macrocosm. She is described here as lustre of the Supreme Spirit, perceived at three spots in the body—forehead, head and heart depicting Her powers of knowledge, activity and volition experienced by the devotee during meditation or worship.

Introduction to notes 4, 5 & 6 :

Parā Śakti, as depicted in the *Āgama Tantras* is the Goddess *Tripurā*, who excels in beauty in all the three *Lokas*. Each of Her three inherent powers, (*Jñāna*, *Kriyā* and *Icchā*, in the serial order as described in this verse) is explained in its triple symbolism, namely:-

- a) *Pūjāsanketa*— the secret of worship.
- b) *Cakrasanketa*— the secret of *Ṣaṭ Cakra*.
- c) *Mantrasanketa*— the secret of *Mantra*, the sacred formula.

- a. The three episodes in *Durgā Saptasati* may be referred to for details.
- b. परास्य शक्तिर्विद्यैव श्रूयते, स्वाभाविकी ज्ञानबलक्रिया च । *Sveta. up VI-8*
- c. हृदयस्था तु या शक्तिः कौलिकी कुलनायिका ।

For further details about *Tripurā* consult 'Bhavānīnāmasahasrastutih' name 22 (Tr. and comm. by the author).

4. Holding bow of *Indra*. The aspect of knowledge is represented in the forehead. Its triple symbolism is explained hereunder:—

i) According to *Pūjāsatiketa*, the Goddess *Tripurā* bears in the centre of Her forehead, splendour of the power of knowledge. It refers to the knowledge of creativity or power of multiplicity of creation^a and is compared for the purposes of worship to the multihued bow of *Indra*.

ii) According to *Cakrasatiketa*, the forehead refers to *Ājñā Cakra*, the place of concentration for yogis and of knowledge for the common people. The first evident appearance of *Parā Śakti* is in the knowledge aspect. Manifestation, indeed, begins with sound. The unbeaten sound, *Anāhata Nāda*, expresses itself first in the *Vedas*. Thence all kinds of knowledge take the form of activity. The seat of knowledge, in an individual body also, is the forehead. Ordinarily, by the very first look on the forehead of a person, one can know about his or her mood, intention or tendency of behaviour etc. Since knowledge gives colour to thought, the energy of knowledge expresses itself in multiplicity, both in an individual and in the universe. Its symbolic expression is illustrative of the multicoloured bow of *Indra* meaning the rainbow.

The forehead situated between the head and the heart in a body, is the junction of all nerves. All the inherent powers of *Jñānā Śakti* are present here predominantly. This holds all the thoughts insubtlety just as the rainbow, though one, holds all colours and their combination.

iii) *Mantrasatiketa* (the mystic letter AIM- ऐ)

Primordial knowledge is expressed through the universal sound called 'Śabdabrahma'. This sound gets thick and becomes audible through the three *Vedas*. The first *mantra* of *Rk Veda* begins with *a* and the first *mantra* of *Yajurveda* begins with *i*. *a* plus *i* gives the sound *ae^b*. Again, the first *mantra* of *Sāmaveda* begins with *a*. Then *ae* plus *a* gives *ai* sound. The syllable *ai^c*, therefore, represents the three *Vedas*. This connotes Existence-Knowledge-Bliss aspects of *Brahman*. To express the non-dual *Brahman* is the final import of the *Vedic* triad. *Bindu (.)* is

a. विचित्रवर्णवती 'of wonderful different hues'.

b. अ + इ = ऐ

c. ए + अ = ऐ

added to the letter *ai*. Thus *aim*,^a being the combination of the vowel letters from *a* to *am*, governs all multifarious sounds. Therefore, the non-dual *Śakti* of *Śiva* in Her knowledge aspect is represented in *AIM Mantra*.

AIM is the *Sārasvata Bijamantra*, and the presiding deity is *Sarasvatī*, the goddess of learning or speech. The first appearance of speech (*Vāk*) being *Paśyantī*, concentration is focussed in *Ājñā Cakra* in the forehead.

The place of *Kuṇḍalinī*, when active towards manifestation, is the pelvic plexus in the human body. It is named *Adah Kuṇḍalinī*. The three main nerves *Idā*, *Piṇḍalā* and *Suṣumnā* originate here. There it is termed *Yukta Trivenī*. When *Kuṇḍalinī*, is awakened from the mystic slumber, it moves like lightning to reach *Brahmaraṇidhra* at Medulla Plexus, where it becomes *Ūrdva Kuṇḍalinī* and is termed *Mukta Trivenī*. The two nerves merge in *Suṣumnā*. She shines in the yogi's forehead.

Kuṇḍalinī is the *yoni*, the place of emanation of all kinds of energy. It is the subtle *Kandarpa Vāyu* and not *Prāṇa Vāyu* formed by practices in the triangular space at the bottom that spirals *Kuṇḍalinī* to enter *Brahma Nādī*—the central royal path.

The triangular space of the letter, ए as explained above, becomes the *bijamantra*, *aim* ऐ. The triangle is *Śrīgātākāra*, of the form of *Singhārā*.^b

It is *icchā-jñāna-kriyātmaka*, full of the power-points of will, knowledge and activity with knowledge predominating. With *Bindu* above, it is the forceful *bijamantra*, constant repetition of which, followed in a traditional way, awakens the *kuṇḍalinī*.

5. Overspreading like the moon.

Kriyā Śakti is represented in the head. Triple symbolism of *śauklīm* *kāntim* etc. is as under :-

i) According to *Pūjāsaraketa* it means that Goddess spreads from the head, clean and white lustre of the energy of activity on all sides like the moon. She is worshipped as the universal Mother of peace and love representing *sahasrāra*.

a. ऐ बीजाक्षर

b. A water fruit called *Śringāta* found in fertile lakes especially in Kashmir.

ii) According to *Cakrasaṅketa* the head refers to the seat wherefrom the power of activity works. Knowledge has its source in thought and this knowledge along with thought becomes the cause of activity. *Jñāna śakti* is predominated by *Kriya śakti*.

Clear and white lustre of the moon is symbolic of the pure intellect in *sahasrāra*, wherefrom activity is executed in the balanced and fruitful way. Therefore, the place of lustre in a person is the head. Activity takes place only when it is conceived in the brain. It elevates knowledge, making it concrete, which is a successful means of sincere *yoga sādhanā* towards emancipation.

iii) According to *Mantrasaṅketa* i.e. mystical mantra *Klīm*, the same proposition is explained in a different way.

Knowledge of the Supreme Spirit manifests in the inarticulate sound called *Śabdabrahma*. It is indistinct *Anāhata*. The vowels *a* (अ) to *am* (अ॒) denote this sound. When the consonants *ka* (क) to *la* (ल) combine with the vowels, distinct or articulate sound is produced. Therefore *kla* (क्ल) stands for creation coming to the state of preservation, where knowledge assembles for activity. *i* (इ) stands for clear conception which is only a transformation of the power of perception. *Bindu* (.) connotes non-dual *Parā Śakti* in the universal manifestation. It is the state where there is no assumption. It is the junction where there is fulfilment of all desires. It is the state of soothing lustre. This mantra *Klīm* is named *Kāmarāja Mantra*.

The deity of *Kriyā Śakti* is *Mahālakṣmī* or *Lalitā*, who is evident in two forms. As *Kālī* (*Durgā*) She is malign and works fear and panic in the heart of the timid and unwary. As *Lakṣmī* She is benign and acts as a foster mother^a to the knowing and tenacious. By the word 'sarvataḥ' is meant 'in all ways', the import is non-dual Brahman.

Klīm stands for the *kriyā śakti* aspect of *Parā Śakti*. It is the second stage of speech known as *Madhyamā Vāk*. Its place of pronunciation is the head. The vowels help the consonants to produce articulate sound when ideas begin to take the form of words.

a. As in the case of Sri Ramakrishna and other sincere and earnest devotee-saints.

6. Reflecting ... ever-shining Sun.

The place of *icchā śakti* is the heart. This is described in the third line of the verse - *eṣāsauh* etc. with its triple symbolic meaning as under:-

- i) According to *Pūjāsaraketa* it means that the Goddess *Tripurā*, the three *śaktis* predominated by the first i.e. *Ikchā Śakti*, is eternally established in the heart like the glory of the sun.
- ii) In the field of *Cakrasaraketa* the power of volition refers to *Anāhata Cakra*. It is the ever aware will that pervades the powers of knowledge and activity. The centre remains ever fresh just as day is bright with sunlight and wards off all evil with its presence. When knowledge predominates over activity, it leads back towards release, the final beatitude of life. Then the power of thought, *icchā śakti* is at work. The place of this power is the heart, the centre of involution and absorption. Ordinarily, when a person takes a problem to the domain of the heart or thinks over it earnestly, but tenderly, then the tendency towards its solution grows. The person then, voluntarily or involuntarily (preferably or more successfully through the latter way) finds the solution in a surprise. The heart symbolises complete comprehension when all trash (*saṃskāra*) gets burnt as we see that all filth is destroyed when the sun shines bright.

The power of thought (*icchāśakti*) predominating over the other powers (*jñāna* and *kriyā*) thus works towards serenity which leads to the realisation of universal oneness, called the Supreme State of Consciousness. The presiding deity of this power is *Pārvati*, rightly called *Tripurasundarī*. Other names given to this Reality are *Mahārājñā*, *Parā Bhāttārikā* and *Parā Śakti*. Her glory is described, for the common person, as that of the Sun, and as worthy of attainment. Just as the sun never sets so is awareness ever alive in the heart of an earnest devotee of the Divine Mother.

- iii) According to *Mantrasaraketa* the mystical letter सौः *sauh* is explained in the light of *icchā śakti*, the energy of volition. This power is also known as *visarga śakti*, the energy of release. *Visarga* connotes pouring of ambrosia or final beatitude. The trichotomy of world phenomena (*pramātā*, *pramāṇa* and *prameya*) is absorbed into oneness or the sameness — *sattasāmānya avasthā*, as maintained in *Yoga*.

Vasiṣṭha, just as the sun's blaze reduces all inflammable objects to ashes. Then all duality disappears. The glory of the blissful sun of spirituality pervades the manifest and the unmanifest universe.

The seat of this *bijamantra* is the heart. Analysis of the *mantra* is — *sa* = with + *au* औ = determination + : *visarga* विसर्ग = release. According to *Tantra sāstra* त्रैः (स + औ + अः) is *Parā-bija* in *Trika (Śaiva)* tradition. On its accomplishment *anuṭṭara Parā Bhāṭṭārikā* reveals the Supreme Reality. Therefore *sauh* (sa + au + ah) is *parābija*, according to *Śākta Tantras*. *Sauh bijamantra* explained in the light of *Trika (Nara, Śākti and Śiva)* clearly signifies the essence of *Śakti* — predominant *Śiva*, as given hereunder in nutshell :

a. स *Sa* represents *nara* constituting three cosmic spheres (*pr̥thvī, prakṛti* and *māyā*) or the thirty one categories (*tattvas*) of *Śaiva-Śākta Philosophy* i.e. *Pr̥thvī* upto *Māyā*.

b. औ *AU* stands for *Suddha Vidyā, Iṣvara* and *Sadāśiva*, corresponding with *Icchā, Jñāna* and *Kriyā* *saktis* of *Tripurā Bhairavī*. This is represented by trident (*trisūla*) or triangle (*trikona*) which stands for the shaken powers of the three *Śaktis*.

Śūla Bija is another name for *trisūla*. It represents the three *śaktis*—*parā, parāparā* and *aparā* *devīs*— and beyond i.e. *parātītā* as quoted by Jayaratha, the commentator of the *Tantraloka* of *Abhinavagupta*:-

तन्मध्ये तु परा देवी दक्षिणे च परापरा ।
अपरा वामशृंगे तु मध्यशृंगोर्ध्वंतः श्रणु ॥
या सा संकर्षणी काली परातीता व्यवस्थिता ।

T.A.Vol. I. p.82

The three *devis* recommended to be worshipped are *parā* (supreme), *parāparā* (supreme cum non-supreme) and *aparā* (non-supreme) *śaktis*. The transcendent or *parātītā* is above the central prong of the trident (Fig. 1) or in the centre of the triangle (Fig. 2). This is the charming *śakti* of *Bhairava*, the embodiment of supreme beatitude.



Fig.1 Trisūla

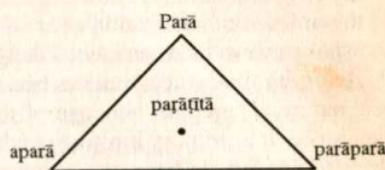


Fig.2 Trikoṇa

c. *Visarga* (:) represents Śiva and Śakti as display of the powers by Śakti inherent in Śiva. It is the level where the advanced aspirant feels the influx of an internal delight owing to the awakening of the *Kuṇḍalī*. It is called *Kṣobhātmaka Visarga*, the process of the flow of the five cognitive energies that well up, out of sheer delight. There is no physical contact with any female. This union is known as *Jñāna Mudrā*.

Sa bijākṣara is known as the third *Brahman* (*tritīyam Brahma*). *Brahman* is usually described as 'aum tat sat' in which 'sat' (*Sa*) is symbolically designated as the 'third brahman' more identical with Śiva than 'nara' and Śakti.^a

In analytical exposition *sa* united with the fourteenth vowel *au* (also called *trisūlabila-adhām*) and well joined with that which comes at the end of the lord of vowels i.e. *visarga* (:) is called *amṛta bija*. This is the heart of *Bhairava* or *bhairavīya hrdaya* of the narabhāva or phenomenal aspect which is only of the essence of Śakti.^b

By chanting the *mantra* with awareness, volition turns to be the determination for release from the bonds of the world and attainment of the final beatitude. This *mantra* is known as *Vādava-mantra*, because it

a. As is clearly indicated by *Abhnava-guptapāda*:-

'अन्तर्गतविश्ववीर्यसमुच्छ्वलत्तात्मकविसर्गविश्लेषानन्दभक्त्यैकघनं

ब्रह्म बृहत् व्यापकं बृहितं च'--पराद्रीशिकाया तत्त्वविवेक टीका । पृ० ७८

"*Brahman* (accepted in *Trika*) is that in whom the virility of the universe is inherent and who is full of the mass of bliss (*ānandasāktighāṇam*) that is surging forward for *visarga-visleṣaṇa* i.e. *visarga* or separation from Śiva and *visleṣaṇa* or union of Śakti. Such *Brahman* is vast (*bṛhat*), all-pervading (*vyāpaka*) and fully nurtured with the union of Śakti." Tr. Jaidev Singh (*Parātrīśikā*. p.205).

b. चतुर्दशयुतं भद्रे तिथीशान्तसमन्वितम् ।

तृतीयं ब्रह्म सुश्रोणि हृदयं भैरवात्मनः ॥

P.Tri.9/2, 10/1

burns all action through knowledge to find repose in the Supreme Self. In the order of manifestation or *sṛṣṭi krama* it is the state of *Vaikhārī*, the spoken word of spontaneous delight.

7. Impurity (*mala*) accumulates because of ignorance (*ajñāna*) of one's real nature. Therefore, bondage of the individual is due to his innate ignorance. It is primary limiting condition *apūrṇatvam*,^a brought about through *āṇavamala* from the universal consciousness to limited individuality, *āṇutva*. *Icchā śakti* of the supreme comes to limitation. *Āṇava mala* is of two kinds — (a) *Paurusa ajñāna* — ignorance innate in the very being of the individual self. (b) *Baudha Ajñāna* — ignorance inherent in the intellect. This *mala* makes *jīva* consider himself to be a separate entity cut off from the universal stream of consciousness. This is the most subtle impurity (*mala*).

There are two other impurities of subtle and gross nature. *Māyīya mala* and *kārma mala* make the *jīva* further limited when he comes in association with *asūddhādhva*, the impure path. *Māyīya mala* brings about the consciousness of difference — *binnavedyapratīhā*,^b because of the differing limiting adjuncts of the body etc. This comes about when *jñāna śakti* of the supreme comes to limitation. Then further limitation is brought about by *vāsanās*, *śubhāśubhavāsanā*,^c the residual traces of actions done in previous births under the influence of desire. This is *kārma mala*.

All the impurities (or sins) must get washed off before identity with the supreme self is realised. In the verse the word *nah* (of us all) implies that we who are troubled by birth and death and have various kinds of attachments, pray for the destruction of our sins so that the supreme self is realized. The author affirms his realization of identity with the light aspect of the ultimate.

The alternate reading *Vah* (to you all) implies that the author, having, somehow,^d realized the supreme, desires to bring about the recognition of the supreme by the people of low or keen understanding—(*katharicidāśādyā maheśvarasya dāsyam janasyāpyupakāram icchan*,) as *Utpaladeva*^e puts it.

- a. अपूर्णत्वम् आणवम् ।
- b. भिन्नवेद्यप्रथात्वं मायीयम् ।
- c. शुभाशुभवासनामयत्वं कार्मम् ।
- d. By *Sāmbhavopāya*.
- e. कथंचिदासाद्यमहेश्वरस्य दास्यं, जनस्यायुपकारमिच्छन् ।

8. *Sakrdvibhātam* — Soon after ignorance gets destroyed, effulgent glory of Ātman is revealed in a flash^a. The author holds that soon after taking to meditation on *Tripurasundarī* that Grace comes in a sudden surprise and is also spontaneous. *Sahasā* has a different meaning as applied to *bijamantras* which is to be understood from an adept in the knowledge and practice according to *Mantroddhāra*.

9. The substrate of the universe in all its phases comprises the three (divine) mystic forms appearing when uniformity of the three basic qualities (*guṇas*) gets shuffled. The Divine Mother is then manifest in everything in triple form, as described in stanzas 1-16 of this book. Literally *Tripurā* means (*purā trī*). She who is prior to the three powers. She is the fourth, the incomprehensible, unperceivable, formless, fine and beyond what we can best think of. Therefore, it is the mystic triad. *Śruti* confirms it by saying 'who can know the knower' — *vijñātāramare kena vijānīyāt*.

With the realization of the powers of knowledge, activity and volition according to *Cakrasaṅketa* or by chanting constantly the *bijamantra* *aim*, *klim*, *sauh* with perfect concentration at the forehead, the head and the heart, according to *Mantraśaṅketa*, *Tripurā* who is Being and Becoming or *Prakāśa* and *Vimarsa* both in one, reveals Herself in a moment of grace mysteriously.

The author of the original verses himself suggests in the *śloka* 20 of this hymn, that the three seed-letter formulae should be culled out from the first, second and third lines of this verse respectively, as is given below:

AIM (ऐ) from *aindrasyeva*, (ऐन्द्रस्येव) the first word of the first line.

KLIM (क्ली) from *śaukliīm* (शौक्लीम्), the second word of the second line.

Sauh (सौः) from *aeśāsau* (एशाऽसौ), the third word of the third line.

Chanting of the formula with concentration in the indicated places, is undertaken by an earnest aspirant in accordance with *Tantra* tradition under the direction of a competent preceptor as given in *Mantroddhāra vidhih*^b.

a. सकृदिभातोऽयमात्मा ।

Chh. up. 8.4.2

b. मन्त्रोद्धारविधिर्विशेषसहिता सत्सम्प्रदायान्वितः ।

(verse 20)

In the train of alphabet (*Māṭkā*), *ya*, *ra*, *la*, *va* (य र ल व) are called *antastha* (अन्तस्थ). These letters adopt the sound just like the vowels (स्वर), and connote refinement in the fulfilment of *sādhanā*. This further, develops into eagerness as suggested by the *Ūṣma* (ऊष्म) letters *Śa*, *śa*, *sa*, *ha* (श, ष, स, ह). *Ūṣma* means heat or eagerness as these are pronounced with greater force. *ha* (ह) is the last letter. It connotes certainty. *a* (अ) stands for *Śiva* and *ha* (ह) for *Śakti*. The two letters combined and with Bindu (.) connote perfect awareness of *Parā Śakti* or Supreme Self. Therefore, *Aham Brahmasmi*^a (I am Brahman), *Śivoham*^b (I am Śiva) and *Aham Brahmaswarūpini*^c (I am Brahmaswarūpini.) the great sentences from the *Veda* and the *Sākta Agama* respectively point to the same reality which is ultimate and supreme.

The first seed-letter *AIM* (ऐ), known as *sārasvata* or *vāgbhava mantra*, is described first :

या मात्रा त्रपसीलतातनुलसत्तन्तूत्यिति स्पर्धिनी
 वाग्बीजे प्रथमेस्थिता तव सदा तां मन्महे ते वयम् ।
 शक्तिः कुण्डलिनीति विश्वजनन व्यापार बद्धोद्यमा
 ज्ञात्वेत्यं न पुनः स्पृशन्ति जननी गर्भेऽर्भकत्वं नराः ॥२॥

2. *Yā māṭrā trapasiłatā tanulasat tantūt-thiti spardhinī*
Vāgbīje prathame-sthitā tava sadā tām manmahe te vayam :
Śaktih kuṇḍalinīti viśvajanana vyāpara badhodyamā
Jñātvetham na punah spraśanti Jananī garbhe-arbhakatvam narāh.

(O, the giver of boons !)¹, we concentrate on that mora (*māṭrā*) of speech (*vāk*) which is established in the first seed-letter²

a. अहं ब्रह्मास्मि-

Brd. upa. I. iv.10

b. शिवोहम्-

T.

c. अहं ब्रह्मस्वरूपिणी

Devya. Sir 2.

(*bijākṣara aim*) of the formula (*Aim-Klīm-Sauh*) and which resembles the sprouting *Trapusī*³ creeper. It represents that power of *Kuṇḍalinī*⁴ which is about to begin the creation of this universe. Men, who know this secret,⁵ do not fall again into the cycle of birth and death.

EXPALANATORY NOTES

1. There is no name, addressing the Deity, used in this verse. The tradition suggests that *Varadā* from verse 3 should be used here, in the sense of favouring boons, as is evident from the context of this verse.

Varadā means she who grants the boon of release from the dualistic sense of the world. It is an experience of onenesss in all the trichotomic nature of manifestation. Authority, evidence and theorem all the items of duality, get merged in that realm of Lord Śīva which is eternal existence and Supreme Beauty. This happens by the grace of Goddess *Varadā*. It is said in *Vijñānabhairava*^a that Śīva, one's own essential self, is recognized by means of Śakti.

2. The first sprouting seed (*vāgbīja*) of *Parā* is *Paśyanti*. While abiding in Her own glory of *Sadāśīva tattva* She begins to spread forth through the power of knowledge. She is very subtle and lovingly bright like the tender stalks of sprouting *Trapusī* fern. This is represented by *AIM bijākṣara*. This mystical letter is already explained in note 4 (iii) para 3 of the previous verse.

3. *Trapusī* is a kind of fern whose first sprout is as tender, delicate and beautiful as the super-fine rising *Kuṇḍalinī*. Hence the simile. *Trapusī*, a herbal fern, is used by unānī physicians for treating certain patients' diseases. It grows in Kashmir, being called *gyavthīr*.

4. *Kuṇḍalinī* here refers to *ūrdhvā Kuṇḍalinī*, explained in the fourth paragraph of note 4 (iii) para 4, of verse 1. *Kuṇḍalinī* here also refers to *Prāṇa Kuṇḍalinī* which works at the physical level. It expresses itself in the form of life (*prāṇa*) in the body—*Jīvasaktirūpā*. It is only partially waking, just for maintaining normal life in the body. When it is awakened, the body throbs with radiant life, which is evident in the

a. शैवीमुखमिहोच्यते ।

V.B. verse 20

yogi's forehead. The more it is awakened the more youthful energy the *yogi* exhibits in the body.

5. 'Men secret'. This refers to earnest devotees of Divine Mother, who are blessed with realization of Self, which is purely a subjective experience and does not admit of exposition in words. Therefore it is said to be a secret.

An illustration of a person graced by the Goddess:

दृष्ट्वा संभ्रमकारिवस्तु सहसा ऐ ऐ इति व्याहृतम्
 येनाकूतवशादपीह वरदे ! बिन्दुं विनाप्यक्षरम् ।
 तस्यापि ध्रुवमेव देवि ! तरसा जाते तवानुग्रहे
 वाचः सूक्तिसुधारसद्रवमुचो निर्यान्ति वक्त्राम्बुजात ॥३॥

3. *Dṛṣṭvā saribhrāmakaṛi vastu sahasā ai ai iti vyāhṛtam
 Yenākūtavasādapiha Varade ! binduṁ vināpyakṣaram ;
 Tasyā-pi dhruvameva Devi ! tarasā Jāte tavānugrahe
 Vācaḥ sūktisudhārasadravamuco niryānti vaktrāmbujāt.*

O giver of boon (for removing fear)¹ ! Even one who happens to see an awe-striking object suddenly and, out of fear, utters the syllable *ai* (ऐ) without pronouncing the *bindu*², O Devi ! he too is immediately graced³ by Thee and words of wisdom, full of nectar flow from his lotus-like mouth.⁴

EXPLANATORY NOTES

1. *Bhoga*, enjoyment is the fruit of *mokṣa*, liberation. Only *Jīvanmuktas* are seen, as described in the *sāstras*, enjoying the fruit of liberation. But that state is obtained with great difficulty (i.e. only with divine grace). Constant and rigid *sādhanā* followed through a number of births is not enough without the grace of *Parā Bhāttārikā*. Sometimes Her grace comes in a sudden surprise. Such occasions have been experienced by

Great Teachers. Grace may come when a balance is struck between the actions of the previous births and those of the present (*karmasāmya*)^a in an accidental happening. At other times it comes out of sudden fear, a reference to which is made in this verse. It is in this context that the addressee 'Varade' is to be understood here.

2. By *bindu* is meant the dot (.) or what is called the *Anusvāra*, added to a letter on its top to give a nasal sound. Ordinarily, if a *mantra* is pronounced without the *bindu* it becomes incorrect and so loses its efficacy. The *bindu* pronounced at the end of the seed-letters (*bījamantras*) denotes the Supreme non-dual Brahman.
3. Divine Grace comes suddenly. "No human effort can bring it into play."^b Grace glorifies even those who ordinarily appear least fit for it. It is a mystery. It signifies the will of the Supreme Power alone. That is why it is sometimes amazingly sudden. Grace is unconditional.
4. "Words of wisdom flow from"

Mantra Japa as explained in the *Sādhanā* texts, is absolutely necessary to invoke the powers of the Goddess, and when it is performed with the purport of the *mantra*, it becomes a sure vehicle to the Divine Presence. But here is an extra-ordinary example of the grace of *Mahāsakti*, the Supreme Mother.

The story of Satyavṛata Brahmin

Utathya, a Brahmin boy was born a dunce. He had been a failure in receiving education or any kind of knowledge. He could neither speak nor associate himself with people. He knew no *sādhanā* nor even the repetition of any *mantra* of the Goddess. He only led a pious life on the bank of the Ganges with a vow that he would always speak the truth. This gave him the name *Satyavṛata*. He had chosen to pass his days in the forest alone after it was difficult for him to hear the taunts and face the affliction inflicted on him by his disappointed parents.

One day while he was sitting outside his hut and repenting over his lot, a hog stricken with arrows of a hunter, passed by suddenly. Fear-stricken himself *Utathya*, in a sudden shock, uttered *ai ai*. Trembling

a. Reference verse 11 of *stava IV*.

b. नत्वत्रकोऽपि आत्मीयो पुरुषकारः निर्वहित ।

Is. Pra. Vi.-p.7.

with fear, the animal hid itself in the bushy forest behind the hermit's hut. Immediately, the hunter came there and requested the hermit to tell him which way the hog had hidden itself.

It was a puzzling situation for the young man. On the one hand the hunter pleaded for his professional activity and duty towards the family dependent on him, and on the other hand the hermit's own heart was overfilled with compassion. For some moments he could say nothing. Soon he thought to himself: 'What involves violence is not called truth. Even untruth spoken in the excess of compassion is the real truth. What is useful and helpful for the human beings constitutes truth and nothing else'.^a

As mentioned earlier Satyavrata had no initiation of a divine *mantra* and he did not know the *sārasvata mantra* (*Aim*) of *Tripurasundarī*. Simply, out of some divine urge, he had pronounced the *mantra ai ai* without pronouncing the *bindu* (*āṁ*). Yet the grace of Divine Mother descended on him undesired^b and words of wisdom flowed from his tongue. He said^c "O hunter ! why do you ask me about this again and again just to suit your end. The fact is that the eyes endowed with sight have no tongue to speak^d, and the tongue which could speak does not see at all."^e

(From *Devi Bhagvat Sk. III, Ady. 10-11*)

Even the dunce spoke wisdom on being graced by the Divine Mother. Rare indeed is that great-souled one who is not desirous of either enjoyment or liberation^f.

- a. सत्यं न सत्यं खलु यत्र हिंसा दयान्तिं चान्तमेव सत्यम् ।
हिंसं नराणां भवतीह येन तदेव सत्यं न तथान्यथैव ॥
- b. 'अनिच्छयापि संस्मृटो दहत्येव च पावकः' Dev. Bhag.. 3.11.36
'Fire gives burns even if touched unknowingly'.
'अनिच्छन्नपि धीरो हि परब्रह्मस्वरूपभाक् ।' Asṭā. Gi.-xviii-37
- c. या पश्यति न सा ब्रूते या ब्रूते सा न पश्यति ।
अहो व्याध स्वकार्यार्थी किं पृच्छसि पुनः पुनः ॥ । Dev Bhag. 3.11.41
'अनशनन्नन्यो'
तमेव भान्तमनु० Mund. Upa. 3.1.1.
Katha. Up. 5.15
- d. सर्वसक्षिणी चित् पश्यति सर्वप्रकाशत्वात् न सा ब्रूते ।
- e. वदनशक्यत्वं तु बुद्धेरेव न चितिशक्ते । सा जडत्वाद्विषयं न पश्यति ।
- f. भोगमोक्षनिराकांक्षी विरलो हि महाशयः ।
(- स नेच्छन्नपि मुच्यति) । Asṭa. Gt. XVII-5

Now the second seed letter *Klīm* or the *Kāmarāja* mantra is glorified:

यन्नित्ये ! तव कामराजमपरं मन्त्राक्षरं निष्कलम्
 तत्सारस्वतमित्यवैति विरलः कश्चिद्बुधश्चेदभुवि ।
 आत्म्यानं प्रतिपर्वं सत्यतपसो यत्कीर्तयन्तो द्विजाः^a
 प्रारम्भे प्रणवास्पदं प्रणयितां^b नीत्वोच्चरन्ति स्फुटम् ॥४॥

4. *Yannitye tavakāmarājamaparam mantrākṣaram niṣkalam
 Tat sārasvatamityavaiti viralah kaścidbudhaścedbhuvi;
 Ākhyānam pratiparva satyatapaso yatkīrtayanto dvijāḥ^a
 Prārambhe praṇavāspada praṇayitām^b nītvoccaranti sphuṭam.*

O Eternal Goddess¹! if anyone², on this earth, at a very rare chance of grace, knows your seed letter *Kāmarāja* (*klīm*) without the counts and considers it of the same importance as the first i.e. *sārasvata mantra*³ (*aim*), he is indeed a *Budhāh*⁴, rare one graced with wisdom.

*Dvijas*⁵, the initiated ones, while praising this *sārasvata mantra*, pronounce it with the same reverence as the *Praṇava*⁶ or *Aum* for manifest recitation. They do it at the instance of *Satyatapasa*⁷ at the very onset of every sacred performance⁸.

EXPLANATORY NOTES

1. The Goddess is called *Nityā*, Eternal because she is not held by the course of time—past, present and future. The Supreme consciousness, even while projecting as authority, evidence and theorem^c, is not affected in any way. In reality, consciousness is neither the object of eternity nor of non-eternity as *Utpala* maintains. "Neither always

a. Alternate Reading : बुधा : - *Budhāh*

b. पाठान्तरम् (Alternate reading) प्रणयिनीम् (प्रणयिनी + ईम)-*Praṇayinīm*.

c. प्रमाता प्रमाणं प्रमेयरूपा सृष्टिः ।

nor then nor once, where no such notion of time exists, that is Thy realization. This cannot be termed as eternal or otherwise^a."

2. Divine Grace descends on anyone of the thousands of men in a sudden surprise^b and out of the free will of *Parā Śakti*. It is unconditional and so unattainable with any human effort whatsoever^c. It comes as an intense moment of *śaktipāta*, complete prostration of human strength or little ego. It descended on *Satyatapas^d Brahmin* in an intense moment of fear and repentance.

3. Since action is essentially an offshoot of knowledge, it is the *īm* *mantra* which is *niṣkala^e* (i.e. *klīm* without the counts of *ka* and *la* that includes the *sārasvata mantra* 'aim', in the field of *mantrasāṅketa*, the secret of incantation.

4. *Budhah* or the wise is one to whom is revealed the essential meaning of the fourteen lores, the four *Vedas*, the six *Āṅgas*, *Dharma*, *Mīmāṃsā*, *Tarka* or *Nyāya* and the *Purāṇas^f*.

5. *Dvija* is one who has undergone the ritualistic performance meant for general human development. *Dvija* also means the one who is initiated into the spiritual path for realizing the supreme beatitude.

6. *Aum* or *Praṇava* is the established symbol for the recognition of familiarity with the Divine Self. That gives *Praṇava*, the spirit of obeisance. With the same faith the wise pronounce this *bijamantra* (*īm*), *klīm* bereft of *ka* and *la*, which constitute the manifestation from *kalā* to *Pr̥thvi*.

a. न तदा न सदा न चैकदेत्यपि सा यत्र न कालधीभवेत् ।
तदिदं भवदीयदर्शनं न च नित्यं न च कथ्यतेऽन्यथा ॥ Sivas. XII-5.
Upa.

b. सकृदिभातोऽयमात्मा ।

c. न तु अत्र स्वात्मीयः पुरुषकारः कोऽपि संवहति । *Abhinavagupta's Comm.*
on *Isv. Prat.* p.7

d. *Satyavṛata Brahmin*, whose story, from the *Purāṇas*, is given in note 4 of verse 3.

e. निष्कान्तौ ककारलकारौ यस्मात्तन्निष्कलम् । *Harabhaṭṭi Vol.I* p. 28.

f. पठंगमिश्रित्वा वेदाः धर्मशास्त्रं पुराणकम् ।
मीमांसा तर्कमपि च एतां विद्याश्चतुर्दश ॥

7. Refer to the story of *Satyavṛta* as given in the *Devi Bhāgvat Purāṇa*, *Skanda III, Adhyāya 10-11* (see note 4 of verse 3 above). *Satyavṛta* may mean *Satyatapasa* here. Likewise, *Vālmiki* repeated 'Marā Marā' instead of the 'Rāma Rāma,' *Mantra* received from the seven *Rṣis* at the turning point in his life.

8. *Aum* is pronounced with faith and devotion at every ritualistic performance (*Parva*) as is also ordained by the *Śāstras*. *Parva* means a sacred occasion. For the *sādhakās* these sacred moments are the junctions of outgoing and incoming breath, or the special times of *Viśuvat* and *Abhijit kālas*, the time of *Śaktipāta* when the Divine gets revealed.

Glorification of the third seed letter, *Sauh bijākṣara* also called *Vidyābīja*:

यत्सद्यो वचसां प्रवृत्तिकरणे दृष्टप्रभावं बुधैः
 तार्तीयीकमहं^a नमामि मनसा त्वद्वीजमिन्दुप्रभम् ।
 अस्त्वौर्वोपि सरस्वतीमञ्जनुगतो जाड्याम्बुविच्छित्तये
 गौः शब्दो गिरि वर्तते सनियतं योगं (यो गं) विना सिद्धिदः ॥५॥

5. *Yatsadyo vacasām pravṛttikaraṇe dṛṣṭaprabhāvam buddhaiḥ
 Tārtiyikamaham^a namāmī manasā tvatbījaminduprabham ;
 Astvaurvopī sarasvatimanugato jāḍyāmbuvicchittayē
 Gauh śabdo giri vartate saniyatam yogam (yo gam) vinā siddhidah.*

(O Eternal Power of Grace !) I adore, with fixed mind,¹ Thy seed-letter (*Sauh mantrabīja*) which is lustrous like the moon,² and the glory of which, in the moment of revelation, is realized by the wise, who are then endowed with extra-ordinary power of speech.³

May this *vādava* *mantra* remove the dirt of ignorance just as *vādava* (submarine) fire is effective in drying up the back waters

a. Alternate reading : *Tārtiyam yadaham* (तार्तीयं यदहम्)

of the river *Sarasvatī*. (There is a pun on the words used in the second line of the verse:-) The *mantra* is graceful even when repeated without its antecedent *sa* i.e. in its vowel sound *au* only.⁴

The *mantra* grants grace in the form of spiritual success even without one's following the discipline of *yoga*.⁵

(There is again a pun on the words of the fourth line of the verse:-)

The articulate sound 'gauh' in the field of speech is more effective in its inarticulate 'au' bereft of *ga* (or *gam*), and so is the *vādava mantra sauh* very effective in its inarticulate vowel form as 'au'.

EXPLANATORY NOTES

1. With fixed mind — This is essentially possible when complete surrender is made to the Supreme Ruler of the universe. *Patañjali* puts it as : "Concentration may get fixed through devotion to *Īśvara*."^a Devotion is, however a subtle and dangerous path, beset with the pitfalls of ambition and pride. Devotion to a personal God brings with it a natural inclination to service and surrender of the ego. Our minds can recognize the attributes of a God with form. *Īśvara*, the Supreme Controller is, therefore, all that we can know of the Reality until we pass beyond *Prakṛti*.
2. 'lustrous like the moon'—When glory of the Goddess of knowledge, combined with powers of activity and will, is revealed, the devotee experiences tranquility, peace and perfection of eternal beatitude. An example of the soothing moon is given here which usually causes the union of a lover and beloved on this earth.
3. When divinity gets revealed to the wise, it is expressed in the words of wisdom, or poetry, conveying the subtleties of divine glory.
4. The word *api* (also) in the third line connotes that the formula of *Tripursundarī* which is *AIṂ, KLĪM, SAUH* consisting of the three

a. ईश्वरप्रणिद्यानादा ।

bījāksaras — *Sārasvata*, *kāmarāja* and *Vādava* (or *vidyā*)— is for the practice of *nirguna samādhi* also. This is analytically explained in the verses 2-5 above. As such the conclusive form of the *mantra* becomes 'aim-īm-au', which gives perfection in spiritual *sādhanā*, signifying that the knowledge that predominates over activity and volition, alone can bring about the divine union of *Jīva* with *Parā*^a. Therefore this *vādava mantra* also is covered by the *sārasvata mantra* which refers to the one destroyer of ignorance in the midst of this universe. He alone is the fire which is stationed in water. On realizing Him alone one overcomes death. There is no other path for emancipation.^b"

This is called *Sārasvata Tattva Bodha* of *Śrī Vidyā*.

5. Concentration and meditation etc. *Japa* and other practices followed as routine exercises are no condition for the exalted spiritual perfection.^c

Not only by *Sārasvata Tattva Bodha* is success through the seed-formulae of *Śrī Vidyā* granted but there are also other means of common standard :-

एकैकं तवं देवि ! बीजमनधं सव्यञ्जनाव्यञ्जनं
 कूटस्थं यदि वा पृथक् क्रमगतं यद्वा स्थितं व्युत्क्रमात् ।
 यं यं काममपेक्ष्य येन विधिना केनापि वा चिन्तितं
 जप्तं वा सफली करोति तरसाऽ तं तं समस्तं नृणाम् ॥६॥

6. *Ekaikam tava Devi ! bījamanaghām savyanjanāvyanjanam*
Kūṭastham yadi vā prathak kramagatam yadvā sthitam vyutkramāt;
Yam yam kāmamapekṣya yena vidhīnā kenāpi vā cintitam
Japtam vā saphalikaroti tarasā^d tam tam samastam nṛnām.

a.. ज्ञानादेव तु कैवल्यम् upa.
 b.. एको हंसः भुवनस्यास्य मध्ये स एवाग्निः सलिले सन्निविष्टः ।
 तमेवविदित्वातिमृत्युमेति, नान्यः पन्थः विद्यतेयनाय ॥ Sivas. I-1
 c.. 'न ध्यायतो न जपतः स्याद्यस्याविधिपूर्वकम् ।'
 एवमेव शिवाभासस्तंनमो भक्तिशालिनम् ॥ Sivas. I-1
 d.. Alternate reading : सहसा (sahasā)

O Thou, the joy of projection¹ (from *Śiva* to Earth) ! (*Nṛnām*) whosoever among mortals² following whatsoever discipline³ and having whatever desire⁴ reflects on or repeats each of Thy seed-formula *AIṂ KLĪM SAUH* in parts or otherwise as :-

1. With consonants - *aiṁ klīm sauh*,
2. Without consonants - *ai, ī, au*
3. Combined - *aimklīmsauh*
4. Separate - *aiṁ, klīm or sauh*
5. In order - *aiṁ-klīm-sauh* or *ai-ī-au*, or
6. Reverse order - *Sauh, Klīm, Aiṁ*;

is granted the fruit thereof in no time.⁵

EXPLANATORY NOTES

1. *Śakti*, being *Śiva*'s inseparable conscious energy, is the joy of projection as the universe^a. *Citśakti* unfolds the universe upon her own screen by the power of her own free will^b. Like mother, therefore, She is ever full of joy and fulfils every desire of her devotee, whoever he is and by whatever means he approaches her.
2. *Nṛnām* means the human beings who are endowed with wisdom to embark on the spiritual path. No difference of caste or creed, male or female is suggested, freedom of soul being the birthright of every thinking being. Even the people of high caste and higher order of life are meant here as will be explained in the 14th verse -- *viprāḥ kṣyonibhujo* etc.
3. Among the prescribed methods of approaching the Divine some of the chief ones, suggested in the *Āgamas*, are :
 - i) Following the step of the assignments of limbs (*aṅganyāsādikramam*) and the *Rṣi*.
 - ii) Remembering the sacred sandals of the Spiritual Preceptor.
 - iii) By following a method that comes unsought.

a. व्यक्तं सर्वे उमा रूपं अव्यक्तं तु महेश्वरम् ।

b. स्वेच्छया स्वभित्तौ विश्वमुनीलयति ।

These three means broadly suggest the *āṇavopāya*, *Śāktopāya* and *Śāmbhavopāya* respectively.

4. The desire may be of one or more of the four principles of human life—*Dharma*, *Artha*, *Kāma* and *Mokṣa* or any other within the human effort.

5. In this very birth, the efforts may be crowned with success.

The natural state of condition (*svarūpa*) of the *Paradevatā* *Tripurasundarī*, as described in the *Āgamas*, is of three kinds :

i) *Sakala* (ii) *Niṣkala* and (iii) *Niṣkalasakala*

The *Niṣkala* state has been described by the author in the explanation of *Jyotirmayi*, *vāṇimayi* in the first verse. The *sakala-niṣkala* state has been hinted at in the same verse beginning with 'Aindrasyevaśarā sanasyadadhatī' etc. The third state, *Sakala* (with form or adjuncts) is described in the developmental representation of the seed letters according to *Mantrasamketa* in the following five verses. The *sakala* form represented by *AIM* mantra is explained first :

वामे पुस्तकधारिणीमभयदां साक्षस्रजं दक्षिणे
भक्तेभ्यो वरदानपेशलकरां कर्पूर कुन्दोज्ज्वलाम् ।
उज्जृम्भाम्बुजपत्रकान्त नयनस्निग्ध प्रभालोकिनी
ये त्वामम्ब न शीलयन्ति मनसा तेषां कवित्वं कुतः ॥७॥

7. *Vāme pustakadhārinīmabhayadām sākṣasrajam dakṣine*
Bhaktebhyo, varadānapeśalakarām karpūra kundojjvalām ;
Ujjrambhāmbujapatrakāntanayana snigdhabrahālokīnīm
Ye tvāmamba na sīlayanti manasā teṣām kavitvam kutah.

O Mother¹ ! taking the form (of *Sarasvatī*) with four hands, you hold forth a book² in your (lower) left hand and display the sign of fearlessness³ (with your right upper hand). Telling beads of

*Akṣamālā*⁴ (the rosary of the alphabet) in the right (lower) hand you grant boons to devotees, blessed with intense *saktipāta*,⁵ with the tender fourth.⁶ Thou art luminous like the camphor jewel and white-and-delicate Jasmine.⁷ You cast a loving glance (of favour) with your eyes, bright like a blossomed lotus. (Those who meditate on this, your natural state of form, *sakala*, are graced by you with omniscience).

But how can those, who do not meditate on Thy form with one-pointed mind in constant or repeated practice, be favoured with omniscience? (They will not be).

EXPLANATORY NOTES

1. The Mother is *Parā Śakti*, who holds the universe completely in Her self-effulgence^a. She is the sovereign power of her own free will. In this verse *śakti* is described in the form of *Sarasvatī*, the power and consort of *Brahmā*, the creator. She is procreatrix, the mother of the entire creation. Some of her other names are *Sāradā* (the giver of essence—*sāram dadāti*), *vāgīśvarī* (the supreme deity of speech or the power of knowledge); *Mahāvidyā* (the knowledge supreme); *Brāhmī* (the consort of *Brahmā*). *Sarasvatī*, literally means 'the flowing one' and represents speech, which in perfection, presupposes power of knowledge and intelligence.
2. Since knowledge is the antithesis of the darkness of ignorance, *Sarasvatī* is considered the personification of all knowledge— arts, sciences, crafts, skills, etc. As the goddess of learning, therefore, she is shown holding a book in her left hand. The book represents all areas of secular sciences.
3. Sign of fearlessness stands for the assurance of the devotee's faith and strength of will in the endeavour. The great fear arises from the accumulation of the three impurities—*malas*. (Please refer to note 7 of verse 1 for definitions).
4. The essence of all the alphabetical sounds is represented by

a. अम्बते पारिपूर्ण्यम् स्वात्मस्फुरत्तया विश्वं परामृशतीत्यम्बा । Harbhatti I.p.38

śabdabrahma. The rosary of letters from a to kṣa is called *Akṣamālā*. It is also known as *Mātrikācakram*.

5. *Śaktipāta* is the focal point of Divine Grace, when complete prostration of human strength takes place or when the little and subtle ego totally gets merged in the Supreme Self or *Parā Sarīvit*. No human effort can bring it about^a. It comes in a flash when the Supreme only wills it. It comes out of His free will and therefore is unconditional. There are,

however, nine kinds of *Śaktipāta* explained by *Abhinavaguptapāda* in his *Tantrāloka*^b,

6. Mother *Śakti* is generous and sympathetic in granting boons to devotees. In fact the four arms show Her unimpeded power in all directions. But the hand that is raised for giving boons is soft or tender because that grants complete realization of Supreme consciousness i.e. *Lord Śiva*.

7. Whiteness connotes the splendour present as *śuddha sattva*, complete tranquility in the Divine Form of the Deity. White colour is the combination of all the *Indradhanuṣī* colours. This is the appearance of Divine lustre.

Now the *Sakala* form represented in *AIM*, *KLĪM*, *bījamantras* (combined) is described to state that the fruit of *vāgbhava mantra* ripens in *Kāmarāja mantra*.

ये त्वां पाण्डरपुण्डरीकपटलस्पष्टाभिरामप्रभां
 सिंचन्तीममृतद्रवैरपि शिरो ध्यायन्ति मूर्धिं स्थिताम् ।
 अश्रान्तं विकचं स्फुटाक्षरपदा निर्यान्ति वक्त्राम्बुजा -
 त्तेषां भारति ! भारती सुरसरित्कल्लोललोलोर्मिवत् ॥८॥

- Refer note 2 of verse 4.
- Ahnika* 13. Also refer to the paper 'Śaktipata' by the author pub. Prabuddha Bharata, April, 1992 - Advaita Ashram, Calcutta.
- विकच - *Vikaca* - इति पाठान्तरम् । Ganapati Śastri of Trivendrum cf. Harabhatti, p.40 Prathamastavah. The word 'Vikaca' means 'spread out' 'guileless', and is appropriate. विकट—'vikāṭa' means 'frightful' 'ugly' which has no relevance here. *Sivas*. I-1

8. *Ye tvām pāñdurapuṇḍarīkapaṭalaspaṣṭābhīrāmaprabhām
Sincantīm-amṛtadravairapi śiro dhyāyanti mūrdhni sthitām;
Aśrāntam vikac' asphuṭākṣarapadā niryāṭpi vaktrāmbhujāt
Teṣām Bhāratī ! bhāratī surasarit kallololormivat.*

O Bhāratī¹, the goddess of speech ! emitting pleasing lustre, Thou art luminous like a bunch of white lotuses. Residing in the forehead² Thou sprinklest ambrosia from the head.³ Those⁴ who meditate on this form, from their lotus like mouths flows guileless eloquence⁵ clear and full of deep meanings like the wavy lustre of uninterrupted flow of the river Ganges.⁶

EXPLANATORY NOTES

1. Goddess Sarasvatī, the presiding deity of eloquence is approached here in her manifest form.
2. Forehead, in *yogic* parlance refers to *Ājā cakra*, the seat of power of knowledge, which in *mantrasaniketa* is represented by 'aim' seed-letter.
3. Head refers to the seat of power of action which is expressed in 'klīm' seed - letter. It is to be noted here that the power of action develops from the power of knowledge which continues to be active.
4. The righteous, who are desirous of accomplishment of the power of eloquence, contemplate on the deity in forehead which *yogis* call *ūrdva dvādaśānta*, the place of concentration which is twelve units from the heart towards the head.
5. Speech of a *Yogi* is free from harshness. It is clear and goes straight to the heart of a sincere *sādhaka* or devotee who understands it in its true perspective. His language is attractive and it may flow either in prose or in poetry.
6. Just as the crystal-clear water of the pious Ganges flows uninterrupted into the sea, in the same way does awakened *Kuṇḍalinī* flash through *suṣumnā* to shower the ambrosia of self-knowledge.

The *Sakala* form of the deity represented in *Klīm*, *Sauh* bijamantras is now described to convey that the fruit of *kāmarāja* mantra ripens in *Vādava* mantra:

ये सिन्दूरपरागपुंजपिहितां त्वत्तेजसा द्यामिमा-
मुर्वीचापि विलीनयावकरसप्रस्तारमग्नामिव ।
पश्यन्ति क्षणमप्यनन्यमनसस्तेषामनंगज्वर-
क्लान्तात्रस्तकुरं शावकदृशो वश्या भवन्ति स्फुटम् ॥१९॥

9. *Ye sindūraparāgapuṇjapihitām tvattejsā dyāmimām
Urvīmcāpi vilīnayāvakarasaprastāramagnāmiva ;
Paśyanti kṣṇamapyananyamanasasteśāmananīga Jvara
Klāntātrastakuraigasāvakaḍśo vaśyā bhavanti sphuṭam.*

(O *Bhārati* !)¹ Thy devotees, who, while meditating one-pointed on Thee, experience for a moment,² Thy lustrous form of crimson hue³, which is compared to the sky covered with clouds of vermillion dust (*sindūra parāga*) and the earth submerged in folds of molten lac (*vilīna yāvakarasa*).

For those (devotees) lovely women with eyes like those of the frightened young deer, distressed with pangs of cupid (i.e. cognitive organs, helpless due to attraction towards worldly enjoyments) become subdued (i.e. make an about turn - *āvṛtta cakṣu* - to be helpful towards God-realization).

The same idea is conveyed in another way:

For those (earnest devotees) the distracting powers of cognitive organs, helplessly come under control, just as the restless and fearful fawns forget their activity on seeing a lion⁴ etc.

EXPLANATORY NOTES

1. According to grammatical concordance '*Bhārati*' as an address of the deity, used in the previous verse, is brought over here. Similar assumption is to be followed in verses tenth and eleventh also.

2. Experience for a moment.....

This is the experience of Supreme Bliss which consists in the union of soul and self through the Supreme power called *Śakti* (*Nara-Śakti-Śiva*). This marks the accomplishment of the power of *sauh bijamantra* which is fed by *klīm mantra*. This is the fruit of successful concentration on the second form serially based on the first. This is the fulfilment of the power of desire which has developed from the power of action including its preceding power of knowledge.

This state is realized in their practice by those who are *Mantra-Siddhas*, who have completed their practice with the accomplishment of *mantras*, sacred incantations, and not by those who are busy in their routine performances alone. It is said :

'Escaping from fixing the mind in abstract contemplation on the true nature of spirit, who think of different deities (they) are like those who go about begging even on possessing abundant wealth and after begging they still remain hungry.'^a

One pointed meditation is done by abstraction of the senses (*pratyāhāra*) through regulation of breath (*prāṇāyāma*). Success in contemplation even for a moment, in this way, brings automatic satisfaction and divine joy.

3. 'Crimson hue' refers to brightness of universal expansion of the deity represented in *klīm* seed-letter.

4. 'Just as the restless lion' etc.

Similar example of a *yogi's* experience of control over the distracting senses is also found in the *Aṣṭāvakra Gītā*. *Aṣṭāvakra said to his disciple, king Janaka*:

Seeing the desireless lion (man), those elephants, of sense-objects, quietly take to their heels, or, if unable to run away, serve him like flatterers.^b

a. उज्जित्वात्मसमाधानं ये ध्यायन्त्यन्यदेवताः ।

भिक्षन्ते भूरिवित्तास्ते भिक्षित्वाऽपि बुभुक्षिताः ॥

T.

b. निर्वासनं हरिं दृष्ट्वा तूष्णीं विषयदन्तिनः ।

पलायन्ते न शक्तात्ते सेवन्ते कृतचाटवः ॥

Aṣṭa. G. XVIII,

Abhinavaguptapāda endorses the experience with a similar statement in his commentary on the *Bhagvad Gītā* while explaininig 'tameva saranam gaccha' (XVIII-63) - 'Therefore, seek refuge in Him alone with all your heart' is the sole and sure means of control over senses.

His great-grand-master *Utpaladeva*, in his direct expression to Lord Śiva puts a self explained question :

'Right from the mind all movements of the senses are entirely fickle. But, how they become firmly steady on realizing Thy Supreme Self, O Lord! for those who are quite warm with the wealth of love? It is really wonderful.'^a

So far the applied meaning of the last 1/4 part of the verse - 'teśāmananigajvara klāntātrasta kuraigasāvakadṛśo vaśyā bhavanti sphuṭam', is explained through examples. The literal meaning of this part of the verse needs to be explained in esoteric form:

Teśām

To those

To devotees

Kuraigasāvakadṛśah

lovely women, whose eyes are
charming like those of fawns,

attractive objects of enjoyment
in the evanescent world,

anānigajvara klāntātrasta

helpless and bashful (timid)
with the feverish attacks of the
cupid

which, out of strong emotion and
desire make one helpless and weak.

vaśyā bhavanti sphuṭam

become capable of being subdued. come to be under control.

a. आमनोऽक्षवलयस्य वृत्तयः सर्वतः शिथिलवृत्तयोऽपि ताः ।
त्वामवाय्य दृढीर्धसंविद्यो नाथ भक्तिधनसोष्मणां कथम् । ॥Śivas, XVIII, 17.

Now is explained the *Sakala* form of *Tripurasundarī* represented in *aimī*, *klīm* and *sauh bijamantras* technically called *Sārasvata* (*vāgbhava*), *Kāmarāja* and *Vādava mantras*, the practice of which, according to tradition, gives stability towards the spiritual goal of a *sādhaka* devotee.

चञ्चत्काञ्चनकुण्डलाङ्गदधरामाङ्गबद्धकाञ्ची स्रजं
ये त्वां चेतसि तद्गते क्षणमपि ध्यायन्ति कृत्वा स्थितिम् ।
तेषां वेश्मसु विभ्रमादऽहरहःस्फारी भवन्त्यशिचरं
माद्यत्कुञ्जर कर्णताल तरलाः स्थैर्यं भजन्ते श्रियः ॥११०॥

10. *Cañicatkāñicanakunḍalāñgadadharañmābaddhakāñci srajam*
Ye tvām cetasi tadgate kṣaṇamapi dhyāyanti kṛtvā sthitim ;
Teṣām veśmasu vibhramādaharahah sphārī bhavantyaściram
Mādyatkunjara karṇatāla taralāh sthairyam bhajanti śriyah.

(*O Bhārati !*) those (devotees) who get established in one-pointed devotion to Thy non-dual form even for a short time, meditate on Thy form, adored with bright gold ear-rings,¹ bracelets² and a waist-band³ round Thy waist. Their organic operations, *indriya vṛttayah*, getting spontaneously transformed into universal consciousness, the restless activity of their bodies becomes stable just as the restless movement of the ears of an elephant stops of its own on its getting intoxicated.

EXPLANATORY NOTES

1. Ear-rings connote the *Sārasvata bijamantra aimī*. These stand for the power of knowledge^a (*Jñāna śakti*) of the deity. Ordinarily ear-rings give the knowledge of a woman present at the time.

a. Refer to first line, verse I, (*Laghustavah*).

2. Bracelets connote the *Kāmarāja bijamantra klim*. These stand for the power of activity^a (*Kriyā Śakti*) of the deity.
3. Waist band connotes the *Vādava bijamantra sauh*. It stands for the power of volition^b-- the fulfilment of the desire.

Now meditation on *Parābhatṭārikā* is described by the method of heroic worship, which dissolves the visible universe into the self:

आर्भट्या शशिखण्ड मणित जटाजूटां, नृमुण्ड स्नजं
 बन्धूक प्रसवारुणाम्बरधरां प्रेतासनाध्यासिनीम् ।
 त्वां ध्यायन्ति चतुर्भुजां त्रिनयनामाऽपीनतुंगस्तर्णी
 मध्ये निम्नवलि त्रयांकिततनुं त्वद्वृपसंवित्तये ॥११॥

11. *Ārbhatyā sāsīkhandamandita Jatājūṭām nṛmundasrajam*
Bandūka prasavāruṇāmbaradharām pretāsanādhyāsinīm ;
Tvām dhyāyanti caturbhujām trinayanām āpīna tunigastanīm
madhye nimnavali trayankitatanum tvadrūpasamvittaye.

(O *Bhārati*, the goddess of Light and Lustre¹ !) For realization of Thy Supreme Self, devotees, while offering heroic worship (*ārbhatyā*²⁻ⁱ), meditate on Thy form, constituting Thy locks which are bedecked with the crescent like a decorative ribbon (*ārbhatyā*²⁻ⁱⁱ), a necklace of skulls (egoless alphabets) round thy neck and garment red as *Bandhūka* flower (creational will). Thou art seated in a heroic pose, *vīrāsana* (*ārbhatyā*²⁻ⁱⁱⁱ) on the sleeping *Śiva*.³ Thou hast four arms⁴, three eyes⁵, large and projected breasts⁶ and bending waist⁷ having three deep folds⁸ (of beauty).

a. Refer to second line *ibid.*
 b. Refer to third line *ibid.*

EXPLANATORY NOTES

1. *Bhārati*, in Her full bloom of transcendence is referred to as the basic power of Light and Lustre which, in the *Tāntric* tradition means *Prakāśa* and *Vimarśa*. *Prakāśa*, in the words of the *Upaniṣad*, is that *Brahman* Itself that is effulgent and shines variously—*Tameva bhāntamanubhāti sarvam*^a. *Vimarśa* conveys that 'through the various kinds of effulgence in the effects, it is known that the characteristic of luminosity is intrinsic to the *Brahman*'—*Tasya bhāśā sarvamidam vibhāti*^b. According to *Āgama*, consciousness (*saṁvit*, *citi* or *Śiva* as it is understood) is knowledge (*Jñāna*) and activity (*Kriyā*) both in one. Therefore, *Jñāna* and *Kriyā*, *Śiva* and *Śakti* or *Prakāśa* and *Vimarśa* are one. The whole of Reality is *Śiva* and the whole of it is *Śakti* as well. The Goddess is, therefore, addressed here both as *Jyotirmayī* and *Vāṇimayī*, as evidenced in the first verse of the hymn. cf. Note 2 of verse 1.

2. *Ārbhatyā*--The word *Ārbhaṭa* means 'an enterprising or courageous man'. It refers to boldness and confidence. *Ārbhaṭa* also means the representation of supernatural horrible events on the stage.

The word has three applications in this verse, as illustrated below;

i) *Ārbhaṭa vīravṛtyā dhyāyanti*^c - An earnest devotee meditates while offering supremely heroic worship. This is done with perfect renunciation and complete eradication of ego, when body, mind and intellect are completely annihilated or surrendered to the Supreme Will without any condition whatsoever. To attain this divine attitude gigantic courage and unforeseen strength are needed. A devotee possessing this

a. तमेव भान्तमनुभाति सर्व
 b. तस्य भासा सर्वमिदं विभाति
 c. आर्भद्या वीरवृत्या ध्यायन्ति । (आर्भद्या उद्धत्यावृत्या इति केचित्)

Kath. Up. II.ii.15
 ibid.

courage is called *Vīrajana*^a and his attitude of worship is *Vīravṛtti*, with which he equips himself through silent, secret and sure *sādhanā*.

ii) *Ārbhaṭā Virātmaka lāsyā vṛttyā*^b—The crescent as decorative ribbon^c bedecks the mass of twisted hair of the Goddess in Her heroic dancing form of *Tripurasundarī*.

iii) *Ārbhatīh Āsanam*^d - *Ārbhatī* is also the name of a special pose (*āsana*) in *yoga* practice - '*Ūrūdvayam nīdhāryorvoh sthitirārbhatikāsanam*'^e The posture of placing two thighs on each other is called *Ārbhatikā Āsana*. This is a heroic pose (*virāsana*) of dauntless will.

Ārbhatyā, according to a view of *Harabhaṭṭa*, means 'with great respect and reverence'.^f It may also connote 'with determinative mind' because this condition is essential for knowing the Ultimate Truth.

a. *Vīrajana* is an extra-ordinary *yogi* of divine vigour, who looks at *sāṁsāra*, the means of obstructing Reality, as an enormous animal and calls it *vīrapasu*. His vital organs, *Jnāna Indriyas* which, constituting their own groups, create the differentiated perception, are the *vetālas*, his companions. These companions become saturated with the wine of God's love, when this daring adventurer (*vīrajana*), in divine ecstasy, dances at night—the display of the power of obstruction of Reality. He kills the animal of duality and dances in the perennial joy of monistic Reality. This is evidenced by *Utpaladeva*:-

तावकभित्तसासवसेकादिव मुखितमर्ममण्डलस्फुरितैः ।

नृत्यति वीरज्ञो निशि वेतालकूलैः कृतोत्साहः ॥ ॥

Sivas. xx.20.

b. *आर्भद्या वीराम्बकलाम्य वृत्या* ।
 c. In Kashmir it is called 'Taranga', formerly a graceful head-dress of Kashmiri women.
 d. *आर्भटिरासनम्* । *आर्भटीनामासनविशेषः* । Harabhatti p.47 vol.-I.
 e. *उरुद्वयं निधायौर्वोः* । *स्थितिरार्भटिकासनम्* ।
 Alakheśvarī *Rūpa Bhavānī* (1621-1721 A.D.) sat in front of her father and preceptor, Madho Joo Dhar in *Ārbhatikāsana*. There are other saints like Jivan Sab in this serious posture while earnestly engrossed in *Sādhanā*.

f. *आर्भद्या इति आदरेण्यत्यर्थः* । Harabhatti p.46 Vol.I

3. Śakti is the power of Śiva. Her activity at will towards manifestation becomes evident while Śiva, the source of all power remains involute. As such the Eternal Śakti emanates as form and assumes different phases while the Eternal Śiva remains in the subtle state of Caitanya. This is depicted in the Śākta lore as Śiva laying as if dead and Śakti as kālī stands on it in full vigour of awareness. The sleeping Sadāśiva forms the berth of the palanquin in which Parā-Śakti is borne by the four powerful deities ; *Brahmā*, *Viṣṇu*, *Rudra* and *Indra*.
4. Four arms represent the powers of four prominent parts (*Kalās*) of the creative divinity. They are : *Nivṛtti Kalā*, *Pratiṣṭhā Kalā*, *Vidyā Kalā* and *Sāntā Kalā*. (Refer to chart under note 4, verse 26 of Hymn IV).
5. Three eyes connote the three luminary powers i.e. the Sun, the Moon and the Fire which correspond to knowledge (*pramāṇa*), object of knowledge (*prameya*) and empirical experient (*prāmatā*).
6. Breasts connote the meaning of alert awareness of Light and Sound or *Prakāśa* and *Vimarsa* explained as *Jyotirmayī* and *Vāimayī* in the first verse.
7. Bending waist is the sign of inclination towards manifestation.
8. The three meanings of the word '*Ārbaṭī*' befittingly apply to the verse (see note 2 above). The implied meaning in the context of Śī Cakra may convey the nine stages quite befitting to the theory and practice of Cakra worship. An attempt is made in this direction to correlate the names of Divine Mother's limbs as described in this verse with the stages of Śī Cakra, giving corresponding names in human body as well as in *Nādi Cakra* in the following table as a spiritual exercise:

CAKRA WORSHIP

Śrī Cakra in Samhāra Mudrā

1	2	3	4
	Corresponding parts in human body	Corresponding to Nādi Cakra	Śrī Cakra
वलीत्रयांकित तर्जुं 1. Three lines, feet, knees and thighs	Mūladhāra Cakra	Bhūpura- Trailokyamohana Cakra--consisting of three lines accommodating:	
		i. the ten attainment divinities (siddhīs) ii. the eight 'mother goddesses' (matrikās) ; and iii. the ten 'authority-endowing spirits, (mudra devatās)	
मध्येनिम्न 2. Below navel around the root of the penis)	Svādīsthāna Cakra	Trypta- mother divinities kālārātri etc. 16 mother divinities Amṛta etc. & 16 Niyyā spirits Kāmesvāri etc.	
आधिनटुडगस्तरीम् 3. Nābhi- navel region	Manipura Cakra	Śodasādalapadma--Sarvāśāparipūraka Cakra in the 16 petals Kalā deities (Kāmākarsmī etc.)	
निन्यन्तां 4. Kuksivṛta- abdominal region	Anāhata Cakra	Ashtadala padma-Sarvasamāṅkhyobhana cakra-in each petal eight divinities (anāṅga kusumā etc.) Caturdaśā -- Sarvasaubhāgyaदायaka Cakra -- in each 14 divinities (Samkhyoyobhini etc.)	

चतुर्भुजा	5. Kanṭha - the neck	Viśudha Cakra	Bahir daśāra-Sarvārthaśādhaka Cakra-in each 10 divinities (Saravasiddhi-prada etc.)
प्रेतासनाभ्यासिनीम्	6. Bhrūmadhya i.e. between eyebrows	Ājñā Cakra	Sarva rakṣakara Cakra--between eyebrows in each 10 divinities (Sarvajña etc.)
बन्धुकृप्रसवाणाम्बर	7. Lalāṭa -- forehead	Mānasā Cakra	Asīāra--Sarva-roghahara Cakra--in each 8 speech divinities (Vasini etc.)
द्वारा			
त्रिपुण्डसुरं	8. Mastaka -- the top of head	Soma Cakra	Trikona -- Sarva-siddhiprada Cakra -- the three goddesses Kāmeśvarī, vajrēśvarī, Bhagamalīnī.
			In between the 8th and the 9th, the row of masters in three currents (ogha) are divine, adept and human
शशिखण्डमण्डित	- 9. Brahmarandhra-- opening on the crown	Sahasrāra Padma	Bindu (the central point) --
जटाजूटा	-- one thousand petalled lotus		Sarvānandamaya Cakra -- within the $\nabla(\Delta)$ mother goddess- Mahātripura-sundarī.

Note: This is saṁhāra krama accepted by Dakṣināmūrti Sampadāya. *Hayagrīva* tradition and Ānanda Bhairava tradition omit triple girdle from Śri Cakra.

Ārbhatayā also means 'with determined mind' (आर्भद्रयात्यादेणेत्यर्थः)

After one gets perfectly established in meditation, explained above, accomplishment of (the divine qualities) omniscience, omnipotence etc. becomes easy. An historical evidence showing that Grace (*Saktipāta*) is unconditional for devotees (*saktipātasyanargalatvam*) is given in this verse:

जातोप्यल्प परिच्छिदे क्षितिभुजां सामान्यमात्रे कुले
 निःशेषावनिचक्रवर्तिपदवीं लब्ध्वा प्रतापोन्नतः ।
 यद्विद्याधरवृन्दवन्दितपदः श्रीवत्सराजोऽभवत्
 देवि ! त्वच्चरणाम्बुजप्रणतिजः सोऽयं प्रसादोदयः ॥१२॥

12. *Jātopyalpa paricchide kṣitibhujām sāmānimātre kule*
Nih sēśāvanicakravartipadavīm labdhvā pratāponnataḥ ;
Yadvidyādharaवृन्दवन्दितपदाध श्रीवत्सराजो-भवत्
Devi ! tvaccaraṇāmbujapraṇatijah so-ayam prasādodayah.

It was by virtue of favour received on prostration at Thy lotus feet that *Śri Vatsarāja*¹ became emperor of the whole earth. As a result of this, groups of *vidyādharas* or knowers of the *secret traditions of spirituality*, offered worship to his feet, although he was born in a very humble family of *Kṣatriyas*, who did not have an extra-ordinary lineage.²

EXPLANATORY NOTES

1. *Śri Vatsarāja* is popularly known as king *Udayana* in Sanskrit literature, who belonged to the city named *Kosāmbi*. His mention is again made by the author, *Dharmācārya*, in the seventh verse of the second hymn—'pṛthvibhujopyudayan'. The name has been used in the following verse in a sense expressing contrast but this refers only to the jewel called *Śri Vatsa*, an emblem of prosperity.

2. *Saktipāta* or Divine Grace is unconditional—'*Saktipātasyānargalatvam*'. Goddess *Sarīvit* is always graceful towards her earnest devotees, no matter whether they possess wordly grandeur or not—'samviddevi bhaktebhyo sadaivānugraharūpā'.

In contrast to the above, there are little chances of receiving grace by those who are not devoted to the lotus feet of the Divine Mother. Towards them she is fierce and full of wrath — 'Tadā samviddevi ugrarūpā nigraharūpā abhaktebhyah':

चण्डि ! त्वच्चरणाम्बुजार्चनविधौ बिल्वीदलोलुण्ठन
 त्रुट्यत्कण्टक कोटिभिः परिचयं येषां न जग्मुः कराः ।
 ते दण्डाङ्.कुश चक्र चाप कुलिश श्रीवत्समत्स्यादिकैः
 जायन्ते पृथिवीभुजः कथमिवाम्भोजप्रभैः पाणिभिः ॥१३॥

13. *Cāndi!* *tvaccaraṇāmbujārcanavidhao bilvīdalollunṭhana*
Trūyat kantakakoṭibhiḥ paricayam yeṣām na jagmuḥ karāḥ;
Te dandāṅkuśacakracāpakuśī śrīvatsamatsyānikitaiḥ
Jāyante pṛthvibhujah kathamivāmbhojaprabhāih pānibhiḥ.

O *Cāndi*, the wrathful goddess!

There are people,¹ averse to Thy devotion, whose hands do not move for plucking *Bilva*² leaves for Thy worship and so, have not the experience of the pricking thorns.³ How can they become full-fledged emperors, bearing insignia⁴ of sceptre, goad, discus, axe, arrow, the auspicious sign and fish on their lotus-like bright hands? (That is impossible indeed).

EXPLANATORY NOTES

1. People, engrossed in ignorance, only suffer pains and pleasures of this transient world. They find no time to look back to the Infinite Self, wherefrom all this manifestation emanates. They remain devoid of knowledge of the goddess and so have no devotion.
2. *Bilva* is a leaf of a species of tree. It is offered in worship to Lord Śiva and Goddess Pārvatī. The tree is found in the planes of India and is considered very auspicious for worship by the Hindus. According to

Āgama it is considered to be a species of flowers. It connotes the spirit of earnest devotion to Supreme Reality.

3. Undergoing penances for purification of the internal organs (*Antahkarana*) which promises a clear understanding of the Truth.
4. These are special signs on the hands and feet of a person, which predict his magnificence of permanent prosperity by the grace of Universal Mother.

Now follows commendation to the Supreme Deity to give conceptions of the realization of the universal Self:

विप्रा: क्षोणिभुजो विशस्तदितरे क्षीराज्यमध्वासवैः
त्वां देवी^a त्रिपुरे ! परापरमर्यो सन्तर्थ्य पूजाविधौ ।
यां यां प्रार्थयते मनः स्थिरधियां तेषां त एव ध्रुवं
तां तां सिद्धिमवाप्नुवन्ति तरसा विनैरविन्धीकृताः^b ॥१४॥

14. *Viprāḥ kṣyonibhhujo viśastaditare kṣīrājyamadhvāsavaiḥ
tvāṁ devīm^a Tripure ! parāparamayīm santarpya pūjāvidhao ;
Yām yām prārthayate manasthiradhiyām teṣām ta eva dhruvam
tām tām sidhimavāpnuvanti tarasā vighnairavig⁺hnikṛtāḥ.*

O *Devī¹* *Tripurā*, the ruler of three worlds!² Thy devotees belonging to *Brāhmaṇa*, *Kṣatriya* and *Vaisya* castes³ and others⁴ worship⁵ Thee, who art both transcendent and immanent, with their respective offerings consisting of milk, clarified butter, honey⁶ and wine⁷, to propitiate Thee. As a result of offering these oblations⁸, whatsoever accomplishment they desire for, with their stable intellect, is certainly and immediately granted⁹ to them without any obstruction.

a. देवि इति पाठान्तरम् ।

b. अनिन्धीकृता इति पाठान्तरम् । (meaning is not affected)

EXPLANATORY NOTES

1. *Devī* is to be understood as the self-effulgent Supreme Self, the combin'd power of self-revelation and self-experience or *prakāśa* and *Vimarśa* or *Sīva* and *Sakti*. There is an appropriate adjective *parāparamayī* used to convey the idea of eternal unity.
2. The three worlds in the microcosm refer to the waking, dreaming and sleeping states while in the macrocosm these are *Bhuh*, *Bhuvah* and *Svah*^a (earth, space and heaven). *Tripurā* is the supreme ruler of these three capital cities of the three worlds. She is, therefore, *Turīya* the fourth.
3. There are basically only three castes^b, as there are the three *Vedas*, the three *Guṇas* etc. The three castes represent the three qualities viz. *Sattva*, *Rajas* and *Tamas*, as suggested by the pet offerings made by devotees who are quite established in their respective modes of worship (see note 6). *Vipra* used in place of the common term *Brāhmaṇa* means the one who is well-learned in spiritual lore. This suggests that *kṣatriya* and *vaiśya* also must be of proportional development in their categories as devotion to the Spiritual Deity alone is the theme of the hymn. It may, therefore, be consistent with the teaching of the *Bhagavad Gītā* that the first three kinds of devotees are the distressed (*Ārta*), the seeker of knowledge (*Jijñāsu*) and the seeker of wealth (*Arthārthī*) while the fourth is the enlightened one (*Jñāni*).^c
4. 'Others'—There is a fourth kind of devotee who is called *Jñāni*, a *Jīvanmukta* who, while living in the body is steady in the knowledge of Self. He is truly an earnest devotee while the first three are noble seekers. Lord *Kriṣṇa* said, 'All these are noble, but the man of wisdom is verily My own self'. His offering to the Spiritual Deity is his spiritual ecstasy, the divine inebriety of constant awareness of the Supreme Self in contrast with the common wine that has its effect otherwise.

'Others' is explained by some to mean *Śūdra*, the fourth caste.

- a. Corresponding to *Viśva*, *Taijasa*, *Prājna*; and *virāṭ*, *Hiranyagarbha*, *Īvara* (in *Vedāntic* terms).
- b. *Brāhmaṇa*, *Kṣatriya*, *Vaiśya* as *Tribrahma varnāstrayī* (Ver. 16)
- c. आर्तो जिज्ञासुरर्थार्थीं ज्ञानी च । Bh.G.VII-16
- d. उदारा सर्वं एवैते ज्ञानी त्वात्मैव मे मतम् । *ibid.* 18

Empirically it is either a mixture of the three or beyond. *Sūdra* implies corrupted mixture of the three qualities in its negative aspect. On the positive side *Jīvanmukta* has risen above the taint of the three castes. He has truly surpassed the combined effect of the three *Gunas*—*Niṣṭraigunyah*. His offering is the spirituous Juice^a (*soma*) to the Deity. He is the true devotee of the Supreme Mother. He is virtually the supreme universal bliss itself. So all his desires are fulfilled. Therefore the contextual meaning of 'itare' must be *Jīvanmukta Jñānī* and not *Sūdra*.

Those who take literal meanings of these words may belong to some *Śākta* tradition of different means. In that respect if they are true to duty it may mean good for them, as said by Lord *Kriṣṇa*— "Devoted to his own duty man attains the highest perfection (i.e. God-realization).^b" Or that may be a traditional *Śākta Rahasya* which we need not delve into here.

5. Please refer to note 1.
6. Milk, clarified butter and honey represent *Sātvic*, *Rājasic* and *Tāmasic* qualities of devotees belonging to different levels of consciousness.
7. Please refer to note 4.
8. In offering oblations or doing any kind of worship to the Divine Deity one must not involve oneself in the desire of a return or fruit thereof. If one does, the earnestness and one-pointedness required for its success lose their intensity. Every seed that is sown bears its fruit against an action; our efforts directed towards the efficient completion of work fall short and we cannot enjoy the fruit even when it is ripe. That makes a big loss. Still bigger loss occurs if we are impatient for the fruit of an action being performed at present. We shall be deprived of undertaking more work for more prosperity. Hence the formula given by Lord *Kriṣṇa* to *Arjuna*—'Engage yourself in battle cured of mental fever'^c—must be followed. This is called *Niṣkāma karma* doing action without thinking of fruit thereof. That gives purity of mind. That gives heroic

a. *Āsava* here means not the common wine but *cidrasa* (*soma*).

b. स्वे स्वे कर्मण्यभिरतः संसिद्धिं लभते नरः । Bh.G-xviii-45

c. युद्धस्व विगतज्वरः । ibid-18

magnonimity and leads to ultimate freedom of soul, the aim of true worship. The *Tantra* says— "Worship does not mean merely offering of flowers etc. It rather consists in setting one's heart on that highest ether of consciousness which is above all thought-constructs. It is dissolution of self with perfect ardour".^a

9. The desire in a stable mind that can defy *Prārabdha* cannot be an ordinary one of attaining evanescent enjoyments. It is the desire for attaining perfection or recognising one's true self which may include accomplishments to rid oneself of bondage. That desire is for the upliftment of the soul (self) and the whole world^b. And, one of pure intellect only can have it. The *Upaniṣad* says— 'The man of pure mind wins that world which he mentally wishes for and those enjoyable things which he desires'.^c

Now is described Egress and Ingress of *Parā Devatā*, the Supreme Divine Energy:

शब्दानां जननी त्वमत्र भुवने वाग्वादिनीत्युच्यसे
 त्वतः केशववासवप्रभृतयोऽप्याविर्भवन्ति स्फुटम् ।
 लीयन्ते खलु यत्र कल्पविरमे ब्रह्मादयस्तेष्यमी
 सा त्वं काचिदचिन्त्यरूपमहिमा शक्तिः परागीयसे ॥१५॥

15. *Śabdānām Jananī tvamatra bhuvane vāgvādinītyucyase*
Tvattah keśavāsavaprabhṛtayopyāvirbhavanti sphuṭam ;
Liyanте khalu yatra kalpavirame brahmādayastepyamī
Sā tvam kācidacintyarūpamahimā śaktih parā gīyase.

a. पूजा नाम न पुष्पाद्यैर्या मतिः क्रियते दृढा । मतिः: निर्विकल्पे महाब्योग्नि सा पूजा ह्यादराल्लयः ॥ V.B. 147

b. स्वात्मनो मोक्षाय जगद्विताय च । Pu.

c. यं यं लोकं मनसा संविभाति विशुद्धसत्त्वः कामयते यांश्च कामान् । तं तं लोकं जायते तांश्च कामान् । Mund. Up. III-1-30

(O Devi !) from Thee blossoms the *Mātrikā* performance or the traditional order of the alphabet, called *Śabda*¹, in its subjective course. In the field of *Artha* or objective course, Thou art praised as the Goddess of speech. From Thee emanate the perceptible forms *Viṣṇu*, *Rudra* and others² (just as blades sprout from seed). And, That extra-ordinary³ one art Thou, in whom, at the end of the world-cycle (*Kalpa*), *Brahmā*, the creator etc.⁴ also get merged. Thy glory and form are beyond conception. Thou art sung by great sages as *Parā Śakti* the Supreme Divine Energy.

EXPLANATORY NOTES

1. "From Thee ... *Mātrikā* Goddess of speech."

The whole universe⁵ consists of subjective (*śabda*) and objective (*artha*) aspects. This is a proliferation of the *svātantrya śakti* or *Parā Vāk*, in six paths or courses known as *Ṣadādhvā*. Three of these are under indicator side (*vācaka-śabda*) and the other three are under the indicated side (*vācya-artha*). The triad on the *vācaka* side is known as *Kalādhvā* (of temporal order) and the triad on *vācya* side is known as *Desādhvā* (of spatial order). The three *adhvas* of each group (of two) correspond to the emanation of *Paśyantī*, *Madhyamā* and *Vaikhari* stages from *Parā*, the Supreme Divine Energy.

A tabular form of *Ṣadādhvā* with the corresponding names in three levels is given below :

<i>Vācakādhvā</i> or <i>Śabda</i> , the subjective cycle of creation.	<i>Vācyaādhvā</i> or <i>Artha</i> , the objective cycle of creation.	Corresponding names in three levels.
(1) <i>Varnādhvā</i> , the path of letters or the alphabet. a-h. (अ to ह)	(1) <i>Kalādhvā</i> , consisting of five <i>Kalās</i> or boundaries of the <i>Tattvas</i> : i. <i>Śāntāttā Kalā</i> (<i>Śiva Tattva</i>) ii. <i>Śānta Kalā</i> (<i>Śakti</i> to <i>Śuddha Vidyā</i>)	(1) <i>Parā</i> or <i>abheda</i> , the subtlest (or highest) <i>paśyanti</i>

a. This cosmos including suns, moons, stars and planets; and not this one planet only.

	iii. <i>Vidyā Kala</i> (<i>Māyā</i> to <i>Puruṣa</i>)
	iv. <i>Pratiṣṭhākalā</i> (<i>Prakṛti</i> to <i>Jala</i>)
	v. <i>Nivṛtti Kalā</i> (<i>Pr̄thvī</i>)
(2) <i>Padādhvā</i> consists of words and syllables	(2) <i>Tattvādhvā</i> , the complete system of 36 tattvas as prescribed in the Śaiva-Śākta Tantras
(3) <i>Mantrādhvā</i> , consisting of Mantras or sentences.	(3) <i>Bhuvanādhvā</i> , the combination of 118 worlds, according to Tantra tradition.
	(3) <i>Aāpṛa</i> or <i>bheda</i> , the gross <i>Vaikharī</i> .

Sir John Woodroffe says : "The science of the *Ṣadadhvās* is referred to in both Śaiva and Śākta works, but seems peculiarly characteristic of Śāmbhava^a *Darśana*, in which Śaiva and Śākta *Darśanas* are synthetised^b". At the level of *parāvāk*, *Śabda* and *Artha* or 'word' and 'meaning' are in a state of indistinguishable unity. These begin to differentiate when manifestation takes place. In this creative descent there is polarity of subject and object, developing as the highest (*parā*, the subtlest), the subtle (*sūkṣma*) and the gross (*sthūla*).

It is to be carefully noted that *Ṣadadhvā* is meant for the process of dissolution to the state of *Parā Śakti* or *Parā*, for the purpose of realizing the Goddess through Her grace, and not for treading, for that leads to duality i.e. *Samsāra*. This is confirmed in the statement of *Devī* while in conversation with *Bhairava*, as : "Transcendence, the state of *Parā*, cannot be consistent with the division of *Kalādhvā* (*variā-pāda-Mantra*) or of *Deśādhvā* (*Kalā-Tattva-Deśa*)", it consists in its indivisibility (*Niṣkalatveṇa*). It cannot co-exist with *Sakala* or composite parts^c.

Therefore, "by reducing the many (i.e. *nara-rūpa kalādhvā* and *śakti-rūpa Deśādhvā*) to one transceendent (*Para Śiva* or *Parā Śakti* or simply *parā*), who will not be liberated from the bondage?"^d

2. *Keśava* is an epithet of *Viṣṇu*, the preserver.

- a. सैषा शास्त्रवी विद्या ।
- b. *Ṣadadhva* - Garland of Letters p. 267
- c. न हि वर्णविभेदेन देहभेदेन वा भवेत् ।
परत्वं निष्कलत्वेन सकलत्वेन तदभवेत् ॥
- d. अनेकमेकधा कृत्वा को न मुच्येत बन्धनात् ।

Vāsava, Vasu is a name of Fire-god. The one who bears fire in his third eye is called Vāsavah. He is Rudra, the three-eyed god.^a He is the lord of dissolution or merging.

Others—By others is meant Iṣvara and Sadāśīva and must include Brahmā also.

Thus the five tutelary lords clearly perceptible as Brahmā, Viṣṇu, Rudra, Iṣvara and Sadāśīva represent the five acts of Śiva-Śakti. The feminine names of the deities are Vāmā, Jyeṣṭā, Raudrī, Māheśvarī and Nirodhīnī. The acts that they represent are creation, preservation, dissolution, revealing and concealing. All the five deities emanate from Parā Śakti, who is praised in form as Pretāsanādhyāśinī—one who is adored on the seat of Preta or Sadāśīva. The other deities are meant to carry the palanquine in which She sits. This is not a biological fact but an allegorical concept, introduced to make the abstruse truth comprehensive to some extent, to the earnest devotee.

This sums up the meaning of the second line of the verse.

3. By Brahmā is meant the five deities mentioned in note 2 above.
4. Paradevatā or Para-ātman is beyond conception as it transcends mind and speech^b. This is clearly explained in the Bhagavad Gita^c.

Now the state of universal perceptibility of Tripurā is described:

देवानां त्रितयं, त्रयी हुतभुजां, शक्तित्रयं, त्रिस्वरा -
 स्त्रैलोक्यं, त्रिपदी, त्रिपुष्करमयो, त्रिब्रह्म, वर्णस्त्रयः ।
 यत्किञ्चिज्जगति त्रिधा नियमितं वस्तु त्रिवर्गात्मकं
 तत्सर्वं त्रिपुरेति नाम भगवत्यन्वेति ते तत्त्वतः ॥१६॥

- a. वसुरग्निर्लाटनेत्रत्वेनास्त्यस्य स वसवो रुद्रः । Harabhaṭṭi Vol. I, p.66
- b. यतो वाचो निवर्तन्ते अप्राप्य मनसा सह Taitti. Up. II- iv- 1
- c. cf. आश्चर्यवदिति । Bhg. II-29

16. *Devānām tritayam trayī hutabhujām śaktitrayam trisvarāḥ
Trailokyam tripadī tripuskaramatho tribrahma varṇāstrayah ;
Yatkincijjagati tridhā niyamitam vastu trivargātmakam
Tatsarvam tripureti nāma bhagavatyanyeti te tattvatah.*

O *Bhagavatī*, the Goddess of Divine Motherhood ! whatever existing thing is there in the world, it is in trichotomy¹ (*tridhā niyamitam*) and each is again of three-fold nature (*trivargātmakam*). All that follows is Thy appellation of *Tripurā*,² the Goddess of three worlds. In reality, it is Thy trichotomic image that is apparent in the three gods³ (*Devas*), the three fires (*Hutabhujām*)⁴, the three powers (*Śaktis*)⁵, the three sounds (*Svaras*)⁶, the three worlds (*Lokas*)⁷, the three-syllabled *Gāyatrī*⁸ (*Tripadī*), the three holy places of water⁹ (*Tīrthas*), the three names of *Brahman*¹⁰, and the three initial letters¹¹ (*varṇa*) or castes.

EXPLANATORY NOTES

1. In *Sākta* literature Primal Energy is trichotomised in individual manifestation (*Vibhāva*), universal manifestation (*Prabhāva*) and confession (*Anubhāva*), each one of which is again of three-fold nature. (For complete detail see name 22 (*Tripurā*) in 'Bhavānīnāmasahasrastutih' commentary by the author).
2. *Tripurā* is the Primal Energy or *Parā-Śakti* who excels the trichotomy.
3. The three gods :

i	ii	iii
<i>Brahmā</i>	<i>Viṣṇu</i>	<i>Rudra</i>
or <i>Agni</i>	<i>Vāyu</i>	<i>Sūrya</i>
or <i>Vasu</i>	<i>Rudra</i>	<i>Āditya</i>

who illumine the universe with their respective activities.

4. The three fires :

- Āhvanīyāgni* - sacrificial fire
- Gārhapatyāgni* - household fire
- Dakṣināgni* - crematory fire.

These are the three fires, important in the life of a person from birth to death.

In yogic parlance these three refer to three forms :

i. *Hṛdaya* (heart), (ii) *Lalāṭa* (forehead) and (iii) *Sahasrāra* (head).

5. The three powers :

- (i) *Icchāśakti* - power of volition
- (ii) *Jñānaśakti* - power of knowledge
- (iii) *Kriyāśakti* - power of activity

These are the three important powers of *Parā Śakti* to bring about the whole manifestation. All the three powers are active in everything and every atom.

These are also known as *Brāhmaṇī*, *Vaiṣṇavī* and *Raudrī* (*Māheśvarī* śaktis).

6. The three vowel sounds :

<i>Udāta</i>	<i>Anudāta</i>	<i>Svarit</i> of Vedic utterances.
Or <i>Hṛṣva</i>	<i>Dīrga</i>	<i>Pluta</i> of alphabetic vowels.
Or <i>Ṣadja</i>	<i>Madhyama</i>	<i>Dhaivata</i> of musical gamut.
Or <i>Akāra</i>	<i>Ikāra</i>	<i>Bindu</i> of <i>mantra svara</i> .

7. The three *lokas* or the fields of experience are :

<i>Bhuh</i>	<i>Bhuvaḥ</i>	<i>Svah</i>
(Earth)	(Space)	(Heaven)

According to the practical application of yoga these correspond with the states:

<i>Mūlādhāra</i>	<i>Svādhisthāna</i>	<i>Manipūra</i>
<i>Anāhata</i>	<i>Nirodha</i>	<i>Vīśudhi</i>
<i>Ājñā</i>	<i>Śīrṣa</i>	<i>Brahmāsthāna</i>
<i>Jāgrat</i>	<i>Svapna</i>	<i>Śuṣupti</i>
(Waking)	(Dream)	(Sleep)

Jñānis, the learned wise take these to be:

<i>Pramātā</i>	<i>Pramāṇa</i>	<i>Prameya</i>
(Authority)	(Evidence)	(Theorem)

8. The three steps (according to *Gāyatri*) :

<i>Aum Bhuḥ</i>	<i>Aum Bhuvah</i>	<i>Aum Svaḥ^a</i>
(<i>Tatsavitur</i>	(<i>bhargodevasya</i>	(<i>dhiyo yo</i>
<i>vareṇyam</i>)	<i>dhīmahi</i>)	<i>nah pracodayāt</i>)

(According to *Yoga Mudrās*) :

<i>Jālandhara</i>	<i>Kāmarūpa</i>	<i>Uddiyāna</i>
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(According to *Nāda Sound*) :

<i>Gaganānanda</i>	<i>Paramānanda</i>	<i>Kamalānanda</i>
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9. The three places of concentration or *Tīrthas* (of holy waters) :

<i>Nāśik</i>	<i>Puṣkara</i>	<i>Prayāga</i>
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These correspond with:

<i>Nābī</i>	<i>Hṛdaya</i>	<i>Lalāṭa</i>
(Navel)	(Heart)	(Forehead)
<i>Svādhīṣṭhāna</i>	<i>anāhata</i>	<i>ājñā</i>

as implied in yogic practices.

10. The three spirits or universe :

<i>Aum</i>	<i>Tat</i>	<i>Sat</i> according to <i>Vedas</i>
<i>Nara</i>	<i>Śakti</i>	<i>Śiva</i> according to <i>Tantra</i>
<i>Īdā</i>	<i>Pingalā</i>	<i>Suṣumnā</i> according to <i>Kuṇḍalini yoga</i>

<i>Jīva</i>	<i>Jagat</i>	<i>Īśvara</i> according to <i>Vedānta</i>
Past	Present	Future

<i>Hṛdaya</i>	<i>Vyoma</i>	<i>Bramarandhra</i>
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11. a (अ)	i (इ)	u (उ)
or a (अ)	u (उ)	m (म्)
or Aim (ॐ)	<i>Klīm</i> (क्लीम्)	<i>Saoh</i> (सौः) <i>Mūla mantras</i>
or <i>Vāghbhava</i>	<i>Sārasvat</i>	<i>Kāmarāja Śakti bijas</i>

Varṇa also means caste. The three varṇas are :

<i>Brāhmaṇa</i>	<i>Kṣatriya</i>	<i>Vaiśya</i>
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a. त्रिपदा सावित्री त्रिवर्णात्मकः प्रणवः भूरादिव्याहृति त्रयं चेति । -
(काश्मीरक महानन्दः गायत्रीमन्त्रार्थविवृत्तौ ।) G.M. Vr.

Devi's Might or superhuman powers are described in this verse. She comes to the rescue of her devotees when remembered in the form, appropriate to the occasion :

लक्ष्मी राजकुले जयां रणभुवि क्षेमङ्करीमध्वनि
 क्रव्याद्विपसर्पभाजि शवरी कान्तारदुर्गे गिरौ ।
 भूतप्रतेपिशाचजम्बुकं भये स्मृत्वा महाभैरवीं
 व्यामोहे त्रिपुरां तरन्ति विपदस्तारां च तोयप्लवे ॥१७॥

17. *Lakṣmīm rājakule jayām raṇabhuvi kṣemankarīmadhvani
 kravyādadvipasarpabhājī śavarīm kāntāradurge girao ;
 Bhūtapretapiśācajambuka^a bhaye smṛtvā mahā-bhairavīm
 Vyāmoha tripurām taranti vipadastārām ca toyaplave.*

(O *Bhagavatī* !) Remembering Thee as *Lakṣmī*, Thy devotees overcome difficulties in the courts of kings. They are victorious in the battle field when they concentrate on you as *Jayā*, also called *Jaya Durgā*. They meditate on your *kṣemankarī* form while crossing paths beset with fearful creatures like lions, elephants and groups of snakes. They think of you as *Śavarī* the 'Huntress' while crossing over difficult mountains covered with dreary forests. They overcome the fear of spirits, ghosts, goblins and *Jambuka*¹ sage, on praying to Thee as *Mahā-Bhairavī*, the Highest Reality. In perplexity Thy devotees turn to Thy *Tripurā* form, for getting release from the cycle of birth and death. They overcome calamities wrought by drowning in flood-waters when they surrender to your *Tārā* form —the goddess ferrying *jīvā* across the ocean of *samsāra*.

EXPLANATORY NOTES

1. By 'Jambuka' is meant not 'jackal' but a certain sage of inferior understanding or a terrific warrior or a fearful demon in this context, as is elucidated below :

a. Alternate reading 'Jambhaka'- जम्भक

Harbhatti

Jambuka was a *Śūdra* sage who spread fear in *Rāma-Rājya* by performing *tapas*, hanging from the branch of a tree on his legs with head down. He did this so that he might ascend to heaven in his very body. This was the reason, as *Nārada* pointed out, that the child of a *Brāhmaṇin* had died untimely in the land, when *Śrī Rāma* was ruling it in the most righteous manner. *Śrī Rāma* searched for the sage and cut his head. He attained *Mokṣa* and the *Brāhmaṇin* child returned to life. (c.f. *Uttara Rāmāyaṇa*).

In *Mahābhārata* (*Śalya Parva*) we find that *Jambuka* was a warrior of *Subrahmanyā*. He must have been a terrific warrior.

An alternate reading is *Jambhaka* (जम्भक) as given by *Pandit Harabhatta Śāstri* in his '*Harabhatti*'. This may have reference to *Jambha Daitya*, who snatched away *Amṛta* from the hands of *Dhanvantri*. (cf. *Agni Purāṇa* Chap. 3). He must have been a great cause of fear to gods.

Esoterically, *Jambuka* or *Jambhaka*, in all conditions, connotes that there is always fear of spiritual pollution to *sādhakas*. This should be warded off at any cost with ardent prayers to the Supreme Deity.

Paradevatā is praised with Her special names pregnant with esoteric meanings to help a *sādhaka* in reflection, recitation and repetition of the names :

माया, कुण्डलिनी, क्रिया, मधुमती, काली, कला, मालिनी,
मातड़.गी, विजया, जया, भगवती, देवी, शिवा, शाम्भवी ।
शक्तिः, शंकरवल्लभा, त्रिनयना, वाग्वादिनी, भैरवी,
हींकारी, त्रिपुरा, परापरमयी, माता, कुमारीत्यसि ॥१८॥

18. *Māyā, Kundalinī, Kriyā, Madhumatī, Kāli, Kalā, Mālinī, Mātanigī, Vijayā, Jayā, Bhagavatī, Devī, Śivā, Śāmbhavī; Śaktih, Śāṅkaravallabhā, Trinayanā, Vāgvādinī, Bhairavī, Hrīṅkārī, Tripurā, Parāparamayī, Mātā, Kumārītyasi.*

Thou art (O *Bhaghavti* !)—*Māyā*,¹ the essential power of *cindrūpa* *Brahma* (or all-pervading consciousness).

Kundalinī,² the hidden energy in the body or the very life of the mind as the creative power of *Śiva*.

Kriyā,³ the power of general dynamism of consciousness called *Spanda* or spontaneity.

Madhumati,⁴ the essence of all juices of Joy.

Kālī,⁵ the power that wields time.

Kalā,⁶ the subtlest aspect of objectivity or creativity.

Mālinī,⁷ the power of letters which holds the entire universe within itself.

Mātarīgī,⁸ the graceful Being who grants a desired boon to her devotees.

Vijayā, the purity of consciousness that grants victory over the attitude of sense-organs.

Jayā, who grants release from action, inaction and the fruit thereof.

Bhagavatī,⁹ who is full of six eternal glories.

Devī, the self-luminous Divinity, manifesting from *Śiva* to Earth out of free will.

Śivā, who is perfect bliss and one with *Śiva*.

Śāmbhavī, who is permeated with Supreme or *Śiva*-consciousness. Who is in the state of *Śiva*.

Saktih, the power of *Śiva*, to manifest, to maintain the manifestation and to withdraw it to the source.

Śaṅkaravallabhā, the beloved of *Śaṅkara*, *Kāmeśvara* indistinguishable with *Kāmeśvarī*.

Trinayanā,¹⁰ the three-eyed Mother.

Vāgvādini, who persuades speech (*Vāk*) internally.

Bhairavī, the power of eternal prosperity of *Bhairava Śiva*.

Hrīmkārī,¹¹ in whom the love of *Śiva* shines supreme.

Tripurā, the Primal Energy (*Parā Śakti*) transcending the three

divine deities representing three *Guṇas*.

Parāparamayī Who is both self-revelation (*Prakāśa*) and Self-consciousness (*Vimarsā*) Herself.

Mātā, who is *Kulasundarī*, the source of all enigies, whatsoever. *Kumārī*, the ever new divine effulgence that destroys the sense of duality.

EXPLANATORY NOTES

1. *Māyā* is the principle of veiling the Infinite and projecting the finite. According to *Tantras* *mā* = to measure, *yā* = which—the power that measures infinity. Being the source of the five *Kañcukas* (*Kālā*, *Vidyā*, *Rāga*, *Kāla*, *Niyati*) she is the finitising power (*māyā granithi*) of *Śiva*, the Infinite, and also the releasing power (*māyā Śakti*) into infinity.

In *Śāṅkara Vedānta*, *Māyā* is defined as the beginningless cause that brings about the delusion of the world, like *Gandharva Nagara* or Magician's play.

According to the *Ajātavāda* of *Gaudapādācārya* and the *Pratyabhijñā Śāstra*, '*Māyā* is nothing but all this duality' (which is but non-duality in reality)^a. It is *citi* which, out of its own free will, is the cause of manifesting, maintaining and withdrawing this universe.^b *Māyā* in short is the power of *Brahman* or Supreme-Consciousness.^c

2. *Kundalinī* is *citi-śakti*, the life force or the power of consciousness, from which alone originate the currents of energy. The aim of *Taittra* is to control and regulate these currents to make them flow to sublimer channels by the *Tāntric Yoga*. The ego is the main obstruction in the flow of this Energy towards the right course which leads to bliss or eternal beauty, peace and joy. *Kundalinī* expresses itself through the

a. मायामात्रमिदं द्वैतमद्वैतं परमार्थतः ।

G. Kar. I.17

b. चितिः स्वतन्त्रा विश्वसिद्धिहेतुः ।

Pra. Hr.1

c. माया नाम चिद्रूपस्य ब्रह्मणः शक्तिः ।

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path of yogic nervous system. *Kundalinī* is already half-awake in every individual maintaining normal life in the body. The more it is awakened the more beauty, more joy and more life there is.

Prāṇa Kundalinī works at physical level, *Nāda Kundalinī* at mental level and *Bodha Kundalinī* (or *Jñāna Kundalinī*) at spiritual level.

Kundalinī grants the state of self-realization when awakened properly and fully by a *yogī* of extra intellect (*Rtambarā Prajñā*) and spiritual strength (*Ādhyātmika Śakti*). Some time it awakes automatically but does not blossom because of spiritual unawareness.

3. *Kriyā* means *Kriyā Śakti*, the power of assuming any and every form.

4. *Madhumatī*, the power that submerges a *yogi* in the juice of spiritual self so much that he does not yield to any worldly temptation or luxury offered to him by *yoginīs*, the powers of distraction from the path.

5. *Kālī*—Just as the water of the sea, which is really colourless and transparent, when examined at close quarters, appears dark blue or green from a distance, so "is the theological eulogy of *Kālī*'s make-up and sport both factual and graphical".^a She is the power of time, beginningless and endless. This power is ever active disintegrating forms and structures. *Kālī* is the power of *Śiva* in all His aspects.

6. *Kalā*—is the power of consciousness by which the thirty-six principles are evolved. Virtually this is an expression of *Kriyā Śakti* which is beyond time. This is called *Bindu Kalā*, the seventeenth goddess or *Kalā*. A comprehensive composition of this *Kalā* is given here.

There are sixteen divisions of one breath. Each division is called 'tūti' which covers $2\frac{1}{4}$ anguls (a measurement in fingers). One breath, therefore, covers thirty-six anguls ($9/4 \times 16 = 36$). The fifteen complete *tūtis* are followed by cessation in the first half and preceded by the rise of *prāṇa* into the second half. Therefore, the *tūtis* of *prāṇācāra* are sixteen^b (i.e. $1/2 + 15 + 1/2 = 16$). Similarly the *tūtis* of *apānācāra* are

a. *Swami Chidbhavananda*- Facets of Brahman, *Kālī*.
 b. *Sāmbapanicāśikā*- (footnote 27) by *Swāmi Lakṣman Joo*.

sixteen. These *tūṭīs* correspond with the *tithīs* or dates of bright and dark fortnights of each Hindu calendar month. The *tithīs* are also said to be *Kalās* or digits of the moon. When the sixteenth digit has the power to expand, it is called *amākalā* or *visarga kalā*. But, when it remains apart, it is designated the seventeenth *Kalā* in *Śri vidyā* as well as in *Śaiva Tantra* tradition. This is the transcendent aspect of *Parā Śakti*.

The sixteen *tūṭīs* are also represented by sixteen vowels of the Sanskrit alphabet. 'a' to 'm' constitute fifteen *tūṭīs*. 'ha' is the sixteenth or *Visarga Kalā* i.e. half of *visarga* (:) and further half of it as *bindu* (.). Then the *bindu*, not taking part in expansion, is known the seventeenth *Kalā*, Goddess *Parā Śakti* or *Anuttara*. This is *Vindu Kalā*, the internal aspect of *Visarga Kalā*.

7. *Mālinī*—In *Mālinī* there is a mixed arrangement of the vowels and consonants consisting of the letters *Na* *pha*. In *Mātrikā* there is no such mixed arrangement. (For comprehensive details see *Parātrīśikā* commentary of *Abhinavaguptapāda*, tr. by Jaidev Singh Ed. by Bettina Baumer pp. 121-325. pub Motilal Banarasidass 1988).

8. *Mātangi*—the goddess born to *Ambhrī Rṣi*. Her name was *Vāk*. She was perfect in the knowledge of *Brahma*. She describes Her universal self in which there is absence of any subject-object relation. It is the experience of *Brahman*- consciousness of a *Jīvanmukta*.^a

9. *Bhagavatī*—The Divine Mother knowing the origin and dissolution of the universe, the going and coming of beings, and knowledge and ignorance. She is given the name *Bhagavatī*^b.

10. *Trinetrām*-- In the cosmic existence and in *Yoga-Jñāna* terms the three eyes of *cit śakti* are represented in

- i. Fire Sun Moon (Universe)
- ii. *Sāmbhava* *Sākta* *Āṇava* (*Upāyas*)
- iii. *Icchā Śakti* *Jñāna Śakti* *Kriyā Śakti* (*Sākta-Śaiva Sādhanā*)

a. Ref. *Devi Sūkta* (or *Ātmasūkta*) in the tenth *mandala* of *Rg Veda*. See also *Bhav. Sahas.* name 249, commentary by the author.

b. उत्पत्तिं प्रलयं चैव भूतानामगतिं गतिम् ।

अविद्याविद्ययोस्तत्त्वं वेत्तीति भगवत्यसौ ॥

Devi Bhāg.

iv. Dakṣina Uttara Brahma (Upāsanā)
 mārga mārga mārga

v. Pratyakṣa Anumāna Āgama

(direct perception) (inference) (scriptural testimony)— the right kind of knowledge according to Patañjali Y.S. I. 7 etc. etc.)

11. *Hrīmkārīm*^a —*Bījākṣara Hrīm* represents the ardent aspiration rising from the heart, expressing the yearning and love for the Divine. It is the one lettered *Mantra* of the Mother and represents the unity of the three great powers of Śiva, granting the fulfilment of all desires to the seeker of spiritual truth. The world is created with the word *Hrīm*, which is the seed sound, called *Hṛllekhā*. *Hrīm*, is *Tāntric Praṇava*. Since a *mantra* and its deity are one, the Divine Mother is called '*Hrīmkārī*'.

The names of the Goddess formed out of the *Mātrikā* (alphabet) are verily *Mantras* :

आई पल्लवितैः परस्परयुतैर्द्वित्रिकमाद्यक्षरैः

काद्यैः क्षान्त्तगतैः स्वरादिभिरथ क्षान्तैश्च तैः सस्वरैः ।

नामानि त्रिपुरे भवन्ति खलु यान्यत्यन्तगुह्यानि ते

तेभ्यो भैरवपत्नि विंशतिसहस्रेभ्यः परेभ्यो नमः ॥१९॥

19. *Āyī pallavitaīh parasparyutairdvitri^bkramādyakṣaraih
 kādyaih kṣāntgataīh svarādibhiratha kṣāntaiscataīh sasvaraih ;
 Nāmāni Tripure bhavanti khalu yānyatyantaguhyāni te
 Tebhyo bhairavapatni vimśatisahasrebhyah parebhyo namah.*

O *Tripurabhairavī* ! the spouse of *Bhairava*¹. Thy *mantras* are formed by inserting a vowel from a (अ) to ī (इ) at the beginning and

a. cf. *Bhav. Sahas.* name 406 Tr. & Commen. by the author.

b. पाठान्तर - द्विद्वि

Pañcastavī Vol. I, Research & Publication Deptt. J & K Srinagar.
Harabhaṭṭa commentary.

end in consonants from *Ka* (क) to *Kṣa* (क्ष) singly or in combination with two or three letters in the mystically prescribed order of the *mantra* tradition². Humble salutations to these extremely subtle names of Thine, formed into more than twenty thousand eminent *mantras*.

EXPLANATORY NOTES

1. *Bhairavapatni*— the ever alert companion of *Bhairava*. By 'ever alert companion' is meant 'complete awareness of the Supreme Consciousness'.
2. To understand and practise the secret of *Mantras*, *sādhakas* are led by Divine Grace to those preceptors who are well versed in the lore and perfect in the spiritual practice. Under the guidance of those alone 'Mantroddhāra vidhi' is to be followed. This is personal secret divulged by a preceptor to his disciple in a traditional way.

Aspects of Goddess *Tripurasundarī* in the field of *Āṇavopāya*, also called *Laghu Upāya*, have been described. In this *Upāya* She predominates as 'Kriyā Sakti'. Reference is made to the first verse wherein the *Bījamantras* — *Aīṁ*, *Klīṁ*, *Sauh* — are explained in preceptorial order according to the secret instructions of *Śākta* tradition :

बोद्धव्या निपुणं बुधैः स्तुतिरियं कृत्वा मनस्तदगतं
भारत्यास्त्रिपुरेत्यनन्यमनसा यत्राद्यवृत्ते स्फुटम् ।
एकद्वित्रिपदक्रमेण कथितस्त्वत्पादसंख्याक्षरैः -
र्मन्त्रोद्धारविधिर्विशेष सहितः सत्संप्रदायान्वितः ॥२०॥

20. *Bodhavyā nipiṇam budhaih stutiriyam kṛtvā manastadagatam Bhāratyāstripuretyananyamanasā yatrādyavṛtte sphuṭam ; Ekadvitripadakramēṇa kathitas-tvatpādasanikhyākṣaraih Mantroddāravidhīrvिशेषa sahitah satsampradāyānvitah.*

This hymn to the Goddess of Sound¹, should be reflected upon by the wise² with their sharp intellect and with one-pointed attention on the *Devī*, called *Tripurā*. In the first verse of this hymn, first, second and third compound letters of the first, second and third lines respectively, is suggested the three-seed-letter formula.³ The method of deliverance with the practice of this formula, special to *Tripurā*⁴, is described there in accordance with the right tradition.

EXPLANATORY NOTES

1. *Sarasvatī* is the goddess of sound or speech. She is *Kriyā śakti*, which according to *Tantra*, denotes the gross external activity in the triad of *Icchā-Jñāna-Kriyā*.
2. Those endowed with Divine Grace. They have the capacity of readily understanding the Truth. People of common wisdom are not capable of doing this.
3. According to *Mantra-samiketa*, muttering of the three *bījamantras* *AIM*, *KLĪM*, *SAUH*, as imparted by a competent preceptor, is a means of realisation of the Ultimate Reality.
4. The author stresses this method of practice to eulogise Goddess *Tripurā* according to *Tantra* tradition, not by one's thinking alone.

About the composition of this *Laghustava*, the author expresses the earnestness of his resolve to praise the Deity :

सावद्यं निरवद्यमस्तु यदि वा किं वानया चिन्तया
 नूनं स्तोत्रमिदं पठिष्यति नरो यस्यास्ति भक्तिस्त्वयि ।
 सञ्चिचन्त्यापि लघुत्वमात्मनि दृढं सञ्जायमानं हठात्
 त्वद्भर्त्या मुखरीकृतेनरचितं यस्मान्मयापि स्फुटम् ॥२१॥

21. *Sāvadyam niravadyamastu yadi vā kim vānayā cintayā*
Nūnam stotramidam paṭhiṣyati naro yasyāsti bhaktistvayi ;
Saṅcintyāpi laghutvamātmanī dṛḍam sanjāyamānam hathāt
Tvad bhaktyā mukharīkṛtena racitam yasmānmayāpi sphuṭam.

Whether this hymn is censurable or appreciable, why ponder over this? (O Divine Mother !) one, who is dearly devoted to Thee, will surely, recite it (and meditate on Thy benevolent form). For, it is my earnestness of devotion to Thee that made me garrulous and determined to compose this hymn, even while being conscious of my littleness.

इति श्रीपञ्चत्तव्यां लघुस्तवः प्रथमः

iti Śrī Pañcastavyām Laghustavah prathamah

Thus ends *Laghustava*, the first hymn of the *Pañcastavi*.

II
CARCASTAVA

The Search

1
K
AVATARA
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INTRODUCTION TO THE SECOND HYMN CARCASTAVA—THE SEARCH

Carcastava is the hymn introducing search after the Truth (*anveṣāṇa*). This involves reflection, the means of fixing the mind on its object by thinking, concentration etc. without the aid of articulate repetition of the formulae.¹ It consists in the practice of gathering knowledge for grasping the ultimate Truth. Therefore *Jñāna Śakti* predominates in this hymn and it is rightly known as *Jñānopāya* or *Śāktopāya*. According to Śaiva philosophy, which is quite akin to sākta lore, knowledge of Reality is established in this hymn through the medium of 'origin and reflection' or *bimba-pratibimba*, the principle that main factors that exist in the lower sphere have their original source in the higher sphere. The *paśyantī*, *madhyamā*, *vaikharī* that exist in manifestation, have their existence in the higher level of *parā*.

The secret of sākta-naya is imparted in the hymn through utmost efforts of symbolism. 'Spiritual union is symbolised by terms borrowed from the world of man', says Sir John Woodroffe. Literal meaning of words, especially in Śākta doctrine are, therefore of no avail here. The secret meanings are to be clearly understood so that sure clues are available for clear comprehension of the Supreme. Since beauty and delight of existence come from the delight that runs through the warp and woof of things or the very sap of life that sustains existence, it is natural that illusory and evanescent objects lure a person. To give one the right direction towards realization of the ultimate Truth, the Śāstra uses the attracting material objects of beauty like woman, deer, flower etc. as concrete examples to enable the struggling aspirant understand what the Truth is. Thus this hymn, called Carcastava, the hymn of Research affords easy comprehension for an aspirant of common intelligence through the unfoldment of its symbology.

This is a hymn of *Śāktopāya*.

1. उच्चाररहितं वस्तु चेतसैव विचिन्तयन् ।
यं समावेशमानोति शाक्तः सोऽत्राभिधीयते ॥ M. Vij. T. (II-27)

INTRODUCTION TO THE SECOND HYMN

CARCASTAVA—THE SEARCH

३३

Carcastava is the paradoj of the search after the Truth (Truth and Justice).
This involves reflection or search on the part of the devotee to find out if the object of
his inquiry, knowledge of Reality is it is fully known as yet.
It consists in the process of inquiry and reflection for the purpose of
knowing. It is the study of the three worlds.

Carcastava, the second

The easy means through reflection or search

नमस्त्रिपुरसुन्दर्यै

Namastripurasundaryaih

Salutations to the sovereignty of three worlds

In the benedictory verse, the devotee-author prays for the state where this universe, the triple activity of *Tripurasundari*, gets transformed into Divine Ecstasy of Supreme Uniformity i.e. *Jagadānanda*.

आनन्दसुन्दरपुरन्दरमुक्तमाल्यं

मौलौ हठेन निहितं महिषासुरस्य ।

पादाम्बुजं भवतु मे विजयाय मन्त्रु ।

मन्जीरशिङ्गितमनोहरमम्बिकायाः ॥१॥

1. *Ānandasundara purandaramuktamālāyam*
maulao haṭhena nihitam mahiṣāsurasya;

pādāmbujam bhavatu me vijayāya manju-
manjīrasīnjitamanoharamambikāyāḥ.

May the Lotus Foot¹ of Mother Ambikā², with the fascinating jingle of its beautiful anklet³, confer upon me the victory; while it is infixd with oppression on the head of *Mahiṣāsura*⁴, garlanded with pearl necklace by *Indra*⁵ and charming with Bliss.⁶

EXPLANATORY NOTES

1. The 'lotus foot' of Divine Mother described in singular number suggests that this refers to the very subtle secret of *yoga*, which is divulged by a competent preceptor only to an earnest disciple of refined wisdom. Otherwise, there are usually two feet of an individual body. In the spiritual lore propounded in the *Tantras*, the two feet stand for the two powers of *Siva-Sakti* viz. *Jñāna Sakti* and *Kriyā Sakti*, the important means of manifestation. But here the foot of *Jñāna Sakti* is stable while the foot representing *Kriyā Sakti* is involved in divine activity. The one foot, in the present context, may refer to that of the Devi's half-body of *ardhanārīśvara Śiva*, which stands for *kriyā sakti* while the other standing for *Jñāna sakti* is stable in *Śiva*. A similar mode of prayer to the one breast of the Divine Mother is made by *Ratnakantha*, the Kashmirian commentator of the *Stutikusumāñjali* of *Jagaddhara Bhaṭṭa* of Kashmir— "May that one breast of *Pārvatī*, emerging like a golden pot in a propitious manner of oneness with *Śiva*, confer bliss, for drinking of nectar (milk) for which *Kumāra* and *Ganeśa* are ever at quarrel (struggling) with each other".

Therefore, the one lotus-foot represents the source-energy for accomplishment of divine wisdom. In *Yogic* parlance this refers to the concentrating point of *Prāṇa* and *Apāna* where the two combine to enter the *suṣumṇā*.^b That becomes possible through the infusing power of the preceptor (*Guru Sakti*)^c as that alone opens the gateway to *Śivahood*^d, signifying the mysterious realization of universal oneness. This state of secret transformation comes to happen in the case of very intense

a. श्रेयः शिवाद्वयजुषो दिशतात्स एको
वक्षोज हेमकलशो गिरिराज्य पुत्राः ।
षड् वक्त्रहस्तिवदनावमृतं यदीय
पातुं मिथः कलहमातनुतो नितान्तम् ॥ Stu. ku. J.B. (Comm). p. 1.

b. प्राणापानी वहति च समी यो मिथो ग्राससक्तौ,
देहस्यं तं सपदि परमादित्यमाद्यं प्रपदे । Sam. P. 2

c. गुरुराद्या भवेच्छक्तिः । T.R.T. 35,1

d. शैवीमुखमिहोच्यते । V.B 20.

saktipāta^a, when *Parā Śakti*, through the preceptor, makes the ego to sink to its very depth, not to sprout any more.

2. *Ambikā* is pre-eminent *Parā-vāk*, the fullness of consciousness. It is foundational consciousness that is the unchanging principle of all changes. *Utpaladeva* says that '*Parā-Vāk* is the absolute consciousness whose nature is identical dynamism'.^b Therefore, *Ambikā* is the source from which the world manifestation comes into being; Itself remaining independent and untainted. *Parā* is the transcendence that becomes immanent through *Pasyantī*, *Madhyamā* to *Vaikhārī*. Therefore She is addressed as Mother.

3. "The principle is that sound is the first vibration of creative movement of the Divine", and so "the door through which you enter that Divine".^c This is connoted by the 'Jingle of the anklet—the secret of the power of awakened *Kundalinī*. In its creative aspect it is called *Śabda Brahman*. To experience this the *yogi* leaves the nine kinds of sound and practises the tenth.^d

4. *Mahiśāsura*^e, the furious demon, raised his fierce head to overpower the *Devas*. He was encountered and killed by Goddess *Mahālakṣmī*, who assumed the form of *Durgā*.^f Oppressing the head of the demon with one foot connotes the aspect of the goddess that sustains the universe. With Her benign presence in the universe She is inseparable divinity and yet not attached to it. An earnest devotee of supreme wisdom can realize this state.

5. *Durgā* vanquished the enemies of gods and killed their chief in a fierce battle. On this victory, *Indra*, surrounded by the gods bowed at the Lotus Foot of the goddess garlanding it with his own pearl necklace.^g

- a. गुरुरुपायः S.Su.II_6
- b. चित्तः प्रत्यवमशीत्मा परा वाक् स्वरसोदिता । Is. Prat. 1/5/13
- c. More on Tantras (*Kuṇḍalinī Yoga*) by M.P.Pandit.
Also *Vijñānabhairava Tantra* 20
- d. दशममेवाभ्यसेत् Hatha. Pra.
- e. *The symbol or embodiment of ego-- Ahaikāra.*
- f. cf. The second episode of *Durgā Saptasati*.
- g. ibid. vi-2.

Transmission of divine power is possible on complete surrender to the deity. This is the grace of extreme intensity. *Abhinavagupta* says that 'the person who happens to receive this degree of *śaktipāta* is fit for experiencing the wonderful Reality of Supreme Consciousness'.^a

6. The three *upāyas*—Āṇavopāya, Śāktopāya and Śāmbhavopāya—for realization of Truth are hinted at in 3, 4, and 5 notes above. Then the combination concludes in *Anuttara*. That is the state of *Jagadānanda* in which this universe also is divinized and becomes one with the self. It is experiencing the charm of bliss everywhere and everytime. It is the experience of indivisibility flashing forth all round, both inside and outside. Consciousness alone expresses itself as the knower, the known and the means of knowledge. It gains in intensity with the nectar of divine joy of absolute sovereignty, when the *yogī* does not sit for contemplation. That is the state of all awareness of *Jagadānanda*.^b This surpasses the six states of spiritual delight (*Śadānanda*) as enumerated below:

- i. *Nijānanda*— When the mind rests only on the subject of experience (*Pramātā*).
- ii. *Nirānanda*— When the mind contemplates over the absence of all objects of experience.
- iii. *Parānanda*— When there is contemplation on *Prāṇa* and *Apāna* jointly.
- iv. *Brahmānanda*— When the mind rests on *Samāna* which unifies the various objects of experience.
- v. *Mahānanda*— When the mind rests in *Udāna* after dissolving all knowledge and objects of knowledge in the self.
- vi. *Cidānanda*— When the mind rests in *vyāṇa*.^c

a. *Tantrāloka* (Commentary) XIII-211

समस्तव्यवहारेषु पराचीनित चेतनः ।

तीव्रतीव्रमहाशक्तिसमाविष्टः स सिद्धति ॥

b. यत्र कोऽपि व्यवच्छेदो नास्ति यद्विश्वतः स्फुरत्

यदनाहतसंवित्ति परमामृत वृंहितम् ।

यत्रास्ति भावनादीनां न मुख्या काऽपि संगतिः

तदेव जगदानन्दं ॥

T.A. Ah. V. sl.52.

c. For detail see *Abhinavagupta's Tantrāloka*.

But Utpaladeva desires ardently and prays for the state of Jagadānanda in the following words:

"(O Lord ! I eagerly solicit)
Let me drink deep, through mouths of my sense-organs, the wine—elixir of Thy worship-filled in the cups of objects of the world and become mad"

The three cosmic salutations to *Tripurasundari* are victorious:

सौन्दर्यविभ्रमभुवो भुवनाधिपत्प-
सम्पत्तिकल्पतरवस्त्रिपुरे ! जयन्ति ।

एते कवित्वकुमुदप्रकरावबोध-

पूर्णन्दवस्त्वयि जगज्जननी ! प्रणामा : ॥१२॥

2. *saundaryavibhramabhuvo bhuvanādhipatyasampatikalpataravastripure ! Jayanti ; aete kavitvakumudaprakarāvabodha-pūrnendavastvayi Jagajjanani pranāmāḥ.*

O *Tripurā* ! reverential salutations to Thee (by Thy devotees) confer expansion of beauty from the source that Thou art, equal the *kalpavṛksa* to ensure Thy grace of mastery over the three worlds and unfold Thy magnificence through wisdom (poetry) like groups of *kumudā* flowers in full moon. Verily, O Mother of the universe! these *prapāmas* are magnificently victorious (as they are the means of being one with Thy True Self).

- a. तत्तदिन्द्रियमुखेन सन्ततं
युष्मदर्जनरसायनासत्तम्
सर्वभावचषपेषु पूरिते-
व्यापिबन्नपि भवेयमुन्मदः ॥ Sivas XIII.8
- b. The white water-lily that opens during the full moon time.
- c. During *Vimarśa* or the process of ideation.

EXPLANATORY NOTES

1. Tripurā is the great power (*parā sakti*) that rules the three worlds of cosmic life (*Bhuh, Bhuvah, Svah*), the three states of human life (*Jāgrat, Svapna, Suṣupti*) and the three stages of spiritual life in their various aspects. According to Śākta doctrine, She is the sovereign deity of the fifteen syllables accommodating three groups or *kūṭas* viz. *Vāgbhava Kūṭa*, *Kāmarāja Kūṭa* and *Śakti* or *Sarasvati Kūṭa*, with their respective *mantrabījas*—*Aīṁ, Klīṁ, Sauh*.

The mantra, being the body of the mother-goddess, describes the body by its power of inward intuition, called *Vimarśa Śakti*. When the divine body is brought into the effective consciousness of the devotee it is called *Śrī Vidyā*. Its verbal expression is the *mantra* (*Pañcadaśākṣari*) and the visual expression is the *yantra* or *Śrī Cakra*. The two are essentially identical.

According to *mantra-sariketa*, (i) worship of the goddess as *Sarasvatī* confers wisdom, (ii) Prayer to the goddess as *Lakṣmī* (*Kāmeśvarī* or *Lalitā*) grants mastery over the worlds (symbolically, the senses going outward for transitory enjoyments) and (iii) approach to divinity, *Pārvatī* (*Durgā*), bestows attainment of supreme bliss, internal and external. These correspond to the three popular means of spiritual attainments *sāmbhava*, *sākta* and *ānava* respectively. This is quite evident from the verse itself.

In the *yantra* of *Śrī Cakra* (i) the inner group forming the central dimensionless point (*bindu*), the primary triangle (*Trikona*) with its apex downwards and the figure of eight corners (*aṣṭakoṇa*) symbolise bliss, absorption or *Laya*; (ii) the middle group forming the figure of ten angles (*antardaśāra*), another figure of ten angles (*bahirdaśāra*) and the figure of fourteen angles (*catur-dasāra*) symbolises mastery over the worlds, preservation or *sthiti*; and (iii) the outer group consisting of the eight petalled lotus (*aṣṭa-dala-padma*), the sixteen petalled lotus (*śodasa-dala-padma*) and the square field (*bhūpura*) symbolise extension or *sṛṣti*.^a

a. See the figure of *Śrī Cakra*: (For names of *padmas* and *gopura* see col.4 of the table given below note 8 of the eleventh verse of *Laghustava*).

These constitute the three salutations, the means of surrender of I-consciousness or the gateways to Supreme Bliss and are only graced at Her will by *Mahatripurasundarī*, to an earnest devotee.

THE THREE KŪTĀS IN ŚRĪ CAKRA

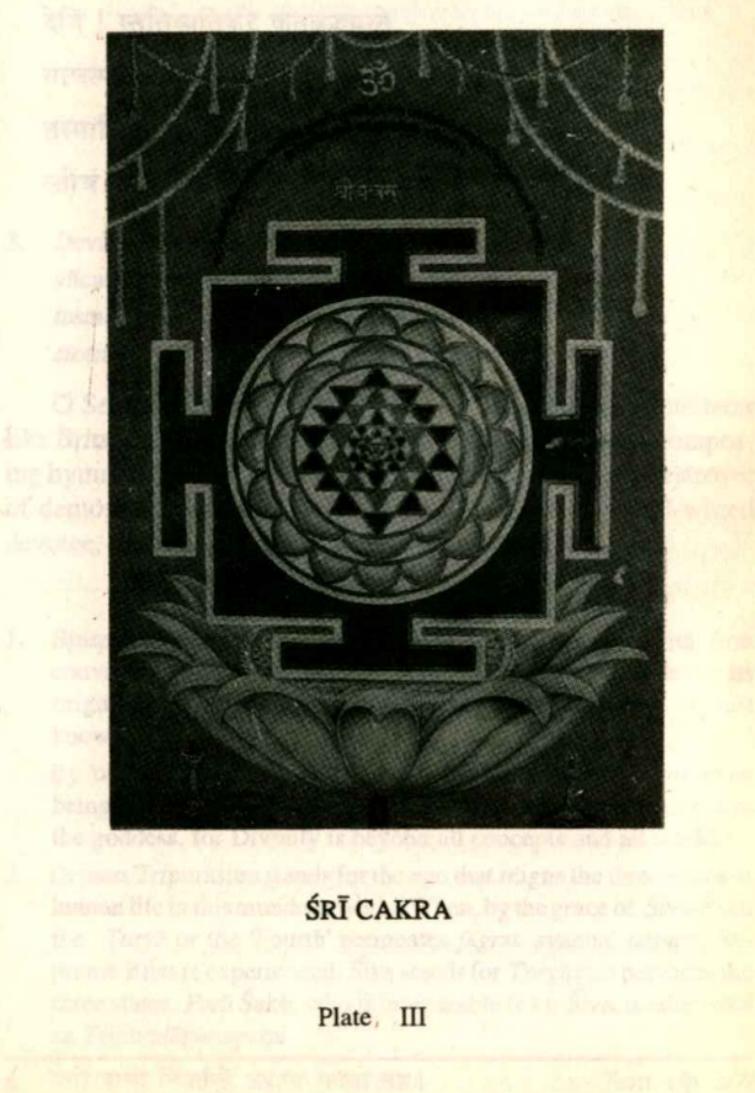
These three Prañama Gateways to Supreme Bliss are victorious

I.	1. <i>Bindu</i>	
	2. <i>Trikoṇa</i>	<i>Laya</i>
	3. Eight corners of triangles	प्राणलय ऐं <i>Śāmbhava</i>
II.	4. Internal ten triangles	
	5. External ten triangles	<i>Sthiti</i>
	6. Circle of fourteen triangles	बुद्धिलय कर्त्ता <i>Śākta</i>
III.	7. Eight petalled lotus	
	8. Sixteen petalled lotus	
	9. Square Field (<i>Bhūpura</i>)	<i>Sṛṣṭi</i> शरीरलय सौः <i>Ānava</i>

Śākta names of the cakras in Śrī Cakra are :

1.	<i>Sarvānandamaya Cakra</i>	(सर्वानन्दमय चक्र)
2.	<i>Siddhiprada Cakra</i>	(सिद्धिप्रदचक्र)
3.	<i>Rogahara Cakra</i>	(रोगहर चक्र)
4.	<i>Rakṣakara Cakra</i>	(रक्षाकर चक्र)
5.	<i>Sarvārthasādhaka Cakra</i>	(सर्वार्थसाधक चक्र)
6.	<i>Sarvasaubhāgyadāyaka Cakra</i>	(सर्वसौभाग्यदायक चक्र)
7.	<i>Sarvasamkhyobhana Cakra</i>	(सर्वसंक्षोभण चक्र)
8.	<i>Sarvāśāparipūraka Cakra</i>	(सर्वाशापरिपूरकचक्र)
9.	<i>Trailokyamohana Cakra</i>	(त्रैलोक्यमोहन चक्र)

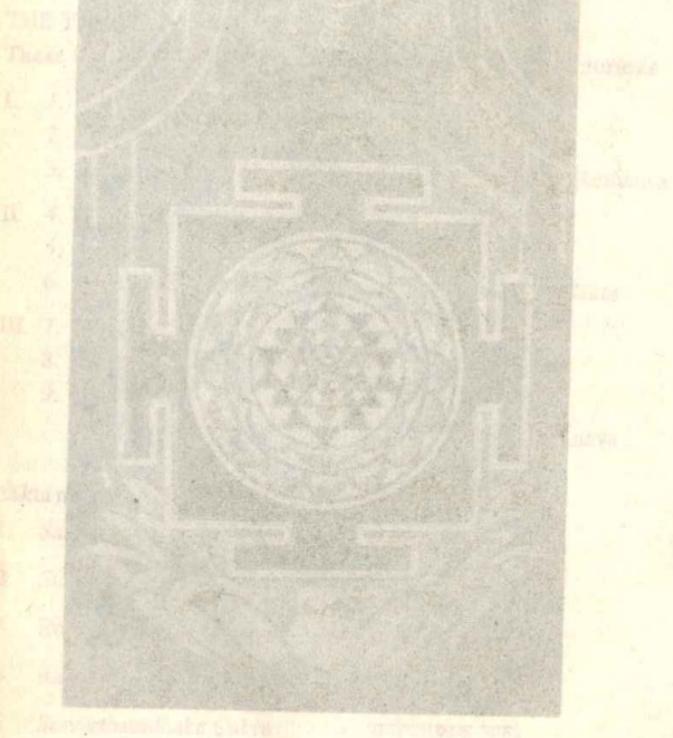
Now, the devotee, shrinking from self-mortification, says in a
word of shyness:



ŚRĪ CAKRA

Plate, III

These constitute the principal series, the names of the order of
probationers or the grades of the aspirants. These are arranged in
the wall by *Mahāstivāra-sādāra*, in six distinct divisions.



SRĪ CĀRĀ

Plate III

Now, the devotee, shrinking from self-assertion, says in a mood of shyness:

देवि ! स्तुतिव्यतिकरे कृतबुद्धयस्ते
 वाचस्पतिप्रभृतयोऽपि जडीभवन्ति ।
 तस्मान्निसर्गजडिमा कतमोऽहमत्र
 स्तोत्रं तव त्रिपुरतापनपत्नि ! कर्तुम् ॥३॥

3. *Devi ! stutivyatikare kṛtabuddhayaste
 vācaspatiprabhṛtayo'pi Jadibhavanti ;
 tasmānnisargajadimā katamohamatra
 stotram tava tripuratāpanapatni ! kartum.*

O Self-effulgent Divinity ! even the accomplished intellects like *Bṛhaspati*¹ and others become mute in their efforts of composing hymns in praise of Thee. Therefore, O spouse of the destroyer of demon *Tripurāsura*² ! where do I,³ an inherently dull-witted devotee, stand in producing an eulogy on Thee!

EXPLANATORY NOTES

- Bṛhaspati* is the preceptor of gods-- a deep thinker with firm conviction in many matters. Every movement of the gods has its origin in the brain of *Bṛhaspati*. He is the possessor of vast knowledge. By 'others' we should understand '*Brahmā* etc.' All of them even being forefathers of learning and knowledge, are unable to praise the goddess, for Divinity is beyond all concepts and all worlds^a.
- Demon *Tripurāsura* stands for the ego that reigns the three states of human life in this mundane world. When, by the grace of *Śiva-Śakti* the *Turyā* or the 'Fourth' permeates *jāgrat*, *svapna*, *suṣupti*, Supreme Bliss is experienced. *Śiva* stands for *Turyā* that pervades the three states. *Parā Śakti*, who is inseparable from *Śiva*, is addressed as *Tripuratāpanapatni*.

a. यतो वाचो निवर्तन्ते अग्राप्य मनसा सह । Taitt. Up. 2/7

3. "I" stands for the little I-consciousness which firmly identifies oneness with the body.

But what makes the devotee garrulous then, he says :

मातस्तथापि भवती भवतीव्रताप
 विच्छित्ये स्तुतिमहार्णवकर्णधार !
 स्तोतुं भवानि ! स भवच्चरणारविन्द-
 भक्तिग्रहः किमपि मां मुखरीकरोति ॥४॥

4. *mātastathāpi bhavatīm bhavatīvratāpa* ; *vicchittaye stutimahārṇav'akarṇadhārah* ; *stotum bhavāni ! sa bhāvaccaranārabinda-*
bhaktigrahah kimapi mām mukharī karoti.

O Bhavāni (the consort of Śiva) ! still (even if I am incapable of producing a hymn) it is that wonderful devotion to Thy lotus feet that persists and makes me garrulous for singing this praise which, like a helmsman who ferries one across the ocean, cuts asunder the teasing distress¹ of this world.

EXPLANATORY NOTES

1. According to *Suśruta*^b, pain (*tāpa*) is of three kinds :
 - (i) *Ādhyātmika tāpa*—Pain relating to self and caused by mind.
 - (ii) *Ādhidaivika tāpa*—Pain relating to tutelary deity caused by fate or natural calamity.
 - (iii) *Ādhibautika tāpa*—Pain relating to beings, caused by animals or any desperado.

a. Alternate reading in *Harabhaṭṭī* is स्तवमहार्णव also.

b. *Suśruta*, the author of *Suśruta Samhitā*, one of the famous texts on *Āyurveda* was the grandson of King *Gādhi* and son of *Viśvāmitra*. He was master in the science of surgery.

The sportive conduct comprising the five-fold Glory of *Tripurasundarī* is praised in this verse :

सूते जगन्ति भवती, भवती विभर्ति,

जागर्ति तत्क्षयकृते भवती, भवानि !

मोहं भिनत्ति भवती, भवती रुणद्धि

लीलायितं जयति चित्रमिदं भवत्या: ११६ ॥

5. *sūte jaganti bhavatī, bhavatī bibharti,
jāgarti tatkṣayakṛte bhavatī, bhavānī !
moham bhinatti bhavatī, bhavatī ruṇaddhi
lilāyitam Jayati citramidam bhavatvāh.*

O *Bhavānī* ! you create the three worlds, taking the form of *Brahmā-Sarasvatī* (*Brāhmī*); you protect these in the form of *Viṣṇu-Lakṣmī* (*Vaiṣṇavī*) while you are alert for their dissolution in the form of *Umā-Rudra* (*Raudrī*). You enfold (or conceal) your real nature and also unfold (or reveal) it (at your will). This extraordinary sportive-conduct of yours is supreme (indeed).¹

EXPLANATORY NOTES

1. Śiva, according to *Tantric* lore, ceaselessly acts^a through Śakti in five ways. This is the five-fold glory of *Parā Śakti* viz.
 - Act of creation -- *Sṛṣti*
 - Act of protecting the manifestation-- *Sthiti*.
 - Act of withdrawal of manifestation -- *Samhāra*
 - Veiling of self--*Vilaya* or *Pidhāna*.

a. Activity (*Kriyā*) is different from action (*Karma*). Tantric philosophers are very careful in using the two words. *Karma* is bondage and is related to *Karma Mala* which concerns *Jīva*. It cannot go with *Jnāna* which is pure and independent of any commitment. Śiva is free to act.

v. Grace or self-revelation -- *Anugrahā*.

Swāmī Lakṣman Joo explains that 'each of these acts is also accomplished by the individual soul^a'. In this regard the esoteric aspect of the *Krama* (*Pañcārtha*) system, as experienced by an advancing *yogī*, is given below^b:

- i. Whatever appears through the successive functioning of the deities or perceptual functions, is *Ābhāsana*. It is *Sṛsti*.
- ii. Relishing of the experience till it is maintained by the deity of preservation is called *Raktī*. It is *Sthiti*.
- iii. Knowledge of withdrawal of an object at the time of *Vimarsā* represents *Saṁhāra*.
- iv. When withdrawal of the experience of manifoldness generates various impressions (*Saṁskāras*) of doubt, inwardly it becomes the germ of *samsāra* and is bound to spring forth into existence again. This concealment of the real nature of self is *Vilaya* or *bijāvasthāpana*. It is *Pidhāna*.
- v. When all doubt and any other experience of the time are burnt to sameness with the fire of consciousness, the *yogī* enters the state of Grace^c, and the true self is revealed to him. This is *Anugraha* or *Vilāpana* by *Hatha Pāka*.

This is the five-fold glory of the sportive-conduct of Divinity—both in Śiva and in Jīva as summed up below:

Five acts of Śiva—*Sṛsti, Sthiti, Saṁhāra, Pidhāna, Anugraha*.

Five acts of Jīva—*Ābhāsana, Raktī, Vimarsā, Bijāvasthāpana, Vilāpana*.

a. Kashmir Śaivism - the secret supreme p.67

b. cf. *Pr. Hr. Sūtra* 11.

Also see note 1 of verse 36 of *Sakalajananīstava* in this book.

c. By the process of *Hathapāka*, *Yogī* enters the state of grace. This is a persistent process of reducing completely the world of experience to oneness with the real essence of the experient. This device is called *Alamgrāsa* (*svātmasātkaranam*)— bringing the object of experience to sameness with the self, when no impression or germ of *samsāra* as separate from consciousness is allowed to remain.

Glory of the wonderful acts of the Divine Mother is praised in periphrasis:

यस्मिन्मनागपि नवाम्बुजपत्रगौरि !

गौरि ! प्रसादमधुरां दृशमादधासि ।

तस्मिन्निरन्तरमनंगशरावकीर्ण-

सीमन्तिनीनयनसन्ततयः पतन्ति ॥ १६ ॥

yasmin manāgapi navāmbujapatragauri !

Gauri ! prasādāmadhurām dṛśamādadāhāsi

tasmīnnirantaramanaṅgaśārāvakīrṇ-

śīmantinīnayanasanāntatayah patanti.

O Gauri¹ ; Thou of pinkish-white complexion like that of a fresh blossomed lotus ! upon whom Thou art pleased to cast a cordial glance² even once.³

O Gauri⁴, the pure and pious power of Śiva ! for him the outspreading faculties of the attracting senses⁵ (sense operations) along with their source, the mind, cease to function as such ; as if the series of sharp-shooting flower-arrows of the cupid⁶, lose their bewitching performance (on one's realizing the Supreme Self).

1. Gauri is defined in *Devī Purāṇa*^a as one who, after getting burnt (as Sati) in *yogāgni*— the *yoga*- fire, was born again as the daughter of King *Himālaya*, now with white complexion like that of a conch, a *kumuda* flower and the moon (all white). Whiteness is stressed upon to suggest the purity and perfection of Divinity i.e. *Pārvatī*.

In *yogic* parlance this means that *Parā Śakti* reveals itself by grace in a state of *sūddha sattva* (clear conscience) shining in divine magnificence without any taint of colour etc. Gauri is therefore called *kātyāyanī*^b, the sum total of the light of all deities.

a. योगानिना तु या दग्धा पुनर्जाता हिमालयात् ।

शंखकुन्देन्दुवर्णा च तस्माद्गौरीति सा स्मृता ॥ ।

- De. Pu.

b. See name 80 of *Bhavānīnāmasaḥastrastutih* by the author.

Gauri is the presiding deity of *Kānyakubja Śakti Pītha*.^a

2. Devotion blossoms forth by divine grace by which the empirical individual turns to and realizes his essential divine nature. This transmission of power (*sāktipāta*) occurs either by glance, by touch, by word or by mere will. Grace through a glance is more commonly spoken of than the other forms.
3. The word '*manāgapi*' in the verse usually means 'even a small measure'. But grace does not descend by piece-meal, it descends in constant effulgence, even without any ceremony or practice like concentration of mind, etc.^b It is instant and descends in its fullness. Therefore the meaning applicable to the phrase in the context should be taken as 'even once'.
4. The name *Gauri* is repeated in the verse to express subtlety of the pure and pious nature of *Pārvati* who is in eternal unity with Lord *Sīva*.
5. The lexical meaning of *sīmantinī* is woman. Here it connotes the attracting sense operations.
6. The word-meaning of the latter part of the verse appears obscene. According to the symbolic meaning as explained by Masters, Cupid (*anarīga*) stands for mind. Just as cupid has no limbs, or mind, which is only a series or bundle of mental processes, has no form. The faculties of senses arising from the mind are like a series of flower-arrows issued from the flower-bow of cupid. All thoughts (impressions) get merged into divinity on realization of the self just as all rivers flow into the ocean which is always full.^c '*Patanti*' therefore should mean to get merged (*samāptī bhavanti*) and not mere 'fall'. The same idea has clearly been put forth by *Utpaladeva*^d:

- a. कान्यकुञ्जे तथा गौरी । Pad. Pu.
- b. सकृदिभातं सर्वज्ञं नोपचारः कथंचन । Gaud. Kari. III.36
- c. आपूर्यमाणमचलप्रतिष्ठमिति० Bh. G. II-70
- d. आमनोक्षवलयस्य वृत्तयः
सर्वतः शिथिलवृत्तयोऽपि ताः ।
त्वामवाप्य दृढीर्धसंविदो
नाथ! भवित्वानसोभग्नां कथम् ॥ Śivas XVIII-17

"O Lord ! it is surprising to find that the senses right from the mind, (which are) always fickle, become steady in knowledge on attaining Thee, for those who are glowing with devotion to Thee".

Divine Grace is further elucidated by an example:

पृथीभुजोऽप्युदयनप्रवरस्य^a तस्य
विद्याधरणतिचुम्बितपादपीठः ।
यच्चक्रवर्तिपदवीप्रणयः स एष
त्वत्पादपद्मकरजःकणजः प्रसादः ॥७॥

7. *prthībhujो' pyudayanapravarasya^a tasya
vidyādharaṇatīcumbitapādāpīthah;
yaccakravartipadavīprāṇaya sa eṣa
tvatpādapaṇikajaraṇahkaṇajah prasādah.*

(O Devī !) It was through Grace¹ emerging from the dust particles of Thy Lotus Feet that king *Udayana Pravara*² was blessed to be the majestic emperor, at whose foot-stool the semi-divine-beings³ (*vidyādhara*s) bowed their heads and which they touched to show reverence.

EXPLANATORY NOTES

1. Divine Grace is unconditional. It is the free and sovereign will of *Parā Śakti*, to bless a *sādhaka* who is understood to be free from the subtlest traits of ego. It is *bindu*, the point on the locus between anywhere and everywhere, virtually not to be obtained by any human effort.^b It may descend on anyone, whomever it chooses at any time and anywhere.^c It is beyond the human brain to understand the play of Grace, which is spontaneous and comes unaware. Only the brave in awareness of the Divine, may rise to the occasion. This

*. प्रभवस्य (*prabhavasya*) इति पाठ

a. न तु अत्र स्वात्मीयः पुरुषकारः कोऽपि निर्वहति ।

Abhinavagupta in comm. of .. Is. Prat. p.7

b. यमैवैष वृणुत तेन लभ्यः ।

Katha Up. Iii.23

is what is suggestively meant by 'Grace emerging from the dust particles of the lotus feet of *Parā Śakti*'.

2. *Udayana Pravara* must have been an ordinary king, who as a result of intense devotion to Mother *Śakti*, was blessed by Her to become the sovereign emperor. This allusion could not be traced. His son *Naravāhanadatta* became emperor by Divine blessings. Since '*Pravara*' means 'the most excellent' it may refer to the son of *Udayana*.
3. *Vidyādhara*s, according to *Vāmakeśvara Tantra*, are semi-divine-beings, who are well established in the knowledge of spiritual accomplishment (*siddhi vidyas*). This may also mean that those who are well-versed in the eighteen kinds of knowledge as listed in the *Vāyavīya Purāṇa*. There is also a species of *Devas* called *Vidyādhara*s. But the applied meaning in this context refers to those extra-ordinary people who are well-versed in spiritual knowledge but have not yet realized their unity with the supreme power. They are pure souls waiting for Divine Grace.

Naravāhanadatta, also called *Udayana Pravara* (*Udayana's* excellent son), was according to a story in *Kathāsaritāsāgara*, a king gifted with earnest devotion, as a result of which he was graced with the emperorship of *Vidyādhara*s.^a

Earnest *Sādhakas* are ever engrossed in divine contemplation and meditation throughout the three means of liberation:

कल्पद्रुमप्रसवकल्पितचित्रपूजा-
मुद्दीपितप्रियतमामदरक्तगीतिम् ।
नित्यं भवानि ! भवतीमुपवीणयन्ति
विद्याधराः कनकशैलगुहागृहेषु ॥८॥

8. *kalpadrumaprasavakalpitacitrapūjā-*
muddipitapriyatamāmadaraktagītim ;
nityam Bhavāni ! bhavatīmupavīnayanti
vidyādharaḥ kanakasālalaguhāgraheśu.

a. See also note i of verse 8

O Bhavānī ! semi-divine-beings (*vidyādhara*s) having offered surprising worship with flowers of *kalpavṛkṣa* and got illumined with the singing of Thy names in divine rapture, constantly play on lutes in the inner recesses of the caves of *Sumeru* (Gold) Mount, for Thy gracious pleasure.¹

EXPLANATORY NOTES

1. Regarding the esoteric meaning of this verse, as explained by the Great Master *Swāmi Lakṣman Joo*, the key points are given hereunder:—

*Vidyādhara*s are the earnest *sādhaka*s^a endowed with sharp intellect. They are said to be '*kincitjñāḥ*', who are neither ignorant nor fully aware of the spiritual Truth.

citrāpūjā— surprising worship is the offering of sense organs as flowers to the deity. It is *āṇavopāya*, the gross means of approaching the Supreme by disposition of the parts of the body in a particular way.

Kalpadruma (desire granting tree of the heaven) is taken to be the gross body, whose sense organs are used as flowers for worship. It is through this body that human beings can either realize the self or keep rolling in *Janmāntaras*.

Priyatamā madaraktagīti— singing in divine rapture means sticking to deep contemplation (*parāmarsā*) so that worship becomes spontaneous. This refers to *sāktopāya*, the subtle means of *sādhana* for spiritual enlightenment for this develops with one pointedness of mind.

Upavīnayanti— 'constantly play on lute' means being engrossed in deep meditation where I-consciousness merges in Supreme consciousness. This is *sāmbhavopāya*, the subtlest and direct means which may come by Divine Grace, where realization of the self is spontaneous. This is *Pūrṇa Vimarsā* of *sāmbhava samāveśa*.

Kanakasailaguhāgṛheśu—'the inner recesses of the caves of

a. विद्याधरः किंचित्तज्ञः: (Explained in note 3 of verse 7).

'Sumeru Mount' means 'sainvit Dhāmni', in the subtlest and pure internal corners of organs (*antahkaraṇas*). This is total transformation of *Jīva* into Supreme Power, *Parā Śakti*.

According to these practical hints the meaning of the verse will be:

O *Bhavāni*, the Supreme Power that brings about the play of the universe ! earnest aspirants worship Thee in a surprising way by offering their senses (sound, touch etc.) as flowers which they collect from the *Kalpavṛkṣa*, the individual gross body.^a Dissolving their ego thus, they enter the field of singing Thy names in divine rapture that streams them into deep concentration.^b On being favoured with the grace of intense awareness, they constantly play on the subtlest lute of Thy true self in the internal abode of knowledge^c (*Samvid Dhāmni*) or in the interior chambers of subtle organs (perfectly purified *Antahkaraṇa*) which are like the cavernous abodes on the golden Mount of *Sumeru*—the *sahasrāra*.

In conclusion it will be right to quote *Utpaladeva*—'He whose way of *sādhanā* consists of bathing in and drinking of the nectar of love and the like, for him there is rest in supreme peace in the initial, the middle and the final states.'^d

- a. This is called *sākta-pūjā*, which aims at detachment of mind from the elements and thus its assuming the nature of pure and free self. This is also known as *Bhūtaśuddhi*. *Siva Sūtras* III.5
- b. This is *sākta-japa*—Constant remembrance of the Supreme I-consciousness, when the yogī's usual conversation constitutes muttering of prayer—*Kathā Japah*, (कथा जपः ।) *Siva Sūtras* III.27.
- c. This is *sākta-samāvēś*—absorption of the individual consciousness in the divine. Refer *Siva Sūtra* I.6 . शक्तिचक्षसन्धाने विश्वसंहार ।
- d. यस्य भक्तिसुधास्नानपानादिविधिसाधनम् । तस्य प्रारब्धमध्यान्तदशासूच्चैः सुखासिका ॥

Sivas XVI.17

It is the Divine Grace emanating from the feet (knowledge and action aspects) of *Parā Śakti* that destroys ignorance and bestows liberation :

लक्ष्मीवशीकरणकर्मणि कामिनीना-
 माऽकर्षणव्यतिकरेषु च सिद्धमन्त्रः ।
 नीरन्ध्रमोहतिमिरच्छिद्धुप्रदीपो
 देवि ! त्वदंश्रिजनितो जयति प्रसादः ॥९॥

9. *Lakṣmīvasīkarāṇakarmanī kāminīnām -*
 ākarṣaṇavyatikareṣu ca siddhamantrah ;
nīrandhramohatimiracchidurapradīpo
Devi ! tvadarighrijanito jayati prasādah.

O Devi ! Divine Grace emanating from thy Feet¹ is Supreme. It is the accomplished incantation for the success of efforts in consolidating the desires of all outward enjoyments² to one-pointedness of mind for obtaining Thy devotion, which in itself, is the prosperity of liberation.³ It is like a light lit to destroy the (gross) darkness of ignorance.

EXPLANATORY NOTES

1. The feet of *Parā Śakti* always represent the powers of knowledge and action (*Jñāna-Kriyā Śakti*) as the activity of consciousness is universal throughout. This connotes that 'the nature of Reality is awareness which has absolute freedom of knowledge and activity.'^a
2. The lexical meaning of 'kāminīnām' in the original verse is 'of lovely, affectionate or beautiful women'. In the present context this connotes 'the powers of senses' or more rightly 'the desires of all outward enjoyments' which are the distracting agents to lead an aspirant astray.
3. When devotion is intense, I-consciousness or ego loses its hold on the body. Persistence of that state confers perennial joy of the

a. चैतन्यमात्मा ॥ 1

S.Su.1.1

supreme self and that, in fact, is liberation. There can be no better prosperity than liberation from the bondage of action and attachments to the world. So liberation is rightly called *Mokṣa Lakṣmī*.

Even the consorts of gods long for Divine Grace :

देवि ! त्वदहि.प्रनखरत्नभुवो मयूखाः
प्रत्यग्रमौवित्करुचो मुदमुद्वहन्ति ।
सेवानतिव्यतिकरे सुरसुन्दरीणां
सीमन्तसीम्नि कुसुमस्तबकायितं यैः ॥१०॥

10. *Devi ! tvadainghrinakharatnabhuvo mayūkhah
pratyagramauktikaruco mudamudvahanti ;
sevānativyatikare surasundarīnām
sīmanitasīmni kusumastabakāyitam yaih.*

O Devi, the self-effulgent power ! the flashing rays of Grace emanating from the gem-like nails¹ of Thy feet, bright with lovely lustre of pure pearls,² perpetuate satisfying delight. By these (flashing beams) the plaiting lines of hair³ on the heads of the consorts of gods (*surasundarīs* or *Indriyadevīs*)⁴ are adorned as if with clusters of flowers, virtually blending together servitude⁵ and surrender to deliberation.

EXPLANATORY NOTES

1. 'Nails' represent the *Śakti-Cakra*—the group of *śaktīs* of senses through which spread beams of grace, just as beams of a light-house spread on ship routes in an ocean.
2. 'Lustre of pure pearls' suggests the unfoldment of divine powers—*Śakti-Vikāsa*. Then there is concentrated attention on the inner consciousness even when the senses are open to their respective objects.
3. 'Plaiting lines of hair etc.—The groups or *śaktīs* of the senses shine with divine lustre on being turned back to blend in one spiritual

super-sense for tasting the Divine.^a This, no doubt, is as hard a task as walking over the razor's edge^b as is said by the wise.

4. By 'consorts of gods' is connote the groups of senses turned round and directed to spiritual practices. The outgoing senses (*Indriyas*) are thus trained to converge back to their source. Then these are called *karaṇesvaris* or *surasundaris* as they help the *sādhaka* towards God-realization.
5. 'Servitude' in spiritual parlance connotes perseverance of spiritual practices undertaken under the proper instructions of a preceptor.

The three aspects of the splendour of *sakti* recognised as one reality of light—*Jyotirmayī*:

मूर्धा स्फुरतुहिनदीधिति दीप्तिदीप्तं
 मध्ये ललाटममरायुधरश्मचित्रम् ।
 हृच्चकुचुमिव हुतबुक्कणिकानुरूपं
 ज्येतियदेतदिदमस्त ! तव स्वरूपम् ॥११॥

11. mūrdhni sphurattuhinādīdhitidīptidīptam
madhye lalātamamrāyudharaśmicitram ;
hṛccakracumbi hutabuk-kaṇīkānurūpam
jyotiryadetadidamamba ! tava svarūpam.

O Mother ! the splendour¹ of supreme spirit that shines like cool rays of the moon on Thy head, like the multi-hued beams of rainbow in the middle of Thy forehead and like sparks of fire touching the heart (*anāhata cakra*), is verily Thy glorious Reality.²

- a. आवृत्तचक्षुरमृतत्वमशन् ।
- b. क्षरस्यद्यारानिषितादुरत्यया दुर्गमपथस्तत्कवयो वदन्ति ।

Katha Up. II.i.1
ibid III-14

EXPLANATORY NOES

- ज्योतिः परं शाक्तं तेजः ।
- In short it is - "O Mother ! Thou art *Jyotirmayī* in your three aspects *Icchā*, *Jñāna* and *Kriyā* sāktis, when *Jñāna* aspect predominates". The three aspects predominating over *Kriyā* aspect are described in verse 1 of hymn 1.

The Supreme Mother realized as *Vāñmayī* :

रूपं तव स्फुरितचन्द्रमरीचिगौर -
 मालोकते शिरसि वागदिवैवतं यः ।
 निःसीमसूक्तिरचनामृतनिर्भरस्य
 तस्य प्रसादमधुराः प्रसरन्ति वाचः ॥९२॥

- rūpam tava sphuritacañdramarīcigaura -
 mālokate sīrasi vāgadidhaiyatam yah;
 nihsīmasūktiracanāmṛtanirbharyā
 tasya prasādamadhurāḥ prasaranti vācaḥ.

(That devotee) who perceives Thyself as the origin of all sound,¹ flashing in his head² like white beams of the moon, (he) is endowed with nectarial wise sayings which flow from his mouth in free and clear expressions with your sweet grace.

EXPLANATORY NOTES

- According to āñavopāya, Goddess *Tripurā* is *Vāñmayī* or *bijākṣarāüpā*. She is *Mantramayī*, residing in the sacred seed letter — 'vāgbīje prathame sthitā', (verse 2 Hymn 1). But according to sāktopāya as explained here, the goddess is *Ahamvimarśarāüpām* deliberation on 'I am the Supreme Conscious Self' etc.
- By head is meant the *ūrdhvadvādaśānta*, the upper limit of twelve units of concentration on the self.

Appreciation of *Tripurā Bhagavatī* in Her knowledge aspect (meditation and its fruit) :

सिन्दूरं पांसुपटलच्छुरितामिव द्यां
 त्वतेजसा जतुरसस्नपितामिवोर्म् ।
 यः पश्यति क्षणामपि त्रिपुरे ! विहाय
 त्रीडां मृदानि ! सुदृशस्तमनुद्रवन्ति ॥१३॥

13. sindūra pāṁsupṭalacchuritāmiva dyām
 tvat-tejasā jaturasasnapitāmivorvīm;
 yah paśyati kṣana^a api Tripure ! vihāya
 vṛīdām mṛdāni ! sudṛśastamanudravanti.

O Goddess *Tripurā* ! O *Mṛdāni*, the bestower of grace ! (The devotee) who perceives in meditation, even for a moment,^b Thy lustrous splendour as if the sky covered with a coat of vermillion¹ dust and the earth steeped in molten lac, his faculties of senses, compared to pretty-eyed women², leave their shame³ of separateness and follow him to get merged with the Supreme Self.

EXPLANATORY NOTES

1. The kind of meditation which is experienced in the heart cavern or *anāhata cakra*, which according to Śaṭcakra Nirūpaṇa of Pūrnānanda, is of the colour of vermillion. In Vāmakeśvara Tantra also -- That deliberation is in redness -- *lauhityam tadvimarśanam*.
2. Esoterically, the faculties of the senses are compared to pretty - eyed women^c because the latter, on the physical plane, and the former, on the mental plane, attract objects of transitory enjoyments which distract them from their source of true joy and perennial peace. Such comparisons are common in Tantra lore, especially in Śākta cult, most probably for bringing home to the aspirant of common intellect the efficacy of subtle expressions.

a. (क्षण) kṣanam is a measure of time equal to 48 minutes.

b. लौहित्यं तद्विमर्शनम्

c.. सुदृश इन्द्रियवृत्तय इति रहस्यार्थः सद्गुरुभिः कथितः ।

3. Shamem् *vṛīdā* or *lajjā*, is a quality of the sense of duality, just as the sense of fear is. Upanisads say, 'dvitiyādvai bhayam bhavati' 'There is fear when there are two^a. Likewise there is shame when there is the feeling of separateness. 'Leaving of shame',^b therefore, is an experience of the feeling of oneness of self.

Another form of the above mentioned meditation with its fruit:

मातर्मुहूर्तमपि यः स्मरति स्वरूपं
लाक्षारसप्रसरतनुनिभं भवत्याः ।
ध्यायन्त्यनन्यमनसस्तमनङ्गतप्ताः
प्रद्युम्नसीमि सुभगत्वगुणं तरुण्यः ॥१४॥

14. mātarmuhūrtamapi yah smarati svarūpam
lākṣārasaprasaratañtunibham bhavatyā ;
dyāyañtyananyamanasastamanāñgataptāḥ
pradyumnaśīmni subhagatvagunam taruṇyah.

O Mother ! deliberating even for a short portion of time¹ (*muhūrta*) on your natural state, rising like a thin cord of molten lac², one's agitated faculties of the senses bereft of their monitor, the mind, become concentrated and direct their energies³ consolidated in exalted power of one-pointedness on that devotee who has won their favour, just as youthful maidens infatuated with earthly love and tortured by the cupid,⁴ only think of their favourite beloved. [What is implied is that all the faculties of the outgoing (distracting) senses turn back to the source to form the nectar of bliss.]

a. द्वितीयादै भयं भवति ।

Brh. up. I-4-2

b. एतेनाभिन्नता दर्शिता यतः द्वितीयादै लज्जा इत्याप्तवाक्योऽत्र ।

EXPLANATORY NOTES

1. 'Muhūrta' is a period of 48 minutes (or two *Ghaṭikās*^a of 24 minutes each). This is an auspicious period of time during which the Divine Touch lasts. It is the, maximum span of *viśuvat kāla*, the equinox of divine revelation.
2. 'This cord of molten lac' is illustrative of the instant rise of *suṣumnā* from *adah* (lower) *kundalinī* to *ūrdhva* (upper) *kundalinī*, the heart plexus, like lightning in crimson colour.
3. Instead of getting distracted and wandering in an ordinary or common course, all the energies of the senses turn back and converge to the exalted power^b of one-pointedness for merging into the Eternal Divine source of Beauty. How well is this expressed by Utpaladeva: 'The faculties of these senses, while resting on their very objects, provide Thy lovers with the wine of immortality for Thy worship'.^c
4. Cupid is called *ananya*, one without limbs. This meaning is applicable to the mind also, as it is a bundle of mental processes only. It too has no limbs. Hence the comparison of mind with Cupid helps us to understand the esoteric meaning of the verse. *Ananyataptā* means the faculties of the senses agitated by the turbulent mind just as amorous women are inflicted with pangs of love by Cupid.

Magnificence of the Goddess *Tripurā* :

योऽयं चकास्ति गगनार्णवरत्नमिन्तु-
 योऽयं सुरासुरगुरुः पुरुषः पुराणः ।
 यद्वामर्धमिदमन्धकसूदनस्य
 देवि ! त्वमेव तदिति प्रतिपादयन्ति ॥१५॥

- मुहूर्त घटिकाद्यम् । A Muhūrta consists of two *Ghaṭikas* of 24 minutes each.
- प्रकृष्टं द्युम्नं बलम् इति प्रद्युम्नम् ।
- अधिष्ठायैव विषयानिमा: करणवृत्तयः ।
 भक्तानां प्रेषयन्ति त्वत्पूजार्थममृतासवम् ॥१५॥

15. yo'ayam cakāsti gaganārṇavaratnamiñduḥ
 yo'ayam surāsuraguruḥ puruṣah purāṇah ;
 yadvāmamardhamidamandhakasūdanasya
 Devi ! tvameva taditi pratipādayanti.

What causes the moon to shine in the sky just like jewel in the ocean,¹ who is the Primeval Being, the preceptor of the celestials and the demons² and what illuminates Śiva, the conqueror of desires, as the better half,³ O Goddess *Tripurā* ! Thou art verily all that. This knowledge is handed down traditionally by the wise.

EXPLANATORY NOTES

1. Splendour of *Tripurā* is described in the first verse of the first hymn (*aindraseva* etc.) with predominance of *Kriyā Śakti* in the field of *Āṇavopāya*.
2. The same splendour of the Goddess is expressed in the second line of this verse with predominance of *Jñāna Śakti* on the basis of *Śāktopāya*. This is for the advanced aspirant who, with one-pointedness of mind, approaches that Reality, which is not within the range of utterance.
3. All desires stand conquered for the aspirant who is blessed with *Tīvra* (intense) *śaktipāta* through *Śambhavopāya*. This refers to the third line of this verse. Therefore, the order of the three aspects of *śakti*, given in this verse is:
 - i. *Kriyā Śakti* (the moon on the crest).
 - ii. *Jñāna Śakti* (the Primeval Being).
 - iii. *Ikchā Śakti* (*Ardhanārīśvara Śiva*).

In association with *Sakti* only, *Siva* becomes the chief actor of the drama of this universe:

इच्छानुरूपमनुरूपगुणप्रकर्षं
संह.कर्षणि ! त्वमभिमृष्या यदा विभर्ति ।
जायेत स त्रिभुवनैकगुरुस्तदानीं
देवः शिवोऽपि भुवनत्रयसूत्रधारः । १६ ॥

16. *Icchānurūpamanurūpa gunaprakarṣam*
Sankarṣaṇī ! tvamabhimṛṣya^a yadā bibharti;
Jāyeta sa tribhuvanaikagurustadānīm
Devah Śivo^b pi bhuvanatrayasūtradhārah.

O *Pārvatī*, called *Sankarṣaṇī*¹, the power to attract *Siva* for manifestation ! when, out of your free will, you display the three basic qualities in fullness of deliberation, in close association² with *Siva*, the protector of the three worlds (then) He becomes pleased to be the stage-manager³ of the three-act-play of this cosmic existence.

EXPLANATORY NOTES

- Who manifests the splendour of *Para Bhairava Śiva* to dissolve delusion. For details see *Bhavānīnāmasahasrastutih* name 76 (Tr. & commentary by the author).
- Abhimṛṣya* (lit. having touched) conveys that *Sakti*, in close association with *Siva* alone, produces the universal manifestation. Whatever *Siva* wills, *Sakti* assumes that form right from the category *Siva* to Earth. 'Without *Sakti*, *Siva* could not even move'. *Abhisṛtya* (or *anusṛtya*), the alternate reading conveys that 'the universal Mother (*Sakti*) is Supreme, by whose will, *Bhairava*, the

a. Alternate reading : (1) अभिगृह्य-abhisṛtya (2) अनुसृत्य-anusṛtya = having accepted, approached or followed.

b. अपि(अपि) conveys no meaning. Here only used to suit the rhyme.

c. शिवः शक्त्या युक्तो यदि भवति शक्तः प्रभवितुं ।
न चेदेवं देवो स्पन्दितुमपि ॥

Ā. Lah. 1

Time, creates this universe, all animate and inanimate, from the mountain to the ant'.^a

3. The universe is a great drama of creation, preservation and dissolution. Lord Śiva, in association with His Śakti, is depicted as the seasoned actor, as is said^b : "The three worlds are but the dancing hall of God Śiva. The king of dancers is the Supreme God Himself. The audience, the actors and the stage are evolved and ordered by the Lord from his own self in association with his Śakti". (Tr. Dr. S.Radhakrishnan).

Now is described 'Rājasa Dhyānam' for those whose intellect has become pure but still has traces of desire in it :

रुद्राणि ! विद्रुममर्यो प्रतिमामिव त्वां
ये चिन्तयन्त्यरुणकान्तिमनन्यरूपाम् ।
तानेत्य पक्षमलदृशः प्रसर्भं भजन्ते
कण्ठावसक्तमृदुबाहुलतास्तरुण्यः ॥१७॥

17. Rudrāṇi ! vidrumamayīm pratimāmiva tvām
ye cintayaityarunakāntimananyarūpām;
tānetya pakṣmaladṛśah prasabham bhajante
kanṭhāvasakta mṛdubāhulatāstarunyah.

O Pārvatī, the wife of Rudra-Śiva¹ ! Those devotees who out of Thy wonderful grace, perceive Thy unique appearance during meditation as reddish effulgence² of the rising sun, a likeness of the red wood of a coral

a. भैरवरूपी कालः सृजति जगत्स्थावरादि कीटान्तम् ।

इच्छावशेन यस्याः सा त्वं भुवनाम्बिका जयसि ॥ ।

Kāl st. 6

b. जगत्त्वयं शास्त्रवर्तनर्तनस्थली

नटाधिराजोऽत्र परः शिवः स्वयम् ।

सभा नटो रंग इति व्यवस्थितः

स्वरूपतः शक्तियुतात् प्रपञ्चितः ॥ ।

St. raj. Ver.4

tree, to them the powerful faculties of senses (lit. youthful women³ of beautiful and big eye-lashes) submit themselves or come under control (lit. serve⁴) and with their powers of subtle *prāṇa*⁵ and *apāna* (lit. slender arms) persistently⁶ (lit. with the force of loving earnestness) immerse themselves, in a particular way, into the middle path called the *suṣumṇā mārga* (lit. embrace their necks).

EXPLANATORY NOTES

1. The goddess is addressed here as *Rudrāṇī* who is like langauge with its meaning inseparably related to *Śiva*, also called *Rudra* because it is by His grace that all miseries of birth etc. take to flight^a.
2. By the phrase 'reddish effulgence of the rising sun etc.' some people mean that this verse (also such other verses) depict *Rājasa Dhyāna* (passioned meditation) but a *sādhaka* has to note carefully that it refers to the brightness (of the goddess) that is beyond rising and setting, like the Sun, for the vision of the witness can never be lost, because it is imperishable.^b It is the essential lustre of the deity--*Sāttvika Teja*. It is *Kāntih*, divine beauty or loveliness of *Kāmakalā Tripurasundarī*, that reveals the essential nature in a red flash during meditation. The *Kundalini*, on awaking, flashes forth like the red lightning through *suṣumṇā* and blossoms into the peace-giving lustre of divine beauty which cannot be expressed in words.
- 3,4. "Youthful women etc..... serve".

Youthful women etc. connote the powerful faculties of the senses (*indrya vṛttayah*) which bring consciousness to individual limitations. The senses attracted by the objects of enjoyments lead a person to a pleasant enjoyment which is ultimately connected with the body. "Pleasures born of contact are only sources of pain. O son of Kunti ! they have a beginning and an end. The wise man does not indulge in them"^c, says Lord Kriṣṇa. These also prevent the person from choosing the good. The good is that which leads one to God, the Absolute, which is beyond the body-consciousness and which is eternal bliss. The wise yogīs alone

a. रुद्रय जन्मादिरुजां द्रावयितुः शिवस्य सम्बन्धिनी शक्तिः ।

Harabhaṭṭi Vol.I p.53

b. 'न हि द्रष्टुदेविर्परिलोपो विद्यतेऽविनाशित्वात्' Brh. Up. IV-iii-23

c. ये हि संसर्शजा भोगा दुःख योनय एव ते ।

आद्यन्तवन्तः कौन्तेय न तेषु रमते बुधः ॥

Bhag. V-22

prefer the good to the pleasant; so they see God.^a As the *Kathopaniṣad* says : "The self-existent Lord created the senses projecting outward to catch their respective objects. Therefore they proceed outward to revel with their objects. As a result, no person has a consciousness of the Self. But a rare discriminating person, aspiring for immortality, turns the consciousness to itself within and becomes one with the eternal Ātman".^b

'The senses projecting outward' are compared to 'youthful women of beauty with big eye lashes', who distract a person to the pleasant objects of transitory nature, bringing their relative pain. But the brave who choose the good, being of refined intellect, turn the faculties of the senses about by following yogic practices sincerely. The steady control of the senses (*sthiramindiyadhārānām*) affords them one-pointed strength. All the faculties of senses (compared to youthful women) become his helpers towards realization of the ultimate Truth. Thus they 'serve' the *yogī*.

Aṣṭavakra teaches King *Janaka* in a similar strain : "Seeing the desireless lion (seeker after Truth) those elephants (sense-objects), quietly take to heels or, if unable to run away, serve him like flatterers".^c

It is necessary, therefore, to note that several verses in the *Pañcastavī* bearing on *Kundalīṇī Yoga* (in contrast to the other *yogas*) make use of sex symbolism. There is no comparison between the bliss of that Supreme Joy and the pleasure of the senses, as the *Śruti* declares- "On a particle of this very bliss other beings live".^d

5. 'The subtle airs of *Prāṇa* and *Apāṇa*' are compared to the slender arms of a beloved who has surrendered herself to her lover. This connotes that the two vital airs, on a successful attempt in *yoga* and by

- a. For reference see *Sanatasujātīya* IV-14.
- b. पराज्ञि खानि व्यतृणत् स्वयंभूतस्मात्पराह् पश्यति नान्तरात्मन् ।
कश्चिद्दीर्घः प्रत्यगात्मानमेक्षदावृत्तचक्षुरमृततत्त्वमिच्छन् ॥ *Kath. Up.* II.
- c. स्थिरमिन्द्रियधारणाम् ।
- d. निर्वासनं हरि दृष्ट्वा तूष्णीं विषयदन्तिनः ।
पलायन्ते न शक्तास्ते सेवन्ते कृतचाटवः ॥ *Aṣṭ. Gita* XVIII-47.
- e. एतस्यैवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति ॥ *Brh. Up.* IV.iii.32

divine grace enter the middle path, which is very narrow and thin, and where the latent power blooms. Universal oneness is experienced by this Śāktopāya according to Kashmir Śaiva philosophy.

According to Śākta doctrine when the latent power (*kundalinī*) is roused, it has to pass through the central channel called *Suṣumṇā*, which is extremely thin. On both sides there are the two nerve channels one representing the principle of heat, the Sun, the other representing the principle of coolness (bliss), the moon. The nerves go up embracing the central channel like the two arms of a woman clasped round the neck of her lover by a beloved. At Ājnā Cakra the two channels (*Idā* and *Piṅgalā*) get absorbed in the *Suṣumṇā* which blooms forth in divine splendour at *Sahasrāra* and beyond.

What the verse conveys is that in the state of knowledge (Jñāna dasā) the otherwise distracting senses become closely intent (*tatpara*) on their object of aspiration. Then human consciousness transmutes into the Divine Consciousness. In this state "all the faculties of senses come to repose along with mind, and intellect does not waver. That is the highest goal of life"^a In Tantric tradition this refers to union of *Kundalinī* with Her Lord in *Sahasrāra*.

6. "Persistentlyembrace etc."

Since the union, as stated above, cannot be sustained for long, the *kundalini* power soon comes back to take its place, leaving in its wake the experience of illumination and joy.^b The yogī has to practise the discipline continuously till it becomes a normalised phenomenon, and the power freely goes up to stay there. Then he is called the *Jīvanmukta*, as he still continues to live in the body till the exhaustion of all the previous actions, even of their impressions on the mind.

The normalised phenomenon is the complete development of the faculty of the first splendour (*prathamābhāsa*) where the seer, sight and seen along with any impression unconsciously left in the mind get

a. यदा पञ्चावतिष्ठन्ते ज्ञानानि मनसा सह ।

बुद्धिश्च न विचेष्टति तामाहुः परमां गतिम् ॥ Katha Up. II-iii-10

b. cf. Pañcastavī IV-6 : मूलालवालकुहरादुदिता०

Saundaryalaharī 10, 11 : मर्ही मूलाधारे० ; सुधाधारासारैरिति०

absorbed in the Supreme doer.^a The discipline gets spontaneously persistent when the yogī gets established on his seat in the middle state of *Prāṇa* (like the sun ever shining in mid-day), where the two vital airs meet. Then there is continuous awareness of Supreme Consciousness ^b

That is the state where the powerful and attractive faculties of the senses (lit. youthful and beautiful women) come under complete control. They serve the *yogī*.

The same kind of meditation is elucidated in a different periphrasis i.e. *Kāmarāja Bīja*.

त्वद्वृपमुल्लसितदाडिमपुष्परक्त-
मुदभावयेन्मदन्दैवतमक्षरं यः ।
तं रूपहीनमपि मन्मथनिर्विशेष-
मालोकयन्त्युरनितम्बभारात्तरुणः ॥ १८ ॥

18. tvadrūpamullasitadādimapuṣparakta-
mudbhāvayenmadanadaivatamakṣaram yah ;
tam rūpahīnampi manmathanirviśe-
mālokayantyurunitambabharāstarunyah.

He (Thy devotee) who is in fixed pursuit of (i.e. meditates on) your natural state of beauty (i.e. infallible state of *kāmarāja bija* or *klīm¹ bijākṣara*) displayed crimson² like a pomegranate blossom (i.e. the hue of rising *kundalīm*), is adored as the lord of love³ (i.e. is endowed with supreme beatitude) even if he is himself bereft of beauty (i.e. as the little self is intent on meditation of Thy form

a. दृष्टिदर्शन दृश्यानि त्यक्त्वा वासनया सह ।
दर्शन प्रथमाभासमात्मानं समुपास्महे ॥ Yoga Vās V-viii-10

b. मध्यमं प्राणमाश्रित्य प्राणापानपथान्तरम् ।
आलम्ब्य ज्ञानशक्तिं च तत्त्वं चैवासनं लभेत् ॥ Ne. T. VI-ii

Also द्योर्मध्यगतं नित्यमस्तिनास्तीति पक्षयोः ।
प्रकाशनं प्रकाशनामात्मानं समुपास्महे ॥ Yoga Vās

alone⁴). Such a person (devotee) becomes the object of praise by youthful women (i.e becomes the object of concentration by the powerful faculties of the attracting senses), who are charming with their excellent supporting buttocks (i.e. which are full of radiance as a result of holding to the middle path⁵, *Kumbhaka*, of the two vital airs-- *prāṇa* and *apāṇa*; or who by holding to the universal self endow the powers of knowledge and action in the full-fledged meditation technically known as *Vikāsa Samādhi*.⁶

EXPLANATORY NOTES

1. *Klīṁ* is the root formula (*bīja mantra*) of Goddess when *Kriyā śakti* predominates. It is that aspect of *Parā Śakti* when She is pleased to emanate in universal manifestation. (See expl. note no.5 of verse 1 also). This *mantra* is called *kāmarāja bīja* of goddess *kāma-kalā*, the Divine creative will towards the living form.
2. *Rājasa* colour depicting will towards *Vikāsa Samādhi* (or *manmatha bhairava*).
3. Cupid or *Kāmadeva* is the god of beauty in Indian mythology. He is said to be exceedingly handsome. Here this example is given only to deliberate on the beatitude on the Supreme Self-- the supreme Lord of beauty, peace and truth.
4. Meditation on form is the preliminary stage of rising to the state where universal oneness of the self is realised. Before realizing that beatitude the spiritual seeker is 'bereft of beauty'. Being 'bereft of beauty' therefore means 'veiled under egoism'mthe little I-consciousnessmmitapramatṛ dasā.
5. It is by the grace of *Parā Śakti* that through deliberation on the vacuum of *Prāṇa* and *Apāṇa* (ingress and egress), the two get entrance (merge in) to the middle path (*madhya nādī*) and the yogī experiences the Sun of Supreme Consciousness. The sages singing in forest grooves are heard by Janaka saying so: "Ever established

a. प्राणापानौ वहति च समौ यो मिथो ग्रास सक्तौ ।
देहस्यं तं सपदि परमादित्यमादं प्रपद्ये ॥

Sām. P.2

between the two, being and non-being, we meditate on the Ātman that illuminates all the luminous bodies".^a

6. In the Tāntric lore this hints at the attainment of the state of *manmatha bhairava* or *kāmakalā vilāsa*.

Sāttvic meditation on *Vāgiśvarī Sarasvatī* :

ध्यातासि हैमवति ! येन हिमांशुरश्मि-
मालाऽमलद्युतिरकल्पमानसेन ।
तस्याऽविलम्बमनवद्यमनल्प^b कल्प-
मल्पैर्दिनैः सृजसि सुन्दरि ! वाग्विलासम् ॥१९॥

19. *dyātāsi haimavati ! yena himāṁśuraśmi-*
mālā-mala dyutirakalmaśamānasena ;
tasyā-vilambamanavadyamanalpa^bkalpa-
malpair dinaih sṛjasi sundari ! vāgvilāsam.

O daughter of King *Himālaya*, the celebrated *Umā* ! Thy devotee who, with concentrated mind meditates on Thy supremely pure glory, emanating like a cluster of moon-beams ; O Beauteous one ! Thou dost, without delay, bless him with unlimited power of faultless expression¹ in a few days only.

EXPLANATORY NOTES

1. An expression which is sweet and never harsh to hear is indeed faultless, but lending poetry to the word is far superior and peace-giving even for a violent person. As *Abhinavagupta* puts it 'poetry is the fifth quality of the favour (*anugraha*) of *Samvit Devī*-- the

a. द्वयोर्मध्यगतं नित्यमस्ति नास्तीति पक्षयोः ।

प्रकाशनं प्रकाशनामात्मानं समुपास्महे ॥

Yoga Vās V-viii-11

b. Alternate reading : *ananta* (अनन्त)

deity of Supreme consciousness, charming in Her profuse decoration.¹

This meditation is supplementary to that described in verse 14:

आधारमारुतनिरोधवशेन येषां
सिन्दूररंजितसरोजगुणानुकारि ।
दीप्तं हृदि स्फुरति देवि ! वपुस्त्वदीयं
ध्यायन्ति तानिह समीहितसिद्धसाध्या : ॥२०॥

20. *ādhāramārutanirodhavaśena yeṣām
sindūraranjitasarojaguṇānukāri ;
dīptam^b hṛdi sphurati Devi ! vapustvadīyam
dhyāyanti tāniha samīhitasidhasādhyāḥ,*

O Self-effulgent goddess ! in whose heart¹ flashes forth Thy shining benign appearance, as a result of the controlled direction of *Prāṇa* in *Mūlādhāra*² piercing, as if, the fine fibre of a lotus stalk dyed in vermillion,³ towards them the much-longed-for *Siddhas* (perfect or accomplished beings) and *Sādhyas* (gods or the accomplishing ones) bear regard.⁴

EXPLANATORY NOTES

1. In *Kuṇḍalinī* *Yoga*, the heart refers to the centre called *Śakti Kuṇḍalinī*. It is the place in a yogī's body, where *Viśudhi* *Cakra* is in operation at the base of the throat, *kaṇṭha-mūla-sthāna*. The egressing *prāṇa* is directed up towards *Lumbikā* (*catuṣpatha*) square for *Suṣumnā* to bloom in a shining spark of bliss. This is called *Ūrdhva Recaka* in *prāṇāyāmic* performance of *sādhanā*.

a. कवित्वं पञ्चमं ज्ञेयं सालंकारमनोहरम् ।

T.A.

b. Alt. rea. तीव्रं -- *tīvram*.

cakras. With control of breath (*Prāṇa Śakti*), under the direct instructions of an adept teacher (*Guru yukti*), the latent energy is awakened and by the Mother's grace directed through *Suṣumṇā nādī* to the heart (described in note no. 1 above). Since this energy flashes from the base with enormous force, it is called *Vahni Kundalinī*. The *yogī* can thus control breath, mind and semen.

3. This is a hint about *Suṣumṇā*. On awakening of the *Kundalinī*, the *yogī*'s *prāṇa* enters *Brahma Nādī*, which is called the Middle Path (*Madhya Mārga*). This passage is extra-ordinarily thin like the fine fibre of a lotus stalk, *bistantutanīyasi*, and with the instant rise of the power it appears vermillion-red. This is the effulgent nature of the goddess in *Kriyā Śakti* aspect. She is *niṣkala*, without any interruption.
4. Even the accomplished and accomplishing beings, who are not touched by desire, are drawn towards the spiritual attainment of such *yogis*, not to speak of those who approach them with desire.

This meditation is a supplement to that described in verse 19:

त्वामैन्दवीमिव कलामनुभालदेश-
मुद्भासिताम्बरतलामवलोकयन्तः ।
सद्यो भवानि ! सुधियः कवयो भवन्ति
त्वं भावनाहितधियां कुलकामधेनुः ॥२१॥

21. *tvāmaindavīmiva kalāmanubhāladeśa-*
mudbhāsītāmbaratalāmavalokayantah^a ;
sadyo Bhavān^b ! sudhiyah kavayo bhavanti
tvām bhāvanāhitadhiyām kulakāmadhenuh.

O *Bhavānī*, the inseparable power of Lord *Śiva* ! Those devotees of supreme wisdom (seers) who realise Thee distinctly

a. अवलोकयन्तः साक्षात्कुर्वन्त इति ।

b. Alternate reading : *Mṛdāni* (मृडानि) - Giver of Supreme Joy.

like the crescent moon in the sky of supreme spirit at the forehead¹, within no time², become omniscient. Thou art like the family cow³ of *Vasiṣṭha*--the means to fulfilment of all desires--for such discerning souls of true faith.⁴

EXPLANATORY NOTES

1. Forehead is the place of *Ājñā Cakra*, the seat of conquest over the mind. The *Cakra* is situated within the *Suṣumnā Nādī*, at the space between the eye-brows. It is known as *Trikuṭī* or *Triveṇī*. It is the pious place corresponding to the most sacred place, *Tīrtharāja*, in India at Allahabad (*Prayāga*).
2. Divinity reveals itself to the graced in a flash.^a
3. According to *Purāṇa*, a fabulous cow, daughter of *Surabhi*, fulfilling all desires, *kāmadhenu*, in the possession of sage *Vasiṣṭha* (*Brahmarṣi*), who managed a grand feast for king *Viśvapati*, who later turned to be the famous *Rājaṛṣi Viśvāmitra*.
4. Those who 'know (this truth) by means of faith, devotion and meditation'.^b

The *Devī* is eulogised in the twelve forms of *Pranava* (33):

त्वां व्यापिनीति समना इति कुण्डलीति
 त्वां कामिनीति कमलेति कलावतीति ।
 त्वां मालिनीति ललितेत्यपराजितेति
 देवि ! स्तुवन्ति विजयेति जयेत्युमेति ॥२२॥

22. *tvām vyāpiṇīti samanā iti kuṇḍalīti*
tvām kāminīti kamaleti kalāvatīti;
tvām mālinīti lalitetyaparājiteti
Devi ! stuvanti vijayeti jayetyumeti.

a. सकृदिभूतोऽयमात्मा ।
 b. श्रद्धाभवित्तद्यानयोगादवैहि ।

Up.
 Kaival. Up. I.1

O Supreme Goddess ! Thou art --

Vyāpini^a, in whom the phenomenal universe is experienced as one with the self.

Samanāb^b, who shines from the inner void of fulness upto the earth element -- the completely accepted reflection of the Self.

Kuṇḍalī^c, -- This refers to the *ūrdhvā Kuṇḍalinī*, the highest and most subtle power of the Self in which the mind vanishes into nothingness. This is quite the same as indistinguishably one with the self-effulgence of the transcendent *Sīva*.

Kāminī^d the will to display the manifestation from *Śadāśīva* to *Pr̥thvī* in the creation of the worlds.

Kamalā^e, the *Brāhmī Śakti* (or the pervading power) that holds Brahman in its fold. Loved by all, who by stinging *Dakṣaprajāpati* conferred glory on him by her birth.

Kalāvati^f, who is the sixteenth digit in which all universal powers are placed.

- a. यदाभास्यं विश्वं स्वात्मैकतयाऽभासयति । *Harbhātti*
- b. शून्यातिशून्यादिघरान्तं समग्रजगदासूत्रनात्मना स्फुरति ।
अशेषमन्तव्यमननरूपत्वात्समना । *ibid*
- c. शिवस्येच्छाल्या परमा सूक्ष्मा शक्तिर्मन उत्कृष्य गता ।
अविच्छिन्नस्वप्रकाशस्फुरत्या शिवत्वरूपाऽभिन्ना । *ibid*
- d. सदाशिवादिपृथ्वीपर्यन्तं जगत्सर्जनादि कीडेच्छा तद्वती जगत्सर्जनादिशीलेत्यर्थः ।
अविच्छिन्नस्वप्रकाशस्फुरत्या शिवत्वरूपाऽभिन्ना । *ibid*
- e. काम्यते सर्वैः । कं ब्रह्माणं धारयतीति ब्राह्मी शक्तिः ।
दक्षप्रजापतिमलति स्वजन्मना भूषयति । *ibid*
- f. 'योनिवर्गः कलाशरीरम्' (शिवसूत्र I-3) षोडशीकलेत्यर्थः ।
विश्वशक्तयः सन्त्यस्या इति । 'शक्तयोऽस्य जगत्सर्वं शक्तिमांस्तु महेश्वरः ।
'स्वयक्तिप्रचयोऽस्य विश्वम्' (शिव सूत्र III-30) *ibid*

Mālinī, the deity of 51 alphabets holding the universal display of sound.

*Lalitā*⁴, the glory of beauty excelling and going beyond the three worlds.

*Aparājitā*⁵, who is always unconquered in battles with demons. She is knowledge personified. She is of the form of *Jayadurgā*.

*Vijayā*⁶, the happy moment of grant of success to achieve the satisfaction of all desires -- the *Vijayadaśmī* or the occasion of conquest over evil.

*Jayā*⁷, eminence acquired. The companion of *Pārvatī* (*Śivā*) or the happy omen of *Jayā*.

*Umā*⁸, is *Brahma Vidyā*, the giver of the knowledge of Brahman. She is the power of prosperity of *Maheśa*. She leads to the transcendent *Śiva*.⁹

RESEARCH NOTE

- These names of the Supreme Goddess may be representing the twelve *mātrās* (parts) of *Pranava*.

Study the following table. The reverse order of the *mātrā* of *Omkār* is given to correspond with the names of the Divine Mother in order of evolution. The particular parts of the body are given in the fifth column against each name and state :

a. विश्वरूपद्यारणात् मातुका ।	ibid
b. लोकानतीत्यविलसनात् सौभाग्यसुन्दरी वा ललितं व्रिषु सुन्दरमितिकोशः ।	ibid
c. जय दुर्गारूपा । विद्यास्वरूपा वा । दैत्ययुद्धादौ सदैव जयशालिनी ।	ibid
d. सर्वकार्यार्थ सिद्धिदः कालः, विजयादयो मुहूर्तो वा ।	ibid
e. लब्धोत्कर्षा । शिवसर्वीरूपा । जयाख्यतिथिस्वरूपा वा ।	ibid
f. ओमहिशस्य मा लक्ष्मीरूपा, उं परमशिवं माति परिच्छिन्नतिं स्वातन्त्र्याज्ज्ञेयी करोति । 'शैवीमुखमिहोच्यते' (विज्ञानभैरवे २०) ।	ibid
g. ज्ञानप्रदत्तेनामाता उमा नामी ब्रह्मविद्या 'स तस्मिन्नेवाकाशोति ।'	Kena. Up. III.12

1 Reverse serial no.	2 Mātras of Śiva Praṇava	3 Order in the verse lines	4 Names of the Supreme Mother	5 Reference to body centres	6 Miscl. Remarks, if any
12.	Unmanā	3	Kuṇḍali ^{कुण्डली (उर्ध्वकुण्डली)}	Beyond अनुत्तर	One with Śiva शिवाभिना
11.	Samanā	2	Samanā	Top tuft hair. शिखा	Reflecting non-duality मननरूपा
10.	Vyāpiṇī	1	Vyāpiṇī	Root of the tuft of hair शिखा-मूल	Establishing oneness with universe विश्व स्वामैक्य
9.	Śakti	3	Kalāvati ^{कलावती चर्म}	Skin चर्म	Sixteenth digit पोङ्गी कला
8.	Nādānta	2	Kamalā ^{कमला ब्र रस्त}	The upper gate ब्र रस्त	Supreme beat-i- tude of Foraman Magnum ब्र शक्ति
7.	Nāda	1	Kāminī ^{कामिनी शिर}	Head शिर	Beauty incarnate कमनीया
6.	Nirodhikā	3	Aparājita ^{अपराजिता लतादोपरि}	Upper part of forehead लतादोपरि	Tower जयशालिनी
5.	Ardhacanḍra	2	Lalitā ^{ललिता ललाट}	Forehead ललाट	Blossoming Beauty विलसितं लास्यम्

4.	Bindu	1	Mālinī	Centre of eyebrows	Deity of alphabets (The Devi's friends)	51
	विन्दु		मालिनी	भूमध्य	देव्या सलीवृन्दः	
3.	<i>m</i>	3	Umā	Mouth	Entering the middle	
	म्		उमा	मुख	जयतिथि	
2.	<i>u</i>	2	Jayā	Heart	ominous moment	
	उ		जया	हृदय	जया	
1.	<i>a</i>	1	Vijayā	Navel	Persuading Point	
	अ		विजया	नाभि	विजय मुहूर्त	

Supplementary to the meditation described in the verse 14 :

ये चिन्तयन्त्यरुणमण्डलमध्यवर्ति
रूपं तवाम्ब ! नवयावकपंकिंगम् ।
तेषां सदैव कुसुमायुधबाणभिन्न-
वक्षःस्थला मृगदृशो वशगा भवन्ति ॥२३॥

23. *ye cintayantyaruṇamaṇḍalmadhyavarti
rūpam tavāmba ! navayāvakapankapingam ;
teṣām sadaiva kusumayudhabāṇabhinnava-
kṣahsthala mṛgadṛśo vaśagā bhavanti.*

O Divine Mother ! those devotees who meditate on Thy Being as the central region of the Sun's orb¹, thick-red like fresh lac², to them fawn-eyed women (i.e. faculties of sense organs³) whose breasts (i.e. the very nature⁴ of beauty) are torn⁵ (or split) with the flower-arrows (i.e. desires and doubts⁶) issued by the cupid (i.e. led by the mind⁷) become tamed⁸ (i.e. directed to the Divine).

EXPLANATORY NOTES

1. The sun's orb (*aruṇamaṇḍala*) suggests that this meditation pertains to *Prāṇārka Kuṇḍalinī* which, according to the spiritual view, is the Supreme Divine Power. The *Upaniṣads* say : 'This golden *Puruṣa* is observed in the Sun'.^a
2. 'Red Lac' hints at the divine effulgence of the *Arka Kuṇḍalinī* that a *sādhaka* experiences while meditating on the *Tripurā* as described in verses 13 and 14 of this hymn.
3. Being the means of attraction, the sense organs are compared to fawn-eyed women.
4. The nature of different senses is compared to the breasts of women, the immediate source of attraction in the world of man.
5. The sense-faculty is split mainly into five sense-functions (touch, taste, smell, hearing and sight called the *panca-tanmātras*) in the same way in which bosoms of loveful women are said to be torn by the five arrows of flowers displayed by cupid.
6. The arrows of the Cupid made of flowers, connote subtle desires and doubts arising from the mind.
7. 'Cupid' suggests independence of will, which is compared to that of the mind that pervades the senses.
8. This means that on being established in meditation on the mentioned nature of Divine Mother all these senses get imbued with the divine will which makes them give up their individual tastes and find their fulfilment in the divine source.

Even persons of impure minds pray to the Mother for removal of their impurities to enable them to meditate on Her true nature:

उतप्तहेमरुचिरे ! त्रिपुरे ! पुनीहि

चेतश्चिरन्तनमघौघवनं लुनीहि ।

काराग्रहे निगडबन्धनपीडितस्य

त्वत्संस्मृतौ झटिति मे निगडास्त्रुटनु^b ॥२४॥

a. य एषोऽन्तरादित्ये हिरण्मयः पुरुषो दृश्यते । *Mahā. Nārā. Up.* 10-1

b. Alt. reading त्रुद्यन्तु ।

24. *utapta hemarucire ! Tripure ! punīhi
cetaścirantānamaghaughavanam lunīhi;
kārāgṛhe nigadabandhanapīditasya
tvatsarṇsmṛtau Jhaṭī me nigadāstruṭantu.*^b

O Mother *Tripurā*¹ ! Bright like the lustre of burnished gold heated in fire ! kindly make my intellect pure.² Be pleased to destroy the heaps of sins³ which have grown like a dense forest and have been clinging to my mind through innumerable births. May Thy very remembrance, instantly, break the shackles⁴ that bind my suffering soul to the prison-house of this world.

EXPLANATORY NOTES

1. The power of consciousness in its nature of uniting the waking, the dreaming and the sleeping states of a *yogī*, that is called *Turya*, the fourth, is *Tripurā*. In the locative case in grammar 'Tripure' means 'in that (only experienced and not describable *saṁvit śakti*) supreme consciousness in which the three bodies viz. gross, subtle and causal (*sthūla, sūkṣma* and *kāraṇa śarīra*) are drawn or brought together into one universal experience of the self. In *Varāha Purāṇa* the etymology of the name *Tripurā* is thus described "Thou hast been given the name 'Tripurā' by *Brahmā, Viṣṇu, Maheśa* and others i.e. the thirty-three gods (*Tridasāih*) who worshipped Thee in the former times".^a
2. *Punīhi* connotes my intellect may be rendered fit for the worship of the goddess. That is possible only when the mind is free from desire and doubt.
3. Heaps of sins *m* Here it refers to the accumulation of *kārma-mala*--impressions (*vāsanas*) left behind in the mind by motivated actions through numerous births.
4. Break the shackles--Fair or foul actions accumulate *Kārma mala* and become shackles to bind a person to this world of transmigra-

a. ब्रह्माविष्णुमहेशाद्यैस्त्रिदशैर्वित्ता पुरा ।
त्रिपुरेति तदा नाम कथितं दैवतैस्त्व ॥ 1 ॥

Var. Pur.

tion and turmoil. Those can be torn asunder by constantly remembering the lotus feet of *Tripurā Bhagavatī*. We know from *Brahmānda Purāṇa* that 'For the atonement of all sins committed knowingly or unknowingly, remembering the feet of *Parā Śakti* is said to be the best means'.^a

The Divine Mother, *Parā Śakti* is of easy approach to all :

शर्वाणि ! सर्वजनवन्दित पादपद्मे !
पद्मच्छदच्छविविडम्बितनेत्रलक्ष्मि ।
निष्पापमूर्तिजनमानसराजहंसि !
हंसि त्वमापदमनेकविधां जनस्य ॥२५॥

25. *Śarvāni ! sarvajanavanditapādāpadme !*
padmacchadacchavividiḍambitanetalakṣmi ;
niśpāpa mūrtijanamānasarājahamsi !
hansi tvamāpadamanekavidhām Janasya.

O destroyer of ignorance¹ ! Thou *Devī* whose lotus-feet are adored by all creatures²! O Mother! having graceful eyes like the lotus-petals³! O *Rājahamīsi*, the royal swan of the mind-lake (*mānasarovara*) of Thy sinless devotees⁴; Thou destroyest misfortunes of various types, that afflict creatures.

EXPLANATORY NOTES

1. *Ajñānatamohārinīm* destroyer of the sins of ignorance that cause the sense of duality.
2. *Parā Śakti* is adored by all creatures essentially because she alone can remove the fear of birth and death of all creatures, (*mṛtyubhayahārinī*). Her grace makes one free from desire and doubt.

a. कृतस्याखिलपापस्य ज्ञानतोऽज्ञानतोऽपि वा ।
प्रायश्चित्तं परं प्रोक्तं पराशक्तेः पदस्मृतिः ॥

3. 'Graceful eyes like the lotus petals' connotes that Divine Mother showers grace of perennial joy with Her side-long look.
4. Sinless devotees in A swan is believed to have the natural quality of separating milk from water. *Cit Śakti* graces a devotee with discriminating proficiency, that destroys the filth of 'desire and doubt' accumulated in the mind and ushers one into the perennial tranquility of Supreme Self. The Divine Mother is therefore called '*Rājaharīsi*', who resides in the mind-lake of her devotee, worthy of Her favour (*vigalitakalmaṣa anugrāhikā śakti*).

Now the fruit of *vāgbhavopāsanā* i.e. worship according to *Sārasvata bija* mantra is described :

त्वत्पादपंकजरजः प्रणिपातपूतैः
 पुण्यरनल्पमतिभिः कृतिभिः कवीन्द्रैः ।
 क्षीरक्षपाकरदुकूलहिमावदाता
 कैरप्यवापि भुवनत्रितयेऽपि कीर्तिः ॥२६॥

26. *tvatpādaṇikajarajah pranipātāpūtaih
 punyairanalpamati�ih kṛtibhīh kavīndraih ;
 kṣirakṣapākaradukūlahimāvadātā
 kairapyavāpi bhuvanatritaye' api kīrtih.*

(O Devi!) only the few¹, who, as a result of having long prostrations² at Thy lotus-feet, became purified, wise, learned (successful beings) and great poets³. They attained unalloyed glory, resounding in the three worlds and stainless like milk, moon, silk and snow.⁴

EXPLANATORY NOTES

1. "The higher the ideal, the harder is the achievement. Pitfalls are too many in the path of Divine perfection. Competency for it is rarely found among men. The right attitude, the right understanding, the right adjustment, the right application these are the fourfold

indispensable virtues that lead the aspirant to Divinity. Men, who are fully equipped with all these divine qualities are rare indeed.^a" (Swami Chidbhavānanda).

2. The spiritual secret of 'prostration' is revealed to an earnest aspirant by the Divine Master only.
3. (i) Purified like *Lalleśvarī*, *Chaitanya*, *Kabīr* and others.
 (ii) Wise like *Ādi Śaṅkara*, *Abhinavagupta*.
 (iii) Learned or successful like *Paramānanda* of Kashmir, *Paramahansa Ramkrishna*, *Swami Ramānanda*, *Śrī Ramana Mahariṣī*.
 (iv) Great poets like *Vālmīki*, *Kālidāsa*, *Śrī Harṣa*, *Māgha*, *Bhāna Bhaṭṭa*.
4. *Avadātā* means purified and polished, like milk. These examples stand for *Śuddha Sattva* (excellence of pure consciousness), being the essential characteristic of Self-realization.

The sincere aspirant's desire as his earnest prayer :

त्वद्वैपैकनिरूपणप्रणयिताबन्धो दृशोस्त्वदगुण-
 ग्रामार्कणरागिता श्रवणयोस्त्वत्संमृतिश्चेतसि ।
 त्वत्पादार्चनचातुरी करयुगे त्वत्कीर्तनं वाचि मे
 कुत्रापि त्वदुपासनव्यसनिता मे देवि ! मा शाम्यतु ॥२७॥

27. *tvadūpaikanirupapraṇayitābāndho dṛśostvadguṇa -*
grāmārkaṇaṇarāgītā śravaṇayayostvatsarīsmṛtiścetasi ;
tvatpādārcanacātūrī karayuge tvatkirtanam vāci me
kutrāpi tvadupāsanavyasānītā me Devi! mā sāmyatu.

O Self-effulgent power of Divinity! May my eyes always seek to visualize thy true nature (*tvadrūpa*);

May my ears constantly long to listen to Thy countless excellencies; may my mind invariably remember Thee; may my

a. Refer to his *Bhagvadgītā* Commentary VII-3.

hands perpetually be quick for worshipping Thy feet; may my speech, every time, be busy in singing Thy praise.

(O Mother!) may my exclusive devotion to Thee never be subdued in any way.¹

EXPLANATORY NOTES

1. In the same vein the praises of the divine Mother have been sung by other wise devotees also :

(i) *Rājā Kulaśekhara Alwar* (11th century) directs his organs of cognition and action :^a

'O my tongue! sing the names of Keśava; my Mind ! be devoted to *Murāri*; worship Śridhara, the lord of *Lakṣmī*; Ears! listen to the accounts about *Acyuta*; Eyes! (be drenched in contemplation) see *Kriṣṇa* everywhere; my Feet ! be on pilgrimage to the holy places of *Hari*; Nose ! always smell the *Tulsi* leaves offered at the feet of *Mukunda*; my Head ! always bow to *Nārāyaṇa*, who is beyond all sense-perception".

(ii) *Śrī Śaṅkarācārya*'s (9th century) prayer is^b:

"O Effulgent Being ! For Thy worship may my sense organs be flowers, for incense annihilation of this gross body, for waving light my heart, for offerings my vital airs and for *Akṣata* (rice grains) my controlled senses. The fruit of this worship I seek is

a. जिक्के कीर्तय केशवं मुररियुं चेतो भज श्रीधरं
पाणि द्वन्द्व समर्चयाच्युतकथाः श्रोत्रद्वय त्वं शृणु ।
कृष्णं लोकय लोचनद्वयहरेर्गच्छांघ्रियुग्मालयं
जिप्र ब्राण मुकुन्दपादतुलसी मूर्धन्माधोक्षजम् ॥

MM. 27 in edited by the author.

b. पुष्पानि सन्तु तव देव ! मदिन्द्रियाणि
धूपो गुरोर्वपुरिदं हृदयं प्रदीपः ।
प्राणान्हर्वीषि करणानि तवाक्षतास्ते
पूजाफलं ब्रजतु साम्रतमेष जीवः ॥

Śaṅkarācārya

complete dissolution of this (*Jīva*) self into the Supreme Self".

(iii) In *Rudrayāmala Tantra*, while replying to the querries of *Devī*, *Bhairava* said :

"Worship does not mean offering of flowers etc. (ablution, oblation, burning of incense and other gross forms of worship). It rather consists in setting one's heart on that highest ether of consciousness which is above all thought-constructs. It really means dissolution of self with perfect ardour (in the Supreme spiritual consciousness)."^a

Obeisance to *Tripurasundarī* :

उद्दामकाम परमार्थ सरोजषण्ड-
चण्डद्युतिद्युतिमुपासित षट्प्रकाराम् ।
मोहद्विपेन्द्रकदनोद्यतबोधसिंह-
लीलागुहां भगवती त्रिपुरां नमामि ॥२८॥

28. *uddāmakāma paramārtha sarojaṣaṇḍa-*
cāndadyutidyutimupāsita ṣatprakārām ;
mohadvipendrakadanodyatabodhasimha-
lilāguhām bhagavatīm Tripurām namāmi.

I make obeisance to *Tripurā*¹, whose brilliance of beauty, like the sun, piercing the six *cakras*² (called lotuses because of their magnifying glory) blooms in divine magnificence of spiritual conduct, out of Her supreme will. Then the universal Mother becomes the sporting arena of the lion of knowledge (supreme wisdom) ready to kill the elephant of delusion.

a. पूजा नाम न पुष्पादैर्या मति: क्रियते दृढा ।
निर्विकल्पे महाव्योम्नि सा पूजा ह्यादराल्लयः ॥

EXPLANATORY NOTES

1. *Tripurasundarī* is of the nature of *Kuṇḍalinī* who on being awokened, blooms in *sahasrāra* after arousing to action the six centres of power, *ṣaṭ cakras* or lotuses of glory. This is called *ṣaṭcakrabhedana*. Reference is also made to the 37th verse of the *Sakalajananīstavah*.
2. In the opinion of some scholars the six lotuses stand for the six sense-organs (viz. eye, ear, nose, skin, tongue and their leader mind). These sense-organs, by their nature, open forth towards the phenomenal world. But when their actions are directed in a sublimatory process towards their source they bloom for the realization of Supreme Self.

Still others believe that the Divine Mother is worshipped in six denominations :

"*Kulajñānam*, the knowledge of Supreme Power becomes clear to the pure-in-mind with *mantras* produced from *Śaiva*, *Vaiṣṇava*, *Durgā*, *Sūrya*, *Ganapati* and Moon (the Jaina philosophy)".^a Thus having completed all the six kinds of worship in the previous births the devotee (seeker of Truth) is able to assimilate the knowledge of *Parā Śakti* which makes him free from desire and doubt regarding the enjoyments (*siddhīs*) and liberation (*Mokṣa*).

गणेशवटुकस्तुता रतिसहायकामान्विता
स्मररिवरविष्टरा कुसुमबाणबाणैर्युर्ता ।
अनंगकुसुमादिभिः परिवृत्ता च सिद्धैस्त्रिभिः
कदम्बवनमध्यगा त्रिपुरसुन्दरी पातु नः ॥२९॥

29. *Gaṇeśavaṭukastutā ratisahāyakāmānvitā*
smrārivaravīṣṭarā kusumabāṇabāṇairyutā ;
anaṅgakusumādibhīḥ parivṛtā ca siddhaistribhīḥ
kadambavanamadhyagā Tripurasundarī pātu nah.

a. शैववैष्णवदौगर्किंगणपत्येन्दुसम्भवैः ।
मन्त्रैर्विशुद्धचित्तस्य कुलज्ञानं प्रकाशते ॥

May *Tripurasundarī* protect us.

She is eulogized by *Ganeśa* and *Kumāra* or *Vaṭuka* (meaning that *Parā Śakti*, the supreme power is unfolded by the combined efforts of *Prāṇa* and *Apāna*¹):

She is Supreme Beauty like *Rati* and *Kāmadeva* together (i.e. the Divine Mother is endowed with free power of will and wisdom² together.);

Her exalted seat is *Sadāśīva*³ Himself (i.e. *Parāśakti* is perfect bliss Herself):

She is armed with five arrows like those of *Kāmadeva* (i.e. *Cit Śakti* has free and full hold of the five divine powers⁴);

She is adored with flowers like those of Cupid (i.e. *cit*, *ānanda*, *icchā*, *jnāna* and *kriyā* comprise the five-fold glory of the Supreme Mother)⁵;

And, She is surrounded by the accomplishers of perfection (i.e. *Jnāna Siddhas*, *Yoga Siddhas* and *Caryā Siddhas*)⁶.

She resides in the midst of the forest of *Kadamba*⁷ trees (i.e. *Tripurasundarī* pervades the manifestation of *māyā*).

EXPLANATORY NOTES

Note : The allegoric terms explained above in brackets are elucidated further as under :

1. *Ganeśa* stands for *Prāṇa* – egress.
2. *Kumāra* stands for *Apāna* ingress.
3. *Kāmadeva* (cupid) stands for mind or free will.
4. *Rati* (spouse of cupid) stands for wisdom.
5. *Sadāśīva* is Bliss Eternal – the basic source of *Śakti*.
6. Arrows of *kāmadeva* stand for sharp and restless thought-currents of the mind, emanating through five sense-organs.
7. The five sense organs are offered as flowers^a to the deity for accomplishment of the five-fold glory of Mother.
8. Those who realize the Self through perfection in knowledge by

a. पुष्पाणि सन्तु तत्र देव मदिन्द्रियाणि ।

Śaṅkarācārya

efficiency in *yoga* and with observance of right conduct respectively.

7. *Kadamba* trees stand for the enmeshing power of *Māyā* – enchantment towards duality.

A benedictory ending verse of this hymn to *Tripurasundarī*, who exists both within and without;

ब्रह्मेन्द्ररुद्रहरिचन्द्रसहस्ररश्मि-
स्कन्दद्विपाननहुताशनवन्दितायै ।
वागीश्वरि ! त्रिभुवनेश्वरि ! विश्वमात-^a
रन्तर्बहिश्च कृतसंस्थितये नमस्ते ॥३०॥

30. *Brahmendrarudraharicandrasahasraraśmī*-
skandadvipānanahutāśanavanditāyai ;
Vāgīśvari ! *Tribuvaneśvari* ! *Viśvamātā*^a-
rantarbahiśca kṛtasadsthitayē namaste.

O Goddess of speech¹ ! Mistress of the three worlds² ! Mother of the universe³ ! Thou art adored by *Brahmā*, the creator ; *Indra*, the deity of the knowers of *Brahman* ; *Rudra*, the deity of dissolution (of the universe); *Hari*, the deity upholding the universe; *Candra*, the power of joy; *Sahasraraśmī* (thousand-beamed sun), the power of knowledge and wisdom; *Skanda*, the sustaining power of ingress; *Ganeśa*, the commanding power of egress and *Agni*, the fire-god.⁴ Thou art (Thy abode is) both within and without.⁵ Obeisance to Thee.

EXPLANATORY NOTES

1. *Vāgīśvarī* — the source of sound and wisdom. *Vāgbīja* or *Sārasvatī* mantra *bīja* *AIM* (ॐ) is *Jnāna Śakti*, the emancipator.^b
2. *Tribhuvaneśvarī* — the supreme deity that controls all the three

- a. Note: The three names of the Goddess represent the three *Kūtas* of *Śri Cakra*. See figure of the expl. note 1 of verse 2, Hymn II.
- b. वागीश्वरि ज्ञानशक्तिर्वाग्भवे मोक्षदायिनी ।

Vām. I

states viz. waking, dreaming and sleep (or *Bhu*, *Bhuva* and *Svah*—this world, the etherial world and the super world). This gives Her the pet name *Tripurā*, that refers to *Kāmarāja bija* *KLĪM* (क्लीं). The deity is *Kāmeśvarī* or *Kriyā Sakti*.^a

3. *Viśvamātā*—the great power of persistence and poise, that is the *Vādava* or *Sakti bija* 'SAUH' (सौः). It is the will or *Icchā Sakti* of *Siva* that is called *Parā Sakti*^b
4. The nine names from *Brahmā* to *Hutāśana* in the verse refer to all the great powers of which *Parāsakti* holds sovereignty. They are the states in three groups representing the three *kūṭas* of *Śrī Cakra*. *Brahmā*, *Indra* and *Rudra* are deities of *Antar Kūṭa*, the inner group (*bindu*, *trikona* and eight traingles). This is the region of *Praṇa Layam* *Śāmbhava bija* *AIM*.
Hari, *Candra* and *Sahasraraśmi* are the deities of *Madhya Kūṭa*, the middle group (ten, ten and fourteen triangles). This is the region of *Buddhi Laya* i.e. *Śākta bija* *KLĪM*.
Skanda, *Dvipānana* and *Hutāśana* are the deities of *Bahir kūṭa*, the outer group (eight petals, sixteen petals and square field). This is the region of *Śarira Laya* i.e. *Āṇava bija* *SAUH*.
The nine *devas* are also understood to be the nine worshippers of the Goddess.
5. Thou art Thyself the cause as well as the effect (*kāryakāranabhāva*) of the whole manifestation.

This hymn invokes the grace of *Śrī Vidyā* through its recitation or one's listening to it:

यस्तोत्रमेतदनुवासरमीश्वरायाः
श्रेयस्करं पठति वा यदि वा शृणेति ।
तस्येष्वितं फलति राजभिरीड्यतेऽसौ
जायेत स प्रियतमो हरिणेक्षणानाम्^d ॥३१॥

- a. कामराजे क्रियाशक्तिः कामेशी कामरूपिणी । *ibid*
- b. शक्तिबीजे पराशक्तिरिच्छैव शिवरूपिणी । *ibid*
- c. Also see note 1 of verse 2 in Hymn II. Study the figure also.
- d. Alternate reading : *madirekṣanānām* (मदिरेक्षणानाम) = of those women from whose eyes it appears that they are drunk heavily. This refers to the controlled or redirected cognitive senses that hold the power of realization of the Supreme (*indriya devis*- इन्द्रियदेवियां) ।

31. *yastotrametadanuvāsaramīśvarāyāḥ
śreyaskaram paṭhati vā yadi vā śnoti;
tasypitam phalati rājabhirīḍyate-asau
jāyeta sa priyatamo hariṇekṣṇānām.*

He¹ who recites this beneficial hymn everyday (regularly) or listens to its recitation, all his desires get satisfied²; he is honoured by kings (i.e. he rises above all material wealth) and is loved by fawn-eyed beautiful women (i.e. his senses are under his control to ensure progress in spiritual unfoldment).

EXPLANATORY NOTES

1. 'He' refers to the devotee in whose mind desire for being free from the pains of this world surpasses all other desires^a, as a result of which he takes to the recitation of or listening to spiritual hymns in the company of 'the good', that leads him to meditation etc. for realization of the ultimate Truth.
2. When one is able to drink at source, there remains no desire for enjoying transitory worldly objects, however attractive they might be.

इति श्री पञ्चस्तव्यां चर्चस्तवः द्वितीयः समाप्तः ।

iti Śrī Pañcastavyām Carcastava dvitiyah samāptah.

Thus ends Carcastava, the second hymn of the Pañcastavī.

a. अहं बद्धो विमुक्तःस्यामिति यस्यास्ति निश्चयः ।

नात्यन्तमज्ञो नो तज्जः ॥ ॥ ॥

Yoga Vās. sara I.2

III
GHAṬASTAVA

The universe in the pitcher

III
CHATSTAVA

The Divas in the picture

INTRODUCTION TO THE THIRD HYMN

GHĀSTASTAVA - THE UNIVERSE IN THE PITCHER

Ghaṭastava is a hymn sung in praise of Goddess *Tripurasundarī* as *Mahāmāyā*. 'Ghaṭa' means 'a pitcher'. This connotes that the universe is in the pitcher, yet to manifest. When the power of will (*icchā sakti* of *Parā Bhāttarikā*) predominates, it depicts Her virginhood. She is only inclined towards the creation of the universe. Her form is therefore bashful and so indistinct and not quite visible. The pitcher represents the primordial egg from which the whole universe springs. The power of will indistinctly flows predominating over the power of knowledge that projects further to give natural shape to the conception of the world manifestation.

Mahāmāyā is the sixth category in order of evolution towards manifestation. It is the stage where shrinkage of *abheda* (non-difference) and appearance of *bheda* (difference) takes place. *Mahāmāyā* works her power of enchantment in the process of creation. When *Parā Śakti* is pleased to grace an aspirant She, instead of distracting the senses, directs those towards realization of Supreme unity. She leads from difference to non-difference, from darkness to light and from mortality to immortality. Therefore, she, is the great power called *Mahā Śakti*, the great power of surprise which she displays in evolution as well as in involution. Her untainted glory shines everywhere. The same theme continues to be sung in subtler way of the reflection theory in the third hymn.

In the involutionary process of recognizing the Supreme Reality, it is the practice of experiencing spontaneous concentration which is gifted by the Divine Sovereignty, *Mahāmāyā*, not attainable with human effort. As a means of self-realization it is called *Śāmbhavopāya*. Though the Reality remains apparently concealed yet it is inwardly revealed to the few when Divinity chooses.^a

In the *Tantric Trika* system *Śāmbhavopāya* is known as *Icchā Yoga*. It is intuitional in nature and only those of graceful intellect may be

a. यमेवैष वृणुते तेन लभ्यस्तस्यैष आत्मा विवृणुते तनूँ स्वाम् । Kath.up.Iii.23.

favoured with this superior kind of yoga. The preceding means of mental doing (*Kriyopāya*) and knowledge (*Jñānopāya*) are pushed to the background when the *Śāmbhavopāya* is revealed to an earnest aspirant even though he does not seem working for it. The element of will shines in one's pure being to attain prominence in being perfect. Entering thoroughly the all-pervading Supreme-Consciousness with deep and steady knowledge of the Self of Divine Grace*, is *Śāmbhava yoga*, which boosts for ecstasy in a higher degree of *Śaktipāta*. Therefore, *Mahāmāyā* is the supreme deity of this hymn. *Mahāmāyā* contains the whole universe in herself like an ocean in a pitcher.

a. अकिञ्चिच्चिन्तकस्यैव गुरुणा प्रतिबोधतः ।
जायते यः समावेशः शाम्भवोऽसावुदाहृतः ॥

M. Vj. T. II.23

अथ घटस्तवः तृतीयः

Ghaṭastava, the third

THE UNIVERSE IN PITCHER

३० नमो महामायायै

Salutations to the great power of surprise

Benedictory verse praising the Supreme Deity as pervading both within and without :

देवि ! त्रयम्बकपत्नि ! पार्वति ! सति ! त्रैलोक्यमातः ! शिवे !
 शर्वाणि ! त्रिपुरे ! मृदानि ! वरदे ! रुद्राणि ! कात्यायनि !
 भीमे ! भैरवि ! चण्डि ! शर्वरि ! कले ! कालक्षये ! शूलिनि !
 त्वत्पादप्रणतानन्यमनसः पर्याकुलान्याहि नः ॥१॥

1. *Devi ! Tryambakapatni ! Pārvati ! Sati ! Trailokyamātā ! Śive !*
Śarvāṇi ! Tripure ! Mṛdāni ! Varade ! Rudrāni ! Kātyāyani !
Bhime ! Bhairavi ! Caṇḍi ! Śarvari ! Kale ! Kālakṣaye ! Śūlini !
tvatpādapraṇatānananyamanasah paryākulān pāhi nah.

O Self-effulgent Divine Being, the Mother of all existence !
 Consort of *Tryambaka*¹, the three eyed *Śiva* !

Pārvati, the daughter of King *Himālaya*²

Sati, the chaste and virtuous wife of *Śiva* !

Trailokyamāta, Mother of the three worlds !

Śive, the Bliss of final beatitude !

Śarvāṇi, the withdrawal power of the universe !

Tripure, Thou the primeval existence of the famous triad !³

Mṛḍāni, Bestower of Bliss to devotees !

Varade, the testatrix of *Anuttara*, the principal excellence⁴!

Rudrāni, the power of putting to flight the malady of worldliness !

Kātyāyani, the splendour of the power of the *Devas* !

Bhīme, the destroyer of evil spirits !

Bhairave^a, the Supreme Power that brings about the triple process of existence⁵!

Cāṇḍi, the power of wrath to destroy the abhorers of devotees !

Śarvare, the power of *Śiva* to render the missiles of demons inactive !

Kale, the measureless digit of the moon called *Amākalā* !

Kāla-ksaye, the consort of *Kāla Bhairava Śiva*, the Eternity in complexion !

Śūline, the holder of the trident (*Trīśula*) !

We bow at Thy feet in all humility. Kindly protect us as we are surrounded with clouds of fear on all sides.

EXPLANATORY NOTES

1. Lord *Śiva*'s possessing three eyes conveys His colossal power, of pervading the Earth, the Space and the Heaven. As is said by *Vasiṣṭha*-- 'From whom were born the three deities, the world-mothers known as the Earth, the Space and the Heaven, is called *Tryambaka*^b'.

In the etymological (*nirukta*) interpretation the compound word can be split in two ways to give the same meaning of universal character:

(i) *Tri* = the three of trichotomy goes to or gets transformed to the

a. भरण रवण वमन करणशीलत्वात्सर्गस्थितिसंहारकारी भैरवः

परशिवस्तस्येयं पूज्यत्वेनेति भैरवी । Harabhatti Vol.II.

b. तिम्बो देव्यो यतश्चैव संजाता लोकमातरः ।

द्यौरापः पृथिवी चेति तस्मात् त्यम्बक उच्यते ॥

Yoga Va

(ii) *Tri* = three, *ambaka* = eye ; connoting the three colossal eyes of Śiva or Śakti.
 'tryambakapatni' therefore means the inseparable power of Brahman or the spouse of Śiva.

2. Śiva is like an enormous mountain (*Parvata*) and His power, Śakti is called *Pārvati*.
3. *Parā samvit Devī* is *Tripurā*, and prior to Her three dimensional process of immanence She eternally exists in transcendence. Therefore She is praised by *Brahmā*, *Viṣṇu* and *Maheśa*.^b In fact, She exists prior to all trichotomic conception which comprises :

Casual, subtle and gross
 Knower, known and knowledge
Paśyantī, *Madhyamā* and *Vaikhari*
 Sleeping, dreaming and waking states
Agni, *Sūrya* and *Soma*
Prāṇa, *Apāṇa* and *Samāṇa*
Suṣumnā, *Pingalā* and *Idā*
 Future, Present and Past
Tamas, *Rajas* and *Sattva*
 or, *Svarloka* (Heaven), *Bhurloka* (Space) and *Bhuvarloka* (Earth),
 and so on.

This secret is revealed to an earnest aspirant by the Divine Preceptor in a mysterious depth of comprehension.

4. *Anuttara* is the Supreme Reality or *Parma Śiva*. It is identification with the universal consciousness." *Anuttara* is so called because there is none other than *Parama Śiva* who can act as subject of that self-luminous consciousness", says *Abhinavagupta*.^c This is the principal excellence of *Parā Śakti*.

a. स्वसंवित्तिपुरा देवी
 b. ब्रह्मविष्णुमहेशाद्यस्त्रिदशैरर्चिता पुरा ।
 त्रिपुरेरेति तदा नाम कथितं दैवतैस्त्व ॥ । Va Pur
 c. तस्य तु चिदात्मनः स्वप्रकाशस्य न ग्राहकान्तरं अस्ति इति अनुत्तरत्वम् ।
P. Tri. L.V.p.1

5. For advanced aspirants 'Bhairavī' is of the nature of *Bhairava Mudrā*, which is "keeping one's sight internally on the centre of awareness while externally the eyes are neither open nor closed. This is a secret hidden in the *Tantras*".^a This state of *Bhairavī* gets spontaneous with the grace of *Bhairavī* Herself.

In the advanced yoga of the regulation of breath, *Vijñānabhairava* suggests a method of concentration by which *Bhairavī* manifests. "When the breath completes its outgoing power at the *Bahirdvādaśānta* and is yet to start for *antardvādaśānta* there, at the point of the (smallest) pause mind becomes steady and the *yogī* finds *Bhairavī*, the essential form of *Bhairava*, manifest".^b That universal state of awareness of the Supreme Self is revealed in "a sudden flash of transcendental consciousness".^c

IMPORTANT

Twelve of the nineteen names of the Goddess given in the verse are found in *Bhavānīnāmasahasrastutih* also. For details the reader is advised to consult the commentary on the book by the author at the names and numbers given below:

Names	Nos.	Names	Nos.
Pārvatī	14	Kātyāyanī	80
Sati	151	Bhīmā	644
Śivā	283	Bhairavī	642
Tripurā	22	Candī	183
Varadā	149	Kalā	220
Mṛdānī	35	Śūlinī	272

a. अन्तर्लक्ष्यो बहिर्द्विनिमेषोन्मेषवर्जिता ।

इयं सा भैरवी मुद्रा सर्वतत्रेषु गोपिता ॥

Kulārṇav. 8/85

b. मरुतोऽन्तर्बहिर्पि वियद्युग्मानिवर्तनात् ।

भैरव्या भैरव्यस्येत्यं भैरवि व्यजते वपुः ॥

V.B. 25

c. उद्यमो भैरवः ॥

S.Su. 1.5

The excellence of Śāmbhavopāya is elucidated:

उन्मत्ता इव सग्रहा इव विषव्यासक्तमूच्छा इव
प्राप्तप्रौढमदा इवातिविरहग्रस्ता इवार्ता इव ।
ये ध्यायन्ति हि शैलराजतनयां धन्यास्त, एकाग्रत-
स्त्यक्तोपाधिविवृद्धरागमनसो ध्यायन्ति वामभ्रुवः ॥२॥

2. *Unmattā ivasagrahā iva viśavyāsaktamūrcchā iva
prāptapraudamadā ivātivirahagrastā ivārta iva;
ye dhyāyanti hi śailarājataṇayām dhanyāsta, ekāgrata-
styaktopādhivivṛdharāgamanaso dhyāyanti vāmabhruvah.*^a

They are blessed¹ who virtually in abstract contemplation of *Pārvatī*, the daughter of the mountain-king², appear as if intoxicated (or insane); as if oppressed with the influence of planets; as if swooning on taking poison; as if caught in blinding pride; as if seized with long separation from the beloved and as if utterly distressed. Damsels with lovely eye-brows³ (i.e. faculties of the sense organs devoid of human passion) meditate on them constantly with pure devotion after casting off their deception of attachment to objectivity.⁴

EXPLANATORY NOTES

1. The persons (*Bhaktas*) who are blessed, their state of Śāmbhava excellence is described in the *Śrimad Bhāgvata*; "Such a man of realization is not even aware of the body with the help of which he has attained that state--whatever happens to it by the power of *Prārabdha*, whether it comes or goes, sits or works-- just as a heavily drunken man knows not whether his wearing cloth is on or has fallen off".^b (*Tr. Swami Tapasyananda*)

a. Alternate Reading तान् सुभ्रुवः: (*tān subhruvah*)

b. देहं च नश्वरमवस्थितमुत्थितं वा

सिद्धो न पश्यति यतोऽध्यगमत् स्वरूपम् ।

दैवादपेतमुत् दैववशादुपेतं

वासो यथा परिकृतं मदिरामदान्धः ॥

Utpaladeva sings of this state in these words in his *Śivastotrāvali*: "Ah, exalted is this supreme festival of worship, ineffable and sweet, as an outcome of which even tears yield boundless joy of immortality".^a

King Janaka expressed this joy of self-realization to his preceptor Aṣṭavakra thus: "Wonderful am I! Adoration to myself who though with a body (both gross and subtle) am one, who neither goes anywhere nor comes from anywhere but abides pervading the universe".^b

Lallesvarī danced with this joy, saying-- "Tavai hyotum nangai natsun." "Therefore danced naked".

Therefore "they who worship Māheśvarī always with delightful and devoted heart are hailed. They accomplish virtue (of Śambhava Yoga) and are praised in the world".^c

2. *Parama Śiva* is adamant like a diamond-mountain and *Śakti* is His power in the reflection of its beams. *Śakti* is, therefore, called Śailarājatanayā, who is popularly sung in Kashmir as *Parvataputri* or *Śailaputri*. She is, in fact, *Samvit-śakti*, the power of supreme-consciousness.
3. The divine powers of *Kāmeśvarī* (*Kāmeśvarī śaktayah*) are evident from Her lovely eyes. In *yogic* parlance the eye-brows stand for egress and ingress of regulated breath (*prāṇa* and *apāṇa* śaktis of *prāṇāyāma* in *kumbhaka* state of tranquility and trance).
4. On realizing the self all traces of objectivity melt away.^d

a. अहो कोऽपि जयत्वेष स्वादुः पूजामहोत्सवः ।
यतोऽमृतरसास्वादममूर्णपि ददत्यलम् ॥

XVII-1

b. अहो अहं नमो महामेकोऽहं देहवानपि ।
क्वचिन गन्ता नागन्ता व्याय विश्वमवस्थितः ॥

II-12

c. ते धन्याः कृतपुण्यास्ते त एव भुवि पूजिताः ।
एकभावं मुदा नित्यं येऽर्चयन्ति महेन्वरीम् । १३७ ॥

d. विगलितवेद्यान्तरता ।

Bhavanī Sahs. Tr. by the Author

Extolling the devotee, the goddess is further praised:

देवि ! त्वां सकृदेव यः प्रणमति, क्षोणीभृतस्तं नम-
न्त्याजन्म स्फुरददिग्ब्र पीठविलुठत्कोटीरकोटिच्छटा : ।
यस्त्वामर्चति सोऽर्च्यते सुरगणैर्यः स्तौति स स्तूयते
यस्त्वां ध्यायति तं स्मरार्तिविद्वुरा ध्यायन्ति वामभ्रुवः ॥३॥

3. *Devi ! tvām sakṛdeva yah praṇamati kṣoṇībhṛtastam nam-
ntyājanmasphuradaingripītha viluṭhatkotīrakoticchaṭah ;
yastvāmarcati so' rcate suragaṇairyah stauti so stuyate
yastvām dhyāyati tam smarārtividhurā dhyāyanti vāmabhrūvāḥ.*²

O Playful proximity of supreme consciousness ! The devotee, who is once blessed with a flash of Thy vision, on his surrendering the little ego emperors, rolling their crests of shining diadems, bow down at his lustrous footstool,¹ the entire life time. (It is, therefore, clear that) He who worships Thee is worshipped by celestials², (and) he who sings Thy praises³, is praised universally. He who meditates on Thy true nature becomes the object of fond attention of the lovely eye-browed damsels tormented by Cupid (i.e. the faculties of his senses otherwise tortured, distracting sense pleasures turn to be helpful in developing one-pointedness towards spiritual unfoldment).⁴

EXPLANATORY NOTES

1. Bowing down of kings at the lustrous feet of an accomplished devotee connotes that there is no trace of desire for material wealth left in the devotee and riches are of no use to him.
2. Disciplined spiritual practices turn the *Indriyas* (faculties of the senses) Godward. They gather momentum for going back to get
 - a. Alternate reading : *Sidhāṅganāḥ* (सिद्धाङ्गनाः) --wives of gods, ('*Siddha*' is an implication of gods -- (सिद्धेत्युपलक्षणं सुरादीनाम) ।

absorbed in the supreme consciousness. Then distracting tendencies turn back to the divine unity. They become masters of energy called *karṇeśvarīs*. They are termed celestials for they help the aspirant devotee in attaining perfect independence of spiritual sovereignty. Thus they worship the devotee^a, who according to Tantric doctrine is then called 'kuleśvara'!

3. Singing praises of a deity is called *Kirtana*, which is a means highly recommended for developing God-consciousness. This is chanting the Divine Name in chorus or alone, preferably to the tune of a musical instrument. The chant of the *mantram* (auspicious name of the deity) must become continuous like the natural warble of a free bird.
4. 'When limitation of vision is overcome, there remains nothing ugly for us. "The whole world is Fair and Beautiful". The powers of the nature become actually our hands and feet or other senses'. (*Swami Rama Tirtha -- In Woods of God-realisation*).'

The fruit of *Sāmbhava* meditation :-

ध्यायन्ति ये क्षणमपि त्रिपुरे ! हृदि त्वां
 लावण्ययौवनधनैरपि विप्रयुक्ताः ।
 ते विस्फुरन्ति ललितायतलोचनानां
 चितैकभित्तिलिखित प्रतिमाः पुमांसः ॥४॥

4. *Dyāyanti ye kṣaṇamapi Tripure ! hr̥di tvāṁ
 lāvanyayauvanadhanairapi viprayuktāḥ;
 te visphuranti lalitāyatolocanānām
 cittaikabhittilikhitapratimāḥ pumānisah.*

O *Tripurā*, the entity existing even before emanation of the three principal lights!¹ The efficient aspirants,² though lacking the qualities like loveliness, youth and prosperity,³ who meditate⁴ on Thyself, even for a moment⁵, shine with glory like painted pictures on the wall of equanimous mind⁶ of beautiful and large-eyed *yoginīs*.⁷

a. स्वशक्तिपरिपूर्णानामित्यं पूजा प्रवत्तते ॥

Sakarācārya

EXPLANATORY NOTES

1. *Tripurā* is the Light of lights-'*Jyotiśāmapijyotih*'. The principal lights emanating from *Tripurā* in their principal aspects are as follows:

A. General aspects

<i>Ādhidaivika</i> aspect	<i>Ādhibautika</i> aspect	<i>Ādhyātmika</i> aspect
I The Sun	<i>Jāgrat</i>	<i>Pramāna</i>
II The Moon	<i>Svapna</i>	<i>Prameya</i>
III The Fire	<i>Suṣupti</i>	<i>Pramātā</i>

B. Knowledge aspect

I <i>Mahāsarasvatī</i>	<i>Rk veda</i>	knowledge
II <i>Mahālakṣmī</i>	<i>Yajurveda</i>	known
III <i>Mahākālī</i>	<i>Sāmaveda</i>	knower

2. The efficient aspirant is the meaning of '*Pumānisah! Śaṅkarācārya* says that somehow after having got human birth if one is well up in the knowledge of the *Śrutis*, one is termed *Purīṣah*.^a *Swami Lakṣman Joo* describes *Purīṣa* as one holding the wheel of powers of the Supreme (*Parameśvara*) who is an embodiment of divine love.^b

3. Loveliness is the glow of spiritual union. 'Youth' is the undaunted strength for understanding the Truth, which is pure, untained and subtle. 'Prosperity' is the attainment of spiritual freedom. These terms are to be understood in their abstruse sense. But it is essential to develop these divine qualities in order to attain the Divine, for like attracts the like.^c

a. लब्ध्वा कथचिन्नरजन्म दुर्लभं
तत्रापि पुस्त्वं श्रुतिपारदर्शनम् ।

Vi. cu. 4

b. परमेश्वरस्य शक्तित्वक्भागिनः प्रेमैकमात्रवृत्तिमान् ।
c. देवो भूत्वा देवं यजेत् ।

4. Meditation is the state where the mind is overwhelmed with Supreme Consciousness. It is to get merged in Infinity^३pure, pious and powerful Self^४that *Swamī Rāma Tirtha* describes as 'the circle whose centre is everywhere and circumference nowhere'. This is bestowed by God Himself, not attained by human efforts. This is *sāmbhavopāyabhuḥ*.
5. *Ātmā* reveals itself in a pure mind in a flash all at once.^५
6. All tendencies, all desires and doubts vanish when the mind makes an about-turn^६ to its source. The mind becomes steady and fit to merge into the Supreme *Samvit*. This is equanimity of mind. The *Yogī* gets established in the Self, when no vibration of the mind can work.^७
7. *Yoginīs* are divine powers (*lit.* wives of gods, become a composite help towards spiritual unfoldment). They do not get attached to the evanescent enjoyments of the world then.^८

The fruit one enjoys after being blessed with this kind of meditation:

एतं किं नु दृशा पिबाम्युत विशाम्यस्याङ्गमङ्गैर्निजैः
 किं वामुं निगलाम्यनेन सहसा^९ किं वैकतामाश्रये ।
 तस्येत्यं विवशो विकल्पधटनाकृतेन योषिज्जनः
 किं तद्यन्न करोति देवि ! हृदये यस्य त्वमावर्तसे ॥५॥

5. *Aetam kim nu dṛśā pibāmyuta viśāmyasyāṅgamaṅgairnijaiḥ
 kim vāmum nigalāmyanena sahasā^९ kim vaikatāmāśraye;
 tasyethamvivaśo vikalpagaḥṭanākūtena yoṣijjanah
 kimtadyanna karoti Devi ! hṛdaye yasya tvamāvartase.*

- a. सकृद्धिभातोऽयमात्मा Chha. up. 8.4.2.
- b. आवृत्तचक्षुः Kath. up. II.i.
- c. योगश्चित्तवृत्तिनिरोधः Y.S.I.ii.
- d. विषयवासना रहिताः
- e. 'सह वा' पाठान्तरम् । 'Saha va' - alt. reading.

*O Devi, the essential nature of the play of this perceptible universe¹! What is there that the power-wheel of abiding spiritual Joy^a; (lit. youthful woman) would not do for him, in whose heart (thinking mind) Thou revealest Thyself by Thy grace; Thou endowest Thy devotee with divine powers. These powers called *yoginīs* follow him just as a youthful woman of grace surrenders her attractive qualities to her lover, thinking²;*

- i. 'Should I make him the constant object of my eyes,
- ii. Should I entwine my limbs into his,
- iii. Should I absorb him with my being; or
- iv. Should I resort to oneness with him.'

EXPLANATORY NOTES

1. *Mahātripurasundarī*, the pure, sovereign and supreme Self abides in concealment. It is *śakti Tripurā*, inseparable power of the Supreme, that handles this difficult task of expressing Herself in a joyful play of the receiver and the received by assuming manifestation of duality^b. Therefore *Tripurā* is addressed as *Devī*.
2. The numerous powers of *Parameśvara* bear close affinity to the devotee-yogī when he is blessed by *Parā Śakti* on revealing Her graceful divinity in his heart. He develops concentration or balanced state of abiding spiritual joy. Here the four forms of *Samprajñāta Samādhi* are hinted at, through which the *yoginīs* (Divine Powers of beatitude) desire to help the yogī devoutly. Therefore, according to *Patañjali Yoga sūtras*: (i) 'The *yoginīs* think of seeing the devotee-yogī constantly' means that he experiences deliberative concentration (*Savitarka Samādhi*), (ii) 'Merging the whole being in the yogī' connotes super-deliberative concentration (*Nirvitarka Samādhi*), (iii) 'Merging the whole being of the yogī into Her' hints at reflective concentration (*Savīcāra Samādhi*) and (iv), 'To be one with the yogī' points to super-reflective concentration (*Nirvicāra Samādhi*).

a. समावेशदशायामुल्लासमाना शक्तिचक्रः
b. ग्राहग्राहक संवित्ति सामान्या सर्वदेहिनाम् ।

Swāmī Lakṣman Joo
Yoga Vā

These four kinds of concentration are included in the balanced state called *Sabija Samādhi* (*Samprajñāta*) or *Bahirvastubija Samādhi*, because there is some support or impression (*bija*) still in the *yogī*'s mind.

After this state the *yogī* proceeds to gain in internal undisturbed calm or equipoise called the *Nirvikalpa Samādhi*.

According to the *Bhāgavata* there are four emancipational assimilations on the path of devotion. These are befittingly represented here as:

- i. 'Making constant object of the eyes' is *sālokya*-- transfer to the world of the Deity.
- ii. 'Entwining limbs into his' is *sāmīpya*-- close proximity to Lord.
- iii. Absorbing is *sārūpya* devotion--assimilation in Lord's semblance.
- iv. 'Resort to oneness with Him' is *sāyujya*--Absorption in Lord's essence.

Bhāgavata III-29-13

The poet-devotee describes, with a sense of censure in circumlocutory way, how the Goddess removes all pains of Her devotees :

विश्वव्यापिनि यद्वदीश्वर इति स्थाणावनन्याश्रयः
शब्दः शक्तिरिति त्रिलोकजननि ! त्वय्येव तथ्यस्थितिः ।
इत्यं सत्यपि शक्नुवन्ति यदिमाः क्षुद्रा रुजो बाधितुं
त्वद्भक्तानपि, न क्षिणोषि च रुषा, तद्देवि चित्रं महत् ॥६॥

6. *Viśvavyāpini yadvadīśvara iti sthāṇāvananyāśrayah
śabdhah sāktirti Trilokajanani ! tvayyevatathyasthitih ;
ittham satyapi śaknuyanti yadimāḥ kṣudrā rujo bādhitum
tvadbhaktānapi, na kṣīnoṣi ca ruṣā, taddevi citram mahat.*

O Mother of the three worlds ! Just as the word 'ĪŚVARA' applies exclusively to *Parama Śiva*, called *Sthānu*¹, in the same way the word 'ŚAKTI' has genuine intimacy with Thee. This being so² (i.e. you being all powerful) Thou dost not destroyest the petty pains³, that put up courage to oppress Thy devotees, by making wrath Thy instrument (as you did in vanquishing *Mahiśāsura* etc. the ego personified). O *Devi*, resplendent with Thy play of tormenting and destroying the oppressing demons⁴ ! what a great wonder (that thou removest all pains of Thy devotees simply by bestowing upon them the grace of Thy worship or meditation⁵)!

EXPLANATORY NOTES

1. *Parama Śiva* is called *Sthānu* (lit. a log of wood cut from the branchless trunk of a tree or a pollard) because even in the agitating manifestation through all the thirty-six categories from *Śiva* to Earth, *Parama Śiva* is in perfect equipoise or infallible sameness with the power of consciousness in *Khecarī Samatā*.^a This is called *Anuttara*.
2. As *Śakti*, the Divine Energy, is never different from *Śiva*, the supreme Lord.
3. Pains arising through involvement in the cycle of birth and death. These are of three kinds : i. Physical pains like diseases (fever, headache etc) and hunger-thirst, (ii) mental pains like love-hatred, pleasure-pain etc. (iii) causal pains like desire, greed, ego, vanity, etc.
4. Reference is made to the three episodes of the Goddess described in *Devī Māhātmya* (*Durgā Saptasati*).
5. As described in the following sixth and seventh verses of this hymn.

- a. Reference to *Parātrīśikā vivaraṇa* verse I : *Khecarī Sāmya* is the highest state of *Śiva* both in life and in liberation".

The same is elucidated according to the doctrine of *Kuṇḍalinī Yoga*:

इन्द्रोर्मध्यगतां मृगाङ्कसदृशच्छायां मनोहारिणी
पाण्डूत्फुल्ल सरोरुहासनगतां स्निग्धप्रदीपच्छविम् ।
वर्षन्तीममृतं भवानि ! भवती ध्यायन्ति ये देहिन-
स्ते निर्मुक्तरुजो भवन्ति विपदः प्रोज्जन्ति तान्द्रतः ॥७॥

7. *Indormadhyagatāṁ mrgāṅkasadṛśacchāyāṁ manohāriṇīm
pāṇḍūtphulla saroruhāsanagatāṁ snigdhapradīpacchavim ;
Varsantīmamṛtam Bhavāni ! bhavatīm dhyāyanti ye dehina --
ste nirmuktarujo bhavanti vipadah projjhanti tāndurataḥ.*

O *Bhavāni*, the *Kuṇḍalinī* power essentially present in all living bodies! Those embodied ones become cured of all diseases and all misfortunes forsake them from afar, who are graced with the device of meditation on Thyself, irradiated on the blossomed white lotus in the orb of the lustrous moon¹ (*Sahasrāra Padma*) that lures the mind and shines charmingly like the golden lustre of a burning lamp² brimful with all, and showering the nectar of bliss.

EXPLANATORY NOTES

1. *Para Śakti* shines with soothing lustre of the moon (i.e. *Prameyavarga* or the object of supreme knowledge) in the *Sahasrāra Cakra* after piercing the *Kulamārga* (path through the six energy wheels-*śatcakra*) and in subtlety becomes one with Her lord, *Siva*.^a Then She sprinkles a flooding shower of nectar trickling from the blessed feet.^b This state of a *yogī* consists in freedom from sense-slavery and abounds in spiritual joy bereft of all pain.
2. 'Burning lamp' connotes fruitful spiritual grace and 'brimful with oil' connotes loveliness of divine lustre.

a. सहस्रेरे पद्मे सह रहसि पत्या विहरसे ।
b. सुधाधारासारैश्चरणयुगलान्तर्विगलितैः

A. Lah.9
ibid. 10

Thus, being established in meditation, with certainty (i.e. śradhā or faith), becomes the cause of divine surprise (*camatkāra*):

पूर्णन्दोः शक्लैरिवातिबहलैः^a पीयूषपूरैरिव
 क्षीराब्धेः लहरीभरैरिव सुधापंकस्य पिण्डैरिव ।
 प्रालेयैरिव निर्मितं तव वपुर्ध्यायन्ति ये श्रद्धया
 चित्तान्तर्निहतार्तितापविपदस्ते संपदं विभ्रति ॥८॥

8. *Pūrnendoh śakalairivātibahalaih^a pīyūṣapūrairiva;
 kṣirābdheh laharībharairiva sudhāpankasya pindairiva;
 prāleyairiva nirmitam tava vapurdhyāyanti ye śradhayā
 cittāntarnihitārtitāpavipadaste sampadam bibhrati.*

(*O Bhavānī !*) Those devotees who, in all humility and faith, experience meditation on Thyself,

- i. of variegated beams shed by the full moon ;
- ii. of a flood of ambrosia ;
- iii. of an abundant collection of waves in an ocean of milk;
- iv. like a ball of concentrated nectar (*cindrūpatā*)--plentiful ambrosia); and
- v. like all-pervading snow ; all their distress, affliction and calamity¹ are rooted out of the mind and they attain spiritual exuberance.

EXPLANATORY NOTES

1. 'Distress' refers to *Ādhyātmic* pain (sorrows relating to the soul), 'Affliction' is *Ādhībhautic* pain (troubles given by created beings), 'calamity' is *Ādhidaivic* pain (sufferings proceeding from gods, or supernatural agencies).

a. Alt. reading : *Bahulaih* बहुलैः - also lexically correct.

Now, portraying the object of meditation, advocated as the internal sacrifice (*antaryāga*) the fruit thereof is described:

ये संस्मरन्ति तरलां सहसोल्लसन्तीं
 त्वां ग्रन्थिपञ्चकभिदं तरुणाक्षोणाम् ।
 रागार्णवे बहल^a रागिणि मज्जयन्तीं
 कृत्स्नं जगद् दधति चेतसि तान्मृगाक्ष्यः^b ॥१९॥

9. *Ye saṁsmaranti taralāṁ sahasollasantīm
 tvāṁ granthipanacabhidam tarunārkṣoṇām ;
 rāgārnave bahala^a rāgini majjayantīm
 kṛtsnam jagad dadhati cetasi tānmṛgākṣyah.^b*

Those (devotees¹) who are engaged in deliberation by remembering Thee again and again² as creative pulsation³, gleaming instantly like the redness of the rising Sun⁴, piercing the five knots⁵ (of *śatcakra*) and getting the whole world merged into that thick redness⁶, the *karuṇesvarīś*⁷, whose eyes are as restless (with beauty) as those of a deer, contemplate in their own mind for ever.⁸

EXPLANATORY NOTES

1. The devotees, whose vital power *Kuṇḍalinī* has got awakened by the grace of the Preceptor.
2. They who remember the deity again and again are spontaneously led to meditation in full confidence and certainty.
3. *Spanda* means creative pulsation. It is eternal throb in the all-motion *Śiva*, which brings about the manifestation, maintenance and withdrawal of the universe. According to *Tantra* it is the *svātantrya Śakti* (the supreme transparent consciousness) which is

a. Alternate reading : *Bahul* बहुल --Both convey the same meaning. (*Pañcastavī-Harabhaṭī*)

b. मृगाक्ष्य इति इन्द्रियशक्तयः या करणेश्वरीरूपं धारयन्तीत्यर्थः ।

always in pulsation like the belly of a fish known in *yoga*-parlance as 'matsyodarī'.

4. The *Kuṇḍalinī* rising through *Suṣumnā* is said to be of magnificently bright red colour of the rising sun.
5. The five knots are *Mūlādhāra*, navel, heart, throat and space between the two eye-brows. *Mūlādhāra* and *Svādhiṣṭhāna* *cakras* are taken to be one here.
6. Thick redness connotes the joyful and splendid brightness of the Supreme Self, which the *yogī* experiences when the *Kuṇḍalinī* power is fully awakened.
7. *Karṇeśvarīs* are the divinised powers of the sense faculties.* When the sense-organs make a turn-about by sustained spiritual practice, these powers become helpful towards unfoldment of the ultimate Truth.
8. 'For ever' means during *Samādhi* as well as *Vyutthāna*. The sense faculties of the *yogī* do not, in any case, get distracted. All the powers of the senses get united for the realisation of divine beatitude.

The same idea is presented in a different circumlocution:

लाक्षारसस्नपितपद्मकजतन्तुतन्ती-
मञ्जतः स्मरत्यनुदिनं भवतीं भवानि !
यस्तं स्मरप्रतिममऽप्रतिमस्वरूपा
नेत्रोत्पलैर्मृगदृशो भृशमर्चयन्ति ॥१०॥

10. *Lākṣārasasnapitapañkajatantutanvī-*
mantah smratyanudinam bhavatīm Bhavāni !
yastam smarapratimama-pratimasvarūpā
netrotpalairmṛgadrśo bhṛiśamarcayanti.

O *Bhavānī* ! The devotee, who constantly ((*lit.* everyday) thinks, in his heart, on your natural state (*svarūpa*) in Thy inner abode (i.e. *suṣumnā*, the central *nādī*) like the minute thread of a lotus stalk dyed in red lac, is like the god of beauty, intensely

worshipped (adored) by the powerful *yoginīs*² of matchless charm with their lotus-eyes (i.e. sense-perceptions, which are distractive by nature), become inclined to serve the devotee with one-pointed devotion³.

EXPLANATORY NOTES

1. *Tripurā* is called *Bhavānī*, as She produces life in three forms (Note: the three different meanings of *Bhava*) :
 - i. *Bhava* means *Rudra*, the master of the world;
 - ii. *Bhava* means Desire or Cupid;
 - iii. *Bhava* means the ocean of the world^a.
2. *Yoginīs* are also explained in relation to the nine *cakras*, from the *Bindu* to the *Trailokyamohana Cakra*, in the *Śrī Cakra*.
3. The divinised sense faculties called *Karṇeśvarīs* make the *yogī*'s stay established in the Supreme Self through, what is called, the 'first sight'- the state of *Prathamābhāsa*, as a result of which he merges into the ultimate nature of *Parā Śakti*.

The goddess is described as *Parā Vāk*, the Supreme Speech, abiding in eternal tranquility:

स्तुमस्त्वां वाचमव्यक्तां हिमकुन्देन्दुरोचिषम् ।
कदम्बमालां विभ्राणामापादतललम्बिनीम् ॥११॥

11. *Stumastvām vācamavyaktām himakundendurociṣam, kadambamālām bibhrāṇāmāpādatalalalambinīm.*

a. छदो भवो भवः कामो भवः संसारसागरः ।
तत्प्राणनादियं देवी भवानी परिकीर्तिता ॥

*O (Bhavānī !) we praise¹ Thee in That all-pervading, indistinct and tranquil Supreme Speech² (*Parā*), that shines like an undivided expanse of ice at *Pasyanti*³, like a branching *Kunda*⁴ flower-bush at *Madhyamā*⁵ and like the objective beauty of the moon at *Vaikharī*⁶.*

Thou art wearing a garland of the blossoms⁷ of a *Kadamba* tree⁸, reaching Thy feet.⁹

EXPLANATORY NOTES

1. 'Praise' connotes that we merge into That eternal repose of the Supreme Self which is all-pervading, pure and perfect.
2. There are four stages of speech -- *Parā*, *Paṣyantī*, *Madhyamā* and *Vaikharī*. *Parā* is the state of Self-consciousness, the absolute 'I' or 'Ahām' known as *Pūrṇāhantā*. The manifestation of the world or thisness (*idam*) is self-expansion (*svātantrya*) of the Śiva-Śakti *tattva*, known as *Cidānandarūpa Aham*(the self which is purely consciousness and bliss). *Utpalāchārya*^a says that "Self-consciousness is the very life of sentiency. It is *Parā Vāk*, which ever shines independently. It is absolute freedom-*svātantrya*. It is the supreme power of the transcendental Self." "The nature of *citi* is ideational dynamism, the cause of the three-dimensional world"^b.
3. *Parā* becomes *Paṣyantī* when it wills to create the world. It is like swelling (*ucchūnatā*) of a seed, the first step in the creation of a tree. *Paṣyantī Daśa* of *Brahman*, as spoken in the *Upaniṣads*, is 'He willed- I am alone, I become many'. Among the five glories of Śiva (*pañcasaktis*), *Paṣyanti* is *icchā śakti*, the power of will. It is the state of *sadāśiva* in the hierarchy of the *Tattvas*. It is unity-in-difference^c *aham-idam* 'I am this' when *Saṁvit* (consciousness) is like an undivided expanse of ice.
4. *Kunda* is a kind of Jasmine flower, white and delicate. Snow (ice) (see note 3), *kunda* flower (see note 5) and the moon (see note 6) are

a. चितिः प्रत्यवमर्शात्मा परा वाक्स्वरसोदिता ।

स्वातन्त्र्यमेतन्मुख्यं तदैश्वर्यं परमात्मनः ॥

Is. P. I. v. 13

b. चितिः स्वतन्त्रा विश्वसिद्धिहेतुः

Pra. Hr. 1

all white. This connotes the tranquil nature of *Parā Vāk* which assumes the three forms of speech.

5. The second step in the process of creation is *Madhyamā*, or 'the middle one' being grosser than *Paśyantī* and subtler than *Vaikharī*. Since the would-be world comes as a clear idea, it is the state of ideation--*Jñāna Śakti*. It is the state of full awareness of the difference within oneself. This state is represented in *Īśvara tattva*. Consciousness begins to sprout in branches - *idam-aham*--'this I am'.
6. The third step in the process is *Vaikharī*, the grossest manifestation of *Vāk* *sākti*. It becomes the external reality. This actual creation, as the physical world, is called *Kriyā Śakti*. In this *Śadvidyā Tattva*, where speech touches throat and palate, the world stands externalised; but the self (*Śiva*) is aware that it is non-different from Him. According to *Tantra* lore in general and *Kashmir Śaivism* (*Pratyabhijñā* School) in particular, the world manifested at the level of *Vaikharī*, is an appearance (*Ābhāsa*) only, as in a dream. *Śaṅkara* calls it, 'false reflection' or 'delusion' (*Māyā*) of which *Śiva* alone is aware like a *yogī*.^a However, the theory of non-existence (*Ajātavāda*) propounded by *Gaudapāda*, the doyen of *Advaita Vedānta*, is quite akin to the theory of Reflection of the *Pratyabhijñā vāda*, formulated by *Utpalāchārya*. The sākta doctrine concludes that all that we behold is the self-expansion of *Parā vāk*^b, known as *Parā sākti*, *cit Śakti* or *Saṁvit Śakti*. As a conclusion to the notes 3, 5 and 6 (given above) it is necessary to point out that *Sāmba*, the son of the Sun, pays obeisance to this *Parā-Vāk* whose self-expansion is described to be in the three states of speech.^c
7. 'Garland of blossoms' refers to the 63 letters of the alphabet, on the basis of which speech becomes an external reality. With the help of vital airs (*Prāṇa-Apāna*) the letters touch vocal cords and become

a. See *Śaṅkarācārya's Dakṣināmūrti Stotra* 1.

b. आमूलाद्वाग्लतासेवं क्रमविस्कारशालिनी ।

Śivas. I.13

c. तां पश्यन्तीं प्रथममुदितां मध्यमां त्रुद्धिसंस्थां ।

वाचं वक्त्रे करणविशदां वैखरीं च प्रपद्ये ॥

Sam. p. 4

the means of expression. This is self-expansion of *Parā vāk*, as is said by *Sāmba*.¹

8. *Kadamba* is a kind of tree said to put forth buds at the roaring of thunder clouds. Here, alphabets like the blossoms sprout at the first flux (*Prathama Spanda*) or when there is the will to create in the Divine design.
9. The Goddess wearing the garland from head to foot means that it is *Parā Vāk* that pervades from *Śiva* to the *Pṛthvī Tatṭva*. This connotes Her all-pervading nature.

Vāgbhava Vidyā Mantra and meditation :-

मूर्धीन्दोः सितपङ् कजासनगतां प्रालेयपाण्डुत्विषं
वर्षन्तीममृतं सरोरुहभुवो वक्त्रेऽपि रन्ध्रेऽपि च ।
अच्छिन्ना च मनोहरा च ललिता चाति प्रसन्नाऽपि च
त्वामेव स्मरतां स्मरारिदयिते ! वाक् सर्वतो वल्लति ॥१२॥

12. *Mūrdhanindoh sitapankajāsanagatām prāleyapāṇḍutviṣam, varṣantūm'mṛtam saroruhabhuvo vaktre'pi randhre'pi ca; acchinnā ca manoharā ca lalitā cātiprasannā' pica tvāmeva smaratām smrāridayite ! vāksarvato valgati.*

O beloved wife of the controller of Cupid¹! Thou art seated on the crescent-decked *Śiva*, who forms your white-lotus throne². Thou art sparkling with the glitter of pale-white snow. You sprinkle nectar on the petals of the lotuses of the mouth³ (i.e. *Mūlādhāra*) and the gate-way to *Brahman*⁴ (i.e. *Brahmarandhra*). Flawless, sweet, enchanting and uninterrupted speech flows through their spoken word (*vaikhari*) freely (*lit. on all sides*), who constantly keep Thee alone in their mind.

a. या सा मित्रा वरुणसदनादुच्चरन्ती त्रिषष्ठि ।
वर्णनन्त्र प्रकटकरणैः प्राणसंगात्प्रसूतान् ॥

ibid. 4

EXPLANATORY NOTES

1. Śiva's control over desire is a proverbial truth. The god of lust cannot work his crafty and boastful desire upon Śiva, the impregnable. Therefore He is given the name *smrāri*, the enemy or controller of Cupid. His spouse, Pārvati is called *Smrāridayitā*. Their union is Purity-embracing Beatitude.
2. Śiva wears the crescent as a diadem which shows that the all-powerful time is but an ornament for him. *Kālī* represents His energy. Since energy can never exist apart from its source, it does not act independently. It can manifest and act only when it is firmly based on the source. This is conveyed by 'Śiva's forming the seat of Śakti'. 'White lotus' represents Purity, Beauty and wisdom.
3. The bulbous root of the penis at the base of the spine is the mouth or the lower centre of power, present in every living creature. It is called *Adhovaktra Brahmosthāna*, the lower mouth of the bliss of *Brahman*. It is the passage of power for ephemeral pleasures and world-class attainments of life. In yogic parlance it is known as *Adhah-kuṇḍalinī* or *Mūlādhāra*.
4. *Brahmarandhra*, the cavity of *Brahman*, near the thousand-petalled lotus or *sahasradala-kamala*, is called *Ūrdhvavaktra-Brahmosthāna*, the higher gateway to Supreme Bliss. This is the royal gate of entrance to empirical experience of spiritual Truth. In yogic parlance, this higher centre of power is called *Ūrdhva-kuṇḍalinī* or *Sahasrāra*.

The fruit assured by worshipping *Śrī Cakra*:-

ददातीष्टान्भोगान्धपयति रिपून्हन्ति विपदो
दहत्याधीन् व्याधीन् शमयति सुखानि प्रतनुते ।
हठादन्तर्दुर्खं दलयति पिनष्टीष्टविरहं
सकृदध्याता देवी किमिव निरवद्यं न कुरुते ॥१३॥

13. *Dadātiṣṭānbhogān kṣapayati ripūn hanti vipado
dahatyādīn vyādhin śamayati sukhāni pratanate;
hathādantarduhkham dalayatipinastīṣṭaviraham
sakṛd-dhyāta Devi kimiva niravadhyam na kurute.*

When the true nature of Goddess *Parā Śakti* is revealed (through *Sāmbhavopāya*) to a devotee, in a momentous flash¹, She

- i. bestows all enjoyments he wishes for²;
- ii. destroys all enemies³;
- iii. drives away calamities⁴;
- iv. burns all impurities that cause mental pain⁵;
- v. subdues the diseases of mind and body⁶;
- vi. enhances happiness⁷;
- vii. stamps out the sorrows⁸ of mind forcibly; and
- viii. cures the pangs of separation⁹.

What is there that the Divine Mother does not make Her devotee faultless in^a!¹⁰

EXPLANATORY NOTES

1. *Ātmā* reveals itself in a flash when grace is intense.^b
2. Here enjoyments mean those of this world and also of the other world. Cultivating a sense of satisfaction alone can make a person progress towards the attainment of liberation where no sense of enjoyment is possible. That is the point where the fruit of all actions, physical or mental, is surrendered. Then there is no wish to be desired.
3. Enemies are those who put obstacles in the fair and free way of progress towards self-realization. The Goddess promises' to incarnate Herself for destroying these enemies whenever the need arises^c, after *Sumbha* and *Nisumbha* were killed. The two demons stand for Desire (*Kāma*) and Anger (*Krodha*) in a struggling seeker of Truth.
4. By 'calamities' is meant Personal, Individual and Natural troubles

a. The nine kinds of fruit described in the explanatory notes at nos. 2 to 10 may refer to the nine *cakresvarīs* of the *Śrī Cakram* *Trailokyamohana* to *Sarvānandamaya*.

b. सकृदिभातोऽयमात्मा इत्युपनिषत् ।

c. तदा तदावतीर्याहं करिष्याम्यरिसंक्षयम्

(Ādhyātmic, Ādhibhautic and Ādhidaivic), born of sins.

5. By 'impurities' is meant the three *malas*, that involve the mind in the cycle of pain and pleasure. The impurities are of three kinds :
 - i. Āṇava mala-- the subtle impurity, knowledge of littleness;
 - ii. Māyīya mala-- The idea of duality;
 - iii. Kārma mala-- Distractive thinking of pain and pleasure.
6. 'Ādhi' means incompetency or mental disease, 'vyādhi' means physical illness arising from the three humours of the body viz.- phelgm, bile and wind. The diseases of the body include (i) accidental death (ii) natural death, and (iii) death by prolonged disease or simply diseases, kinds of fever and other disorders of the body.
7. By 'happiness' is meant *sukha-sādhanāni*, the means for advancing on the spiritual path unhindered.
8. All kinds of impressions that bind the mind to worldliness. Such impressions are subtle and are called internal impediments.
9. Creates a situation by grace for union of *Jivātmā* with *Paramātmā*.
10. The Divine Mother grants all the eight kinds of human accomplishments (*siddhis*) to Her earnest devotee to make him fit to receive Her Grace for spiritual upliftment.

The twelve ways of surrender to Goddess Pārvati:

यस्त्वां ध्यायति वेत्ति विन्दति^a जपत्यालोकते चिन्तय-
त्यन्वेति प्रतिपद्यते कलयति स्तौत्याश्रयत्यर्चति ।
यश्च त्यम्बकवल्लभे ! तव गुणानाकर्णयत्यादरा-
त्तस्य श्रीर्नग्नहादपैति विजयस्तस्याग्रतो धावति ॥१४ ॥

14. *Yastvām dhyāyati vetti vindati^a japatyālokatे cintaya tyenveti pratipadyate kalayati stautyāśrayatyarcati; yaśca tryambakavallabhe ! tava guṇānākarṇayat�ādarāt-tasya śrīrna grahādapaiti vijayastasyāgrato dhāvati.*

a. वेत्ति विन्दति (Vetti Vindati) taken as one way of meditation.

O Beloved of the three - eyed Śiva¹ ! whosoever meditates on Thy true self, (i) discovers Thee, (ii) attains Thy grace of knowing Thee, (iii) recites Thy holy names, (iv) perceives Thee, (v) thinks of Thee, (vi) obeys Thee, (vii) surrenders the ego unto Thee, (viii) understands Thee, (ix) lauds Thee, (x) takes shelter in Thee and (xi) worships Thee; above all, (xii) who listens to Thy divine attributes with spontaneous attention² (*ādarāt*)³, Thou, in the form of Goddess Lakṣmī (the dispenser of spiritual and temporal wealth) never stayes away from his abode. Victory greets him even before he desires it.

EXPLANATORY NOTES

1. 'Tryambaka' is an epithet of Śiva, meaning the three-eyed. His beloved (Vallabhā) is Pārvatī. Tryambaka Vallabhā may mean She who as the Turya, is the eye of the three individual states Viśva, Taijasa and Prājñā and three universal states Viśat, Hiranyagarbha and Īśvara and for all these shine after Brahman or Parma Śiva, who alone is self-effulgent. Tryambaka Vallabhā is, therefore, the power pervading the three individual as well as the three universal states of manifestation. "The fourth should pervade the three states like oil."^a
2. These are the twelve ways of surrender to the glory of the goddess who is the pervading power of volition, knowledge and action (*Icchā Śakti, Jñāna Śakti and Kriyā Śakti*) in all categories comprising the universe. She manifests herself through these three powers individually as well as collectively. She also throws open the portals of liberation for devotees, who love God with all their being and obedience to His will.

It will be interesting to note here that these twelve ways of meditation correspond with the twelve *mātras* (morae) of the *Pranava* (Aum) for realization of the ultimate Reality. In the Āgama Śastra they are described as *A, U, M, Bindu, Ardhacandra, Nirodhikā*,

Nāda, Nādānt, Śakti, Vyāpini, Samanā and Unmanā. The twelfth mātra constitutes the seat of the venerable Parā that transcends the others. Then the yogi listens to the divine attributes with spontaneous attention (ādarāt) and becomes blissfully free.

3. Spontaneity is the clear mark of devotion. It consists in loving God with all one's being and obedience to His will. That is what 'ādarāt' conveys. The literal meaning of 'ādar' is reverence.

Grace of Divine Mother confers all the four principles of life to devotee:

किं किं दुःखं दनुजदलिनी ! क्षीयते न स्मृतायां
 का का कीर्तिः कुलकमलिनी ! ख्याप्यते न स्तुतायाम् ।
 का का सिद्धिः सुरवरनुते ! प्राप्यते नार्चितायां
 कं कं योगं त्वयि न चिनुते चित्तमालम्बितायाम् । १५ ॥

15. *Kim kim duhkhām Danujadalinī ! kṣīyate na smṛtāyām
 kā kā kīrtih Kulakamalinī ! khyāpyate nā stutāyām;
 kā kā siddhīh Suravarānute ! prāpyate nārcitāyām
 kam kam yogam tvayi na cinute cittamālambitāyām.*

O Thou destroyer of demons ! what human affliction is there that does not get waived by one's remembering Thee constantly¹!

O Joy of creation ! what extent of knowledge (fame) is there that is not attained by singing Thy praise²!

O Mother Divine, adored by the chief gods ! what accomplishment is there that cannot be gained by worshipping Thee³!

a. अकारश्च हकारश्च मकारो बिन्दुरेव च ।
 अर्धचन्द्रो निरोधी च नादो नादान्त एवं च ॥ ।
 शक्तिश्च व्यापिनी चैव समनैकादशी स्मृता ।
 उन्मना तु ततोऽतीता तदतीतं निरामयम् ॥ ।

And, what kind of *yoga* is there that cannot be accomplished by surrendering the mind to Thee⁴!^a

EXPLANATORY NOTES

1. Remembering the Deity relates to foremost of the important principles of life i.e. *Dharma*. Thereby spiritual seeker cultivates the power of virtue in the mind that enables him to vanquish evil. For this, Grace of the goddess is sought by devotees addressing Her as the 'destroyer of demons'. By 'demons' is conveyed 'evil thoughts in people' which are at the root of demoniacal actions in man.
2. Singing praise of the Deity relates to the second principle i.e. *Artha*. It means the wealth that is obtained through the practical knowledge of unblemished behaviour. That becomes the means of attaining fame. The goddess is here addressed as *Kulakamalinī*--'the blooming lotus plant of Supreme Power'^b, which means the joy of creation.
3. Worship of the Deity relates to the third principle i.e. *kāma*. It is the fulfilment of all desires. It is the state of eternal satisfaction in which nothing more is desired.^c The goddess is addressed as the one adored by the chief gods, *Brahmā*, *Viṣṇu* and *Rudra* or simply by the chief of gods, *Indra* or the lord of all accomplishments.
4. It is by surrendering the ego to the supreme *sākti* that *yoga*, union with the Supreme -Self, becomes possible. That is called *Mokṣa*, the

a. According to the tradition this was a favourite verse of *Rishi Pir* (1637-1697 A.D.), who hailed from a family of orthodox *Brahmins* in Kashmir. Being an earnest devotee of *Sārikā Bhagavatī* at *Hārī Parvat* Hill, "He found a spiritual guide in a famous hermit *Pandit Krishna Kar*". His followers called him '*Pir Pandit Pādshāh har du Jahān*' -- the emperor of two worlds". He influenced Aurangzeb with his spiritual power and condemned him for being cruel to Sarmad, the famous Sufi saint of his time. His practice of miracles was sharply criticised by his contemporary, *Rūpa Bhavānī*. His shrine still exists at Batayar in Srinagar, where his anniversary fair is held to this day. (Adopted from 'A History of Kashmir by P.N.K.Bamzai')

b. कुलं हि परमा शक्तिरिति । Tantra

c. यं लब्ध्वा चापरं लाभं मन्यते नाधिकं ततः । Bh. G.

d. मोक्षो नाम न नैवान्यः स्वरूपप्रथनं हि सः । T.A.

final release or self-realization.^d No word of address is used here because *Mokṣa* is eternal oneness with the Infinite Self where in there is no idea of any subject-object relation or duality.

The Supreme Mother, in Her prominent three forms, removes the three principal impurities of Her devotees who remember Her constantly:

ये देवि ! दुर्धरकृतान्तमुखान्तरस्था
 ये कालि ! कालघनपाशनितान्तबद्धा : ।
 ये चण्डि ! चण्डगुरुकल्मषसिन्धुमग्ना-
 स्तान्पासि मोचयसि तारयसि स्मृतैव ॥१६ ॥

16. *Ye Devi ! durdharakṛtāntamukhāntarasthā*
Ye Kāli ! Kālaghanapāśanitānta baddhā ;
Ye Caṇḍi ! caṇḍagurukalmaṣasindhumagnā-
stānpāsi mocayasi tāryasi smṛtaiva.

They, who remember you constantly, O celestial Deity^{1!}, are saved by you from falling into the irresistible jaws of death; O *Kāli*² the mistress of time ! you liberate them from the inextricable noose of the all-devouring Time; O *Caṇḍi*, the violent power of anger ! you ferry them across the drowning and dreadful ocean of sin.

EXPLANATORY NOTES

1. The *Devi* grants the Infinite state, which is beyond the sense of acquisition and abandonment, by removing the subtle impurity called *Ānava Mala*.^a
2. *Kāli* is pleased to remove the cognition of difference in objects, rooted in the gross impurity called *Māyīya Mala*.^b
3. The *Caṇḍi* thrashes away the grosser impurity the sense of goodness and badness, or of attachment and hatred. This impurity is called *Karma Mala*.^c

- अपूर्णत्वमाणवम्
- भिन्नवेद्यप्रथात्वम्
- शुभाशुभवासनामयत्वम्

The fruit of obeisance to the Goddess :

लक्ष्मीवशीकरणचूर्णसहोदराणि
त्वत्पादपद्मकरजांसि चिरं जयन्ति ।
यानि प्रणाममिलितानि नृणां ललाटे
लुम्पन्ति दैवलिखितानि दुरक्षराणि ॥१७॥

17. *Lakṣmī vasīkaraṇacūrnasahodarāṇi
tvatpādaṇkajarajāmsi ciram jayanti;
yāni praṇāmamilitāni nrṇām laṭāte
lumpanti daivalikhitāni durakṣarāṇi.*

The tiny particles of dust (like pollen) of Thy lotus feet, being as potent as aromatic powder¹ used in propitiating *Lakṣmī* to gain temporal wealth, are eternally victorious, for these (the dust-particles of Thy feet) sticking to the foreheads of mortals engaged in paying obeisance to Thee, erase their adverse writ of fate.²

EXPLANATORY NOTES

1. Dust particles sticking to the feet of Divine Mother are compared to the pollen dust of a lotus or aromatic powder with which the goddess of wealth is propitiated. The two divinities are considered to be like uterine brothers. For the worldly enjoyment of general experience is said to be but a *trileximal* part of the Supreme Bliss.^a
2. "On being blessed with that Supreme Bliss all knots of heart are cut asunder, all doubts are removed and the fruits of all kinds of actions (including the destined actions or *Prārabdha Karma*) are destroyed".^b Since that Bliss is par excellence, perfect and permanent the adverse writ of fate becomes void with its influence.

a. एतस्यैवानन्दस्य मात्रामुपजीवन्ति ।

Bṛh-upa- 4.3.32

b. भिद्यते हृदयग्रन्थिः छिद्यन्ते सर्वसंश्रयाः ।

Mund. up. II-ii.8

क्षीयन्ते चाजस्य कर्मणि तस्मिन् द्रुष्टे परावरे ॥

But alas ! ignorant people do otherwise; they are cautioned :

रे मूढा : ! किमयं वृथैव तपसा कायः परिक्लिश्यते

यज्ञैर्वा बहुदक्षिणैः किमितरे रिक्तीक्रियन्ते गृहाः ।

भक्तिश्चेदविनाशिनी भगवतीपादद्वयी सेव्यता-

मुन्निद्राम्बुरहातपत्रसुभगा लक्ष्मीः पुरो धावति ॥१८॥

18. *Re mūḍhā ! kimayam vṛthaiva tapasa kāyā parikliṣyate yajnairvā bahudakṣinaih kimitare riktkriyante grhāḥ; bhaktiscedavināśinī Bhagavatīpādadvayīsevyatā-munnidrāmburhā-tapatrasubhagā lakṣmī puro dhāvati.*

O you stupefied¹ people ! why do you torment your bodies by undergoing ceremonial sufferings² and impoverish your living conditions by paying heavy rewards for accomplishing sacrificial rites ? If you had unreserved devotion to the feet (knowledge and activity process) of the immortal Goddess *Lakṣmī*, the goddess of spiritual prosperity³, adored with the royal canopy of full bloomed lotuses⁴, it would have led you to the glory of spiritual Truth.

EXPLANATORY NOTES

1. Ignorant people caught in the mire of delusion and duality.
2. It involves a lot of botheration to undertake ceremonial rites in order to get our desires fulfilled. But according to *Vasiṣṭha* the rule of the world is that the more you desire for a thing the more it recedes from you. And, if, at all, the object of a desire is attained, it must have involved a lot of trouble and then it does not last long. So these ceremonies performed with a desire, ultimately, bring sufferings. If performed as duty, desiring no fruit, these purify the intellect and develop spiritual wisdom, as, is advocated by Śaṅkarācārya, 'Mere penance or observation of cāndrāyana vrata does not give spiritual wisdom'.
3. 'Spiritual prosperity' is what in another term means 'perfect knowledge of God, Liberation or *Mokṣa*'. The goddess is, therefore, called *Mokṣa Lakṣmī*.
4. The benign beauty of Goddess is described to be like that of untainted bloomed lotus leaves. This connotes that She is Supreme and bears no stain of duality.

Grace of awakened *Kuṇḍalinī* :

याचे न कंचन न कंचन वज्रयामि
 सेवे न कंचन निरस्तसमस्तदैन्यः ।
 श्लक्षणं वसे मधुरमदमि भजेवरस्त्री-
 देवी हृदि स्फुरति मे कुलकामधेनुः ॥१९॥

19. *Yāce na kaṇcana na kaṇcana varicayāmi
 seve na kaṇcana nirastasamastadhainyah;
 ślakṣṇam vase madhuramadmi bhaje varastrī
 Devi hṛdi sphurati me kulakāmadhenu.*

Neither I seek anything nor deceive anybody for getting wealth. I am servile to none. Thus I have cast off all sense of dependence and dejection.¹ Yet, it surprises me to find myself clad in fine robes, eating agreeable food and having recourse to the consort of my choice.² Indeed Goddess *Kulakāmadhēnu*³, the family cow of plenty, is blooming in my heart.

EXPLANATORY NOTES

1. The *Upaniṣad* says "All this and whatsoever in the universe is pervaded by the Supreme Lord. Therefore, one must enjoy with contentment what God has enlisted for one. Do not covet anybody's wealth".^a One who understands this, neither seeks nor deceives. No dejection is painful then. The devotee means to say : I do not seek wealth for I live in the supreme; I do not deceive for I am pure; I am servile to none for I have no desire'. He feels himself free from all the three *Malas*.
2. *Gopi Chand* was a king in India. His mother, *Madālasā*, was a high calibred royal lady. At the time of taking up *Sannyāsa*, *Gopī Chand* bowed at the feet of his mother to seek her permission and blessing.

a ईशावास्यमिदं सर्वं यत्किञ्चित् जगत्यां जगत् ।

तेन त्यक्तेन भुज्जीया मा गृथा कस्यस्तिद्वनम् ॥

Isop.1.

Before she gladly gave it she asked him to keep a note of three pieces of advice :

- i. Use your cloth only when you need it;
- ii. Eat only when you feel appetite;
- iii. Always be immersed in Divine Self.

These have respective references to dress, food and consort mentioned by the devotee in the verse. Supreme Consciousness is his elegant dress; *Advaita Siddhis* are his sweet enjoyments, constant awareness of *Citsakti* is his most charming spouse.

3. *Kula-Kundalinī*, the fulfiller of all desires, is the patronizing power of Divinity.

शब्दब्रह्ममयि स्वच्छे देवि त्रिपुरसुन्दरि
यथाशक्ति जपं पूजां गृहाण परमेश्वरि ॥२०॥

20. *Śabdabrahmamayī svacche Devi tripurasundarī*
Yathāśakti japam pūjām gṛhāṇa parameśvari.

O Thou indistinct cosmic sound¹; immaculate all-pervading power², ruling the three worlds³! Pray accept this worship⁴ and the recitation of Thy Divine names⁵ done to my capacity, O Parameśvari! the Supreme Vāk called Parā.

EXPLANATORY NOTES

1. The self-produced sound called the 'voice of silence' which becomes audible to a *yogī* on the awakening of *Kundalinī* resolving the three stages of speech (Vāk). This all pervading unbeaten sound called *Śabda-brahma*, rises from *nābhi*, the place of 'Paśyanti'. Constant repetition of divine names is possible through 'Paśyanti' only. Grammarians call it 'Sphoṭa' (breaking forth).
2. 'Svacche Devi' refers to *Madhyamā* Vāk, where speech becomes distinct at throat.

3. The three worlds refer to :

<i>Bhuh</i>	<i>Bhuvaḥ</i>	<i>Svah</i>
Earth	Space	Heaven
or <i>Jāgrat</i>	<i>Svapna</i>	<i>Susupti</i>
<i>Bhava</i>	<i>Abhava</i>	<i>Atibhava</i>

Tripurasundari manifests through three worlds and is referred to as articulate speech *Vaikhari* (spoken word by mouth).

4. By worship is meant determined effort for self-realization. "It is not mere offering of flowers with chanting that is meant by worship. True worship is the determined effort to merge into the Supreme consciousness beyond thought, with all awareness which is the fruit of spontaneous attention".^a

The *Upaniṣad* says- "That which cannot be expressed by word but from where the word rises, that is *Brahman*, the Supreme Self and not what the people worship".^b This hints at *Parā Pūjā*— the highest worship. The inferior type of worship is ceremonial -- worship of the five deities as enjoined by *Śāṅkarācārya*.^c

5. By *Japa* is meant repetition of a mastered *mantra* imparted, in a traditional manner by the preceptor, to keep the disciple's spiritual awareness ever fresh. This is "possible in *Śāktopāya*, the middle means. Neither *Āṇavopāya*, the inferior means nor *Sāmbhavopāya*, the superior means is practicable because in the former case it is beyond understanding while in the latter it is only revealed by

a. पूजा नाम न पुष्टाद्यैर्या मतिः कियते दृढा ।

V.B. 147

निर्विकल्पे महाव्योम्नि सा पूजा ह्यादराल्लयः ॥

S.T.T.-I-4.5

पूजा तु चंचलत्वेऽपि त्वन्मयत्वाप्रमत्तता ।

b. यद्वाचा नाभ्युदितं येन वागभ्युद्यते ।

Kenop. 1-3

तदेव ब्रह्म त्वं विद्धि नेदं यदिदमुपासते ॥

c. *Pañcopacāra Pūjā*. The five deities may be *Śiva*, *Parvati*, *Ganeśa*, *Kumāra* and *Viṣṇu* with *Śiva* as the presiding deity for *Siva* devotees. OR, *Viṣṇu*, *Lakshmi*, *Surya*, *Ganeśa* and *Śiva* with *Viṣṇu* as the presiding deity for *Viṣṇu* devotees. This worship was introduced by *Śāṅkarācārya* for general upliftment of society.

intuition".^a In *Ānavopāya*, *Japa* may be ceremonial. But the aim of *japa* is 'effecting of absorption wholly in the very being of the deity'.^b

6. *Parā* pervades the *merudanda*, the cerebro-spinal axis or *Suṣumnā*.

Prayer for non-interference through obstacles in the spiritual path :

नन्दन्तु साधकाः सर्वे विनश्यन्तु विदूषकाः ।
अवस्था शास्त्रवी मेऽस्तु प्रसन्नोऽस्तु गुरुः सदा ॥२१॥

21. *Nandantu sādhakāḥ sarve vinaśyantu vidūṣakāḥ
avasthā śāmbhavī me' stu prasanno'stu guruh sadā*.^c

May all striving souls¹ be filled with supreme bliss. May all defiling agencies² perish. May I attain the state of *śambhu*³. May the preceptor be pleased with my performance.

EXPLANATORY NOTES

1. *Sādhakāḥ* -- Those who practise spiritual stability. In *Śākta* they are called *Śiva Yogīs* or in *Śaiva* lore they are called *Kula Yogīs*. They are said to have *Yāmala siddhi* i.e. realization of *Śiva* and *Śakti* as one Supreme Self.
2. *Vidūṣakah* -- These are disturbing agencies which cause bondage by falling prey to pain and pleasure. Being slave to these a *Sādhaka*'s course is beset with obstacles. One has to conquer these by dwelling constantly in the supreme joy of unsurpassing *Parā Śakti*. That gives bliss. "One has to treat alike praise and blame, pleasure and pain, friend and foe. The king among yogis is free from the sufferings

a. न पुंसि न परे तत्त्वे शक्तौ मन्त्रं नियोजयेत् ।
पुंस्तत्त्वे जडतामेति पर तत्त्वे तु निष्फलः ॥

- Tantra

b. जपस्तन्मयताभावनं सम्यगीरितम् ।

S.T. I.4, 5

c. There are similar vedic prayers also.

resulting from triumph and intolerance", according to *Kādimatatantras*.^a

3. *Śambhu* is the name of *Śiva* who blesses the devotee with eternal happiness of the realization of Supreme Self. That state is called *Śambhavī Avasthā*, *Śambhavī Mudrā* or *Bhairavī Mudrā* which is 'inward perception with outward steadfast look, hidden in the *Tantras*'.^b

दर्शनात्पापशमनी जपान्मृत्युविनाशिनी ।
पूजिता दुःखदुर्भाग्यहरा त्रिपुरसुन्दरी ॥२२॥

22. *Darśanāt pāpaśamanī japānmṛtyuvināśinī*
Pūjītā duḥkhadurbhāg्यaharā tripurasundarī.

Tripurasundarī, by granting a glimpse of Her benign self (Bliss of self-realization), allays the sin of innate ignorance¹; by accepting praise through recitation of Her name, removes fear of death²; and by being pleased with worshipping Her, removes misfortune and pain.³

EXPLANATORY NOTES

1. It is *Ānava Mala* that pertains to innate ignorance of *Jīva* and brings about the sense of imperfectionness, *Apūrṇatvam*. This is removed by *Darsana* or direct revelation.
2. The fear of death comes because of *Māyīya Mala* which accumulates for soul a body (gross and subtle) to bring about the sense of difference - *bhinnavedyaprathā*. This is warded off by *Japa*-spontaneous remembrance.
3. Misfortune and pain are due to *Kārma Mala* which is formed with impressions (*vāsana*), good or bad, left behind in the mind by the actions done in previous births. This *mala* is erased by *Pūjā* or absorption in the Divine Self.

a. यो निन्दास्तुतिशीलेषु सुखदुःखारिबन्धुषु ।
सम आस्ते स योगीन्द्रो हर्षामर्षविवर्जितः ॥

b. अन्तर्लक्ष्यो बहिर्दिव्यिनिमेषोन्मेष चर्जिता
एषाऽसौ भैर्वीमुद्रा सर्वतन्त्रेषु गोपिता ॥

Kulārṇava 9/45

ibid. 8/85

नमामि यामिनीनाथलेखालंकृतकुन्तलाम् ।
भवार्णी भवसन्तापनिवर्णणसुधानदीम् ॥२३॥

23. *Namāmi yāminīnāthalekhālaṅkṛtakuntalām
Bhavānīm bhavasantāpanirvāpaṇasudhānadiṁ.*

I make obeisance to *Bhavānī* (*Pārvatī*), who is bedecked with the crescent as Her hair-pin¹ and who, like a stream of nectar, washes away the world-sufferings.²

EXPLANATORY NOTES

1. This description is for meditation on form. In *Yoga* it is the nasal sound of *bija-mantra*, represented by the semi-circular crescent, that merges in the divine universal self-Supreme consciousness when the fourth state *Turya* permeates the three states of *Jīva*.^a
2. Sufferings are of three kinds :
 - i. *Ādhyātimic*, caused by individual pains, mental or physical.
 - ii. *Ādhībhautic*, caused by other beings - friends and foes.
 - iii. *Ādhidaivic*, caused by fate or nature.

मन्त्रहीनं क्रियाहीनं विधिहीनं च यद्गतम् ।
त्वया तत्क्षम्यतां देवि ! कृपया परमेश्वरि ॥२४॥

24. *Mantrahīnam kriyāhīnam vidhihīnam ca yadgatam
Tvayā tat kṣamyaśām Devī ! kṛpayā parameśvari !*

O Supreme Ruler of the universe ! Pray forgive me, out of compassion, omissions which might have occurred in my prayer, for I am lacking in the perfect knowledge regarding Thy *Mantra*¹,

a. त्रिषु चतुर्थे तैलवदासेच्यम् ।

the performance² and the prescribed method³ thereof.

EXPLANATORY NOTES

1. *Śrī Vidyā pañcadasākṣarātma mantra*, to be understood by tradition.
2. Performance of religious rites or the right deliberation on *Parā Śakti*.
3. *Yukti* or knack in performance or practice (spiritual *sādhanā*).

इति श्री पञ्चत्वां घटस्तवः तृतीयः समाप्तः ॥
Iti Śrī Pañcastavyām Ghaṭastavah trītiyah samāptāh.

Thus ends *Ghaṭastava*,
the third hymn of the *Pañcastavī*.

IV
AMBASTAVA

The Ever Flowing Grace

VI

АМЕСАИА

Appleton, Drowne & Co.

श्री राजा भगवती
(क्षीर भवानी - तुल मुल)



या द्वादशार्क परिमण्डित मूर्तिरिका
सिंहासनस्थितिमतीमुरगैर्वृतां च ।
देवीमनन्यगतिमीश्वरतां प्रपन्नां
तां नौमि भर्गवपुर्षी परमार्थराजीम् ॥

Plate IV Rajnā Bhagawatī

INTRODUCTION TO THE FOURTH HYMN AMBASTAVAH

The fourth hymn of the *Pañcastavī* pertains to the Mother of the universe -*Jagadambikā*. This is a prayer to *Ānanda Śakti* (Power of Bliss), the second in the series of the five-fold glory of *Sīva-Śakti*. It celebrates the charm of the power of manifestation which is about to flower into action, the universal cause of all motion and change observed throughout the manifest world. Supreme Bliss is experienced by an earnest seeker of Truth when *Ānanda Śakti* with ever-flowing grace predominates of its own spontaneity and freedom. It is considered as the feminine aspect of Nature, the Motherhood in the universe, being the universal energy that brings all things into being.

This prayer to the Divine Mother in conformity with Supreme Bliss is spontaneous. Therefore it is a divine means, called *Anupāya*, not involving any human effort, for the complete realization of that ultimate Reality, *Parā Śakti*. This is the primordial state without a change and so beyond an unnatural or accidental circumstance *manādhikāla siddha mūlaprakṛti*. Accordingly, this hymn is named *Ambastava*.

May *Jagadambā* shower Her Bliss upon all.

अथ अम्बस्तवः चतुर्थः
AMBASTAVA, THE FOURTH
THE EVER FLOWING GRACE OF MOTHER
 ॐ नमः जगदम्बिकायै
Salutations to the MOTHER

Adoring the Universal Mother (2 *Ślokas*) :-

यामामनन्ति मुनयः प्रकृतिं पुराणी
 विद्येति यां श्रुतिरहस्यविदो वदन्ति ।
 तामर्धपल्लवितशंकररूपमुद्रां
 देवीमनन्यशरणः शरणं प्रपद्ये ॥१॥

1. *Yāmāmananti muṇayah prakṛtimpurāṇīm
 vidyeti yām śrutiḥrāhasyavido vadanti ;
 tāmardhapallavita śānikararūpa mudrām
 devīmānanyaśarāṇah śarāṇam prapadye.*

I take refuge in that Self-luminous deity, who is a mystery in the half-sprout form of *Śiva* (called *ardhanārīśvara*¹). Being the sole resort², the *munīs*, adept in reflective contemplation, greet Her as *Prakṛti*³, the primeval potentiality of manifestation; and knowers of the secrets of the philosophical thought, revealed in the *Upaniṣads*, describe Her as *Parā Vidyā*⁴, the supreme knowledge of self-realization.

EXPLANATORY NOTES

1. *Ardhanārīśvara ŚivāṇiŚakti* as the active aspect of consciousness is always one with *Śiva*, the passive aspect. This is represented as right half *Śiva* and left-half *Pārvatī* in one form.
2. Being the sole resort She protects all.
 'Protects' means 'gives release from all kinds of bondage' by

granting ultimate union with the Supreme. *Bhaṭṭanārāyaṇa*'s prayer to Lord Śīva elucidates this:

"I bow to Śīva (*sthānu*, the transcendent) who is *cit-prakāśa* above the three generic constituents of *Prakṛti*, who is subtler than even half the *mātrā* indicated on the top of 'Om', and who is greater than even the cosmic egg".^a

3. *Prakṛti* is the material cause of the universe. She keeps the world process in balance with the three generic constituents viz. *Sattva*, *Rajas* and *Tamas*. *Prakṛti* is called *Māyā* which is not light of consciousness and therefore 'cannot be the basic cause of the manifestation of existents'.^b
4. *Parā-vidyā* is the highest spiritual knowledge that dispels the darkness of ignorance and helps the human being (*Jīva*) to realize the perennial glory of the Supreme unity^c, the state in which transmigration of soul turns out to be a myth.

- a. प्रणवोधर्धमात्रातोऽप्यणवे महते पुनः ।
ब्रह्माण्डादपि नैरुण्यगुणाय स्थाणवे नमः ॥
- b. ईक्षतेनशब्दम्
- c. सा विद्या या विमुक्तये ।

Sta. cin. 7.

Br. Su i.i.-5

Up.

अम्बस्तवेषु तव तावदकर्तृकाणि
 कुण्ठी भवन्ति वचसामपि गुम्फनानि ।
 डिम्बस्य मे स्तुतिरसावसमज्जसापि
 वात्सल्यनिघ्नहृदयां भवती धिनोति ॥२॥

2. *ambastaveṣu tava tāvadakartṛkāṇī*
kuṇṭhī bhavanti vacasāmapi gumphanāni ;
dimbasya me stutirasāvasamaijasāpi
vātsalyanighnahṛdayām bhavatīm dhinoti.^a

O Mother ! even beautiful hymns of the *Vedas*, which are of divine authorship turn blunt in praising Thee. But this praise of a block-head (like me), although unintelligible, delights¹ Thy heart which is tender with affection.

Another version as explained by *Swami Lakshman Joo* is :

O Mother ! although the Supreme forms assumed for creation, preservation and reconstruction (i.e. *Brahmā*, *Viṣṇu* and *Rudra*) are well-versed in understanding the *Vedic Hymns*, yet they fail in singing Thy praise. But my humble prayer like that of a young child, pleases Thee, even if it is not in conformity with the disciplined way of worship. Indeed, Thy heart is filled with the spontaneous love of Mother.¹

EXPLANATORY NOTES

1. The Mother's spontaneous love i.e. *sāktipāta* (Divine Grace), is unconditional and unhindered. 'There is no human effort needed to earn it'.^b "One is automatically directed towards the preceptor as if tethered with a rope".^c It is the self-dependent will of *Parā Śakti* to

a. धिनोतु' इति पाठान्तरम् । c.f. ms - The Oriental Research Institute, Mysore. (S.L. Lax.).

b. नाऽत्र कोऽपि आत्मीयः पुरुषकारः विद्यते । Tan.

c. गले पादिक्या नाथ नीयते सदगुरुं प्रति । Tan.

shower the blessings on any one of Her children at any place or at any time. "It is by the grace of the sovereign deity that one is led to monistic practices,"^a says *Dattātreya Avadhūta*, the crest jewel of spiritual aspirants. The very delight of the Divine Mother speaks of Her *Śaktipāta*.

Expressions of the experiences of a devotee in his successful spiritual course (in three verses) :

व्योमेति बिन्दुरिति नाद इतीन्दुलेखा
रूपेति वाग्भवतनूरिति मातृकेति ।
निःष्वन्दमानसुखबोधसुधा स्वरूपा
विद्योतसे मनसि भाग्यवतां जनानाम् ॥३॥

3. *Vyometi binduriti nāda itīndulekhā
rūpeti vāghbhavatanūrīti mātṛketi ;
nihsyandamānasukhabodhasudhāsvarūpā
vidyotase manasi bhāg्यavatām janānām.*

(O Mother !) while sprinkling the nectar of pure and perfect knowledge of Reality¹, Thou revealest Thy Divinity in the minds of the blessed² by gracing them with the extra-ordinary means³ of realising the Self as-

- i. Etherial consciousness — *Vyoma*⁴;
- ii. Transcendental consciousness — *Bindu*⁵;
- iii. Immanent consciousness — *Nāda*⁶ ;
- iv. Of the form of crescent or Nectar an consciousness - *Indulekhā*⁷;
- v. Source of speech — *vāghbhavatanuh*⁸;
- vi. rosary of the alphabet — *Mātrikā*⁹;

a. ईश्वरानुग्रहादेव पुंसामदैत वासना ।

Ava. *Gītā* 1.1

EXPLANATORY NOTES

1. This hints at the attainment of *Madhumati Bhumikā* by a *yogī* or disappearance of *Triputī* or merging the triangle of trichotomy into one supreme whole called *bindu*, in which all being and non-being are at par. That alone is the Supreme seer.
2. The 'blessed' are those devotees of Divine Mother who are favoured with *Sāktipāta*, the mysterious means of realizing the Supreme Self. Reference may be made to *Anupāya*, the means without any particular discipline or to *Śāmbhavopāya*, the superior means in which human effort is of no avail.
3. As referred to in the above note, the extra-ordinary means is the zero point, intermediate between *prāṇa* and *apāṇa*. It is at such a point that the preceptor (*Guru*) impels the consciousness of the disciple towards the universal consciousness. That may be possible through his mere touch or a favourable glance.
4. By 'vyoma' is not meant this elemental ether (or sky) but the formless and subtle beatitude of what is known as the Supreme Self, as is enjoined by the *Tantra* : 'The supreme self is to be meditated upon as the formless sky, unbound by quarters, in which *citsākshi*-awareness of supreme consciousness reveals itself spontaneously'.^a Therefore 'the sky is His emblem'^b only. The *Chhāndogyopaniṣad* also declares that by 'sky' is meant 'Parabrahman' (*cidākāśa*) and not the elemental ether (*bhūtākāśa*). 'What is Parabrahman, is suggested by the name *Śiva-vyoma*'.^c
5. *Bindu* (or *Vindu*) ordinarily means a dot. It represents the *Parapramātā*, the Highest Self or *Parā Śakti*, 'the supreme knower, not knowable by any means'. The *Upaniṣad* says-'who can know the knower'.^d It is *citprakāśa*. It represents non-dimensional infinity, the beatitude par excellence.

a. व्योमाकारं स्वमात्मानं ध्यायेद् दिग्भरस्नावृतम् ।

निराश्रया चिति: शक्तिः स्वरूपं दर्शयेत्तदा ।

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b. आकाशस्तलिंगात् ।

Bra. Su. 1.1.8.22

c. शिवव्योमेति या संज्ञा परब्रह्मेति यत्पदं ।

Tri. Sas.

d. विज्ञातारमरे केन विजानीयात् ।

Br. up. IV-v-15

नहि दृष्टुदृष्टेविपरिलोपः ।

ibid. IV-iii-23

श्री वैष्णवी माता



Plate V Vaiṣnavī Mātā

6. Nāda refers to *Parā vāk* or supreme verbum which is only the product of 'aham vimarsā'. It is the creative I--consciousness of Śiva. It is the power of deliberation on the non-dual self--*cidvimarsā*. It is the supreme glory of Vaiṣṇav Mātā or Vaiṣṇavī.
7. *Indulekhā* is the crescent that confirms the determined non-dual supreme self, *amākalā*.
8. *Vāgbhayatanuh* means the self, as the first seed letter 'a' that pervades the alphabet. It is the form of *Sarasvatī*, the goddess of supreme knowledge.
9. *Mātrkā* is the power of deliberation of Śiva. It is the *Kriyā sakti* that covers the Sanskrit alphabet a to kṣa, which is the state of *Pūrnāhantā*. The alphabet gives rise to *śadadhvā*, the six-path world, which weaves for bondage of the soul. When understood well in deliberation, it becomes the cause of release. Then it is called *Ajñāta mātā*.

आविर्भवत्पुलकसन्ततिभिः शरीरै -
 र्निष्यन्दमानसलिलैर्नयनैश्च नित्यम् ।
 वाग्भिश्च गद्गदपदाभिरूपासते ये
 पादौ तवाम्ब ! भुवनेषु^a त एव धन्याः ॥४॥

4. āvirbhavatpulakasantatibhih śarīrai-
 rniṣyandamānasalilair nayanaiśca nityam;
 vāgbhiśca gadgadapadābhīrūpāsate ye
 pādao tavām̄ba ! bhuvaneṣu^a ta eva dhanyāḥ.

O Mother ! They are fortunate who, thrilled with joy, their hair standing erect, tears gushing out of their eyes because of intense love, ever¹ worship Thy lotus feet² with vibrant expressions, they are indeed blessed in all the three worlds³.

a. पाठान्तर - हृदयेषु (Hṛdayeṣu)

EXPLANATORY NOTES

1. 'Ever' connotes that the devotees are ever busy in worshipping the Goddess in all the three states of life. Indeed the spirit of worship has become spontaneous. *Dhārāsāram* like heavy downfall of rain.
2. The lotus feet convey the transcendent and immanent, *Prakāśa* and *Vimarśa*-aspects of the Supreme Deity. Such contemplation leads to perfection.
3. 'Three worlds' refer to three states of life and three periods of time. Perfect concentration causes shaking off the ego of gross, subtle and causal bodies of the *Sādhaka*^a in all the three states of life for all time.^b

वक्त्रं यदुद्यतमभिष्ठुतये भवत्या -
 स्तुभ्यं नमो यदपि देवि ! शिरः करोति ।
 चेतश्च यत्त्वयि परायणमम्ब ! तानि
 कस्यापि कैरपि भवन्ति तपोविशेषैः ॥५॥

5. *vaktram yadudyatam abhiṣṭhutaye bhavatyā
 stūbhyaṁ namo yadapi devi ! śirah karoti ;
 cetaśca yat-tvayi parāyanaṁmamb ! tāni
 kasyāpi kairapi bhavanti tapoviśeṣaih.*

O Mother, self-luminous Supreme Energy ! only a rarely-favoured devotee^c, as a result of very extra-ordinary means accrued out of his own penances (known to his subtle self alone), ever and anon

- i. utters forth hymns in Thy praise,
- ii. brings forth his head to bow to Thee; and
- iii. feels an urge for contemplating upon Thy true self.

- a. स्थूल सूक्ष्मकारण देहांभावस्य निर्धूयमाने । S.L. Joo.
- b. भुक्षोतु इति काल त्रेयेषु । *ibid*
- c. मनुष्याणां सहस्रेषु करिष्यतति सिद्ध्ये । *Bh. G. VII-3*
 "of thousands of men some rare soul strives to realize me."

These acts of devotion in word, deed and thought are ever constant in Thy devotees.

Glory of the Serpent Power :

मूलालवालकुहरादुदिता भवानि !
 निर्भिद्य षट् सरसिजानि तडिलतीव ।
 भूयोऽपि तत्र विशसि ध्रुवमण्डलेन्दु -
 निष्यन्दमानपरमामृततोयरूपा ॥६॥

6. *mūlālavālakuharāduditā bhavānī !*
nirbhidya ṣaṭ sarasijāni tadillatīva;
bhūyo'pi tatra viśasi dhruvamandalenu-
niṣyandamānaparamāmṛtatoyarūpā.

O Supreme Power of Being and Becoming¹! when awakened, you rise abruptly like the lightning from the base of Thy cavity² to pierce the six lotus³ centres (upto the *ūrdhva-mūlādhāra*). Then showering nectar from the Eternal Halo of Moon, at *Brahmarandhra*⁴, you enter your abode of rest (*adhah-mūlādhāra*) again.

EXPLANATORY NOTES

1. 'Bhavānī' mṛt This address refers to two aspects, *Prakāśa* or Light and *Vimarśa* or Consciousness of Light, of the same Reality.
2. Reference to *Kuṇḍalinī*, the *mūlādhāra* cakra. It is a round cavity just like one made at the bottom of a tree so that it draws water to its capacity.
3. The six cakras are called lotuses only in a figurative sense, for like lotus they have the characteristic of contraction and expansion. These lotuses expand and flower upwards during the sun-shine of earnest spiritual practice. Since the flowering process takes place in a circling movement, these are called wheels or cakras in yogic parlance. It is not an emotional expansion as is natural with organs of a body. It is divine rapture. It is expansion of beatitude. This is real worship.

4. The seat of eternal bliss or the stateless state is known to the yogis. This is also called the Divine Entrance or *svādhāra*. Also refer to verse 8 of hymn V. Nectar flows from *Amākalā* in *Sahasrā* in the region of *Brahmarandhra*, the circular orb and refreshes the whole body of the *Yogī*.

How transcendence expanded into immanence :-

दग्धं यदा मदनमेकमनेकधा ते
मुग्धः कटाक्षविधिरकुर्यांचकार ।
धत्ते तदाप्रभृति देवि ! ललाटनेत्रं
सत्यं ह्रियेव मुकुलीकृतमिन्दुमौलिः ॥७॥

7. *dagdam yadā madanamekamanekadhā te
mugdhah kaṭākṣvidhiraṇkuryaṇicakāra ;
dhatte tadāprabhṛti devi ! lalāṭanetram
satyam hriyeva mukulīkṛtamindumaulih.*

O Divine Power of self-effulgence ! When *Mahādeva Śiva* burnt Cupid¹ (*Kāmadeva*) to ashes after emitting fire (of wrath) through the third eye², then Thou with Thy bewitchingly graceful look made it grow and expand into innumerable cupids³. Truly then, (it is, therefore, guessed well that) the crescent-bedecked Śankara keeps the eye half-closed out of shame.⁴

EXPLANATORY NOTES

1. 'Cupid' stands for universal desire of the Supreme creator. The *Vedas* declare : 'He willed and became many'.^a As such Śiva is called *Kāmeśvara* and *sakti* is *Kāmeśvarī*, who bring about the manifestation, as their divine play.
2. The third eye of Śiva is the 'window of the knowledge of self'. Among common people this is usually referred to as the sixth sense.

a. एकोऽहं बहुस्याम् ।

3. Imagine a vast ocean. In some of its remote parts numerous icicles appear when freezing wind passes by. Similarly due to ignorance (i.e. absence of spiritual awareness) somewhere a little of supreme consciousness broke up into numerous finite parts (i.e. levels of consciousness). Just as water is the source, ever present in the icicles, so is consciousness present everywhere. The Lord is said to have laid the true and subtle self behind what appears gross in numerous forms.^a Thus Kāmadeva expanded through innumerable couples. It became the individual desire.^b There are various Paurānic interpretations of the process.
4. There is poetic pun on the word 'shame'. Actually the half-closed eyes of Śiva connote His deliberative mood. It is the light of consciousness, while in His transcendence Śiva is the consciousness. This conveys that Prakāśarūpa Śiva is always vimarsa-rūpa in his ever inseparable company of Parā Śakti, Pārvatī. Śiva is ever aware all pervading entity. Closure of the third eye conveys His mood of contemplation. He is clever in concealing His true self.^c Keeping the third eye closed also connotes that Śiva has controlled desire.

Involution or deliberation on the Supreme by divine grace is conveyed by glorifying the Goddess without whose presence Śiva remained unrealized :

अज्ञातसम्भवमनाकलितान्ववायं
भिक्षुं कपालिनमवाससमद्वितीयम् ।
पूर्वं करग्रहणमंगलतो भवत्या:
शम्भुं क एव बुबुधे गिरिराजकन्ये ॥८॥

a. तच्छस्त्रा तस्मिन्नेव प्राविशत् ।

Up.

b. For details see Kālidāsa's Kumārasambhava, canto V.

c. cf. देवः स्वतन्त्रशिच्छ्रूपः प्रकाशात्मा स्वभावतः ।

रूप प्रच्छादन क्रीडायोगादण्णुरनेककः ॥

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'The Self-luminous Being of freedom-Consciousness whose nature is the light of effulgence became many in Jiva - consciousness by a mere play of concealing Himself.

8. *ajñātasambhavamanākalitānvāyam
bhikṣum kapālinamavāsasamadvitīyam ;
pūrvam karagrahāriamangalato bhavatyā
śambhum ka eva bubudhe girirāja kanye !*

O Daughter of the great *Himālaya* ! Before *Śambhu* took your benevolent hand in marriage, who could realize His sovereignty? None. He was only a mendicant without a parentage or lineage. He carried a human skull as the begging bowl and had no robe on His body. He was one without the second¹.

An esoteric interpretation of the verse is given below:

The daughter of the *Himālayas* is *Pārvatī*. She represents awakened *Kundalinī*, the rising serpent power of *Suṣumṇā*. (Addressing the Deity) The earnest aspirant contemplates with a surprise 'who could realize the transcendental consciousness before (Lord *Śiva* enjoined *Pārvatī* in His five-fold glory² by) assuming immanence through Thy blissful union!³ Indeed, none could attain that glory unless Thou wert pleased'.

None could realize the Serpentine Nature

- i. as the self-born supreme consciousness-*ajñātasambhavam*⁴;
- ii. as one without beginning, middle and end --*anākalitānvāyam*⁵;
- iii. as humble, without the pride of caste, -- *bhikṣum*⁶;
- iv. as one without a superimposition of I-consciousness-*Kapālinam*⁷;
- v. as all-pervading one Reality, without a covering (sheath)-*avāsasam*⁸; and
- vi. as one without the second -- *Advitīyam*⁹, unless favoured with the power of deep contemplation on The true nature.¹⁰

EXPLANATORY NOTES

1. *Brahman, Para Śivā* or simply god is eternal bliss, that is attained through graceful *Parāśakti*. In individual form that Power acts through *Suṣumnā*, the subtle passage of union of Śakti with *Siva* or *Kuṇḍalinī* Power rising from *Adhah-dvādaśānta* to blossom in splendour and shower nectar of immortality, the wonderful joy of final beatitude.
2. All knowingness^a etc. are the five glories of *Siva* which He enjoys with the grace of Śakti.
3. 'Brahman is bliss absolute^b and' it is this bliss on the meagre fraction of which other creatures feel satisfied.^c The means of that bliss is *Kāmeśvarī Parā Śakti*. She is the expression of the supreme will of Śiva.
- 4-5. *Siva* is *akula*, without parentage or lineage. 'He is ever birthless and deathless'^d. There is no one else to give Him birth or to rule over Him^e. It is *kula* or *śakti* that shows Him forth,^f and gives Him lineage to trace the origin of Reality.
6. Because of being above caste and creed (*varṇa* and *āśrama dharma*)^g *Siva* is said to be a mendicant, an unrecognised entity. But when *Pārvatī* married Him, *Siva* was recognized as the Lord, the universal entity.
7. *Siva* has no idealistic ego. He is called *Kapālī*. 'He maintains the supreme joy of the eternal Self and never parts with the bliss of supreme beatitude'^h. There is superimposition of I-ness in any form

- a. सर्वज्ञता आदि ।
- b. आनन्दो बहेतिव्यजानाद् ।
- c. एतस्यैवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति । Sruts
- d. न जायते म्रियते वा कदाचित् । Bh. G. II-20
- e. न चास्य कश्चिज्जनिता न चाधिपः । Sves. Up.
- f. अकुलस्यादिदेवस्य कुलप्रथनशालिनी । Tan
- g. तदवर्णमगोत्रमिति । Up.
- h. कं सुखं भूमानन्दधनस्वरूपं पालयतीति कपालिनं स्वानन्दस्वभावादप्रच्युतमित्यर्थः । Harabhaṭṭi Pañc. p.31 Vol.II.

on Him even if He enters a body. This gives Him the name *Kapālī*. But *Parā śakti* gives Him recognition through the deliberation "I am Śiva".

8. Śiva covers everything as He is present everywhere. Nothing of the world, however big or small, can overlap Śiva,^a as is declared in *Isāvāsyopaniṣad*. Therefore there is nothing that is different from the supreme Self.^b The *Vedas* give the dictum 'not this'^c. But it is *pārvatī Parā śakti* who makes Him reside on the *Kailāśa* or the supreme palace called *Sahasrāra*.
9. Śiva is one and without the second^d as declared by the *Vedas*. 'Who can see Him and know Him; and through what means'^e. It is only through Śakti that Śiva can be seen and also known, as the *Tantras*^f declare.
10. It is therefore summed up in the *Tantras* that 'without Śakti there can be no name or abode fixed for attainment of Śiva's grace.'^g

Śakti lends charm to Śiva :-

चर्माम्बरं च शवभ्रस्मविलेपनं च
भिक्षाटनं च नटनं च परेतभूमौ ।
वेतालसंहितिपरिग्रहता च शम्भोः
शोभां विभर्ति गिरिजे तव साहचर्यात् ॥९॥

9. *carmāmbaram ca śavabhrasmatvilepanam ca
bhikṣāṭanam ca natanam ca paretabhūmao ;
vetālasamhatiparigrahatā ca śambhoh
śobhām bibharti girije ! tava sāhacaryāt.*

a.	ईशावास्मिदं सर्वं यत्किञ्चिज्जगत्यां जगत् ।	1.1
b.	नेह नानास्ति किञ्चन ।	Veda
c.	अथात आदेशो नेति नेति ।	Up.
d.	एकमेवाद्वितीयं ब्रह्म ।	-- <i>Śruti</i>
e.	तत् केन कं पर्येत् केन कं विजानीयात् ।	<i>Pra. Up.</i>
f.	शैवी मुखमिहोच्यते ।	<i>V.B. 20</i>
g.	शक्त्या विना शिवे सूक्ष्मे नाम धाम न विद्यते ॥ ।	<i>Tan.</i>

O mountain born *Pārvatī* ! Śiva, the final beatitude, who is dressed in elephant-hide² (instead of putting on gay clothes of superfine qualities), who is besmeared with ashes³-- residue of the dead after cremation is performed (instead of applying high quality perfume and powder), who roams about begging⁴ (instead of being greeted in splendid palaces and bungalows), who performs dance in the cremation ground⁵ (instead of doing so in clubs and royal halls) and who casts spell on the surrounding groups of *vetālas*, becomes full of splendour only on account of your Divine Favour of free will for re-union.⁶

EXPLANATORY NOTES

1. *Girijā*, the mountain-born *Pārvatī*, is the supreme Power that is eternally sublime. This power is compared to a cataract which flows down as the essence of a mountain and again rejuvenates itself when it takes the form of a rain-shower after undergoing the geographical process. Such is the grace of Śakti.
2. Śiva's being dressed in hides of elephant and tiger connotes that there is no superimposed I-ness in Him. Elephant is an emblem of ego. Śiva has destroyed it and conveys this by putting on its skin as a cloth.
3. Besmearing ashes over the body Śiva displays that He is free from the impression of thoughts (*sankalpas*) leading to bondage.
4. Śiva's act of begging shows that He is free from the shackles of caste, family ties and the ego.
5. Śiva is free from all kinds of limitations. This is evident from the dance he performs in the cremation ground. Śakti is called *Nāṭeśvarī*, the sponsor. In reality, it is by *Samvit* śakti that cognitive functions come in contact with their objects and the essence churned is carried to the heart called *cakrēśvarī citbhairava*, where they vibrate in supreme unity.* This is Śiva's dance extolled as His own self-willed power called *svātantrya* śakti.
6. With His own beams of glory Śiva plays the dance of manifestation

a. आवृत्तचक्षुरमृतत्वमन्तः

Katha. Up II-i-1.

and dissolution. "He is an able dancer"^a. "He is Himself the play-house"^b. And plays well according to each level of consciousness - *Paretabhūmao*.

He does this along with *vetālas* or *bhūtas*—*vetālasarihatiparigrahata*, giving each their part to play in a disciplined order. This esoterically means that Śiva controls all the disturbing thoughts or *samkalpas* which give rise to doubt and despair as in the case of *Jīvas*. Thus for the wise Śiva is the destroyer of all duality and revealer of the supreme unity of the Self.

Note : Śiva displays Himself a *Jīvanmukta*, ever aware and ever blissful i.e. *Pārvatī*, the self-willed power of five-fold glory, as is summarised below:

- i. Dressed in hide-skin (*carmāmbara*) Śiva is egoless. He becomes all-knowing (*sarvajña*).
- ii. Besmearing ashes of the dead (*Śavabhasmavilepanam*) stands for Śiva being free from attachment. He is eternal (*nitya*).
- iii. Śiva's begging (*bhikṣātanam*) reveals that he is free from any desire (*samkalpa*). He is perfect (*Pūrṇa*) as He has no trace of ego.
- iv. Śiva's dance on a cremation ground (*naṭanam ca paretabhūmao*) implies his vibration of supreme unity. He is free from all limitations -- all-pervading (*vyāpaka*).
- v. Even surrounded by *vetālas* and *bhutas*, the powers of accomplishments and distractions, Śiva is all-powerful (*sarvakartā*).

Parāśakti entirely fulfils the difficult task of manifestation :

कल्पोपसंहरणकेलिषु पण्डितानि
चण्डानि खण्डपरशोरपि ताण्डवानि ।
आलोकनेन तत्र कोमलितानि मात -
लस्यात्मना परणमन्ति जगद्विभूत्यै ॥१०॥

- a. नर्तक आत्मा । *Svi. Su. III-9*
- b. रंगोन्तरात्मा । *ibid III-10*
- c. पुर्यष्टकसमावेशाद्विचरन् सर्वयोनिषु । अन्तरात्मा स विज्ञेय । *Sva. Tan.*

10. *kalpopasamharaṇakeliṣu panditāni*
caṇḍāni khaṇḍaparaśorapi tāṇḍavāni;
ālokanena tava komalitāni māta-
rlāsyātmanā pariṇamanti jagadvibhūtyaih.

In His dance of dissolution¹ of the cycle of creation, Śiva's wielding of the axe of destroying duality² is cleverly artful (*panditāni*) and gravely wonderful.³ But, O Mother⁴ ! (who listens to the immediate call of her child), with Thy charming participation in a pose full of splendour⁵, those very hard dances turn to be pleasingly creational. This expresses surprisingly thy immanent prosperity.

EXPLANATORY NOTES

1. *Tāṇḍava nṛtya* of Śiva is called *samhāra mudrā*. This sport of transcendental aspect is performed by Śiva every evening of the day of *Brahmā* i.e. at the end of 432 million years of mortals.
2. Śiva is adept in bringing about a furious dissolution in a wonderful way (*caṇḍāni*) with the display of His axe (*Khaṇḍaparaśo*) which shakes off duality. This implies that on having perfect control over the mind a *yogī* becomes free from all desires and enjoys the supreme calm.
3. This display of His sovereignty is always beneficial for all, as it is accompanied by the charming dance (*lāsyā*) of *Pārvatī*. This signifies a rare moment of spiritual bliss.
4. According to a logical dictum : "An infant who receives a threat from its father, is cheered up by the mother only"^a. Therefore, it is deduced that worship becomes easy and spontaneous when god is viewed as Mother.
5. *Lāsyā nṛtya* of *sakti* is called *sthiti mudrā*, the immanent aspect of the divine sport. Its splendour is *civimarśa*-- deliberation on the supreme self, which is the admirable expansion, the bliss, as *Jagadānanda*. This is an excellent suggestive example of a *Jivanmukta* who is perfectly established in His glory of Self through *saktipāta*.

a. पिता निर्भित्सितो बालो मात्रैवाश्वस्यते किल ।

Divine Grace of *Parā Sakti*.

जन्तोरपश्चिमतनोः सति कर्मसाम्ये
 निःशेषपाशपटलच्छिदुरा निमेषात् ।
 कल्याणि ! दैशिककटाक्षसमाश्रयेण
 कारुण्यतो भवसि शाम्भववेदधीक्षा ॥११॥

11. *jantorapaścimatanoḥ sati karmasāmye*
nīhśeṣapāśapāṭalacchidurā nīmeṣāt ;
kalyāṇi ! daisīkakatākṣasamāśrayeṇa
kārunyato bhavasi sāmbhavavedhadīkṣā.

O Blissful Mother, the bestower of spiritual well-being ! you set asunder, in a moment, the veil of fetters of a person¹ (*jantoh*), who is not going to be born again², because his actions have struck a surprising balance in his reflections³. It is you who cast your piercing look of grace on him at the time through compassion of a preceptor for revealing Thy Divine Self to him. Thus you yourself become *sāmbhavavedhadīkṣā*⁴ for him.

EXPLANATORY NOTES

1. '*Jantu*' means any person caught up in the cycle of birth and death. The blissful Mother with Her free will is always kind to help Her devotee.
2. Who has got established as *Jīvanmukta*. He is called *apaścimatantu*, for he has no future birth. He is already liberated.
3. The actions of a person are of three kinds : (i) virtuous, (ii) sinful; and (iii) mixed. Very rarely does a chance come when a balance is struck between them in a surprise. This happens when their effect gets exhausted after an unimaginably long time or when they are quite immature or rendered impotent by deep spiritual knowledge. That is called balance of actions -- *karmasāmya*. This may also happen when there is a sudden awe or fear, excess of pleasure or excess of sorrow. This happens in a peculiar case of divine grace. At such a rare occasion the accumulated impurities --*āṇava mala*, *māyīya mala* and *kārma mala* -- are washed off in a moment.

māyīya mala and *kārma mala* -- are washed off in a moment.

4. *Śambhava* means of *Siva* Himself. This is a superior means of attaining unity with Supreme Self.

Vedhadīkṣā means piercing process of grace through a preceptor, which is none but *Parā Śakti* Herself.^a 'In this divine process the supreme Self is revealed in a moment of grace inwardly by the preceptor'.^b

मुक्ताविभूषणवती नवविद्रुमाभा
यच्चेतसि स्फुरसि तारकितेव सन्ध्या ।
एकः स एव भुवनत्रयसुन्दरीणां
कन्दर्पतां व्रजति पंचशरीर विनापि ॥१२॥

12. *muktāvibhūṣaṇavatī navavidrumābhā*
yac cetasi sphurasi tārakiteva sandhyā ;
ekah sa eva bhuvanatrayasundarinām
kandarpaṭām vrajati pancaśārīm vina'pi.

In whose heart flashes Thy form with lustre¹ of coral beads, decorated (all over) with ornaments, bedecked with pearls² as on a star-lit dusk³; he is the one who attains sovereign beatitude⁴ of the three worlds⁵ even without taking recourse to the five sense-arrows⁶ shooting from the five-gated mansion of cognition.

EXPLANATORY NOTES

1. Lustre etc.-- *Parā Bhagavatī* is of the nature of Light -- *Prakāśaikarupā*.
2. Ornaments ... pearls -- *Parā śakti* is the spectacle of consciousness-- *citcamatkārarupā*.
3. Star-lit dusk--The hint is that the awareness of supreme consciousness is maintained by a *yogī* with the grace of *Parā Śakti*, even in

a. गुरुर्वाऽनुग्राहिका शक्तिः Tan.

b. आचार्यनुग्रहमात्रप्राप्या शास्त्रवी दीक्षा । Harabhaṭṭi Vol. II., p.36

the state of subject-object relations. Outwardly he gives the impression that he looks at objects like a common person, while inwardly he maintains awareness of the Self at the same time. As the nature of the Self is effulgence, so whatever is manifest, is nothing but the Self. King Janaka, while describing the joy of self-realization to his preceptor Aṣṭāvakra, said : 'Light is my very nature; I am no other than light. When manifestation takes place, verily then it is I that shines'.^a

This vision of collective appearance of manifestation at first sight, as it were, is termed *Prathamābhāsa vṛtti*. *Yogi* maintains this awareness of oneness constantly even while moving in the world. *Yama* gives similar injection to his disciple *Naciketā* : 'Everything gets light from His effulgence. And it is through His light that all this manifests'.^b

There is a secret point of *yoga* for the realisation of that Reality. According to *Sāktopāya* it is the middle point as equinox point of the year or dusk time when there is balance of thought and no distraction towards duality. The *Tantra* says : 'Worship of the self-effulgent Lord is done neither during day nor during night. Worship the Lord of lords at the junction of night and day'. While dawn and dusk are suggested as the sacred times for worship, the *yogī* develops this attitude every moment. That is his *sādhanā* for the realisation of the Absolute. Star-lit dusk suggests this *sādhanā* of *Prakāśa* and *Vimarśa* or seeing unity of the Self through diversity. That is called *Jagadānanda* in the *Tantras* according to *Trika* philosophy of Kashmir.

4. *Sundarīnām*⁴ literally means 'of beautiful women'. But in *Tantra* *yoga* it means 'the powers of cognitive organs' or 'the controlled senses'. When these are tamed to turn to their source they are called

- a. प्रकाशो मे निजं रूपं नातिरिक्तोऽस्म्यहं ततः ।
यदा प्रकाशते विश्वं तदाऽहं भास एव हि ॥ Aṣt. Gita 2/8
- b. तमेव भान्तमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति । *Katha Up.* 2.2.15
- c. न दिवा पूजयेद् देवं रात्रौ नैव च नैव च ।
पूजयेत् देवदेवेणं दिनरात्रिपरिक्षये ॥
- d. सुन्दरीणामिन्द्रियशक्तीणां करणीश्वरीणामित्यर्थः ।

deities or *karaneśvarīs*. These lead to sovereign beatitude---the experience of supreme consciousness.^a That is known as *kāmabījabhāva* or *kandarpatā*-- the supreme desire of oneness where all desires get automatically fulfilled. The Tantra says : 'Śakti is the gateway to Śiva'.^b

5. The three worlds are : *Bhuh* -- the earth; *Bhuvah*-- the space and *Svah*-- the heaven.

So far as individual *sādhanā* is concerned by *Bhuvanas* is meant *avasthās*, the states of human life, i.e. waking, dreaming and sleeping states. It is to be realised that consciousness pervades all the three. Self-realization fulfils all desires thus.

6. The five senses are compared to five arrows of Cupid.

ये भावयन्त्यमृतवाहिभिरङ्गुजालै
राप्यायमानभुवनाममृतेश्वरीं त्वाम् ।
ते लंघयन्ति ननु मातरलंघनीयां
ब्रह्मादिभिः सुरवरैरपि कालकक्ष्याम् ॥१३॥

13. *ye bhāvayantyamṛtavāhībhīramśūjālai-*
rāpyāyamānabhuvanāmamṛte śvarīm tvām ;
te langhayanti nanu mātaralanghanīyām
brahmādibhīh suravarairapi kālakakṣyām.

O Mother ! Those who contemplate on Thy self as sprinkling nectarean beams¹ of immortality in abundant flow satiating the three worlds², indeed, conquer time-limitation³ which is hardly overcome by the causal deities⁴ -- the creator, the sustainer and the redeemer of this world-play.

- कामबीजभावं स्वसंविदनुभवरूपम् ।
- शैवीमुखमिहोच्यते ।

V. B. 20

Also cf.
यथालोकेन दीपस्य किरणैर्भस्करस्य या ।

ज्ञायते दिग्विभागादि तद्वच्छक्त्या शिवः प्रिये ॥

ibid. 21

EXPLANATORY NOTES

1. Nectarial beams of Mother's graceful splendour connote the sixteen-digital-deity, *sodasākalā* śakti. With these She spreads soothing satisfaction in all the fields of experience called *Bhuvanas*. She Herself is the seventeenth *kalā* called *Amā Kalā*, the basic digit of nectar.
2. See note 5 of verse 12.
3. In the outer portals of *Śrī Pura* (*Śrī Cakra*) forming magnificent gardens and lovely forests sport *Kāla* and *Kālī*. This range is called *Kālakakṣa*-- time limitation. The devotees graced by *Parāśakti*, who get passport to inner portals, go beyond time. They are ever engrossed in the divine joy of unity.
4. Even the causal deities and other gods are bound by time, the difference being that their duration is much longer than human span of life.

यः स्फटिकाक्षगुणपुस्तककुण्डिकाद्यां
 व्याख्यासमुद्यतकरां शरदिन्दुशुभ्राम् ।
 पद्मासनां च हृदये^a भवतीमुपास्ते
 मातः स विश्वकवितार्किकचक्रवर्ती ॥ १४ ॥

14. *yah sphātikākṣagunapustaka kundikādhyām
 vyākhyāsamudyatakarām śaradindusubhrām ;
 padmāsanām ca hrdayea bhavatīmupāste
 mātah sa visvavaki-tārkikacakravarī.*

O Mother ! The devotee who adores Thee in his heart, as having a necklace of marble beads (power of will-micchā śakti) in one hand, the sacred book (power of knowledge--*Jnāna* śakti) in the second, a bowl- kamandalu (power of action-*kriyā* śakti) in the third and with your fourth hand in the pose of giving a discourse (power of grace--*anugraha* śakti) together with the exquisite flash

a. हृदये = चित्तवरूपमये केन्द्रे, जनाहतसंज्ञके स्थाने वा ।

of Thy soothing beauty like that of the autumnal moon (etherial bliss--*viśrānti*) and seated on a lotus¹ (taintless--*asparśa*), attains the highest place among the poets and philosophers of the world.²

EXPLANATORY NOTES

1. Lotus-seat of Mother connotes the taintless being of *Parāśakti*, in whom no impurity or *mala* accumulates, and the Self is free and fair to hold or leave anything like the ether.^a
In a different analytical expression *Padmāsana* means : 'She who bestows prosperity of liberation on devotees'. In this case *Padma* means *Lakṣmī*.^b
Padmāsana also means 'seated on the round protuberance (pericarp) of a lotus which stands for *anāhata*, the unbeaten universal sound'.^c
2. This is a *yoga siddhi* that automatically comes to an earnest aspirant given to regular spiritual practices.

Pārvatī incarnates as huntress to grace *Arjuna* :

बर्हावतंसयुतबर्बरकेशपाशां
गुञ्जावलीकृतघनस्तनहारशोभाम् ।
श्यामां प्रवालवदनां सुकुमारहस्तां
त्वामेव नौमि शवरी शवरस्य जायाम् ॥१५॥

15. *Barhāvatarānsayutabarbarakeśapāśām*
gunjāvalīkṛtaghanastanahāraśobhām ;
śyāmām pravālavadanām sukumārahastām
tvāmeva naomi śavarīm śavarasya jāyām.

- cf. नादत्ते कस्यचित्पापं न चैव सुकृतं विभु । Bhag. Gita
- पद्मासनां पद्मां लक्ष्मीं भक्तेभ्यो विभज्य सनति ददातीति हरभट्टी ।
- पद्मासनामर्थादनाहतकमलकर्णिकामध्यारूढा इति हरभट्टी ।

O Artful Huntress, the consort of valiant Śiva! I pay single obeisance to Thee (meditating upon)--

- i. Thy *barbara*¹-grass-like fine and charming locks bedecked with peacock-feather, having a graceful shine and soothing touch, symbolising this intricate world of variety which appears attractive; hiding the deep spiritual straightness behind what appears shining;
- ii. The decoration of *guñja*² - necklaces on Thy breast are splendid, signifying that the attraction of this world works like the shoeshine charm of artificial leather i.e. this evanescent world appears permanent.
- iii. You have charming (*sýāma*) complexion, which implies that the wise who understand Thy true nature rise to the spiritual charm of supreme consciousness;
- iv. Your face is attractive like the red 'Lodra-bead'³, which connotes that faith in your true nature dissolves distraction for a deeper concentration leading to self-realization; and
- v. You have tender-fingered hands which conveys that constant concentration on Thy True Nature cuts asunder the subtlest knots of *māyā-granthi*⁴, to make easy the spiritual path of a sincere and intelligent seeker (like Arjuna).⁵

EXPLANATORY NOTES

1. 'Barbara' is a kind of herb which has very fine and shining branches over which tender leaves grow. Its seed mixed with water, with a little sugar added, makes a refreshing cool drink during summer. Though a wild herb its internal effect is soothing and charming. The herb grows in Kashmir also and its Kashmiri name is 'babri-gāsa'.
2. *Guñja-phalam* is a wild fruit that grows on forest bushes, found in Kashmir also. Forest women (*bhīlanīs*) decorate themselves with necklaces and ear-rings, prepared from red and small bead-like fruit. It is also a pet fruit of monkeys.

3. 'Lodra' is a bead of charming red colour suggesting the pinkish redness that appears on the cheeks of a healthy and beautiful virgin. 'Pravāla' also means a sprout which also connotes taintless charm.
4. According to Kashmir Śaivism, evolutionary function of the universe spreads out through thirty-six categories, from Śiva to earth. Māyā is one of these. It is also called Mahāmāyā, being the essential power of Śiva, and works in two ways. One is Māyā-granthi that limits the universal condition of consciousness to produce the states of limited experience. Thus the essential nature of Reality remains unknown. The other Māyā-Śakti may be called the gross power of consciousness. It helps in wiping off impressions of duality, which otherwise form subtle knots of māyā called māyā-granthi.

Māyāgranthi contracts the five universal glories of consciousness (i.e. Śiva) namely *cit*, ānanda, icchā, jñāna and kriyā, which stand for eternal existence, all-pervasiveness, all-completeness, all-knowledge and all-powerfulness^a of Śiva, into time, space, desire, limited knowledge and limited power^b of jīva, respectively. This is the essential function of māyāgranthi.

5. How Pārvatī bestowed 'Pāśupata' missile to Arjuna is described in the Mahābhārata.^c The story is summed up thus :

Valiant Arjuna, third among the five Pandavas, while fighting in the war of Mahābhārata, felt a sudden stroke of weakness and instantly approached his counsellor. Advised that he should invoke Lord Śiva to bless him with strength by granting to him His Pāśupata missile, he retired to mount *Indrakīla* for doing penance to please the Lord. Arjuna's earnest longing and sincere prayer moved the omnipotent Śiva.

Assuming a hunter's form Śiva appeared in the forest, accompanied by the Huntress Pārvatī with the missile in Her hand. The Hunter and the warrior met at a place where both had aimed simultaneously at a boar. Each claimed the prey. Finally a duel started. The fight continued because of equal valour on either side. Arjuna got surprised and he made a request to his opponent in a quick breath-- "Oh, I was invoking Lord Śiva. But tempted to make aim at the boar I neglected the work in hand. Allow me, sir, to complete

a. सर्वज्ञता, सर्वकर्तृता, नित्यता, व्यापकता और पूर्णता ।

b. कला, विद्या, राग, काल, नियति -- पंच कञ्चुक

c. Vana Parva

the obeisance and then I will see who dares defeat me".

The brave and noble warrior in Śiva disguised as the Hunter instantly said, 'Yes, I shall wait till you finish the obligation.'

Sitting in pose, no sooner did Arjuna place a flower on the idol of Śiva than it flew up to adore the Hunter's locks on the head. Arjuna, in divine wonder, recognized his desired deity and offered a prayer (referred to in the verse of the text above) to the Divine Huntress, Pārvatī, the consort of Śiva, who graced him with Pāśupata arrow.

How grace of the Divine Mother acts :

अर्धेन किं नवलताललितेन मुग्धे !
 क्रीतं विभोः परुषमर्धमिदं त्वयेति ।
 आलीजनस्य परिहासवचांसि मन्ये
 मन्दस्मितेन तव देवि ! जडी भवन्ति ॥१६॥

16. *ardhena kim navalatālalitenamugdhe !*

krītam vibhoh paruṣamardhamidam tvayeti;

ālijanasya parihāsavacānsi manye

mandasmitena tava Devi ! jadī bhavanti.

"O innocent¹ lady ! how is it that you exchanged the half of your beautiful and tender body², which is fresh like a new creeper, with the half of the all-pervading 'Śiva's body'³, which is rough (like an old trunk of a tree)!"

O Divinity Incarnate! this well-thought joke of your friends, I understand, was turned to ashes⁴ when you cast a mild look of smile on them.

EXPLANATORY NOTES

1. *Mugdhā*, according to *Viśvakoṣa* means 'silly' as well as 'beautiful'.^a But in the context here the female friends of *Pārvatī* take her to be 'a young girl attractive by her youthful simplicity' or 'a pretty young maiden'. *Pārvatī* appears here deeply attached to the beauty of Her limbs but she is perfectly at ease in Her Divine magnificence. 'Innocent lady' represents the untainted Supreme Power or *Parāśakti* while the female friends stand for the mind and five senses of cognition. The 'mild look of smile' of the former connotes infinite grace and 'words of laughter' speak of the shallowness of the ignorance of *Jīvakotī*.
2. This is the creation pose of *Pārvatī* and in yogic parlance is known as *Sṛṣṭi Mudrā*. *Aham* denotes the state of manifestation or expansion (*Prasara*) of the Divine in objective existence. It consists of three letters viz. 'a', 'ha' and 'ma' which respectively denote '*Śiva*', '*Śakti*' and '*nara*' i.e. all objective existents. To remain aware in all the three (*Sṛṣṭi bija a, ha, ma*) is the fourth state called *Turya* established in which the *yogi* is full of supreme joy. "It is the Pure knowledge of Truth that permeates like oil in the three states";^b say the *sāstras*. This is *yogi's Sṛṣṭi Mudrā*.
3. This is the dissolution pose of *Śiva* and in yogic parlance is known as *Samhāra mudrā*. In the process of withdrawal or absorption (*praveśa*) 'ma', 'ha' and 'a' is the reverse process of *aham*. In this 'ma' denotes '*nara*' or objective existent, 'ha' denotes *Śakti* and 'a' denotes *Śiva*. Then it is known as *Samhāra Bijā*. It is being in transcendent bliss (*Śiva*) by assimilating all the three states. Only the king among brave does this^c. Then it is called *Samhāra mudrā*.
4. This hints at the realization- pose of the *yogi*, who with superfine intelligence and divine grace realizes the Truth in transcendental as well as immanent aspects. He rises above both the phases of subjectivity and objectivity. *Śiva* in this state is called

a. मुग्धः, सुन्दरमूढयोगिति विश्वः ।

b. त्रिषु चतुर्थं तैलवदासेच्यम् ॥

c. त्रितयं भोक्ता वीरेशः

S Sū III.28

ibid. I.11

Ardhanārisvara the oneness of Śiva and Śakti, of internal and external. This is called *Krama Mudrā*, which is rarely graced to a yogī.

Grace descends suddenly like the lightning. It is just an unexpected flash. But it is mild and full of external joy to affect the total transformation of individual consciousness into universal consciousness. This is the process according to *Jñāna Yoga*. According to *Kriyā Yoga* it is understood in a different way. *Susumna* is tender and the path is unknown and coarse. When the path is traversed one feels eternal joy and forgets all fatigue of travelling.

In both cases (refer to notes 1 and 2 above) Śakti is the medium. In 'ahari' Śakti is the medium through which Śiva passes into phenomena. In 'ma, ha, a' again Śakti is the medium through which manifestation is absorb into Śiva. Śakti is, therefore, said to be the entrance door in the *Tantras*. *Parā Śakti* displays grace through a smiling look or touch of the Guru called *Guru- Śakti*-- the agency for transmission of *Śaktipāta*.

Constant meditation on *Parā Śakti* delivers one from the clutches of *Māyā* :

ब्रह्माण्डबुद्बुदकदम्बकसंकुलोऽयं
मायोदधिर्विद्युत्खतरंगमालः ।
आश्चर्यमम्ब ज्ञातिप्रलयं प्रयाति
त्वद्ध्यानसन्ततिमहावडवामुखाग्नौ ॥१७॥

17. *brahmāṇḍa budbudakadambakasankulo'yam
māyodadhivividhadukhatarāṅgamālah;
āścaryamamba jhaṭīti pralayam prayāti
tvaddhyānasantatimahāvadavāmukhāgnau.*

Just as there are numerous bubbles in an ocean agitated with the wind there are numerous solar systems¹ --*Brahmāñdas*, in this ocean of *Māyā*, the motivated *samsāra*. Transitory enjoyments herein and the resulting pains are compared to the tidal waves which cause this little ego and yoke one in the wheel of birth and death.

How this series of 'trouble and turmoil', O Mother ! evaporates and vanishes altogether and at once, in the great fire lit with constant contemplation² on Thy Infinite Self, is a great wonder, indeed. (This is, no doubt, the work of a clever actress alone).

EXPLANATORY NOTES

1. For a clear comprehension of the numerous solar systems please refer to 'The Mysterious Universe' by Sir James Jeans.
2. The fire of knowledge is lit with constant contemplation that burns to ashes the troubles of the world. "Whose all the three kinds of actions are burnt away by the fire of knowledge, him they call the learned", says the *Gitā*. Just as a block of salt^b dropped into the ocean permeates the whole of it, so must one have developed all-pervasiveness of consciousness by constantly dwelling on the Supreme Self. Such persons live with their mind and intellect merged in Him and get established in identity with Him being exclusively devoted to the Divine.^c

Though one Thou art praised in variational moods, as :

दाक्षायणीति कुटिलेति गुहारणीति
कात्यायनीति कमलेति कलावतीति ।
एका सती भगवती परमार्थतोऽपि
सन्दृश्यसे बहुविधा ननु नर्तकीव ॥१८॥

- a. ज्ञानाग्निः दग्धकर्मणं तमाहुः पंडितं ब्रुधाः । Bh. G. IV-19.
- b. सैन्धवगणवत् ।
- c. तद्बुद्ध्यस्तदात्मानस्तन्निष्ठास्तस्परायणाः । Bh. G. V-17.

18. *dāksāyanīti kuṭileti guhāraṇīti
kātyāyanīti kamaleti kalāvatīti;
ekā satī bhagavatī paramārthato'pi
sandṛsyase bahuvidhā nanu nartakīva.*

O Giver of Spiritual Prosperity ! although in Thy true nature Thou art the one all-pervading self-Supreme consciousness, yet Thou appear to be assuming numerous forms like an actress.¹ (Some of the forms are praised here):

- i. Thou art *Dāksāyanī*, the daughter of *Dakṣa*². This is your virgin stage that represents *Kuṇḍalinī* Power in the dreaming state. It is the will of the Supreme that sprouts having remained dormant. Thou art *Sati*, the pure consciousness in a hidden state. This is your pure and pious virginhood (*Satibhāva*).
- ii. Thou art *Kuṭilā*, representing the dancing gait of disposition. Thou art *Pārvatī*, the waking power in all creatures that is known by *yogīs* as *kuṇḍalinī Śakti* that moves in a zigzag³ manner, working in forms, both individual and universal.
- iii. Thou art *Umā*, the sleeping *kuṇḍalinī*, "prasuptabhu jagākārā", after having sprinkled nectar on your return from the *Sahasrāra* *Cakra*. Thy resort is *hṛdaya* or *dvādaśānta*.⁴
- iv. Thou art *Kātyāyanī*⁵ (*Māhākāli*), the conquerer of time i.e. the Eternal Awareness dissolving past, present and future.
- v. Thou art *Kamalā*⁶, the lotus-born *Mahālakṣmī*. Fully established in Thyself Thou art both within and without, and yet untainted. This is Thy Divine Luxury.
- vi. Thou art *Sarasvatī*, the goddess of learning. You become evident through the alphabet a to ha (अ-ह) called the *Mātrikā* *Cakra*. The letters of the alphabet are rays of Thy expression in this world of duality where subject-object relation is essential. Therefore, Thou art called *Kalāvati*.⁷

EXPLANATORY NOTES

1. An actress originally being one form assumes numerous different forms in different plays at different times. But the surprising charm about the Goddess is that She displays unity and diversity simultaneously. "There is one *Kāmeśvarī Śakti* who plays the subject and the object simultaneously and is also Supreme awareness^a". "She who is *Lakṣmī* appears like a dexterous actress in speech etc."^b

Thus *Kṛṣṇa* aptly said to *Arjuna*" even these devotees who, endowed with faith, worship other gods (with same interested motive) worship Me alone though with a mistaken approach.^c

Infinite consciousness is one^d. It does not actually divide itself, only appears to do so because of our ignorance.

2. *Dakṣa* means clever or skilful.

Dāksāyanī represents *Māyā* or *Pārvatī* in her activity or conspicuous motion.

Dāksāyanī is described as a celebrated *Prajāpatī* in the *Paurāṇic* lore. Born as one of the ten sons of *Brahmā* from his right thumb, he is said to be the chief of the patriarchs of mankind. He had many daughters, 27 of whom became wives of the moon (*Candramā*) forming as many lunar mansions (*Aśvani* etc. 27 *nakṣatras*) and 13 wives of *Kaśyapa*. *Sati* was married to *Śiva* and came to be called *Dīksāyanī*. She is understood to be the basic power of emanation in the varying degrees of manifestation.

Dāksāyanī is another name of *Diti* also. She was the wife of *Kaśyapa* and wise mother of the gods.

a. एका कामेश्वरी शक्तिरनेकोपाधियोगतः । Kū Pu

परावरेण रूपेण क्रीडते तस्य सन्निधौ ॥

b. लक्ष्मीर्वागादिरूपेण नर्तकीव विभाति या । Sū Sam

येष्यन्यदेवता भक्ता यजन्ते श्रद्धयान्विताः ।

तेऽपि मामेव कौन्तेय यजन्त्यविद्धिपूर्वकम् ॥ Bh. G. IX.23

d. संविदेका न भिद्यते । Pañcadaśī I.51

e. See *Pauranic Encyclopaedia*.

Also see the *Bhagvadgīta* Ch. 14.3 मम योनिर्महद्ब्रह्मतस्मिन्नार्भददाम्यहम् ।

Lohitas, one of the seven flames of fire, is also called *Dāksāyanī*. In yogic parlance, *Dāksāyanī* is the inherent kundalinī Power. It is divine purity and beauty about to come into action for manifestation.

3. When the *Kundalinī* power gets awakened in a moment of Grace, it finds access to the central Royal Path, *Madhya Mārga* through *Suṣumnā* and rises straight, piercing the six centres like the lightning to unite with Her Lord at *Sahasrāra*^a. This represents *Pārvatī* marrying *Śiva* on the *Kailāśa Parvata*. Devotee yogis then know Her as *Pārvatī*, the awakened Power brought about through an internal favour of the Preceptor.^b

This internal spiritual union is known as *jñānamudrā*. Before piercing orb of the sun (*Sūryamandala*) i.e. before recognizing *Akula Dhāma* or *Para Śiva*, *Kuṇḍalinī* (*Pārvatī* in *Kula* state) fuses with the orb of the Moon and becomes a source of splendid joy, spriking a free flow of nectar. Then in the state of *Akula* (transcendent) *Parā Śakti* gleams forth in excessive brilliance in transcendence as well as in immanence. Thus She is called *Kuṭilā*, as She comes down dancing from *Akula* to *Kula* state in Her own joy and beauty.

In *Krama* system this is called *Krama Mudrā*, *Śiva*'s natural play of *Sarikoca* (self containment) and *Vikāsa* (self-evolution) in His five-fold glory. In *Śākta Parāmarśa* this is known as the evolution and contraction of the five Powers (*Śaktis*) named in *Mahānayaprakāśa* as *Vāmeśvarī*, *Khecarī*, *Gocarī*, *Dikcarī* and *Bhūcarī*^c.

4. *Umā* is *Brahma* *Vidyā*, who reveals supreme knowledge of the self in *Hṛdgūhā* called *dvādaśānta*. It is the most sacred point wherefrom the first throb of creative power begins in Her natural state of joy and beauty. It remains always hidden as if in a cavern *hṛdgūhā*, that mysterious place of the Deity where the Supreme shines through abandoning egress and ingress of breathing life.^d The

a. निर्भिद्य षट्सरसिजानि तडिल्लतीव० Pañc.-IV-6

b. दैशिककटाक्षसमाश्रयेण० ibid -II

c. See *Mahānaya Prakāśa*

d. ऊर्ध्वे प्राणो ह्यादो जीवो विसर्गात्मा परोच्यते ।
उत्पत्तिद्वितयस्थाने भरणादभरिता स्थितिः ॥ V.B. 2

hints the same--"All deities worship the adorable one, seated in the middle, who pushes the *prāṇa* upward and impels the *apāna* inward."^a

This hidden Supreme authority at the junction point, called *dvādaśānta*, gives movement to *Icchā*, *Jñāna* and *Kriyā* śaktis in their sublime spontaneity through the Sun and the Moon or *Prāṇa* and *Apāna*. These find expansion through these deities :--

<i>Anāśrita-Śiva</i>	<i>Īśvara</i> and	<i>Rudras</i>
or <i>Vāmā</i>	<i>Jyeṣṭha</i>	<i>Raudrī</i>
or <i>Brahmā</i>	<i>Viṣṇu</i>	<i>Maheśa</i>

as is endorsed by *Mṛtyujitbhāttāraka Tantra* : 'It is volition infusing knowledge for display through activity that stimulates the Divine Power (Śakti) spontaneously causing no pain'.^b

Kaivalyopaniṣad conveys the same idea in a much simpler way--'Higher than heaven seated in the cave (*buddhi*) that shines, (which) the self-controlled attain'.^c or 'the good, the peaceful, immortal, the origin of the worlds'.^d

This all hints at the hidden power of Divinity, the cause of the birth of the universe--*Hṛdguhā*, where *Pārvatī* after union with *Śiva* sprinkles nectar of beauty and immortality and then rests in Her Divine abode again.^e

a. ऊर्ध्वं प्राणमुन्नयत्यपानं प्रत्यगस्थिति ।
मध्ये वामनमासीनं विश्वेदेवा उपासते ॥ 1 Kath. III.ii-3

b. ततः प्रवतते शक्तिर्लक्ष्यहीना निरामया ।
इच्छा सा तु विनिर्दिष्टा ज्ञानरूपा क्रियात्मका ॥ 1

c. परेण नाकं निहितं गुहायां, विभाजते यद्यतयो विशन्ति । Kai up. (3)

d. शिवं प्रशान्तममृतं ब्रह्मयोनिम् ibid. (6)

e. Ref. मूलालवालकुहरात्..... भूयोऽपि तत्र विशसि । Pañc. IV-6
अवाप्य स्वां भूमिं भुजगनिभमध्युष्टवलयं
स्वमात्मानं कृत्वा स्वपिषि कुलकुण्डे कुहरिण । S.L. 10

5. *Kātyāyanī* means the combined brilliance of all gods.^a Prominently it refers to *Mahākālī*.

6 & 7. For *Kamalā* and *Kalāvatī* see the (commentary) explanatory notes of verse 22 of II *stavah*.

In prominence they are *Mahālakṣmī* and *Mahā-sarasvati* (a-ha) respectively.

आनन्दलक्षणमनाहतनाम्नि देशे
नादात्मना परिणतं तव रूपमीशे ।
प्रत्यङ्गमुखेन मनसा परिचीयमानं
शंसन्ति नेत्रसलिलैः पुलकैश्च धन्या: ॥१९॥

19. *ānandalakṣaṇamānāhatañāmni deśe*
nādātmanā pariṇatam tava rupamīśe ;
pratyānimukhena manasā paricīyamānam
śamsanti netra salilaiḥ pulakaisca dhanyah.

O Supreme Energy-in-consolidation called *Bindu*¹ ! The few *yogis* favoured with Thy Divine Grace, dive deep with constant contemplation into Thy all-pervading nature. Thy true self, which is of the quality of Supreme Bliss², is realized in the cave of Thy unbeating heart³, *cit vimarśa* or contemplative consciousness. It is the first deliberation, *prathamābhāsa* which blooms forth into pervading consciousness, *cit prakāśa*, called *Nāda*.⁴

Thus with purity and refinement of mind⁵ resulting⁶ in the direct perception of Divinity, the *yogī* is brimmed with Joy, the exclusive experience of which may be expressed only in the 'tears and stirrings'⁷ of divine ecstasy.

EXPLANATORY NOTES

1. *Bindu* is the consolidated Divine Energy of volition comprising the powers of knowledge and action, inclined to sprout forth. It is the potency and readiness to create. It is the atomic point without dimensions, conceived as *Śakti Tattva*. It is concentrated consciousness.
2. *Ānandalakṣanam* -- refers to the innate quality of Supreme Bliss which is self-evident and all-embracing always, and pervades all the three states of human life. 'It is called *Turyānanda Śakti*. It is the basic unalloyed bliss in which three states remain absorbed'.^a 'From this spring vitality (*prāṇa*), mind, all the organs, sky, air, fire, water and the earth that supports all'.^b 'All others live on a fraction of this bliss'.^c 'This bliss is known as *Brahman*, since from bliss, indeed, all those beings originate; having been born, they are sustained by bliss, they move towards and merge in bliss'.^d

'That is *cit śakti*, the indivisible power of *Brahman* or Supreme Bliss'.^e This is explained in the *Rudrayāmala Tantra*: From *Śabdabrahma* emanates *Anāhata* that forms the seat *Anāhatapada* for yogīs to practise yoga. That is the palace of bliss, as established by a great seer'.^f

Ānanda (Bliss) is, again, described as *Parā Kaulikī Śakti*, from

- a. आधारमानन्दमरण्ड बोधं, यस्मिल्लयं याति पुरत्रयं च । Kai. up. 14
- b. एतस्माज्जायते प्राणो मन सर्वेन्द्रियाणि च ।
खं वायुर्ज्योतिरापन्च पृथ्वी विश्वस्य धारिणी ॥ । ibid 15
- c. एतस्येवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति । Br. Up. IV-III-31
- d. आनन्दो ब्रह्मेति व्यजानात् । आनन्दाद्वयेव खल्विमानि
भूतानि जायन्ते । आनन्देन जातानि जीवन्ति । आनन्दं प्रयन्त्यभिसंविशन्तीति । Taitti. Upa. III-6
- e. सैषा आनन्दस्य मीमांसा भवति । ibid II-8
- f. शब्दब्रह्ममयं चक्षेऽनाहतस्तत्र दृश्यते ।
तेनाहतपदमाख्यं योगिनां योगसाधनम् ॥
आनन्दसदनं तत्तु सिद्धेनाधिष्ठितं परम् । Rud. Tan.

whom emerges this universe known as *Kula*. *Abhinavagupta* gives the most lucid description of *Ānanda Śakti*; "Kaulikī Parā Śakti^a of the pre-eminent Deity called *Akula*, is inasparable from *Kula*, the power of spreading (*visarga śakti*) into the universe. This union or ever-embracing pose of the pair is called the power of *Ānanda* with the grace of which all this universe emanates^b". *Emission* of bliss is, therefore, the result of the union of two- male and female --, not from either only. And, we say, *Śiva* is hidden in *Śakti* and *Śakti* is evident in *Śiva*.

3. The cave of heart is called *Anāhata dēśam* place of silenceless silence. It is the universal centre where concentration is perfect essentially after bidding adieu to all kinds of bondage i.e. desire for progeny, wealth, name and fame.^c The desire rising from ignorance (*avidyā*) may be gross or subtle, giving rise to self-imposition or ego.

Hṛdaya also means pericarp of the twelve-petalled heart lotus.

4. *Nāda* is the sprouting Divine Energy, when *Śakti Tattva* becomes active for the first time. It is *Kriyā Śakti rūpam* activity-predominated consciousness or wavering consciousness. In terms of deliberation (*Vimarśa* or *ārohakrama*) it means the awareness of Supreme Effulgence.

This also connotes that *yogīs* realize the Supreme Power of Beatitude through the alphabetic power^d (*Mātrikā-cakra Śakti*)^e the initial vibration through 'intermediate subtle region'^f of speech.

5. Refinement of mind refers to that state of an advanced *yogī*, whose internal organs --mind, intellect and the ego (*antahkarana*)^g have got dissolved into their source through honest and true wisdom.^h

a. Please refer to the comm. on *sloka* 12 of *stava V*.

b. अकुलस्यादिदेवस्य कुलप्रथनशालिनी ।

कौलिकी सा परा शक्तिरवियुक्तो यथा प्रभुः ॥

तयोर्यद्यामलं रूपं संघट्ट इति स स्मृतः ।

आनन्दशक्तिः सैवोक्ता यतो विश्वं विसृज्यते ॥

T.A. III, 67-68

c. दारैषणा, वितैषणा, लोकैषणा ।

d. अक्षराणां मूल रूपा

-The rest of alphabet is *Nāda Śakti*.

e. अनाहत अथवा मध्यमा वाक्

f. सृतम्भरा तत्र प्रज्ञा

Y. S

When the intellect gets refined, it turns its back to worldly enjoyments. Then the yogi is fit for the realization of the Supreme Self.

6. Resulting in direct perception means that the *Prāṇa* (egress and ingress) of the Śiva yogī gets in tune with the self-supreme Power of *Parameśvara*^a. Supreme consciousness has already pervaded the *Prāṇa*^b, because of the ripeness achieved through Divine Grace.
7. 'Tears and stirs'--This is an outcome of the ecstasy of being engrossed or settled in the Supreme Self.

Swami Lakṣman Joo, describes a spiritual experience in this regard in his own characteristic style:-

'There is a point twixt sleep and waking
 Where thou shalt be alert without shaking ;
 Enter into the new world where forms hideous pass,
 They are passing, endure, do not be taken in by the dross,
 Then the pulls and pushes about the throttle;
 All these shalt thou tolerate,
 Yawnings there may be,
 Shed tears, crave, implore,
 But thou wilt not prostrate.
 A 'THRILL' passes, and that goes down to the bottom,
 It riseth, may it bloom forth, that is Bliss;
 Blessed Being ! Blessed Being !
 O Greetings be to Thee.'

- a. नैसर्गिकः प्राणसम्बन्धः Śiva-Sūtra-Vimarsa (Hindi) by the Author
- b. प्राक् संवित् प्राणे परिणतः

Prakāśa is potency to create i.e. *Nāda*; and *Vimarśa* is the first stir i.e. *Bindu*. Like two sides of the same coin these terms are simultaneously explained, as springing from the same root i.e. *Parama Śiva*, the transcendental self:

त्वं चन्द्रिका शशिनि, तिग्मरूचौ रुचिस्त्वं
 त्वं चेतनासि पुरुषे, पवने बलं त्वम् ।
 त्वं स्वादुतासि सलिले शिखिनि त्वमूष्मा
 निःसारमेव निखिलं त्वदृते यदि स्यात् ॥२०॥

20. *tvam candrikā śāśini, tigmaruau rucistam*
tvam cetanāsi puruṣe, pavane balam tvam;
tvam svādutāsi salile śikhini tvamuṣmā
nihsārameva nikhilam^a tvadṛte yadi syāt.

(O Divine Energy, in Mother Consciousness !)

In the moon, Thou art moonlight¹—

potency to create or infuse life, while

In the Sun, Thou art radiance²—

the first stir of manifestation.

In human beings, Thou art consciousness³—

potency of awareness, while

In the wind, Thou art force⁴—

the first stir of activity.

In the water, Thou art sweetness⁵—

potency of taste, while

In the fire, thou art warmth⁶—

the first stir of life.

Indeed, this universe is naught

if bereft of Thy presence.⁷

a. Alternate reading निःसारमेतदखिलम् (*nihsārametadakhilam*)

EXPLANATORY NOTES

- Like moonlight, the Divine Energy nourishes the universe. It is, therefore, the Energy that determines the source which is always absolute, as the 'name and place of Śiva, who is quite subtle, cannot be determined without His Śaktī, Pārvati'.^a Such an idea is expressed in the *Smṛti*; 'and becoming the nectarine moon, I nourish all plants'.^b The Śruti says: 'I worship the *Puruṣa* that is evident in the moon' (dialogue of Gārgī and Ajātaśatru).^c The moon refers to the ingress of energy that nourishes the body.
- Just as the Sun illuminates the whole world so does the Supreme Effulgence give power to exist, itself remaining concealed in a golden vessel. O Sun, open it to be seen by me, who am the performer of rightful duties".^d
- Consciousness is the potency of all awareness as is Himself spoken by Isvara to Nandikeśvara eulogising His consort Pārvati- "then the power of consciousness in an unknown way stayed encircling me and established itself as the lustre of mind, the cause of the web of thought process".^e 'She is the nectar digit of the sixteen-digital *Puruṣa*'.^f In the Śakti Sūtra, consciousness is declared to be the sovereign power. 'By Her own will on the screen of Her ownself She creates (paints) the picture of the universe'.^g Ātma itself is the

a. शक्त्या विना शिवे सूक्ष्मे नामधाम न विद्यते Tan.
 b. पुण्णामि चौषधीः सर्वाः सोमो भूत्वा रसात्मकः। Bh. G. XV-13
 c. य एवासी चन्द्रे पुरुष एतमेवाहं ब्रह्मोपासे। Brh. up. II-i-3
 d. हिरण्मयेन पात्रेण सत्यस्यापिहितं मुखम्।
 तत्त्वं पूषन् अपावृणु सत्यधर्माय दृष्टये ॥ Isopa 15
 Also refer to Brh. Up. II-i-2

e. चेतनेति ततः शक्तिः मां कायालिंग्य तस्युषी।
 हेतुः संकल्पजालस्य मनोऽधिष्ठायिनी शुभा ॥
 Bhavāni sah, Comm. by Author (epilogue sl. i. 13-14)

f. पुरुषे षोडशकले तामाहुरमृतां कलाम्। Up.
 g. स्वेच्छया स्वभित्तौ विश्वमुन्मीलयति ॥२॥ Prat. Hr.

hero of the play of this universe^a, as is pointed out by *Utpala* in his commentary on the *Pratyabhijñā* ^{प्रत्यभिज्ञा} In this sleeping universe it is one Lord (*Paramesvara*) who always keeps awake to bring about the world-play^b. It is, therefore, the power of absolute freedom^c, that is ever present in the *Brahmānda Puruṣa*. "I am the consciousness (life energy) in living beings^d", says the *Gītā*. *Kaṭhopaniṣad* extols *Puruṣa* as the highest goal in the whole of existence—"The sense-objects are higher than the senses, and the mind is higher than the sense-objects ; but the intellect is higher than the mind and the great soul is higher than the intellect. The unmanifested is higher than the *Mahat*; *Puruṣa* is higher than the unmanifested. There is nothing higher than *Puruṣa*. He is the culmination, He is the Highest goal".^e It is in this sense that *Puruṣa* is presented in the *Sāṅkhya* Philosophy as indifferent or unconcerned. *Puruṣa*, however, does not refer to the twenty-fifth category among the thirty-six of the *Śaiva* Philosophy.

4. Wind is the purifier and stirs a healthy activity. 'Among purifiers, I am the wind'^f, says Lord *Kriṣṇa*. Yogic *Prāṇāyama* is the most important practice recommended for traversing the purified spiritual path. It is the efficient force to push on to success.
5. Potency of taste appears through water. In its purity lies the sweetness that comes from the Supreme Source.^g
6. Potency of life is expressed through the warmth of fire. It is the true

a. नर्तक आत्मा । S.Śū III-9

b. संसारनाट्यप्रवर्तयिता सुप्ते जगति जागरूक एक एव परमेश्वरः ।
(Not available)

c. चैतन्यमात्मा । Ś Su I-1

d. Also see : भूतानामस्मि चेतना Bh. G. X-22

e. इन्द्रियेभ्यः परा ह्यार्था अर्थेभ्यश्च परं मनः ।
मनसस्तु परा बुद्धिर्बुद्धेरात्मा महान्मरः ॥१०॥
महतः परमव्यक्तमव्यक्तात्पुरुषः परः ।

f. पुरुषान्न परं किंचित्सा काण्डा सा परा गतिः ॥११॥ Kath Up. I-iii-10, II

g. 'पवनः पवतामस्मि' Bh. G. X-31

g. 'रसो वै सः' Up.

light, "the light in the sun, that illumines the entire solar world, and that which shines in the moon and that too which shines in the fire, know that light to be Mine^a", as expressed by Lord Krisna. This also applies to note 1 and 2 above.

In essence it is the trichotomic evidence of the presence of Divinity in everything that exists^b through the Sun (knowledge), the moon (object) and the fire (subject of knowledge).

7. It is, therefore, impossible to think of the Divine as isolated from the world.

The philosophical meaning conveyed by this verse regarding the Theory of Relativity, was also agreed upon by the poet-philosopher Rabindranath Tagore of India and the scientist-philosopher of Germany Prof. Albert Einstein, in the course of their discussion held at the latter's residence in Kaputh on July 14, 1930.^b The theory of Relativity according to Einstein is that "The Divine as isolated from the world is nothing".

Lexical meaning of Relativity is :

- i. the condition, fact or quality of being relative and (ii) the close dependence of one occurrence, value, quality etc. on another.

The Philosophical interpretation is :

- i. Relativism--any theory of Ethics or knowledge maintains that the basis of judgement is relative, differing according to events, persons, etc.
- ii. Relativity of knowledge --the theory that all knowledge is relative to the mind or that things can be known only through their effects on the mind and that consequently there can be no knowledge of reality as it is in itself. Therefore, *Yajñavalkya* said to *Maitrayī*, "who can, O dear ! know the knower^c! This has relevance to

- a. यदादित्यगतं तेजो जगद्भासयतेऽस्तिलम् ।

यच्चन्द्रमसि यच्चाग्नौ तत्तेजो विद्धि मामकम् ॥ Bh. G. XV-12

- b. As recorded early in a personal diary of the author.

- c. विज्ञातारमरे केन विजानीयात् ।

Brahd. Up.

Nagarjuna's Doctrine of Relativity.^a

In the bipolar process of spiritual realization of the Self both *Prakāśa* and *Vimarśa* (light and deliberation) are clearly elucidated in the verse e.g.

<i>Prakāśa</i> (light)	<i>Vimarśa</i> (deliberation)
Moon	Moonlight
Sun	Radiance
<i>Puruṣa</i> (Universal Being)	<i>Cetanā</i> (consciousness)
wind	valour (force)
water	taste
fire	warmth

Thus transcendence appearing in immanence is by Divine will alone:

ज्योर्तिषि यद्दिवि चरन्ति यदन्तरिक्षं
 सूते पयांसि यदहिर्धरणीं च धते ।
 यद्वाति वायुरनलो यदुदर्चिरास्ते
 तत्सर्वमम्ब ! तव केवलमाज्ञयैव ॥२१॥

21. *Jyotīmṣi yaddivi caranti yadantarikṣam
 sūte payāmsi yadahirdharaṇīm ca dhatte ;
 yadvāti vāyuranalo yadudarcirāste
 tatsarvamamba ! tava kevalamājñayaiva.*

Solar system revolving in space, the sky as the source of water, the cobra bearing this earth on its head, the wind giving movement to everything and the fire with its rising flame, O Mother ! all these hold to their jobs by Thy command alone.¹

a. cf. 'Nāgārjuna's Two *Trimsikas* and *Kashmir Śaivism*' by the author. (Visvesvarananda Indological Paper Series -571- V-I. Journal Vol. XXIII 1985)

EXPLANATORY NOTES

1. Potency is the relative cause of the first throb in everything around. Therefore, Supreme consciousness alone is the basis of all movement in the world. 'It is because of the fear of Supreme Energy that the wind blows and the sun shines.'^a

In the transcendental aspect (of *Para Śiva/Parā Śakti*) consciousness changelessly endures. But, from the kinetic creative aspect, there is polarisation also in consciousness. The poles are *Śiva* and *Sakti* which represent 'I' (aharī) and 'this (idam) aspects of experience, particularly known as *Prakāśa* and *Vimarśa*.

In the following verse the poet-devotee describes the two aspects of *Parā Śakti*, perhaps to emphasize that worship becomes easy and spontaneous when God is viewed as Mother :-

संकोचमिच्छसि यदा गिरिजे ! तदानीं
वाक्तर्कयोस्त्वमसि भूमिरनामरूपा !
यद्वा विकासमुपयासि यदा तदानीं
त्वन्नामरूपगणनाः सुकरी भवन्ति ॥२२॥

22. *sanikocamicchasi yadā Girije ! tadānīm
vāktarkayostvamasi bhūmiranāmarūpā ;
yadvā vikāsamupayāsi yadā tadānīm
tvannāmarūpagaṇanā sukarī bhavanti.*

O Mountain-born concert of *Śiva*! the concept of cosmic Energy ! When you desire to rest in Thyself¹, then you transcend the world of speech² and mind³. In this transcendental aspect, thou art beyond objectivity or name and form. But when you project (or express) yourself through the process of evolution, then it becomes easy (for the yogi endowed with faithful devotion to Thee) to comprehend the Reality through the worship of Thy name and form. Thou art, no doubt, immanent then⁴.

a. भीषास्माद्वातः पवते । भीषोदेति सूर्यः ।

Taitt. Up. II.8

EXPLANATORY NOTES

1. Stable supreme self called *svarūpavīśānta*^a
2. Sound that introduced the world, called *śabda samsāra*.^b
3. (And) impressions that establish the *samsāra* (the cycle of coming and going) called *Vikalpa Samsāra*.^c
4. For an average *sādhaka* it is easy to worship God assuming name and form for that satisfies the human urge for concrete experience as against the absolute which requires a valorous exercise of refined subtle intellect and supreme wisdom granted by grace alone. Even the valiant *Arjuna*, after listening to the words of profound spiritual wisdom from *Krishna*, desired to see his divine form. He said, "Lord, you are precisely what you declare yourself to be. But I long to see your divine form (possessed of wisdom, glory, energy strength, valour and effulgence). O best of persons!^d! "And, he was shown a glimpse of the Infinite self in form.

When this worship becomes spontaneous one enters the Absolute.^e

Devotees of faith who worship the Deity even for worldly luxury, are also blessed with extra-ordinary luxury of spiritual attainments, by Her benevolent grace :

भोगाय देवि ! भवतीं कृतिनः प्रणम्य
 भूकिंकरीकृतसरोजगृहा सहस्राः !
 चिन्तामणि प्रचयकल्पितकेलिशैते
 कल्पद्रुमोपवन एव चिरं रमन्ते ॥२३॥

- a. स्वरूपविश्वान्तिः ।
- b. शब्द-संसार ।
- c. विकल्प-संसार ।
- d. एवमेतद्यथात्य त्वमात्मानं परमेश्वर ।
- e. विशेषे तदनन्तरम् ।

Bh. G. XI-3

23. *bhogāya devi ! bhavatīm krtinah pranamya
bhrūkinikarīkṣasarojagṛhā sahasrāḥ ;
cintāmanipracayakalpitakeliśaile
kalpadrumopavana eva ciram remante.*

O self-luminous Supreme Power ! the fortunate men of faith¹, who pay obeisance to Thee for obtaining wordly enjoyments of charming luxuries², subdue a (thousand) number of luxuries³ with a mere display of their eye-brows⁴. (Besides) they are ever having amorous sport⁵ in the garden of *kalpavṛkṣas*⁶ layed out on the specially designed heaps of touch-stone⁷.

EXPLANATORY NOTES

1. Such devotees are varily *Jīvanmuktas* (liberated while living in body) who have, by divine grace, got the tact of living in the present and final body, untainted, unimpeded and undisguised.
2. They welcome the fruits of their previous actions merely for exhaustion and have no desire to sow more seeds of tainted action to bring about future births.
3. They develop a natural control over distracting agencies (*vikalpas*).
4. Tact of keeping untainted while bearing the fruit of *Karmas* as enjoyments. Such devotees are aware of the Supreme Self even while passing through distracting deliberations.
5. Filled with divine wonder of non-duality.
6. *Kalpavṛkṣa* tree in heaven where, on approaching it, any and every desire is granted. This hints to the desirelessness of a *sādhaka* because he is solely given to the supreme beatitude.
7. *Thought-gem*, a fabulous gem supposed to yield its possessor all desires. It is also called 'Philosopher's stone', an imaginary substance which, it was formerly believed by alchemists, would change any metal into gold. Here the implication is that every field of activity of a realized soul is filled with joy, perennial beatitude and eternal grace.

Kindness and confinement, both these powers are possessed by the Deity :

हनुं त्वमेव भवसि त्वदधीनमीशे !
 संसारतापमखिलं दयया पशूनाम् ।
 वैकर्तनीकिरणसंहतिरेव शक्ता
 घर्मं निजं शमयितुं निजयैव वृष्ट्या ॥२४॥

24. *hantum tvameva bhavasi tvadadhīnamīśe
 samsāratāpamakhilam dayayā paśūnām;
 vāikartanīkiraṇasamhatireva śaktā
 gharmam nijam śamayitum nijayaiva vrstyā.*

O Mistress of independent will ! Thou alone canst, by Thy Grace, dispel the agony of birth and death of the ignorant people in this world of Thine own creation; just as the very rays of the Sun are able to cool down their excessive heat by causing a shower of rain.

Splendid grandeur of the Mother Goddess :

शक्तिः शरीरमधिदैवतमन्तरात्मा
 ज्ञानं क्रिया करणमासनजालमिच्छा ।
 ऐश्वर्यमायतनमावरणानि च त्वं
 किं तन्न यदभवसि देवि ! शशांकमौले: ॥२५॥

25. *saktih śarīramadhidaivatamantarātmā
 jñānam kriyā karaṇamāsanajālamīcchā;
 aiśvaryamāyatanamāvaraṇāni ca tvam
 kim tanna yadbhavasi devi ! śasāṅkamauleḥ.*

O Playful consort of Śiva¹ ! what is there that Thou dost not constitute of the moon-bedecked one²:
 Thou art force in the vital airs³,
 Thou art working vibration in the gross body⁴,
 Thou art the golden egg⁵ in subtlety,

Thou art the indweller, *Jīvātma*⁶,
 Thou art knowledge and action⁷ aspects,
 Thou art the power in internal organs⁸,
 Thou art the multifarious seats⁹.
 Thou art supreme free-will aspect¹⁰,
 Thou art all-knowing and all-powerful in Thy luxury¹¹(glory),
 Thou art the motivating power in all planets that possess
 astronomical effects¹²,
 Thou art, also the veils of ignorance¹³,
 Thyself is, indeed, the Self of *Sīva*,¹⁴

EXPLANATORY NOTES

1. The immanent Self called *cit-prakāśam*light of awareness.
2. *Sīva*'s head is decorated with a digit of moon that lends splendour to His being. This digit is called *amā-kalām* the residual digit of eternity. This connotes deliberation of the transcendental selfm*Cit-Vimarsā*.
3. "It is not by the egress and ingress of breath that mortals live. They live by some other power which supports them".^a That supreme power is called *Parā Śakti* or *svātmasarṇvitti*, consciousness of the real-Self.
4. Working vibration comes to the gross body through the subtle from the causal one.
5. *Hiranyagarbha* is the basic deity or consciousness that gives support to ten organs of cognition and action.
6. *Jīvātma* is the *ātmā* that limits its abode to and about the body which consists of three coverings viz. *Sthūla*, *sūksma* and *kāraṇa*. It entered the body with the help of the *Puruṣa*, the highest being.
7. State of creative categories, according to, *Trika* are *Jñāna Śakti*, and *Kriyā Śakti*, the two important aspects of *ParamaŚadāśīva* when *antahkaraṇa* is introverted towards the inner self in the fields of *Buddhi* and *Ahamkāra*, respectively.

a. न प्राणेनापानेन मर्त्यो जीवति कश्चन ।
 इतरेण तु जीवन्ति यस्मिन्नेतावुपाश्रितौ ॥

Kath. Up. II-ii-5

8. The internal organs are the mental attitudes which give rise to the mind, the intellect and the ego (*manobuddhyaharikāra*), that motivate the ten organs.
9. By 'seats' is meant *yogāsanasmexercises* in *yoga* postures as advocated by *Patañjali*.^a In the context of this eulogy it means the seats of the astrological planets which change only to bring about certain effects (good or evil) in the order of the manifestation whose ultimate power is wielded by the Supreme Goddess Herself.
10. Supreme free will connotes the initial *spanda* of *sañvit* or divine consciousness. This is *īcchā śakti* clearly defined in the Tantra as: "The divine Supreme Consciousness-Power not different from *Bhairava* on the point of expansion according to Her essential nature, is said to be supreme *īcchā śakti* (voluntary Power)".^b
11. The divine glory of *Para śakti* is all-knowingness^c and all-powerfulness^d which in Her infinite nature are immeasurable divine qualities.
12. See note 9 above.
13. The veils of ignorance that cause pain are ignorance, ego, attachment, hatred and clinging to body-consciousness, according to *Patañjali*.^e
14. Verily, *Pārvatī*, the supreme goddess is everything to *Śiva*, the Supreme and His creation, sprung from the eternal source.

a. See *Yoga Sūtras* of *Patañjali*

b. परा भगवती संवित्सरन्ती स्वरूपतः ।

परेच्छाशक्तिरित्युक्ता भैरवस्याविभेदिनी ॥

Tan

(Quoted from Sans. p.22 *Parātrīśikā*. Pub. Motilal Banarsidas, Delhi)

c. सर्वज्ञाताभावम् ।

d. सर्वकर्त्तभावम् ।

e. अविद्याऽस्मितारागद्वेषाभिनिवेशाः क्लेशाः ।

Y. S.

The Supreme, the unsurpassable, the Absolute consciousness is far beyond the concretized form of the cosmos, just as the source of a spring is actually far beyond the place where its water appears to be oozing:-

भूमौ निवृत्तिरुदिता पयसि प्रतिष्ठा
 विद्याज्ञले मरुति शान्तिरत्तीतशान्तिः ।
 व्योम्नीति याः किल कला कलयन्ति विश्वं
 तासां विदूरतरमम्ब ! पदं त्वदीयम् ॥२६॥

26. *bhumao nivṛttiruditā payasi pratiṣṭhā
 vidyā' nale maruti sāntiratāsāntih ;
 vyomnīti yāh kila kalā kalayanti viśvam
 tāsām vidurataramamba ! padam tvadīyam.*

In the earth Thou hast evolved as *nivṛtti kalā*¹, in water as *pratiṣṭhā Kalā*², in fire as *vidyā kalā*³, in air as *sāntā kalā*⁴. In ether Thou art *Śiva tattva* and beyond called *Sāntātītā kalā*⁵. But O Mother ! realization of Thy Supreme Abode is far beyond⁶ all these.

EXPLANATORY NOTES

IMPORTANT NOTE:

Manifestation of the universe as evolved from the infinite to the concrete came about in four spheres (*anda*) viz: *Śaktyāṇḍa*, *Māyāṇḍa*, *Prakṛtyāṇḍa* and *Prthvyāṇḍa*^a. These involve four phases of activity (*Kalā*) viz. *Sānta Kalā*, *Vidya kalā*, *Pratiṣṭhā Kalā* and *Nivṛtti Kalā* which are described in the context of this verse in reversed order of deliberation in the following notes :

1. *Nivṛtti Kalā* is the point of solidification where the manifesting energy takes a three-fold turn upwards for unidentifying unification. It is *Prthvyāṇḍa* contained in *Prakṛtyāṇḍa*. Trika name

- a. See chart next page.

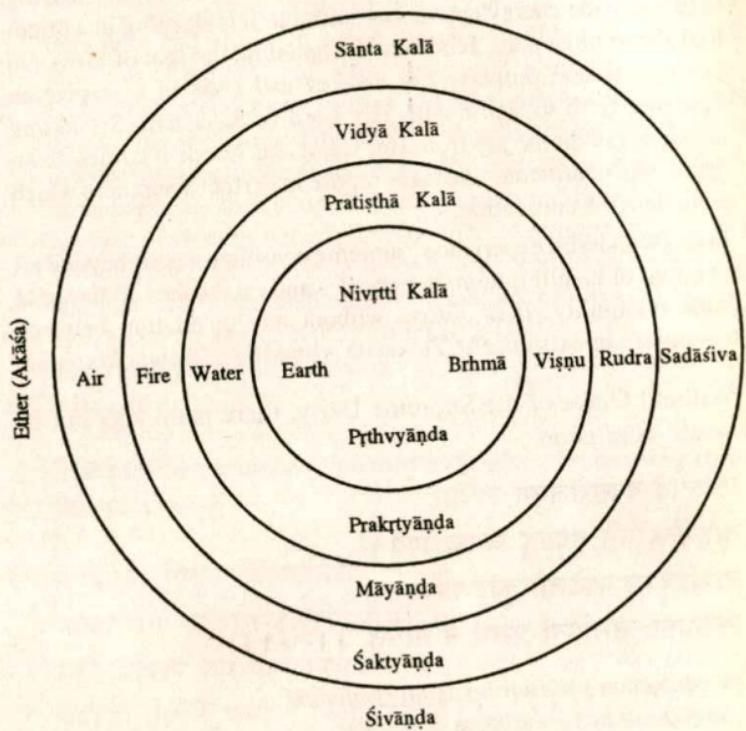
is *Dhārikā Kalā*. Presiding deity is *Brahmā* and *Tattva* involved is only *Prthvi*, which is influenced by *Ānava, Māyīya and Kārma malas* in *Asūddha adhva*.

2. *Pratiṣṭhā Kalā* is the vibrational force in the *tattvas* from water (*ap*) to *Prakṛti*. It is named so because it supplies the basis and inner frame - work on which the outer physical world is laid out containing *Pṛthvyāṇḍa* within itself. It is *Pṛthvyāṇḍa* contained in *Māyāṇḍa*. Trika name is *Āpyāyanī Kalā*. Presiding deity is *Viṣṇu* and the range is twenty three *Tattvas* (*Jala* to *Prakṛti*). In its state of difference brought about by the three *malas* it also is in *asūddha adhva*.
3. *Vidyā Kalā* is the limitation in knowledge. It extends from *Puruṣa* to *Māyā tattva*. Here *Vāmā, Jyeṣṭhā* and *Raudrī* energies manifest in the functional universe. This is the point where consciousness as *Antahkaraṇa* (Internal organ group) moves towards the objects of its experience. Containing *Prakṛti* and *Pṛthvī aṇḍas* within itself it is *Māyāṇḍa*, contained in *Śaktyaṇḍa*. Trika name is *Bodhini Kalā*. Presiding deity is *Rudra* in *bheda* state of the three *malas* of *Asūddha adhva*.
4. *Śāntā Kalā* evolves in air beyond *Māyā* as consciousness-in-peace. It is free from duality. This last *Kalā* dominates the gracious experience from *Śuddha Vidyā* to *Śakti tattva*. It is *Śaktyaṇḍa* contained in *anuttara* and contains within itself *māyā, prakṛti* and *pṛthvī aṇḍas*. Trika name is *Utpāyanī Kalā*. Presiding deity is *Sadāśīva*. In its state of *bhedābheda* it has only *Ānava Mala* and the range enters *Śuddha adhvā*.
5. *Śāntātītā Kalā*, as *Śaivāgamas* call it, is *Śiva-Śakti tattva* and beyond in ether. It is all-pervasive *Parā Saṁvit, Parama Śiva* or *Anuttara*. It is the greatest *Bhairava* experience. It is the glory of all activity and all knowledge of *Śiva-Śakti* beyond the thirty-six categories but contains all the *tattvas* in itself (see the chart). Its Trika name is *Avakāśadā Kalā*. Presiding deity is *anuttara* itself. It is beyond all the *malas* or limitations, but comprehends all the *malas*. Its state is one of *abheda* or non-difference, and it is beyond all the *adhvas*.^a

a. कलातीतः परः शिव इति ।

तासां विदूरतरमम्ब पदं त्वदीयम्

Śāntātīta Kalā



कलातीतः परः शिवः
Anuttara is all-pervasive

Fig. 3. Ellipses Contained in Anuttara

6 Divine energy in the course of manifestation, assumes different categories which constitute the world of duality and difference. Last category is the Earth wherefrom the projected *Prakṛti* desires to retrace the steps to the Eternal Abode of brilliance and beatitude, like a queen who has, at her own will, gone out for a stroll or sport in her own pleasure garden and wants to turn back her steps to the palace. This points to *nivṛtti Kalā*, the region of returning or leaving back. Here the energy appears as dormant. It is sleeping in a three-fold serpent like coil^a. It is named *Kundalinī*, the seat of Śiva. On getting titillated properly, it awakes and rises in a serpentine lightning flash to unite with Her Lord in *Sahasrāra*. Sprinkling nectar out of divine joy from Her Universal Abode it comes down again with confidence and takes repose in perfect awareness which is unidentified unification.

In this wonderful experience "supreme consciousness is beyond all these regions of manifestation. It pervades and establishes all through in divine tranquility. It is always without any distinction between existence and non-existence".^b This state is lived by a *Jivanmukta* alone.

Without Grace of the Supreme Deity, there is no way out of this world-confusion :

यावत्पदं पदसरोजयुगं त्वदीयं
 नाङ्गीकरोति हृदयेषु जगच्छरण्ये ।
 तावद्विकल्पं जटिलाः कुटिलप्रकारा-
 स्तर्कग्रहाः समयिनां प्रलयं न यान्ति ॥२७॥

27. *yāvatapadam padasarojayugam tvadīyam
 nāngīkāroti hṛdayeṣu Jagaccharanye;
 tāvadañkalpa jatilāh kuṭilaprākarā-
 starkagrahāḥ samayinām pralayam na yānti*

a. प्रसुप्तभुजगाकारा ।
 b. संवित्सर्वकलातीता सर्वभावान्तरस्थिता ।
 नित्यं सदसतोर्मध्ये सत्तासामान्यरूपिणी ॥

T.R.T.

O protector of the worlds¹ ! unless and until Thy lotus feet are pleased to accept place in the hearts of the sectarians, their tangles of dry reason do not come to an end²; for their fallacy involves them in crooked complicacies and leads them astray.

EXPLANATORY NOTES

1. The universe has its existence, preservance and mergence in the one, pure, and untainted super-conscious self which alone is the protector of the physical, astral and causal worlds.^a
2. Unless the intellect gets refined and pure, true knowledge cannot dawn. This is explained by Lord Krishna to Arjuna^b; "When your intellect crosses the confused mass of insensibility (i.e. delusion)—*mohakalilam*—then you will have complete indifference to worldly objects (a feeling which gives rise to the sentiment of quietude)". "When your intellect, confused by hearing conflicting statements, will rest steady and undisturbed (in meditation) on God, you will then attain *Yoga* (for lasting union with God)". The *Upaniṣad* says, "Knowing the Truth, the learned is no more talkative".^c

The ideal experience of advanced yogīs, who are very rare in this world:

यददेवयानपितृयानविहारमेके
कृत्वा मनः करणमण्डलसार्वभौमम् ।
याने निवेश्य तव कारणपंचकस्य
पर्वणि पार्वति नयन्ति निजासनत्वम् ॥२८॥

- a. अहं विष्णुमुरुक्षम् ब्रह्माणमुत प्रजापतिं दधामि । Dev sīrṣa 6
- b. यदा ते मोहकलिं बुद्धिव्यतितरिष्यति ।
तदा गन्तासि निर्वेदं ... ॥
श्रुतिविप्रतिपन्ना ते यदा स्थास्यति निश्चला ।
समाधावचला बुद्धिस्तदा योगमवाप्यसि ॥ Bhag. G. II-52-53
- c. विज्ञानन्विदान् भवते नातिवादी । Up.

28. *yaddevayānapitṛyānavihāraneke
kṛtvā manah karaṇamāṇḍalasārvabhaumam
yāne niveśya tava kāraṇapanicakasya
parvāṇi pārvati nayanti nijāsanatvam.*

O *Pārvatī*, the mountain-born cataract¹ ! some rare *yogīs*², having installed their mind as the universal emperor of all cognitive and active energies, watch in awareness³, the exhaling (*devayāna*) and inhaling (*pitṛyāna*) movements of the vital airs⁴. Thus they find entrance to the central path⁵, *suṣumnā* (spiritual knowledge or supreme awareness) where Thy five causal deities⁶ become their palanquin-bearers.

EXPLANATORY NOTES

1. The Creative Energy that flows from the source to manifest. Also, She who resides on the highest mountain (*Himālaya*) of the awareness of supreme consciousness^a. The supreme deity is therefore addressed as *Pārvatī*.
2. The few advanced *yogīs* who find repose, by a graceful knack, in the steadiness of breath, after a long and constant practice.^b
3. This coveted experience of a yogi is called *ūrdhvakumbhaka*, flow of super-consciousness. Just as, on churning curds, a ball of butter keeps floating and simultaneously increasing in volume on the surface of the churned milk so does the refined intellect i.e. awareness of supreme-consciousness float free from any malignancy of duality.
4. Two principal functions of the vital airs in a living body are exhalation and inhalation. Among human beings "some *yogīs* offer the act of exhalation into that of inhalation, even so others, the act of inhalation into that of exhalation. There are still others given to the practice of *Prāṇāyāma* (breath control), who having regulated their diet and controlled the processes of exhalation and inhalation,

- a. चिदिमर्शरूपे उत्कृष्टतमे पर्वति निवसति या सा पार्वती इति ।
- b. Steadiness of breath is experienced by advanced *yogīs* by bringing about intimate union of *Prāṇa* (egress) and *Apāna* (ingress): 'प्राणापानसंयोगे लब्ध्युक्त्या कुम्भकभावे स्थिताः योगिनः ।'

both, pour their egressing vital airs into ingressing vital airs themselves"^a.

The first two paths refer to *Devayāna* (*uttara mārga*) and *Pitryāna* (*dakṣiṇa mārga*)^b. But there is a superior path beyond these two. This is steadiness of breath (internal *kumbhaka*) or the equinoctial point of egress and ingress that brings about the supreme conscious state and that is what is hinted here. There is no taint of action here (*Kṛtya Śūnyā*).^c

5. 'Yāna' (Sanskrit word) as noun means 'a chariot, or conveyance' and as verb it means 'moving or riding'. In the context here 'yāna' connotes the meaning entering '*suṣumnā*', conferring the great power consisting in spiritual awakening.

One can find entrance to the middle path (Royal Road) of *suṣumnā* in different ways and with different means.

Taking *Devayāna* way with inferior means of *āṇavopāya* one has the predominance of *Prāṇa*, egress and with *sāktopāya* one is influenced more with knowledge of the self. Taking *Pitryāna* way with inferior means of *āṇavopāya* one has the predominance of *apāna* and in *sāktopāya* one finds it through action.

But with the highest means of *sāmbhavopāya* the devotee keeps in constant touch with the Divine in the bipolar process of *Prakāśa* and *Vimarśa* .. i.e. predominance of *Siva* and of *Sakti* respectively. He ever moves in the Divine.

6. There are five kinds of causal energies with their presiding deities and functional areas as under :

Five causal energies Five presiding deities Five functional areas

1. <i>Sṛṣṭi</i>	<i>Brahmā</i>	<i>Nivṛtti Kalā</i>
2. <i>Sthiti</i>	<i>Viṣṇu</i>	<i>Pratiṣṭhā Kalā</i>

a. अपाने जुहति प्राणः प्राणेऽपानं तथापरे ।

प्राणापानगती रुद्ध्वा प्राणायामपरायणः ॥

अपरे नियताहारा: प्राणान्त्राणेषु जुहति ।

Bh. G. IV 29-30

b. Refer to *Bhag. Gitā* VIII-24.25

c. या पन्थानं दिशति शिशिराद्युत्तरं देवयानं

या वा कृष्णं पितृपथमयो दक्षिणं प्रावृद्धाद्यम् ।

ताभ्यामन्या विषुवदभिजिनमध्यमा कृत्यशून्या

धन्या काचित्प्रकृतिपुरुषावन्तरा मेऽस्तुवृत्तिः ॥

cf. Sam. p. 49

3. Samhāra	Rudra	Vidyā Kalā
4. Pidhāna	Sadāśīva	Sānti Kalā
5. Anugraha	Īśvara	Sāntyātītā kalā

Unparalleled greatness of the Divine Mother is, no doubt, indescribable :

स्थूलासु मूर्तिषु महीप्रमुखासु मूर्तेः
 कस्याश्चनापि तव वैभवमम्ब यस्याः ।
 पत्या गिरामपि न शक्यत एव वक्तुं
 सासि स्तुता किल मयेति तितिक्षितव्यम् ॥२९॥

29. *sthūlāsu mūrtiṣu mahīpramukhāsu mūrteḥ;
 kasyāścanāpi tava vaibhavamamba yasyāḥ ;
 patyā girām' api na śakyata eve vaktum
 sāsi stuta kila mayeti titikṣitavyam.*

Even *Brahmā*, the creator and lord of Speech, cannot explain Thy greatness expressed through any one of Thy gross forms of earth¹ etc. Then, (O Mother!) how strange that this hymn of Thy unparalleled greatness is sung by a person like me ! Kindly endure with this futile attempt of mine.

EXPLANATORY NOTES

1. By 'earth etc.' are meant the four spheres (*aṇḍas*) already explained in notes 1-4 of verse 26. Their presiding deities *Brahmā* etc. are given in note 6 of verse 28.

They become masters of the worlds who enjoy the fruit of one-pointed devotion :

कालाग्निकोटिरचिमम्ब ! पदध्वशुद्धा-
 वाप्लावनेषु भवतीममृतौधवृष्टिम् ।
 श्यामां घनस्तनतटां सकलीकृतौ च
 ध्यायन्त एव जगतां गुरुवो भवन्ति ॥३०॥

30. *kālāgnikoṭirucimamba ! ṣadadhvaśuddhā
vāplāvaneṣu bhavaṭīmamṛtaughavṛṣṭim;
syāmām ghanastanataṭām sakalī kṛtau ca
dhyāyanta eva jagatām guruvo bhavanti.*

O Mother ! no sooner Thy devotees concentrate with one-pointed gaze on Thee as—

- i. radiating flame of the Great Fire¹ that purifies the six paths² of the world;
- ii. sprinkling these paths with Thy nectarean showers³, and
- iii. spreading blue beauty⁴ with breasts⁵ full like a mother's milking her children⁶, than they become masters (controllers) of all the worlds.

EXPLANATORY NOTES

1. This refers to Divine Mother's power of dissolution which cuts all bonds and sets them asunder for good.

On classification of the universe into *Lokas*, (fields of experience) *Kālāgnirudra bhuvana*^a forms the bottom where gigantic fire is burning always. Its flames are burning downward by the command of Lord Śiva till universal destruction takes place. Then, again, by His command the flames turn up to burn and dissolve the universe upto *Tapoloka*. What is meant to be conveyed here is that the gigantic fire called *Kālāgni* burns the sphere of earth (*Prthvyāṇḍa*) only but the power of dissolution generated by the Divine Mother dissolves the whole six dimensional (*ṣadādhva*) world, i.e. all the four spheres (*āṇḍas*) of the universe.

In human body the place of this fire (*Kālāgnirudra bhuvana*) is the right big toe. Tranquility of supreme self is experienced by *yogīs* on successful concentration on this great fire.^b This is the flame of knowledge that burns the sun of duality.

a. According to *Tantrāloka* of *Abhinavagupta*.

b. कालाग्निना कालपदादुत्पितेन स्वकं पुरम् ।
प्लुष्टं विचिन्तयेदन्ते शान्ताभासः प्रजायते ॥

2. The six paths of the world are called *Śadādhva* comprising *varna*, *pada*, *mantra*, *kalā*, *tattva* and *bhuvana*^a.
3. This refers to the Power of creation. It is the supreme satisfaction of self-hood.
4. *Śyāmā* is translated as 'blue beauty'. This refers to transcendence of supreme self where there is no trace of duality. Blueness of the sky stands for infinity.
5. Breasts of Mother stand for *Prakāśa* and *Vimarśa*, according to *Sāmbhavopāya*, for *Jñāna* and *Kriyā* according to *Sāktopāya* and for *Prāṇa* and *Apāṇa* according to *Āṇavopāya*.
6. This refers to the power of preservation of the Mother, and connotes perfect supreme poise untainted and uninterrupted.

Unprecedented divine grace of the Supreme Mother appears in the form of the Preceptor who is *Śiva* Himself:

विद्यां परां कतिचिदम्बरमम्ब केचि-
दानन्दमेव कतिचित्कतिचिच्च मायाम् ।
त्वां विश्वमाहुरपरे वयमामनाम
साक्षादपारकरुणां गुरुमूर्तिमेव ॥३१॥

31. *Vidyām parām katicidambaramamba kecit
ānandameva katicitkaticitcca māyām;
tvām viśvamāhurapare vayamāmanāma
sākṣādapārakaruṇām gurumūrtimeva.*

a. वर्णः कला पदं तत्त्वं मन्त्रो भुवनमेव च ।
इत्यध्वषट्कं देवेणि ॥

O Mother ! some of the superior type of devotees know Thee as *Parā-vidyā*¹, supreme knowledge of the Self; others accept Thee as *cidākāśa*², universal consciousness; others recognize Thee as Bliss supreme (*ānanda*)³, and still others call Thee *Māya*⁴. There are other devotees of inferior type⁵ who know Thee as Existence of this universe (*Viśva*)⁶. But we assimilate Thee, by Thy compassion, as the very form of the preceptor⁷ (*Śiva*).

EXPLANATORY NOTE

1. *Parā vidyā* is the superior knowledge of spirituality that becomes the cause of liberation for a sincere seeker of Truth. "Then there is the higher (knowledge) by which is realized the Immutable", says the *Vedānta*. In *Kashmir Śaiva* mysticism it is known as *Śuddhavidyā* as it makes one recognize the perennial supreme self. *Maheśvarānanda* explains it - 'The knower is that *ātma* and the course of the world is of objective nature. Where the two flow in one stream that indeed is knowledge without impurity'^c "When I-ness of intellect is in opposition with thisness it is *sadvidhyā*".^d "With this pure knowledge concentration on the Self is accomplished"^e. The special name given to *Parā vidyā* in *Śākta* lore is "Saubhāgyasundarī"—the beauty of fortunateness that secures the favour and firm devotion of *Śiva* and *Śakti* towards each other.
2. *Cidākāśa* means the all-powerful and all-inclusive Supreme Self, and not mere nothingness or simple annihilation only. It is developed or purified universal consciousness.^f

- a. सा विद्या या विमुक्तये । Up.
- b. अथ परा यथा तदक्षरमधिगम्यते Mund. Up. I-1-5
- c. ज्ञाता स आत्मा ज्ञेयस्वभावम्बुद्ध लोकव्यवहारः ।
एकरसां संसृष्टिं यत्रागतौ सा खलु निस्तुषा विद्या ॥ Maha Man.
- d. समानाधिकरण्यज्ञं सद्विद्याहमिदंधियोः Prat III-i-3
Also of Yogavāsiṣṭha
- e. शुद्धविद्योदयाच्चक्रेवरत्वं सिद्धिः । Siv. Su. I-21
- f. In accordance with the Theory of Relativity.

3. "Ānanda is the nature of *Brahman*". It is Ānanda Śakti, the eternal union of Śiva and Śakti. It is "Bliss, from which, indeed, all these beings originate; having been born, they are sustained by Bliss, they move towards and merge in Bliss^b". That Bliss is "what is the union of the couple (Śiva-Śakti) called Ānanda Śakti wherefrom the magnificence of the universe emanates", as propounded by Abhinavagupta^c". All these beings live on a fraction of this bliss^d". Therefore "that *Brahman* is the substratum, the bliss, the individual consciousness in whom the three cities (waking, dreaming and sleeping states) dissolve themselves"^e.
4. Māyā, in *Vedānta* means 'that which does not exist'. It is, however, explained as the 'power of delusion', that which does not lead to Reality. In Śaiva-Śākta philosophies māyā is explained to be an independent power of Śiva, that is busy in hiding the true nature of the Supreme Self.^f Among the thirty-six categories māyā is in the range of Asuddha vidyā, impure knowledge. In the quality of the world, māyā is a mass of variety and appears as such. Therefore some term māyā as a power of *Parameśvara*.
5. This may include the devotees who are not other than those already mentioned.
6. Knowing the Truth as this existence only conveys that some people take only the objective world as a stark reality.
7. 'Guru is the power of grace of *Parā Parameśvarī* Herself.^g It is unconditional and uninterrupted.

- a. आनन्द ब्रह्मणोरूपम् ।
- b. आनन्दाद्वयेव खल्विमानि भूतानि जायन्ते । आनन्देन जातानि जीवन्ति । आनन्दं प्रयन्त्यभिसंविशन्ति । Tait. Up. III-vi-1
- c. तयोर्यद्यामलं रूपं स संचार्दटं इति स्मृतः ।
आनन्दशक्तिः सैवोक्ता यतो विश्वं विसृज्यते ॥ T.A.
- d. एतस्यैवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति । Up.
- e. आधारमानन्दमखण्डबोधं यस्मिंलयं याति पुत्रयं च । - ibid
- f. किन्तु दुर्धड्कारित्वात् स्वातन्त्र्यानिर्मलादसौ ।
स्वात्मप्रच्छादनं कीडा पण्डितः परमेश्वरः ॥ T.A.
- g. गुरुर्वा पारमेश्वर्यनुग्राहिका शक्तिः

Consequential Prayer to Divine Mother:

कुवलयदलनीलं बर्बरस्निग्धकेशं
 पृथुतरकुचभाराक्रान्तकान्तावलग्नम् ।
 किमिह बहुभिरुक्तैस्त्वत्स्वरूपं परं नः
 सकलभुवनमातः सन्ततं सन्निधत्ताम् ॥३२॥

32. *kuvalyadalanīlam barbarasnigdhakesam
 pr̥thutarakucabhārākrāntakāntāvalagnam;
 kimiha bahubhiruktaistvatsvarūpam param nah
 sakalbhuvanamātā santatam sannidhattām.*

O Mother of the worlds¹, enough of singing Thy hymns now²!
 Our only prayer to Thee is that Thy Supreme Graceful Self,
 radiating the hue of Thy Effulgence which is blue like the *kui*
 lotus³, charming with Thy greasy brown hair⁴ and lovely with Thy
 thin and beautiful waist⁵ which is covered by Thy leaning fatty
 breasts⁶, may ever be present⁷ in our eyes.

EXPLANATORY NOTES

1. There are three states of experience when life is confined to body. Since human body is endowed with a content of intellect, it has clear and distinct experiences of the three states called waking, dreaming and sleeping states. Those states constitute the levels of consciousness which pervades these experiences. When this consciousness is clear and taintless it becomes one with the tranquil and all-embracing bliss of supreme consciousness that is verily the Divine Mother Herself.
 This verse may also be as an introduction to the fifth hymn which the learned devotee-poet had in mind to compose. 'Sakalabhuwanamātā' gives this hint.
2. After singing hymns of the Goddess one surely wishes to see Her appear in the benign form. Mere singing or repetition of divine names will not do unless that is accompanied by concentration.
3. *Kui* lotus stands for blue colour of the sky. It only appears and

actually it is infinite. There is no colour of the sky. It is just to be in line with the Infinite. Similarly the Goddess, though appears of blue complexion like the blue lotus 'Kuvalaya', is in reality of the nature of Infinity. One can realize Her true nature when one is in tune with the Infinite.

4. 'Brown hair' suggests the charm of manifestation in all the stages of mundane life. Even in such states of distraction the devotee wants to adore his master fearlessly with movements not fettered, as expressed by *Utpaladevācārya*.*
5. Waist of the Mother refers to tender and beautiful *suṣumṇā*, also called *Madhya Nādī*.
6. Breasts, as explained elsewhere, stand for knowledge and action aspects of the Immanent Self evident in the manifestation. This is suggested by 'protruding breasts'.
7. 'Ever be revealed through right conception to devotees.'

An earnest devotee gets only a flash of the Deity he praises. That does not remain with him for long. Here the devotee pants and longs for its permanent presence, as has been expressed by *Utpaldeva*:

"O Supreme Power ! You flash Thy presence to me, thy servant, for a moment. Why do you slip away so soon? Sometime you somehow (directly or indirectly) become visible to every living being in this world for a moment. (When you are within the range of my sight, kindly stay with me for long).^b

इति श्री पञ्चस्तव्यां अम्बस्तवः चतुर्थः समाप्तः
iti Śrī Pañcastavyām Ambastavah caturthah samaptah.
Thus ends the Ambastava, the fourth hymn of the Pañcastavī.

- a. भगवन्भवदीयपादयोर्निवसन्नन्तर एव निर्भयः ।
भवभूमिषु तासु तास्वहं प्रभुमर्चयेमनगरलक्षियः ॥ 1 | | Sivas. XII-8
- b. दर्शनपथमुपयातोऽप्यपसरसि कुतो ममेश भृत्यस्य ।
क्षणमात्रकमिह न भवसि कस्य न जन्तोऽर्थोर्विषयः ॥ 1 | | Sivast. XII-16

V
SAKALAJANANĀSTAVA

The Cosmic Mother

5
BAGELZALANADJELANA

INTRODUCTION TO FIFTH HYMN

SAKALAJANANISTAVA—HYMN TO SOVEREIGN CREATRIX

In the Divine Play of five-fold glory, *Parā Śakti*, the inseparable entity of *Parama Śiva*, is praised in this hymn as Supreme Mother under the appellation of *Sakalajananī*. Since the organisational wheel of creation etc. emanates from Her, She is eulogized as the sovereign creatrix of the cosmos in the *cit* aspect. This state transcends the question-answer state and is termed *Anuttara*.

Parameśvara is here described as the Supreme Divine with whom infinite power called *Śakti* or *Kalā*, lies in eternal union. By *Kalā* is meant the residual eternal digit of cosmic energy that abides in the fifteen digits like those of the Moon. It is called *Amākalā*, the digit of *Amāvasyā*. It is *Sa + kalā*, a pot filled with nectar. According to the *Sākta* lore *Amā - Kalā* is called the *Pañcadaśī*, that in combination with *Pūrnimā* (together with all *Kalās*) becomes *Śodasī Kalā*. In the *Tantras* this *Śodasī Kalā* is named *Cit, Samvit* or *Viśvajananī*.

The etymological meaning of *Sakala* (*sa + Kala*) is that Power (*Śakti*) which pervades all the categories from *Śakti* to *Prthvī*. *Parā Śakti* in Her Divine Play creates the universe and absorbs it out of Her own free will.^b

The eternal self-existence in the first process of involvement is called *Cit, will* (*icchā*) which remained hidden for long in the depths of Being. *Cit* is *Saṁvit* alone within which the world does not appear. Therefore, it is called *Anuttara*, the Supreme Reality. According to M.M. Gopinath Kaviraja 'The Supreme Reality called *Saṁvit*, is of the nature of pure intelligence which is self-luminous and unaffected by the limitation of time, space and causality. It is infinite light called *Prakāśa* with an unstinted freedom of action called *Vimarśa* or *Svātantrya*. This freedom constitutes its power which in fact is identical with the being

a. Referred to as *Pañcadasākṣaṭī Mantra*.

b. चित्तः स्वतन्त्रता विश्वसिद्धिहेतुः ।

and remains involved in it as well as expresses itself as its inalienable property. The essence of *Samvit* is consciousness free from *vikalpas* and is fundamentally distinct from matter. It is one, being integral, continuous, compact and of homogeneous texture and there is no possibility of break in its continuity and of the admixture of a foreign element in its essence. Being free it does not depend on anything else for its manifestation and function^a.

Cit Śakti is beyond approach through any of the prescribed means (*Upāyas* : viz. Āṇava, Śākta and Śāmbhava). It is even beyond *anupāya* (means without the means). It is *Anuttara*. "*Anuttara* is so called, because there is none other who can act as subject of that self-luminous universal consciousness"^b It is in the same context that *Yogi Yajñāvalkya* puts this self-answered question to *Gārgī* - "O ! By whom can the knower be known?"^c, as it is the eternal universal subject of all experiences. *Anuttara*, therefore, means *Anākhyā*, that which cannot be told. This is the nature of *Parā Śakti*, the cosmic Mother, in the aspect of *Cit*. *Sakalajananiṣṭava* is the hymn relating to *Cit Śakti*.

Vṛddha Dharmācārya himself sums up the glory of *Sakalajanani* in the twenty-ninth^d verse:

"O Glorious Mother ! the Sun, the Moon, the fire and other luminous bodies are just sparks of Thy beams of Light. That Thou Art. Even *Para-Brahman*, the all perfect *Śiva*, is but a small spark of Thy infinite light of Joy. This I believe. All the categories of this manifestational phenomenon emanating from *Śiva* to *Pr̥thvi* are contained in Thy three-dimensional activity. Yet, (O Mother !) Thou bloomest in the heart of Thy devotee. How wonderful!" Thou art the sovereign creatrix, the cosmic Mother.

The most graceful and blissful name *Sakalajanani* is used in the hymn four times.^e

- a. Some Aspects of Śākta Philosophy - K.K. 1991 *Śiva* Number p.347.
- b. तस्य तु चिदात्मनः स्वप्रकाशस्य न ग्राहकान्तरमस्तीति अनुत्तरम् ॥ P. tri. L. V. 1
- c. विज्ञातारमरे केन विजानीयात् । Brahd. Up.
- d. Hymn Fifth (*Sakalajananiṣṭava*)
- e. cf. verses 5, 17, 37 and 38.

अथ सकलजननीस्तवः

**SAKALAJANANISTAVA, THE FIFTH
SOVEREIGN CREATRIX OF THE COSMIC
UNIVERSE**

ॐ नमः सकलजनन्यै

Hymn to Mother Cosmic Consciousness

In the first five verses, the devotee prays to Mother cosmic-consciousness, That pervades all categories from Śivato Pṛthvi for granting protection against the distracting disabilities of mortal life:

अजानन्तो यान्ति क्षयमवशमन्योन्यकलहै-
रमी मायाग्रन्थौ तव परिलुठन्तः समयिनः ।
जगन्मातर्जन्मज्जरभयतमः कौमुदि ! वयं
नमस्ते कुर्वाणाः शरणमुपयामो भगवतीम् ॥१॥

1. *Ajānantoyānti kṣayamavaśamanyonikalahaī-
ramī māyāgranthau tava pariluṭhantah samayinah;
Jaganmātarjanmajvarabhayatamahkaumudi vayam
Namaste kurvānāḥ śaranamupayāmo Bhagavatīm.*

O Mother of this cosmic universe ! conventional sectarians,¹ not knowing Thy Supreme Reality, keep excessively wallowing as they are tied to your knot of delusion.² They are doomed to remain lost in quarelling and discussions³ among themselves. O Thou soothing Moonlight⁴, the dispeller of fear⁵ and fever⁶ of embodied life ! paying obeisance to Thee, we bow with complete surrender to Thy sovereignty of Supreme Self.⁷

EXPLANATORY NOTES

1. *Māyāvādins* or *Dvaita vādins*.
2. *Māyā Granthi* is individual delusion. The other two aspects of *Māyā* are *Māyā Tattva*, where delusion resides universally and *Māyā Śakti*, the power of creating or annihilating delusion.
The characteristic quality of *Māyā* is to create delusion everywhere and in every being.^a One can free oneself from it when one tries to penetrate into it by making earnest enquiries. Then as *Māyā Śakti* it may help one towards realisation of the Self.
3. Dry logic of false syllogism that brings one nowhere. "The ignorant consider themselves learned ones under false ego. Those fools of low origin go in the world as blind led by another blind", says Śruti.^b
4. Just as Moonlight (a moonlit night) soothes lovers suffering from separation so does the grace of *Parā- Śakti Sakalajananī* bestow supreme peace (*Ātma-Visrānti*) on devotees.
5. The three principle fears; individual, natural and from other beings.
6. Mental and physical diseases of a body.
7. 'Lalitā, the universal Mother is proclaimed (by the wise) to be the Deity of the Supreme Self'.^c 'Beyond self there is no deity'^d Establishing the internal conception of *Liṅga* (idol) worship the deity externally in physical form^e *Utpaladeva* puts it in a beautiful way.^f

- a. माया सर्वजन्तुशिमोहिनी । Sva.T.
- b. अविद्यायामन्तरे वर्तमाना स्वयं धीरा पंडितं मन्यमानाः ।
- c. दन्त्रभ्यमाणः परियन्ति मूढा अन्धेनैव नीयमाना यथान्धा । ॥Kath. Up. II.5
- d. स्वात्मैव देवता प्रोक्ता ललिता विश्वविग्रहा । Āgama
- e. न देवः स्वात्मनः परः ।
- f. अन्तर्भूतित्वमत्कारचर्वणामीलितेक्षणः ।

Yoga Śikhop. II.20
- Mal. vij. T.

नमो महां शिवयेति पूजयन्स्यां तृणान्पि । ॥

Śivas V-15

"With my eyes closed,
 Relishing the wonder of inner devotion;
 May I worship even the blades of grass thus :
 "Homage to Siva, my own consciousness". (Tr. C.Rhodes Bailly)

वचस्तर्कागम्यस्वरसपरमानन्दविभव-
 प्रबोधाकाराय द्युतिदलित^a नीलोत्पलरुचे ।
 शिवस्याराध्याय स्तनभरविनम्राय सततं
 नमो यस्मै कस्मैचन भवतु मुग्धाय महसे ॥२॥

2. *Vacastarkāgama svarasaparamānanda vibhava-
 prabodhākārāya dyutidalita^a nīlotpala ruce;
 Śivasyārādhya stanabharavinamrāya satatam
 Namo yasmai kasmaicana bhavatu mugdhāya mahase.*

(O Devi !) Thou art lustrous like a blooming blue lotus¹: Being adored by Kāmeśvara Śiva, Thy projecting breasts are bending with weight.² Thou art perceived through Thy own nectar of blissful sovereignty which is beyond the grasp of word and thought³. We offer uninterrupted obeisance to whosoever⁴ Thou art in Thy Brilliant Beatitude That bestows supreme bliss through self-experience only.

EXPLANATORY NOTES

1. The Goddess *Parā Śakti* imparts *Sarīvit*-rays to all the objects of different colours and castes; and yet is void expanse like the blue sky. This charm is expressed in the blooming beauty of a blue lotus.
2. In the unfoldment of the manifestation, "Śiva the master of all accomplishments, concentrated with His supernatural power of meditation on Śakti and shared Her half-self with His own to emerge

a. Alt. reading : तुलित (Tulita) = equal to
 द्युतिदलित—द्युतिभिः संविद्रश्मभिर्दलिता विकासं नीता इति हरभद्री ।

as *Ardhanārīśvara*".^a This Divinity came to be known as *Kāmeśvara* and *Kāmeśvarī*. The inclined breast of *Kāmeśvarī* connotes Her play of the powers of knowledge and action in manifestational deliberation — *svarūpa vimarśa*.

3. The blissful sovereignty of the manifesting Goddess is supreme and cannot be an object of reflection. "The Sun does not appear there, neither do the moon and the stars; nor do these flashes of lightning shine. How can this fire? He shining, all these objects shine; through His lustre all these appear variously illumined."^b That vastness of infinity is expressed in the deep blue colour of the sky.^c (Formal conception of *Parā Śakti*).
4. 'Whosoever' suggests an extra-ordinary self-experience of knowing the Truth. That cannot be ascertained through another person of accomplishments. Truth is experienced by one's ownself.

लुठदगुञ्जाहारस्तनभरनमन्मध्यलतिका-
मुदञ्चद्वर्माम्भः कणगुणितनीलोत्पलरुचम् ।
शिवं पार्थीत्राणप्रवणमृगयाकारगुणितं
शिवामन्वग्यान्ती शवरमहमन्वेमि शवरीम् ॥३॥

3. *Luthad-gunjāhārastanabharanamanmadhyalatikā-mudanicadgharmāmbhah kaṇaguṇita-nīlotpalarucam ; Śivam Pārthatrāṇapravaṇamṛgayākāraguṇitam Śivāmanvagyāntīm Śavaramahamanvemi śavarīm.*

To save *Pārtha*¹ from his apprehended defeat *Śiva* adapted

- a. शिवोऽपि यां समारात्र्य ध्यानयोगबलेन च ।
ईश्वरः सर्वेसिद्धीनामर्घनारीश्वरोऽभवत् ॥ Br. Pu.
- b. न तत्र सूर्यो भाति न चन्द्रतारकं, नेमा विद्युतो भान्ति कुतोऽयमग्निः ।
तमेव भान्तमनुभाति सर्वं, तस्य भासा सर्वमिदं विभाति ॥ Kathop IV-15
यन्त्र सोमो न वा सूर्यो न शशांको न पावकः । T.A.
c. धाम श्यामं (Refer verse 8)

Himself to the form of a hunter, full of valour.² Therefore, sweat drops appearing on Śiva's *dark-blue* body, characteristic of a hunter, looked like water drops on a blue-lotus. Pārvatī, in absolute love, followed Him in the form of a huntress. The ornament hanging in the middle of Her necklace made of *Guñja*³ fruit was swinging between Her protruding breasts under whose weight She walked along bending Her waist. I pay obeisance to That huntress-form of Pārvatī.

EXPLANATORY NOTES

1. *Pārtha* is another name of the famous *Arjuna*, the third brother among the *Pandavas*. He was doing penance at *Indrakīla Parvata* to propitiate Lord Śiva for obtaining His grace of victory in the great war of *Mahābhārata*.^a
2. Śiva has the supreme valour of His five-fold glory ever within.
3. *Guñja* is the fruit from a forest shrub. It looks lovely like a red bead when ripe. Pārvatī as huntress had a *Guñja* necklace round Her neck as do forest women have. This warrants Her inseparable company with Śiva.

मिथः केशाकेशिप्रधननिधनास्तर्कघटना
बहुश्रद्धाभक्तिप्रणायविषयाश्चाप्तविधयः ।
प्रसीद प्रत्यक्षीभव गिरिसुते ! देहि शरणं
निरालम्बं चेतः परिलुठति पारिप्लवमिदम् ॥४॥

4. *Mithah kesākeśipradhananidhanāstarkaghataṇā bahuśradhābhakti pranayavisiyāscāptavidhayah; Prasīda pratyakṣībhava girisute ; Dehi śaraṇam nirālambam cetah pariluṭhati pāriplavamidam.*

Debaters¹, pulling hair among themselves due to disputes, are

a. For story see note 5 of verse 15 in hymn IV.

doomed to perish. The enlightened are replete with faith, devotion and regard in their performances. O Mountain-born Pārvatī ! Be gracious. Give us refuge and reveal Thy True Self to us. Our mind, devoid of Thy support, rolls in the calamitous confusion of this worldliness.

EXPLANATORY NOTES

1. 'Those engaged in disputations have no faith in the cosmic Mother Śivā'. Entangled in the net of great delusion (*Mahāmāyā*) they do not get initiation into the path of spiritual bliss'.^a There are many groups of sects who only stick to their traditions and do not come out for an all-round comprehension of the supreme Truth. Broadly speaking they are of four types: *Cārvāks*, *Śrutyantavādins*, *Mādhyamikas*, *Vijñānavādins*. Some of them are: *Pañcarātras*, *Sāṅkhya*s etc. and *Vaiyakaraṇas*. The unsurpassable *Brahman* of the *Vedas* has been gracefully and correctly described in the *Śaṅkara Vedānta* or the *Upanisads*. Parallel to this, *Śiva* of the *Āgamas* has been eulogised and beautifully described in the *Kashmir Śaivism* and the *Āgama Tantra*.

शुनां वा वहेर्वा खगपरिषदो वा यदशनं
 कदा केन क्वेति क्वचिदपि न कश्चित्कलयति ।
 अमुष्मिन्विश्वासं विजहिहि ममाहाय वपुषि
 प्रपद्येथाश्चेतः सकलजननीमेव शरणम् ॥५॥

5. *Śunām vā vahervā khagapariṣado vā yadaśanam*
kadā kena kveti kvacidapi na kaścit kalayati;
Amuṣmin viśvāsam vijahihī mamāhnāya vapusī
Prapadyethāścetah sakalajananīmeva śaraṇam.

a. 'न भजन्ति कुरक्जा देवीं विश्वेश्वरीं शिवाम्' । ।
 'माया पाशेन बद्धत्वाच्छवदीक्षां न विन्दते' । ।

Devī Pu
Kāmikā

O Mind ! when the soul leaves this body, the latter is likely to serve either as food for dogs or provide relishing enjoyment for birds or become an offering to the fire. No human being knows when, where and how this may happen. Therefore, forsake forthwith your trust in this body and surrender yourself to the universal Mother.¹

EXPLANATORY NOTES

1. Sakalajananī is also known as *Mahāmāyā*, the positive power of the senses directed towards the centre, the Supreme Truth.

She is *Parāsakti*, the mother of the three worlds—*Bhuh*, *Bhuvah* and *Svah* or the six great paths (*Adhvās*) classified into two groups of the speaker (*vācaka*) and the spoken (*vācya*).²

The concept of Cosmic Energy :*m*

(*Māyārūpapi Śivasyabhinnā Śaktih* - मायारूपापि शिवस्याभिन्नः शक्तिः)

अनाद्यन्ताभेदप्रणयरसिकापि प्रणयिनी
 शिवस्यासीर्यत्वं परिणयविद्यौ देवि ! गृहिणी ।
 सवित्री भूतानामपि यदुदभूः शैलतनया
 तदेतत्संसारप्रणयनमहानाटकसुखम् ॥६॥

6. *Anādyantābheda*प्रणयरसिकापि *prāṇayinī*
Śivasyāsīryattvam *pariṇayavidhao* *Devi* ! *gṛhiṇī*;
Savitrī *bhūtanāmapi* *yadudabhuḥ* *śailatanayā*
Tadetat *saṁsāraprāṇayanamahānāṭaka* *sukham*.

O Goddess, occupied in Thy five-fold act¹ ! even though Thou hast no beginning and no end and are fully appreciative of non-duality², yet, full of love, you entered into formal marriage with Śiva to become the mistress.³ Being the progenitor of all creation

a. cf. Explanatory Notes — No.1 of verse 15, *Laghustava*.

(*Prakāśarūpā*) you were born as a daughter to the Mountain-King (*Vimarsarūpā*). In the process of evolution, marked by awareness experienced within and without, this is your delight of enacting a grand drama (*Māyā-vilāsa*, the operation of cosmic energy).

EXPLANATORY NOTE

1. The five-fold act of *Parā Śakti Pārvatī* refers to (i) *Sṛṣti* or manifestation, (ii) *Sthiti* or maintenance, (iii) *Samhāra* or absorption, (iv) *Pidhāna* (*vilaya*) or concealing the essential nature and (v) *Anugraha* or revealing the essential nature (Grace).
2. *Parā Śakti (Pārvatī)* bears unalterable attachment to *Anuttara Śiva*.
3. Also refer to verse 22 of hymn IV (*sarikocamīcchasi yadā Girije.....*).

The Supreme Reality is indescribable :

ब्रुवन्त्येके तत्त्वं भगवति ! सदन्ये विदुरस-
त्परे मातः ! प्राहुस्त्व सदसदन्ये सुकवयः ।
परे नैतत्सर्वं समभिदधते देवि ! सुधिय-
स्तदेतत्त्वन्मायाविलसितमशेषं ननु शिवे ! ॥७॥

7. *Bruvanteke tattvam Bhagavati ! sadanye vidurasat
Pare Mātah prāhustava sadasadanye sukavayah ;
Pare naitatsarvam samabhidadhate Devi ! sudhiy-
stadetat tvanmāyāvilasitamaśeṣam nanu Śive !*

O Glorious Goddess ! There are some who understand Thee as 'being' or 'existent' while others think that you are void or non-existent. Some other intelligent thinkers proclaim that Thou art both existent and non-existent. O Mother *Parā Śakti* ! Apart from all these there are sages¹ who hold the conviction that Thou art none of the three fallacies. O consort of *Śiva*! Indeed, all this is but manifestation of Thy delusive power (*Māyā-vilasitam*).

EXPLANATORY NOTE

1. Sages are omniscient beings. Yet even they cannot unfold That highest truth. They, however, give important hints for the intelligent to receive them well. The *Śruti* sages say : "There is nothing equal to that and not more. His *Śakti* (inseparable power) is manifold, that we have heard from the wise"^a. Arjuna said to Lord Krishna, "O Possessor of incomparable glory ! in all the three worlds there is no one else equal to you; how can anyone be superior ?"^b *Utpaladeva* puts it as "That throb of actual existence is beyond time and place. In essence that is the heart of the Supreme Being".^c

The Supreme Truth, beyond doubt, is to be understood in perfect awareness of Self:

तदित्कोटिज्योतिर्द्युतिदलितषड्ग्रन्थिगहनं
प्रविष्टं स्वाधारं पुनरपि सुधावृष्टिवपुषा ।
किमप्यष्टात्रिंशत्किरणसकलीभूतमनिशं
भजे धाम श्यामं कुचभरनतं बर्बरकचम् ॥८॥

8. *Taditkotijyotirdhyutidalitaṣadgranthigahanam*
Pravistam svādhāram punarapi sudhāvṛṣṭivapusā ;
Kimapyāṣṭātrimśat kiraṇasakalībhūtamaniśam
Bhaje dhāma śyāmam kucabharanatam barbarakacam.

The lightning lustre of millions of flashes that pierces the six *yoga cakras*¹ (or cuts the six complicated knots²), gets transformed into the nectar that is showered from the higher centre (*svādhāra*³)

- न तत्समश्चाभ्यधिकश्च दृश्यते
पराऽस्य शक्तिर्विवैव श्रूयते ॥ *Śveta. Up.* VI -8
- न त्वत्समोऽस्त्यभ्यधिकः कुतोऽन्यः,
लोकत्रयेऽप्यप्रतिमप्रभाव ॥ *Bhag. G.* XI-43
- सा स्फुरता महासत्ता देशकालाविशेषिणी ।
सैषा सारतया प्रोक्ता हृदयं परमेशितुः ॥ *Isv. Prty.* I-v-14

called *Brahmarandhra*. It flows down and enters again the basic plexus (*svādhāra*) called *Mūlādhāra*. The radiance of the awakened *Kuṇḍalinī*, absorbing the thirty-eight⁴ jots of light emanating from the three luminous bodies, appears dark blue⁵. I surrender my ego, in uninterrupted obeisance to that majestic blue lustre⁶ of the Goddess, which shines unique in the curled tawny hair⁷ of the Mother whose breast is projected.⁸

EXPLANATORY NOTES

1. The *yogic cakras* are : *Mūlādhāra*, *Svādhiṣṭhāna*, *Manipūra*, *Anāhata*, *Viśudha* and *Ājñā*.
2. The veritable knots obstructing self-realisation are: Desire (*Kāma*), Anger (*Krodha*), Greed (*Lobha*), Delusion (*Moha*), Passion (*Mada*) and Ego (*Ahaikāra*).
3. 'Svādhāra' is applied to two places to complete the prose order. *Brahmarandhra* or *Ūrdhvadvādaśānta* (*Dvādaśānta Dhruvapada*) and *Mūlādhāra* or *Adhah dvādaśānta* (*Kulakunda*) or simply the higher and the lower powers of *Kuṇḍalinī*.
4. The thirty-eight jots of light constitute the twelve divisions of power of the sun, sixteen digits of the Moon and ten kinds of the flame of fire.
5. Blue lustre is the sign of absorption of the causal light of duality^a as it absorbs the dual deliberation of phenomenal delusion of all lights from the Sun and other luminous objects.
6. See note 3 of verse 2.
7. 'Tawny hair' represent the spreading light-rays of energy that emanate in curves of different hues.
8. The projected breasts convey the idea of I-ness and thine-ness (*Ahantedantā*) at *Sadākhyā* state or simply knowledge and action as the persuasive powers of manifestation.

a. भेदभावकमायीयतेजोऽशो ग्रसनाच्चतत् ।

सर्वसंहारकत्वेन कृष्णं तिमिररूपघृत ॥ ॥

T

(Quoted by Swami Lakshman Joo in his Pañcastavī Hindi Tr.)

The ascent of Śakti to the state of Śiva :

चतुष्प्रत्रान्तः षडलभगपुटान्तस्त्रिवलय-
स्फुरद्विद्विद्विमणिनियुताभद्युतियुते ।
षडश्रंभित्वादौ दशदलमथ द्वादशदलं
कलाशं च द्व्यश्रं गतवति ! नमस्ते गिरिसुते । १९ ॥

9. *Catuspatrāntah saddalabhagapuñtastrivalaya-sphuradvidyudvahni dyumaniniyutābhadyutiyyute ; sadaśrambhittvādao daśadalamatha dvādaśadalam kalāśram ca dvyaśram gatavati namaste girisute.*

O Goddess, the *Kuṇḍalinī*¹ Power ! You throb in a sleeping mood, coiled in three circles in the hexangular figure² of the four petalled³ *Mūlādhāra*, in the cavity of pudendum, with dormant beaming power like that of a million suns, fire or lightning. At the time of awakening you first dart with a shriek through the six-petalled lotus of *Svādhiṣṭhāna*, nearby. Then piercing through the ten-petalled lotus of *Manipura* at the navel, twelve-petalled lotus at the *Anāhata* in the heart, sixteen-petalled lotus at the *Viśudha* in the throat you sharply enter the two-petalled lotus of *Ajñā* cakra, the place between the eye-brows. Obeisance to Thee while entering there.⁴

EXPLANATORY NOTES

1. *Kuṇḍalinī* stands for the first-born cosmic Energy.^a
2. Three apexes of one triangle in the hexagon at the *Mūlādhāra* represent the powers of desire (*icchā*), perception (*Jñāna*) and action (*Kriyā*)^b in the *Śiva trikona*. The apexes of the other triangle stand for their objective functions in the *Śakti-trikona*.

a. अहमस्मि प्रथमजा ऋतस्येति ।

Taiti. Up. III-x-6

b. मूलाधारे त्रिकोणाख्ये इच्छाज्ञानक्रियात्मके । Rud. ya T. Pa. 27, Slo.53

3. In yogic parlance these are called the spokes of a wheel, not the petals of a lotus. This is a traditional secret to be learnt from a wise preceptor.
4. 'There' refers to *Brahmarandhra*, the gateway of *Sahasrāra*, where the *Jīva-prāṇa* gets merged into the Infinite Divine Self-*Parā Sakti*. This is called *Lalanā Cakra*, where the *yogī* enters on being rid of body, mind and word. *Sahasrāra* is also called Mount *Kailāśa*, at the foot of which the *Kuṇḍalinī* resides. She is addressed as the daughter of the Mountain — *Girisutā* or *Pārvatī* for the same reason.

कुलं केचित्प्राहुर्वपुरकुलमन्ये तत्र बुधाः
परे तत्सम्भेदं समभिदधते कौलमपरे ।
चतुर्णामयेषामुपरि किमपि प्राहुरपरे
महामाये ! तत्त्वं तत्र कथममी निश्चिनुमहे ॥१०॥

10. *Kulam kecitprāhurvapurakulamanye tava budhāḥ pare tatsambhedam samabhidadhate kaulamapare ; caturṇāmapyeṣāmupari kimapi prāhurapare Mahāmāye ! tattvam tava kathamamī niścinumahe.*

O *Mahāmāyā*, the self-dependent power of creating the illusion of duality ! There are some¹ who name Thee *Kula* (*Śakti*). Some wiser ones² consider Thee to be *Akula* (*Śiva*). Still others³ proclaim Thee to be *Kula-Akula* (manifest and unmanifest) both. Some others⁴ there are who believe Thee to be the deity of *Kaulas* (followers of the left hand path). But there are other men of wisdom⁵ above the four categories of thinkers, who hold Thee to be unique and indescribable. How then can we grasp with certainty

the Reality Thou art!

EXPLANATORY NOTES

1. The knowers of *Kula-Āgama* or worshippers of *Śakti*^a know the goddess to be immanent (*Viśvamaya*).
2. The knowers of *Akula Tantras* or worshippers of *Śiva*^b, know the Supreme Deity to be transcendent (*Viśvottīrṇa*).
3. The knowers of *Trika Darśana* and the like understand the Reality to be *Śiva* and *Śakti*^c (*Akula-Kula*) facing each other (i.e. transcendence and immanence).
4. The followers of *Pratyabhijñā Darśana* believe the Truth to be the supreme poise^d of I-consciousness.
5. The few wise, other than the above four groups of believers, hold firmly that *Parā Śakti* is *Anākhyā*, the nameless monistic mystery^e; what is for inner realisation and does not admit of exposition in words.

How the attributive and attributing world is reduced to nothingness for the devotees who take refuge in the Divine Mother :

षडध्वारण्यानीं प्रलयरविकोटिप्रतिरुचा
रुचा भस्मीकृत्य स्वपदकमलप्रहशिरसाम् ।
वितन्वानः शैवं किमपि वपुरिन्दीवररुचिः
कुचाभ्यामानप्रः शिवपुरुषकारो विजयते ॥११॥

11. *Ṣadadhvāraṇyānīm pralyaravikoṭipratirucā*
rucā bhasmīkṛtya svapada kamalaprahvasīrasām:
vitanvānah śāvam kimapi vapurindīvararuciḥ

- कुलं शक्तिरिति प्रोक्तम् T.
- अकुलं शिवं उच्यते । ibid.
- कुलेऽकुलस्य सम्बन्धः कौलमित्यभिधीयते ।
- प्रकाशस्यात्मविश्रान्तिरहम्भावो हि कीर्तिः । Aja. Si. 22
- प्रकाशलक्षणं महा कौलम् । T.

kucābhyaṁnamrah śivapuruśakāro vijayate.

Having burnt the six-pathed forest¹, the six means of bringing about duality of the world, with the blaze of destructive fire equal to bright flame of ten million suns², That valorous act of revealing the indescribable Blissful Self³ to the devotees, who bow their head humbly down at the lotus feet⁴ of the Deity, is victorious. That valour of Śiva (*Śivapurusakāra*) being of opening and shrinking nature⁵ like the blue lotus (*indīvara*) is spread by Her (*Parā Śakti*) from Śiva to Pṛthvī as represented by Her protruding breasts which stand for the two essential powers of knowledge and activity.

EXPLANATORY NOTES

1. *Saḍādhva*, the six paths, compared here to knotty dense forests, are to be crossed to attain freedom of the non-dual Supreme Self. These are *Varṇādhvā*, *mantrādhvā*, *padādhvā*, *kalādhvā*, *tattvādvā* and *bhuvanādhvā* or *Mūlādhāra*, *Svādhisthāna*, *Manipura*, *Anāhata*, *Viśuddha* and *Ājnā*. These are burnt to ashes by the rising of awakened *Kuṇḍalinī* fire which is said to be like *Pralayāgni*. *Bodha-Kuṇḍalinī* covers the *adhvas* and *Prāṇa-kuṇḍalinī* pierces the *cakras*. In their subjective-objective aspects they are twelve knots of forests.

Some others understand these knots to be the twelve *mātrās* of *praṇava* which are : *a*, *u*, *m*, *bindu*, *ardhacandra*, *nirodhī*, *nāda*, *nādānta*, *śakti*, *vyāpinī*, *samanā* and the twelfth *unmanā* which is the seat of the venerable *parā*, and which is ever above the *urdhvakuṇḍalinī*.

2. *Pralayaravikōṭipratirucā*.
3. *Śaivam* ^a — the equipoise of Śiva and Śakti.
4. Lotus Feet of the Deity refer to *Prakāśa* and *Vimarsa* aspects in fulness with which the *yogi*- devotee has merged himself.

a. शिवश्च शिवा च शिवौ तयोः शिवयोरिदं शैवं
शिवशक्तिसामरस्यानन्दचमत्कारनिर्भरम् ।

Harabhatti vol. III p. 33

5. See notes 2 and 3 of verse 2.

Kaulikī¹ way of the process of dissolution (*grasana yukti*) of elemental universe into the transcendental Supreme Bliss through variation of grace (*Śaktipāta vicitrata*):

प्रकाशानन्दाभ्यामविदितचर्णं मध्यपदवीं
 प्रविश्यैतद्द्वन्द्वं रविशशिसमाल्यं कवलयन् ।
 प्रविश्योर्धं नादं लयदहनभस्मीकृतकुलः
 प्रसादात्ते जन्तुः शिवमकुलमम्ब ! प्रविशति ॥१२॥

12. *Prakāśānandābhyaṁaviditacarīm madhyapadavīm*
praviśyaitadvandvam raviśasīsamākhyam kavalayan ;
praviśyordhvam nādam layadahana bhasmī kṛtakulah
prasādātte Jantuḥ sīvamakulamamba ! praviśati.

O Mother *Parā-Kuṇḍalini*² ! A lucky devotee, swallowing this duality of the Sun and the Moon³, which appear as egress and ingress of breath, enters the middle path, *suṣumṇā*⁴ by absorption within itself of the wonderous light and bliss or consciousness (*Prakāśa* and *Ānanda* or *vimarsā*)⁵ in one sparkling light that remained unknown for long.⁶

In this way, reducing the dualistic world of manifestation (*Kula*) to ashes with the mind-dissolving fire of absorption⁷ he finds entrance to the supreme I-consciousness, the ultimate limit of *Jñānaśakti* called *nāda*.

Then, with the sublime power of Thy intense grace, (O Mother!) the devotee-yogī merges spontaneously⁸ into the entirety of the transcendent *Śiva* called *akula-dhāma*.⁹

EXPLANATORY NOTES

1. *Kaulikī Śakti* is the deity who resides in the heart^a (i.e. consciousness). She is the Śakti who is the chief source of the entire manifestation and presides over it Herself.^b "Kaulikī is one who, though immanent in all manifestation (subjects and objects) is herself *akula* i.e. transcends it"^c.
2. Three forms of *Kundalinī* are hinted at in the verse itself corresponding to three types of grace in the ascending order:
 - i. *Adah Kundalinī*, the power of primordial existence, lying dormant at the *Mūlādhāra*, the hollow space of air between the anus and the penis. It is the cosmic power that underlies all organic and inorganic matter.
 - ii. *Ūrdhvā Kundalinī* has the entrance at the *Brahmarandhra*. It is the place of the union of *Śiva-Śakti* at the *Ājnā*Cakra, between the two eye-brows.
 - iii. *Parā-Kundalinī* is the transcendent state of *Para-Śiva*. In human yogic body it is recognized as Mount *KailāśamSahasrāra* and beyond.
3. The Sun and the Moon refer to *Prāṇa* (outgoing breath) and *apāṇa* (incoming breath). These hold the causal process of duality or *Jīvahood*. Because of giving heat *Prāṇa* refers to *Sūrya-nādī* while *apāṇa* refers to *Candra - nādī*, which gives delightful cool.
4. With their mutual action the fire of spiritual power is produced in *suṣumnā nādī*. "The *nādīs*, *Idā* and *Piṇgalā*, cross the central column from one side to the other and make a three - fold knot with *Suṣumnā* called

a. "Hṛdaya or heart in *Śaivāgama* refers to that centre or *madhyadhāma* from which all the five sensory activities or *Jñānendriyas* proceed and to which they return. In yogic parlance, it is known as *Suṣumnā*".

(Tr. Jaidev Singh)

b. हृदयस्या तु या शक्तिः कौलिकी कुलनायिका ।

P. *Trī* 2

c. कुले भवा अकुलरूपा कौलिकी ।

Quoted from *P. Trī* (Tr. Jaidev Singh p.62)

trivenī.

Īdā flows through the left nostril and piṅgalā runs through the right nostril. Suṣumnā is the most important nādī. It is known as Brahmanādī. This is a fine channel that runs along the centre of the spinal cord from its base, mūlādhāra cakra upto brahmarandhra. When the Cakras have been purified by a regular course of prāṇāyāma^a the breath easily forces itself into the mouth of suṣumnā nādī and enters it. When the breath flows through suṣumnā, the mind becomes steady".^b

5. Śiva and Śakti are not two separate realities, but only aspects, prakāśa and vimarśa aspects of the one Reality ; and their union is a sort of androgynous union. This union bespeaks the expression of 'a' kalā of Anuttara. Prakāśa and Vimarśa constitute the bipolar process of the eternal Supreme Reality. Vimarśa is called ānanda because it unfolds the supreme Beatitude.
6. The spiritual experience remained dormant or forgotten due to ignorance brought about by nirodha śakti of māyā causing ignorance that involved Jīva in the cycle of birth and death for long i.e. numberless Janmas.
7. This absorption, in yogic parlance, is called 'laya yoga' or 'grasanyaukti' in the successful sādhanā (practice) of which one has the experience "I am Śiva" or "I am Brahman".
8. No human effort can bring about sāmbhavopāya. This state comes spontaneously through grace and one may be led to this experience through one's inner development of purity and passive attention.
9. Akula is Bhairava, the transcendental energy. It contains Kula as 'a' contains all the other phonemes.

- a. By prāṇāyāma is meant the special internal prāṇāyāma called prasānta kumbhaka, which may be taught to a deserving seeker only by an adept preceptor. (Refer to Śiva Sūtra Vimarśa by the author : Sūtra III-5 p.30)
- b. Yoga Āsana by Swāmī Śivananda Saraswati pp. III-12.

The Supreme Goddess unlike other deities bestows bliss like the lustrous creeper of *Indra*'s Paradise :

प्रियंगुश्यामाङ्गीमरुणतरवासः किसलयां
 समुन्मीलन्मुक्ताफलबहुलनेपथ्यकुसुमाम् ।
 स्तनद्वन्द्वस्कारस्तवकनमितां कल्पलतिकां
 सकृद्धयायन्तस्त्वां दधति शिवचिन्तामणिपदम् ॥१३॥

13. *priyaniguśyāmāngīmaruṇataravāsaḥ kisalayām*
śamunmīlanmukṭāphalabahulanepathyakusumām ;
stanadvandvasphārastabakanamītām kalpalatikām
sakṛd dhyāyantastvām dadhati śivacintāmaṇipadam.

(O Mother !) Because Thou grantest the desired fruit (both *bhoga* and *mokṣa* types) Thy form is compared to the brilliant creeper whose face and limbs are dark-blue like the boughs of *priyanigu* creeper¹, Thy divine red robes are like its leaves, bright bunches of pearls are the fruit, different dresses of magnificence are the sprouting flowers and the two projecting youthful breasts representing knowledge and action are the fruitful clusters of flowers of this wish-fulfilling creeper. To devotees who fix their mind with constant and perfect attention on this form of Thine, Thou bestowest the *cintāmaṇi* (state) of Thy Supreme Bliss.

EXPLANATORY NOTES

1. *Priyanigu* is the name of a creeper, said to put forth blossoms when a woman touches it. Its limbs and fruit are dark blue, which represent the infinite vastness of *Parāśakti*.

The Divine Mother's lap is the soul's ultimate resting place beyond the changeful course of the universe :

षडाधारावर्तैरपरिमितमन्त्रोर्मिपटलै-
 श्चलन्मुद्राफेनैर्बहुविधलसदैवतज्ञपैः ।
 क्रमस्रोतोभिस्त्वं वहसि परनादामृतनदी
 भवानि ! प्रत्यग्रा शिवचिदमृताब्धिप्रणयिणी ॥१४ ॥

14. *ṣaḍādhārāvartai' raparimitamantrormipaṭalai-*
ścalanmudrāphenairbahuvidhalasaddai vatajhaṣaiḥ;
kramasrotobhistvam vahasi paranādāmṛtanadīm
bhavāni ! pratyagrā sīvacidamṛtābdhipraṇayaṇī.

O Pārvatī, the Mother of beingness ! you hold the nectarean stream of the Supreme I-consciousness in the cosmic sound that flows ever anew.

Whirlpools of this stream are compared to six *Ādhāra Cakras*¹, its endless series of waves to numerous *mantras*², countless shapes of foam to *yoga mudrās*³, different kinds of functional deities⁴ (or *Indriyas*) to its alligators and the regular spiritual practice⁵ (following tradition) to its flow. (Ultimately) this stream (of nectar) flows into the ever fresh ambrosial ocean of *Śiva*-consciousness.

EXPLANATORY NOTES

1. Location of the six *Ādhāra Cakras*, as given in the *sāstra* ^a are:
 - i. *Nadī Cakra* at *Mūlādhāra*
 - ii. *Māyā Cakra* at navel
 - iii. *Yogī Cakra* at heart.
 - iv. *Bhedana Cakra* at the palate or *Lumbikā*,

- a. ----- षट्चक्रमधुनोच्यते ।
 जन्माख्ये नाडिचक्रन्तु नाभौ मायाख्यमुच्यते ॥
 हृदिस्थं योगिचक्रं तु तालुस्थं भेदनं स्मृतम् ।
 बिन्दुस्थं दीप्तिचक्रं तु नादस्थं शान्तमुच्यते ॥

v. *Dipti Cakra* between the two eyebrows (*Bhrumadaya*),
 vi. *Śānta Cakra* at *Nāda* or *Brahmarandhra*.

2. Refer to verse 19 of stava I.
3. *Mudrās* are certain positions of fingers or *Āsanas* practised in devotion or religious worship, like *Yoga Mudrā*, *Khescarī Mudrā*, *Karankinī* etc. The practice of only *Mudrās* without devotion is of no avail. Such *Mudrās* prove to be empty acts like foam.
4. By *Devatās* is meant functional deities who only obstruct the spiritual path. They are of enormous powers like alligators. But they cannot live outside the nectarean stream. They are to be kept under control and tamed towards being useful in removing the impurities. In contextual sense organs (*indriyas*) are considered to be deities of such type, being agencies of distraction.
5. *Kramasrotah*--channels of regular spiritual practice conforming to rigid traditions only.

महीपाथोवहिश्वसनवियदात्मेन्दुरविभि-
 वैपुर्भिर्ग्रस्तांशैरपि तव कियानम्ब ! महिमा ।
 अमून्यालोक्यन्ते भगवति ! न कुत्राप्यणुतरा-
 मवस्थां प्राप्तानि त्वयि तु परमव्योमवपुषि ॥१५॥

15. *Mahipāthovahniśvasanaviyadātmenduravibhiḥ
 vapurbhirgrastāṁśairapi tava kiyānamba ! mahimā ;
 amūnyālokyante bhagavati ! na kutrāpyanutarā-
 mavasthām prāptāni tvayi tu paramavyomavapuṣi.*

O Self-dependent Goddess ! Earth, water, fire, air, ether, *Jīvātmā* (*pramāta*), moon (*prameya*) and Sun (*pramāṇa*) have enveloped the whole range of activity in the universe. How great is Thy glory with these expansions in eight forms called *Aṣṭamūrti*.¹ Nobody can measure it. Thy glory is still so great that these sheathing agencies are so small in the sky of Thy Supreme vastness (Infinity) that not a trace of these is found there.²

EXPLANATORY NOTES

1. 'Aṣṭamūrti' is an epithet for Śiva. At the beginning of creation in the first of the fourteen successive progenitors of the earth, *Svayambhūh Manu*—Brahmā created a son (*Kumāra*) named *Nilalohita*. While the boy was crying for want of form, "Brahmā gave him eight appellations *the material of the five elements and their patron the Sun and the Moon*. The boy entered these and was called *Aṣṭamūrti Śiva* who in reality is inseparable from *Aṣṭamūrti Śakti*".^a This is described in detail in *Brahmānda Purāṇa* (*Anuśwaraṇa pada*, 10th chapter).

A similar description is given by Lord *Krishna* about His insentient and sentient nature in the *Bhagavad Gītā*.^b It explains the way of the sustaining life-principle in the universe. This is to describe the immanence of *Parā Śakti*.

2. That Infinite vastness of *Parāśakti* in transcendence is hinted at by *Rājā Kulaśekhara*: "Victory be to the Supreme Joy of Thine on realisation of which this earth appears as a dust particle, water like a tiny drop, fire like a minute spark, air just a breath and sky a subtle hole. Śiva and Brahmā appear then like insects. Victory to Thee".^c

a. पञ्चभूतानि चन्द्रार्कावात्मेति मुनिपुड़गवाः
मूर्तिरस्तौ शिवस्याहुर्देवदेवस्य शूलिनः ॥
आत्मा तत्याष्टमीमूर्तिर्यजमनाह्यः पः ।

Li Pu XII-42

b. See Chapter VII Ślokas 4, 5. भूमिरापोनलोवायुः०

c. पृथ्वीरेणुरणुः पर्यांसि कणिका फल्गुः स्फुलिङ्गो लघु-
त्सेजो निःश्वसनं मरुतनुतरं रन्ध्रं सुसूक्ष्मं नभः ।
क्षुद्रा रुद्रपितामहप्रभृतयः कीटाः समस्ता सुराः
दृष्टे यत्र स तावको विजयते भूमावधूतावधिः ॥

Mm. 13

Except by the grace of *Parā sakti* even renunciation cannot confer *Mokṣa*:*m*

मनुष्यास्तिर्यज्ञो मरुत इति लोकत्रयमिदं
भवाम्भोधौमग्नं त्रिगुणलहरीकोटिलुठितम् ।
कटाक्षश्चेदत्र क्वचनतव मातः ! करुणया
शरीरी सद्योऽयं ब्रजति परमानन्दतनुताम् ॥१६॥

16. *manuṣyāstiryaico maruta iti lokatrayamidam
bhavāmbhodhaomagnum triguṇa laharīkoṭi luṭhitam;
kaṭākṣaścedatra kvacana tava mātah ! karuṇayā
śarīrī sadyoyam vrajati paramānandatanutām.*

O Mother ! Without the right energy the creatures of the three worlds — human beings (*manuṣya*), irrational birds and beasts¹ (*tiryaṇica*) and demigods (*Marut*)*m* wallow in the depths of Thy ocean of existence, tossed by their three inherent qualities (*Sattva*, *Rajas* and *Tamas* *guṇas*). But Thy compassionate look of favour at an embodied soul grants him instant² Supreme Bliss of self-realization.

EXPLANATORY NOTES

1. The grace of the Divine Mother is unconditional. It descends on any creature at any time at any place. Study the episodes of (i) the elephant in *Gajendramokṣa*, (ii) *Ajāmila*, (iii) *Ganika* etc. in the *Bhāgvata Mahāpurāṇa*.
2. Instant Supreme Bliss may also be attained either (i) by following the science of forced meditation^a*m* *Hathapāka Vidhi*; or (ii) when all doubts get removed and perfect attention persists to receive the revelation.^b (iii) When all tossing of the mind ends and the mind

a. सद्यः हठशक्तिपातसमकालमेव ।

b. विकल्पहानेनैकाग्रात्क्रमेणेष्वरतापदम् ।

Prat iv.i.

becomes steady for entering the Supreme state.^a (iv) By the intense compassion of the Supreme Śakti for the devotee in a revelation of 'rising from above to below', as advocated in the *Yogini Sūtra*.^b

Different names of praise for the Mother of the universe :

कलां प्रज्ञामाद्यां समयमनुभूतिं समरसां
गुरुं पारम्पर्यं विनयमुपदेशं शिवकथाम् ।
प्रमाणं निर्वाणं परममतिभूतिं परगुहां
विधिं विद्यामाहुः सकलजननीमेव मुनयः ॥१७ ॥

17. *kalām prajñāmādyām samayamanubhūtim samarasām
gurum pāramparyam vinayamupadeśam śiva kathām;
pramāṇam nirvāṇam paramamatibhūtim paraguhām
vidhim vidyāmāhuh sakalajananīmeva munayah.*

Sakalajananī, the Mother of the universe, is praised with different names by contemplative sages^c according to their level of understanding as:

Kalā--the power of *anāśrita Para śakti*(*Anāśrita Śiva*), beginning to take to (or predominate through) Her action aspect.

Who, by Her own free will, paints the wonderful picture of the universe as if through magic mirror, without taking the support of

a. यदा क्षोभः प्रलीयेत तदा स्यात् परमं पदम् ।

Sp. Ka. I-9

b. महासाहस्रृत्या स्वरूपलाभः ॥

Vāt Sū I

See commentary on this *Sūtra* in the 'Awakening of Supreme Consciousness' by the author.

c. Those engrossed in the deliberation of Supreme consciousness --
Pūrnāhantā Vimarsā..

a screen.^a Again, by one who enjoys the five fold act of creation, preservation etc.

The first of the fifteen digits of evolution, called the sixteenth—śodasākalā, the digit of Bliss.^b

Also called Amākalā, the digit of nectar.

Ādyāmprajñām—the source-power of self-dependent mystery as wisdom. This is unstained universal consciousness that is called *Anuttara*.^c

Samayam Perfect equipoise of Śiva-Śakti. Or, Secret doctrine of the union of Śiva and Śakti in which the yogi *tastes Brahmapītarasa*^d, the juice of universal self, pervading the inside and the outside.

Samarasānubhūtim Eternally established externally and internally in *Anuttara* or *Akula*, the supreme transcendence into which I-ness and this-ness totally merge.

Gurumi The pivotal point of concentration which is the self-revealing favour of *Parā sakti*.

Pāramparām Traditional line of preceptors who have followed the right doctrine and impart spiritual knowledge called *Kulavidyā* to deserving disciples.

Vinayam Natural adherence to (*cidānanda*) awareness of Bliss experienced by *Brāhmans*^e, those who know the Supreme,^f or the *Mantra sāstras*.

a. निश्चादानसम्भारमभित्तावेव तन्वते ।
जगच्चित्रं नमस्तमै कलाशलाघ्य शूलिने ॥
स्वेच्छया स्वभितौ विश्वमुन्मीलयति ।
St. Cin.
Pr. Hr. Sūtra 2

b. पुरुषे योडशकले तामाङ्गुरूतां कलाम् ।

c. अनन्यापेक्षिता यास्य विश्वात्मतं प्रति प्रभोः ।
तां परां प्रतिभां देवीं संगिरन्ते हानुत्तराम् ॥६६॥
Tantraloka Ah. iii

d. रसो वै सः, रसं हेवायं लब्ध्वानन्दी भवति ।
Tait Up. II-7

e. Humility is the natural quality of the learned --
विप्राणां विनयो ह्वेष शमः प्राकृत उच्यते ।
Gaudapāda

f. ब्रह्म जानाति ब्राह्मणः ।
स्वरूपप्रथनं हि सः
स्वशक्त्यभिव्यक्तता मोक्षः
Sruti.
T.A.
Par. Sa. Co.

Upadeśam—Essence of the three means of self-realisation in
Śāmbhavopāya, *Śāktopāya* and *Āṇavopāya*—the secret of the union of
Jīva with *Siva*.

Sivakathā—Supreme knowledge of Self, which is the heart of
Bhairava. In his deliberation on *Siva* the yogī is always aware of the
Supreme Self^a even when engaged in conversation.

Pramāṇam—Direct perception of Truth which does not need any
agency to prove it. It is self contained and full in all respects.^b By whom
can the supreme knower be known! says the *Upaniṣad*.^c

Nirvāṇam—Complete expansion of the supreme self ; that is
liberation.^d

Paramamanubhūtim—She who is above the eight (*siddhis*)—
accomplishments of *māyic* world and resplendent with the supremacy
of non-dual consciousness.

Paraguhā—the cave of *kāmeśvara* or the inner apartments of Supreme,
pure and perfect love.^e

Note : An alternate meaning of the above two names is also explained
by *Harabhaṭṭa* as one name of *Parā-Śakti*, *Paramamatibhūtim*
paraguhām. In that case supreme accomplishments of monistic nature
are referred to in original.^f

Vidim—Divine encouragement of inspiration^{mcodanā}.

Vidyā—Supreme knowledge of monistic self as given by the *śruti* or
the *Anuttara Tantra*.

a. कथा जपः ।	Ś Su III-27
b. तस्य देवादिदेवस्य परापेक्षा न विद्यते ।	Śrī Kāmikā
c. विज्ञातारमरे केन विजानीयात् ।	Brah. Up. II-iv-14
d. मोक्षो हि नाम नैवान्यः स्वरूप प्रथनं हि सः ।	Pa. Sa. Co.
e. पुरारातेरन्तःपुरमसीत्यादि ।	Śankarācārya
f. सकलपदार्थान्तभावसामर्थ्यमणिमा, अशेषवस्तुव्यवत्वं महिमा, भेदप्रथात्म-गौरवव्युदासो लघिमा, स्वतन्त्रचिन्मयपूर्णहंभावविश्रान्तिलाभः प्राप्ति, वैश्वात्म्यविलासविस्फुरणं प्राकाम्यम्, अनवच्छिलैवर्वयशालित्वमीशित्वम् विमष्टवत्वेन सर्वसहिष्णुता वशित्वम्, पूर्णाहन्ताभावना यत्र कामावसायित्वमितिहरभद्रटी ।	

How a *yogī* traverses with strenuous efforts the super centres of spiritual self and enjoys the Supreme Juice of Bliss:

प्रलीने शब्दाघे तदनु विरते बिन्दुविभवे
 ततस्तत्त्वे चाष्टध्वनिं वपुरुपाधिन्युपरते ।
 श्रिते शाक्ते पर्वण्यनुकलितचिन्मात्र गहनां
 स्वसंवित्तिं योगी रसयति शिवार्ख्यां परतनुम् ॥८॥

18. *pralīne śabdaughe tadanu virate bindu vibhave
 tatastattve cāṣṭadhvaniḥ vapurupādhinyuparate ;
 śrīte sākте parvāṇyanukalita cīnmātraganām
 svasamvittim yogī rasayati śivākhyām paratanum.*

During earnest *sādhanā* done with intense devotion a *yogī* experiences hearing of ten kinds of sound¹ in the inner self. Each preceding sound gets absorbed into the one following it till ultimately merges into the tenth. Then the *yogī* perceives a mass of effulgence called *Bindu-Vibhava* (multihued centre of brightness). After this subsides, eight forms of divine sound² (*anāhata*) are experienced at the central support, heart. When this sound ceases (after one merges into the other) the *yogī* reaches the trichotomic seat of *Parāsakti*, constituting *Sakti*, *Vyāpiṇī* and *Samanā*. It is after this that the fortunate *yogī* experiences that self-consciousness *unmanā* which is full with deliberation on the supreme blissful Self³. That is the highest truth regarding sovereignty of the Goddess.

EXPLANATORY NOTES

1. *Parā Vāk* in deliberation as *Nāda*, rises as *paśyanti*, *madhyamā* and *vaikharī* at heart, throat and mouth respectively. Each of these again expands in three forms- gross, subtle and subtler — making the

a. ध्वनिभिरुपाधिन्युपरते इति पाठान्तरम् ।

total nine.^a The basic sound of these nine is the tenth, called *parā vāk* which is supreme and only appears divided.

2. The unbeaten sound of universal tune is called *Anāhata* which is said to be of eight types:^b cry (in general); shout; sound like that of a conch; sound like note of birds or of a musical instrument ; burst (impression produced on mind on hearing) ; echo; note ; or tune; murmuring sound like buzzing of bees and shaking or trembling sound.
3. Cf. Research Note 1, Verse 22, Carcastava II.

Whatever may happen, devotees want to remain always absorbed in devotion to the self-perceptive *Parā Śakti* ;

परानन्दाकारां निरवधिशिवैश्वर्यवपुषं
 निराकारज्ञानं प्रकृतिमपरिच्छिन्नकरुणाम् ।
 सवित्रीं लोकानां निरतिशयधामास्पदपदां
 भवो वा मोक्षो वा भवतु भवतीमेवभजताम् । १९ ॥

19. *parānandākārām niravadhisivaisvaryavapuṣam
 nirākārajñānaṃ prakṛtimaparicchinnakarunām;
 savitṛīm lokānām niratisayadhāmāspadapadām
 bhavo vā mokṣo vā bhavatu bhavatīmeva bhajatām.*

- a. नदते दशधा सा तु दिव्यानन्दप्रदायिका ।
 चिनी तु प्रथमः शब्दः चिज्जिनी तु द्वितीयकः ।
 चीरवाकी तृतीयस्तु शंख शब्दश्चतुर्थकः ।
 तन्त्री धोषः पंचमस्तु षष्ठो वंशरवस्तथा ।
 सप्तमः कांस्यतालस्तु मेघशब्दोष्टमस्तथा ।
 नवमो दावनिधोषो दशमो दुन्दुभिस्तवः ॥ इति T.A.-V.Ah.Śl.100
- b. धोषो नादः स्वनः शब्दः स्फोटात्यो ध्वनिरेव च ।
 झंकारो धुकृतिश्चैव अष्टधानाहतः स्मृतः ॥ Svac-T.11,6.
- c. प्रकृतिमनवच्छिन्न करुणाम् इति पाठ०
- d. Alternate reading : *bhūtānām* (भूतानाम्)

Those who constantly adore Thee (O Mother !)
 as the unhindered supreme joy¹ of self-perception,
 as the appearance of unlimited supremacy² of Śīva,
 as the formless transcendence³,
 as the basic cause (*prakṛti*),
 as the ceaseless surprise of the admiring devotees,
 as the creatrix of the (three) worlds⁴,
 and as the silent⁵ all-pervading state of *Brahman*;
 whether they have the pleasures of this world or the final emanci-
 pation is immaterial for them.⁶

EXPLANATORY NOTES

1. It is not *Ātmānanda*—joy limited to self, but it is *Pūrṇānanda* or *Jagadānanda*, surpassing the preceding six spiritual joys (*Ṣadānanda*). *Abhinavagupta* explains it as revealed to him by his preceptor *Śambunātha*, "Where there is no kind of obstruction (in any circumstance), which is the universal throb, which is ever filled with unbeaten sound of the bliss of consciousness and where there is no room for any special interest etc. that is the true Joy (*Jagadānanda*) as conveyed to me by my *Śambhu*". The *Śruti* says that it is this Supreme Joy a negligible fraction of which keeps all the creatures live.^b *Utpaladeva* sang the same tune.^c
2. Unlimited supremacy of Śīva is all-pervading, beyond time and instant. It does not wait for a turn of fate.
3. Surpassing the knowledge of I-ness and this-ness.
4. By worlds it may mean the famous six paths of worldliness *Ṣadādhva*.

a. यत्र कोऽपि व्यवच्छेदो नास्ति यद्विश्वतः स्फुरत् ।
 यदनाहतसंवित्तिपरमानन्दब्रह्मितम् ॥

यत्रास्ति भावनादीनां न मुख्या कापि संगतिः ।
 तदेवजगदानन्दमस्मयं शम्भुरूचिवान् ॥

T.A.V-51-52

b. एतस्यैवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति ।
 दुःखान्यपि मुख्यायन्ते विषमप्यमृतायते ।
 मोक्षायते च संसारे यत्र मार्गः स शांकरः ॥

Sivas. xx-12

5. *Anuttara*, where there is no question, no answer.
6. *Utpala* utters the same in a prayer.^a

Those who practise *Laya-cintana* for knowing the Truth about Thee are adorable indeed !

जगत्काये कृत्वा तमपि हृदये तच्च पुरुषे
 पुमांसं बिन्दुस्थं तमपि परनादाख्यगहने ।
 तदेतज्जानाख्ये तदपि परमानन्दविभवे
 महाव्योमाकारे ! त्वदनुभवशीलो विजयते ॥२०॥

20. *Jagatkāye kṛtvā tamapi hṛdaye taccapuruṣe
 pumāṁsambindustham tamapi paranādākhyagahane ;
 tadetatjñānākhye tadapi paramānanda vibhave
 mahāvyomākāre tvadanubhavaśilo vijayate.*

(O Sovereign Power of remote and proximate universe -- *Parāparamayi!*) one, who derives knowledge about Thee from personal observation (*anubhavaśīla*), is indeed endowed with victory, for he cognizes Thee after undergoing introspective practices (*layacintanābh्यास*) as recorded hereunder:

Splitting this elemental universe into five rudimentary parts that the body consists of,¹ he serially merges one into the other of increased capacity² and finally places the residue in the heart, the centre of concentration. Then he merges it in *Puruṣa*, the finite and limited experiencer of accurate conception (*Pramāta*) ; *Puruṣa* in *Bindu*, the unattributed (*nirupādhik*) centre of brightness; (*paraprakāśātmaka-*) *Bindu* into *paranāda*, the deep (in all senses) reflection of I-consciousness and that in the exalted joy of the knowledge of the Supreme spirit (essence). Finally he rests in that most excellent self-effulgence, *Anuttara*.

a. जीवितं मृतमयान्यदस्तु मे ।

EXPLANATORY NOTES

1. What is in *Brahmāṇḍa*, the universe, is in *Pindāṇḍa*, the mortal body.^a The rudimentary parts of a body are earth, water, fire, air and either.
2. Each following element is ten times bigger than the preceding one "Splitting the elements of the body or universe each is to be mentally merged in the other and in the end this meditation reveals the highest".^b

Such meditation regarding the *Bhuvanādhvā* also can be practised by thinking serially and merging the gross into the subtle till in the end mind merges into the Supreme spirit".^c

There are similar methods of *layacintana* given in *Adhyātma Rāmāyaṇa*^d and *Yogavāsiṣṭha*.^e

For realizing the Supreme (as hinted above) the Goddess is praised with different names of addressing Her to be pleased to confer *devotion* :

विद्ये विद्ये वेद्ये विविद्यसमये वेदजननि!
 विचित्रे विश्वाद्ये विनयसुलभे वेदगुलिके ।
 शिवाज्ञे शीलस्त्वे^f शिवपदवदान्ये शिवनिधे
 शिवे मातर्महं त्वयि वितर भक्तिं निरूपमाम् ॥२१॥

a. यथाण्डे तथा पिण्डे अथवा यदन्तर्द्धाहि: ।

b. स्वदेहे जगतो वापि सूक्ष्मसूक्ष्मतराणि च ।

तत्त्वानि यातानि लयं ध्यात्वान्ते व्यज्यते परा ॥

V.B. 54.

c. भुवनाध्वादिरूपेण चिन्तयेत्क्रमशोऽखिलम् ।

स्थूल सूक्ष्मपरस्थित्या यावदन्ते मनोलयः ॥

ibid.56

d. अध्यात्मरामायण उत्तरकाण्ड

Śloka 49-51

e. योगवासिष्ठ निर्वाण प्र०, पूर्वी, सर्ग 128 श्लोक 26-29

f. Alt. reading : *Śūlasthe* (शूलस्थे)

21. *Vide vidye vedye vividhasamaye vedajanani
vicitre viśvādye vinayasulabhe vedagulike ;
śivājñe śīlasthe śīvapadavadānye śīvanidhe
śīve mātarmahyam tvayi vitara bhaktim nirupamām.*

O Mother, creater of the universe!¹

O Revealer of the Supreme knowledge of Selfm Anuttara²;

O Worthy of being contemplated upon³;

O Adopter of numerous kinds of behaviours⁴;

O Proclaimer of the *Vedas*⁵ ;

O *Marvellous Being*⁶ ;

O Seed of the universe⁷ ;

O Easily comprehensible through *Kula Śāstras*⁸ ;

O Essence of the *Vedas*⁹ ;

O Divine command of Lord Śiva¹⁰;

O Established-one in Thy monistic glory¹¹ ;

O Instrument of unity with Śiva¹² ;

O Support of self-empowering Śiva, the bliss of liberation.¹³;

O Ever Blissful one¹⁴ ;

O Mother¹⁵ ;

Bestow on me unparalleled devotion to Thee.

EXPLANATORY NOTES

1. *Vidhīḥm* The Divine Mother gives movement to the numerous forms of creation in the universe.^a She is performance and sacred precept. Consciousness is self-dependent in setting up the threefold universe.^b She takes the Divine form *Tripurā* to control the

a. शक्तिः करोति ब्रह्माण्डम्

De. Pu

b. चित्तिः स्वतन्त्रा विश्वसिद्धिहेतुः

Śakti sūtra (35v. Praty.)

three worlds^a mBhuh, Bhuvah, Swah or waking, dreaming and sleeping states^m in macrocosm as well as in microcosm. She is the urging power of the whole universal process. With Her command the Sun shines, with Her will the wind blows etc.^b

2. *Vidhyām* The self-same and self-sufficient light of perception pervading the inside and the outside, in the mental as well as the physical world, without any distinction of thought, word and deed, is what may be understood as *Anuttara*, the knowledge itself. It is the Supreme Secret^c that is only revealed and not attained by human effort.^d

Upaniṣad calls this *Parā Vidyā*.^e

In Śākta parlance it is the *Śoḍaśī Kalā Vidyā*. It may be noted that there are fifteen names in this verse. These represent the fifteen forms or digits constituting the *Pañcadasākṣarī Mantra*.

The Mother *Mahātrīpurasundarī* is the all-pervading sovereign sixteenth. It is *Śrī Vidyā*,^f flowing from the mouth-lotus of *Parama-Śīva*.

Parā Parameśvarī becomes evident in four streams to confer liberation upon devotees. These are *Yajña vidya*, *Mahāvidyā* *Guhyā vidyā* and *Ātma vidyā*, as described in the *Viṣṇu Purāṇa*

a.	त्रैलोक्यं संसृजत्येषा त्रिपुरा परिकीर्त्यते ।	Catuhśati
b.	भीषास्मात्पवते वायुः भयात्तपति सूर्यः ।	Śruti
c.	गुह्याद्वृहतरम् ।	P. Tri. 1
d.	न ह्यत्र कोऽयात्मीयो पुरुषकाः विद्यते ।	T.
e.	पराविद्या अथवा ब्रह्मविद्याः; आत्मविद्या विद्यानाम् ।	Bhag. Gitā
f.	यज्ञविद्या महाविद्या गुह्यविद्या च शोभने । आत्मविद्या च देवी त्वं विमुक्तिफलदायिनी ॥	

The wise define *vidyā*, knowledge as perceptive consciousness. When there is no doubt in understanding the Reality, it is called the *Parā*.*

3. *Vedyām* means worth being known ; on knowing which nothing further remains to be known,^b everything becomes revealed,^c as is the universal tune of all the *Upaniṣads*. Lord *Kriṣṇa* Himself says "It is I whom the four *Vedas* seek to know; nay, it is I who am the author of the *Vedānta* as well as the knower of the *Vedas*".^d "It is the state that all the *Vedas* aim at".^e

Due to a splitting process of combination the word is also interpreted as 'Avedya'^f that which is beyond knowledge as Absolute Reality cannot be the object (of knowledge). The *Upaniṣads* tell us, "By whose being all this (universe) becomes known, by whom else can that be brought into cognizance. O, who can know the (ultimate) knower;"^g "He alone knows what is to be known. There can be no knower of Him".^h The *Tantra* says, "The more one wants to trample the shadow of one's own head the more it moves ahead."

a. आत्माकारेण संवित्तिर्बुद्धैर्विद्येति कथ्यते ।
विकल्परहितं तत्त्वं परमित्यभिदीयते ॥ Linga Pu. xv-21-2

b. यज्ञात्वानेह भूयोऽयज्ञातव्यमवशिष्यते । Bhag. G.

c. यस्मिन् विज्ञाते सर्वमिदंविज्ञातंस्यात् । Śruti

d. वेदैश्च सर्वैरहमेव वेद्यो वेदान्तकृद्विदेव चाहम् ॥ xv-15

e. सर्वे वेदाः यत्पदमामनन्ति । Kath up. II-15

f. विद्येवेद्ये = विद्ये + अवेद्ये इति सन्धिच्छेदः ।

g. येनेदं सर्वं विजानाति तं केन विजानीयादिज्ञातारमरे केन विजानीयादिति । Brah. up. II-iv-14

h. स वेति वेद्यं न च तस्यास्ति वेत्ता । Śyeta. up. III-19

The same is the case with consciousness (*Baindavī Kalā*). To understand it (Supreme consciousness) with the help of this little intellect is, therefore, impossible^a. "It is the enjoyer who is installed everywhere as the object of enjoyment"^b.

4. *Vividhasamayā*—*Samayā* is the name of the multifarious knowledge of ritualistic character that suggests ways of making good the loss resulting from omission or wilful disobedience.

Samayāmbā is a name of the Mother Goddess whose compassionate looks redeem devotees from all evils as said by *Ācāryapāda*, "The pointed flame at the right time is called *Samayā*. That blessing in the union of flames, may reign tranquility in my heart lotus."^c Goddess has three indicative marks^d because of which also she is called *Tripurā Devī*. They are^e:

- i. *Cakrasarṇiketa*
- ii. *Mantrasarṇiketa*
- iii. *Pūjāsarṇiketa*

These are the different ways of understanding the Divine Mother.

5. *Vedajananī*, the generator of the *Vedas* *Vedanam* *r̥ksāmayajusām jananī*. "Since all vowels and consonants rise from *Kuṇḍalinī*, of the form of *sīngāta*, (three apiced fruit of a water-plant growing particularly in the lakes of Kashmir), She is called *Vedamātā*".

a. स्वपदा स्वरिशरच्छाया यद्वलदिग्नतुमीहते ।
पादोद्देशे शिरो न स्यात्तथैवं बैन्द्वी कला ॥

b. अन्यच्च, भोक्तृतै भोग्य भावेन सदा सर्वत्र संस्थितः ।

c. शिविज्वालारूपः समय इह सैवात्र समया ।
तयोस्सम्बोदो मे दिशतु हृदयाबैकनिलयः ॥

Subhagodaya (comm.) of *Sankaracārya*

d. चक्रसंकेतको मन्त्रपूजासंकेतकौ तथा ।
त्रिविद्विनिपुरादेव्याः संकेताः परमेश्वरि ॥ ।

e. For details see introduction to notes 4, 5, 6 of verse 1 of *Laghustavah*.

f. यतः शृंगाटकाकार कुण्डलियाः समुद्गताः ।
स्वराश्च व्यंजनानीति वेदमाता ततः स्मृता ॥ ।

Devī Pu.

"Who gave beingness to *Brahmā* first, who put forth the *Vedas*".^a
 "Rkveda, Yajurveda and Sāmveda are the very breath of that Supreme Being".^b

Brahmasūtra says 'because of being the source of the sacred precept^c *Brahman* is to be longed for (sought out).

6. *Vicitrā*, who is diversified giving rise to categories from Śiva tattva to earth. She is the Power of delusion (*Māyā Śakti*) who makes to happen what one cannot think of.^d Being the supernatural power She hides the Reality in a dextrous way, that one feels Her to be marvellous.^e "Hardly does anyone perceive this soul as marvellous".^f The Tantra says that "Mahātripurasundarī shines bright amidst the three worlds and, therefore, She is spoken of as splitting into millions and millions of differences".^g
7. *Viśvādyā* means the first in the universe. She exists even before this world of *śadādhvas* (the six paths) comes into being. "She declares Herself to be rightly the first emanation".^h
8. *Vinayasulabhā* means easily obtainable by simple means, as Mother is always affectionate towards her children even if they do not behave properly —

'A wicked son is sometimes born,

But an unkind mother there cannot be'.ⁱ

Vinaya is also a *Tantra sāstra* offering easy means of accomplishments. It hints at *vāmamārga* (the left path), which promises easy success.^j

- a. यो ब्रह्माणं विद्धाति पूर्वं यो वै वेदांश्च प्रहिणोति तस्मै । Śve. up.
- b. अस्य महतोभूतस्य निःश्वसितमेतद्यद्यग्नेदो यजुर्वेदः सामवेदः । *Brah. Up. II.*
- c. शास्त्रयोनित्वात् Brah. Sūtra I-i-3
- d. अघटनघटनापटीयसी मायाशक्तिः । *Harabatṭi* vol. III p.92
- e. आश्चर्योऽस्य वक्ता । Śruti
- f. आश्चर्यवत्पश्यति कश्चिदेनमिति । *Bhag. Gītā II.29*
- g. अनेककोटिभेदैस्तु गदितं त्रिपुरं महः ।
- h. तत्र मध्ये परा दीप्ता महात्रिपुरसुन्दरी ॥
- i. अहं प्रथमजा ऋतस्य । Śruti
- j. कुपुत्रो जायेत् क्वचिदिपि कुमाता न भवति । *Sankarācārya Ratnamāla*
- k. वामं सिद्धिसमाकुलम् ।

Again, Mother's grace becomes easy to be attained through Śāmbhava, Śākta and Āṇava. She is Herself *Anuttarā*.

9. *Vedagulikā* means the essence of *Vedas*, *Upaniṣads* and esoteric *Tantras*. It refers to *Haimavatī Brahma Vidyā*, that affords the essence of spiritual attainments.
10. *Śivajñā* is *Śiva's* ordinance in the form of *Vedas* (and *Tantras*) for the accomplishment of the four famous principles of life (*dharma*, *artha*, *kāma* and *mokṣa*). *Tripurā* is the executing power.^b Devi Herself says "This is by my command that *Parāsakti* is given the name 'eternal *Vedas*', and in the form of *Rk*, *Yajuṣ* and *Sāma* She promotes these".^c

Śivajñā may also mean the behaviour-based classification of castes and the periods of life (*varṇāśrama*).

It may also mean the flow of *Āgamas* through the mouth of *Svacchanda-bhaṭṭāraka Śiva*. Again, it means "the secret knowledge (*Rahasya Vidyā*) that is hidden in Sacred Thought beyond the *Vedas*, which is made common only as an external show like a harlot. O *Pārvatī* ! I disclose that precept to you".^d She is the power of will (*īcchā sakti*).

This also implies the secret instruction of the preceptor who is *Śiva* Himself. That is the command of *Śiva*.

In the split of combination it becomes *Śiva + ajña*^e i.e. your *Śiva* is ignorant like a child. This conveys that without Power (*sakti*) *Śiva*

- a. This has reference to *Kenopaniṣad* Part III Mantra 11. To subdue *Indra's* pride *Umā* appeared as a magnificent woman and imparted to him the knowledge of *Brahman*. She is called *Haimavati* (*Pārvatī*): स तस्मिन्नेवाकाशे स्त्रियमाजगाम बहुशोभमानामुमां हैमवती तां होवाच किमेतद्यक्षमिति ॥ सा ब्रह्मेति होवाच ॥
- b. चतुराज्ञाकोशभूतां नौमि श्री विपुरामहम् । Catuhśati
- c. ममैवाजा पराशक्तिर्वेददंगा पुरातती ।
ऋग्यजुः सामरूपेण सर्गादौ सम्रवतते ॥
- d. सैषाजा परमा शैवी कथिता तव पार्वती ।
वेदादि सकला विद्या वेश्या इव प्रकाशिता: ।
सर्वेषु दर्शनेष्वेव विद्येयं खलु गोपितः । *Gandharva Pu. 27 verse 46-47*
- e. शिव + अज्ञ = शिवज्ञ

alone is not able to effect creation etc. In the manifestation of the world Śiva appears to be like the ignorant. As is said, "Without Śakti, O tender (subtle) Pārvatī! Śiva has no name and no abode".^a "O Daughter of the Mountain, who knew Śiva before you became his spouse?"^b

11. Śilasthā means established in Her independent glory which is infallible.^b This implies that Kāmeśvarī Pārvatī is one with Kāmeśvara Śiva, in her utter devotion to the spouse. "Where all display, becoming quiet, turns to be tranquil and blissful, that is understood to be the Fourth and that is Ātmā worthy of being known"^c, says Śruti. "Kāmeśvara is thus pure consciousness (samvit) alone, without adjuncts".^d Sarīvit Devī is ever aware of the supreme self, is infallible in character.
12. Śivapadavadānyā, the giver of the supreme state of Śiva whose characteristic quality is consciousness-bliss (cidānanda lakṣaṇa), that is called Turiya. This state occurs in advanced sādhakas whose heart becomes purified with intense grace (Tivratara śaktipāta), as is endorsed by Śruti "The knower of Brahman verily becomes Brahman". He understands That in the great void of the hidden cave".^e Parāśakti is eternally established as cidbhairavākāśa, one with Parama Śiva devoid of any sense regarding place and time (desakālāvacchinnā). Her power of flux is just like that of the mind.^f
13. Śivanidhī means the treasure of happiness conferred here and hereafter. It also connotes that the Supreme Mother bestows bliss (Śiva) of liberation from all bondage. "Mokṣa (liberation) has no station wherefrom it may be got, nor does one need to go anywhere

- a. शक्त्या विना शिवे सूक्ष्मे नाम धाम न विद्यते ।
शम्भुं क एव बुद्धे गिरिराजकन्ये । Pañ.
- b. स भगवः कस्मिन् प्रतिष्ठितः स्वेमहिमीति होवाचेति श्रुतिः
- c. प्रपञ्चोपशमं शिवं शान्तं चतुर्थं मन्यन्ते स आत्मा स विजेयः । Up.
- d. निरुपाधिका संविदेव कामेश्वरः । Bha Up. 26
- e. ब्रह्म वेद ब्रह्मैव भवति । यो वेद निहितं गुहायां परमे व्योमन् । - Śruti
विद्यासमुत्त्याने स्वाभाविके खेचरी शिवावस्था । Ś Sū II-5
- f. स भैरवशिंचदाकाशः शिव इत्प्रभिद्यते ।
अनन्यां तस्य तां विद्धि स्पन्दशक्तिं मनोमरीम् ॥ Yogavā

to get it. It is setting asunder the knots of ignorance. It is the manifestation of a cause as an effect.^a This state is revealed by the grace of Mother alone.

Śīvā also means the sacred knowledge. *Pārvatī* is the source of the Vedas. It connotes the juice of spiritual perception in *Turya*. That is the Supreme grace of *Parā Śakti*. "That is verily the juice (nectar) of self, tasting which the *yogi* is filled with eternal joy".^b

14. Śīvā means *Śivadūti*, the eternal self of Śīvā. She is bliss absolute. She confers bliss at all levels of spiritual progress. "Śīvā itself connotes liberation, which She confers upon *yogis*".^c
15. Mātā, who effects creation from *Brahmā*, the creator to the motionless object (*stamba*). *Upaniṣad* says "From where all these creatures take birth"^d etc. Wherefrom the *Kūṭa Mantra* is born, She is the Mother called 'Mātṛ'.

Śīva can neither conceal (*pidhāna*) Himself nor shower grace (*anugraha*) without *Śakti* - *Pārvati's* help :

विधेमुण्डं हृत्वा यदकुरुत पात्रं करतले
हरि शूलप्रोतं यदगमयदसाभरणताम् ।
अलंचके कण्ठं यदपि गरलेनाम्ब गिरिशः
शिवस्थाया: शक्तेस्तदिदमखिलं ते विलसितम् ॥२२॥

22. *vidhermuṇḍam hṛtvā yadakuruta pātram karatale*
harim sūlaprotam yadagamayadarinsābharanatām ;
alarīcakre kanṭham yadapi garalenāmba ! giriśah
sivasthāyāḥ śakte- stadidamakhilam te vilasitam.

Śīva, when displeased with the insolence of *Brahmā*¹, severed the creator's head and used the skull as the begging bowl in His hand. Again,

- a. मोक्षस्य नैव किञ्चिद्धामास्ति न चापि गमनमन्यत्र ।
अज्ञानग्रन्थिभिदा स्वशक्त्यभिव्यक्तता मोक्षः ॥ Par Sār 60
- b. रसो वै सः; रसं ह्येवायं लब्धानन्दीभवति । Taitti. Up. II-7.
- c. शिवा मुक्तिं समाख्यातां योगिनां मोक्षदायिनी । De Pu.
- d. यतो वा इमानि भूतानि जापन्ते । Śruti

जन्माद्यस्य यतः । Br. Sū I-i.-2

when Śiva was angry on *Hari*² (Yama, the god of death) He stitched Yama's body into the trident and slung it over his shoulder as an ornament. But when Śiva was pleased with the humble propitiation of Devas, He, swallowing the terrible poison³ (*Kālakūṭa*) adorned His own throat to undo its lethal effect.

O Mother, ever abiding in Śiva, (in the abode of *Kailāśa*) it was Thee⁴ who enabled Him to do all this. Verily, this is Thy sport.

EXPLANATORY NOTES

1. According to *Purāṇa* it is said that *Brahmā*, the creator, had five heads on his shoulders. Śiva, in His fourth act of showing disfavour (*pidhāna*), severed the creator's head on detecting insolence and turned it into the begging bowl for the showdown of his pride.
2. 'Hari' is *Viṣṇu*, but it also means *Yama*, the god of death, on whom Śiva got furious for he had subdued an earnest devotee of Śiva, whose name was Śveta. Here Śiva displayed his act of disfavour on *Yama* and act of favour (*grace-anugraha*) on His own devotee, Śveta.
3. Some translate *Hari* as *Viṣṇu*, but that does not suit the context. Śiva is shown having full control over *Yama*, which is a prominent *yoga-siddhi*. Self-realization may be possible only when one goes above body-consciousness.
4. Once Devas and Asuras decided to churn the ocean and share according to their likings what they got out. One of the items got was *Kālakūṭa* (another name *Hālāhala*), the terrible poison that could have its lethal effect on the whole world in a moment. Being of a very virulent character it had begun to burn up everything. No party was ready to receive it as a gift-catch. Devas were worried when asuras hid themselves back. They propitiated Lord Śiva, who was pleased to accept and swallow the poison to avert its lethal effect. This was his act of favour, *anugraha*. The poison did not go down the throat of Śiva. It, however, left a blue mark which gave Śiva the name *Nīlakantha*—the blue-necked god. Śiva is the Master of *yogīs*.
4. Without Śakti Śiva is not able even to move a little.^a This is the wonderful character of *Parāśakti Pārvatī*. *Śaṅkara Bhagvatapāda*

a. शिवः शक्त्या युक्तो यदि भवति शक्तः प्रभवितु ।
न चेदेवं देवो न खलु कुशलः स्पन्दितुमपि ॥

S.L. 1

praises the Divine Mother : "The deadly poison that Śambhu (Śiva) swallowed, did not bring Him under the content of Time, O Mother, that is the glory of Thy pair of ear-ornaments".^a -- *Tāṭnakamahimā*.

Note : Tāṭanāka is an ear ornament put on by every Indian woman as a mark of being a chaste and virtuous wife. This speaks of high character that brings glory to her. Kashmiri Pandits call the ornament 'Dejehor', which consists of two small oval balls of gold hanging from the ears by a thin golden chain or silken thread. This is the prominent sign of a devoted faithful and loyal wife who does not differ with her husband over any issue of their normal and successful life.

Every Hindu woman of the Sanātana Dharma faith puts on a pair of 'DEJEHOR', ornaments as a sign of chastity. The two triangular ornaments represent 'Śivakoṇa', and *Sakti-koṇa* -- the male and female aspects of *Parā-Sakti*, the Supreme Power left side (VĀMA) has its apex downwards and the three angular points are precisely the distinct expression of the modes of manifestation, viz. *Sakti'* (volition), Jñāna Śakti (knowledge) and *Kriyā Śakti* (activity). The right side one (DAKṢINA) with its apex up is indistinct aspect of the above mentioned three powers. Each has its central point which on forming the Śatkoṇa Mudrā is called the bindu, the pivotal point, known by the Śaktas as *Parabrahmaswarūpiṇī Parā Śakti*. See figure below :

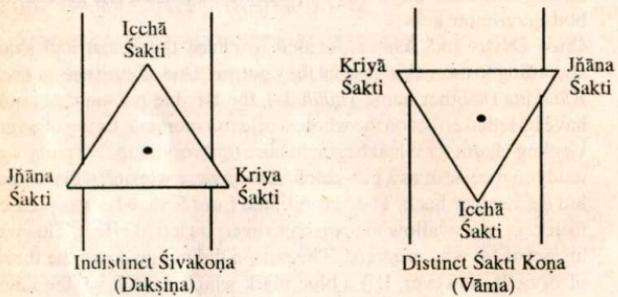


Fig. 4. TĀṬANĀKA (Degihore)

a. करालं यत्क्षेडं कवलितवतः कालकलना
न शम्भोस्तन्मूलं तव जननि ताटकमहिमा ॥

S.L.-28

For śaṭkona Mudrā please see figure following note 1 of verse 37 ahead.

The five-fold glory of *Parā Śakti* :

विरिज्याख्या मातः ! सृजसि हरिसंज्ञा त्वमवसि
 त्रिलोकी रुद्राख्या हरसि विद्यासीश्वरदशाम् ।
 भवन्ती सादाख्या शिवयसि च पाशौधदलिनी
 त्वमेवैकाङ्नेका भवसि कृतिभेदैर्गिरिसुते ! ॥२३॥

23. *virinicākhyā mātah ! sṛjasi harisanjñā tvamavasi
 trilokīm rudrākhyā harasi pi^a dadhāśisvaradasām ;
 bhavanti sādākhyā sīvayasi ca pāśaughadalinī
 tvamevaikāṅkā bhavasi kṛtibhedair girisute !*

O Mother ! In the act of creation (*srṣti*) you become the presiding deity as *Brahmā* and create the universe, in the act of preservation (*sthiti*) you become *Viṣṇu* to protect this three-fold world--*bhava*, *abha*va and *atibhava*¹--and in the act of dissolution (*samhāra*) you become *Rudra*. In the act of concealing Thyself (*pidhāna*) you hold the state of *Īśvara*. You confer blessing on the universe in your act of Grace (*anugraha*) on assuming the name *Sadāśiva*, and wash away the impurities (namely *māyīyamala* and *kāramamala*)².

O Daughter of the Mountain-king ! although Thou art one³ Universal Being, you become multifarious⁴ for conducting your five-fold activity (*Pañcakṛtya*⁵ as elucidated above).

EXPLANATORY NOTES

1. This world, the higher world and beyond.
2. *Āṇavamala* is not included because that is a very subtle impurity and gets removed by special grace only.

a. पिदधसीति शोभनः पाठः हरभट्टी ।

3. One in universal flux--*Sāmānya spandarūpā*.
4. Individual flux (movement)-- --*Viśeṣa-spandarūpā*.
5. *Brahmā* etc. the five deities of limited powers are called *pretas* --the departed ones-- in the language of *Tantras*. 'The goddess of supreme control is one, indistinct power of *Śiva*, who presents Herself in multifarious forms'.^a

The essentially recondite nature of *Parā śakti* is rarely understood by the few sages :

मुनीनां चेतोभिः प्रमृदितकषायैरपि मना-
गऽशक्ये संस्थाणुं चकितचकितैरम्ब ! सततम् ।
श्रुतीनां मूर्धनाः प्रकृतिकठिनाः कोमलतरे
कथं ते विन्दन्ते पदकिसलये पार्वति ! पदम् ॥२४॥

24. *muniṇām cetobhīḥ pramṛditakaśayairapi manāk
aśakte samspraṣṭum cakītacakītairamba ! satatam ;
śrūtīnām mūrdhānah prakṛtikathināḥ komalatare
katham te vindante padakisalaye pārvati ! padam.*

O Mother ! Even the minds of those seekers¹ (*Mūṇīs*) who reflect intensively on Self, having become unwavering² and free from obstacles in *samādhi*, are ever in fear lest they should fail to touch the tender sprout of Thy Foot³.

O *Pārvatī* ! How can then the *Upaniṣads*, the crown of the *Vedas*, which are hard to understand, find place at Thy Foot of subtle beauty. It is very difficult to understand⁴ Thy true nature. Thou art revealed by Thy grace alone.

a. एको वशी सर्वभूतान्तरात्मा एकं रूपं बहुधा यः करोति । Kath. up. v-12

EXPLANATORY NOTES

1. A *Muni* is a determined person who silently keeps himself engrossed in learning and practice, like *Vasiṣṭha*, *Vāmaḍeva* etc., till he realizes the self. Even the purified mind of ascetics does not recognize that non-dual truth (easily).
2. "When the five organs of the senses and the mind take repose and the intellect does not waver, that is the highest state" says the *Upaniṣad*. Then the *yogī* has undisturbed *samādhi* i.e. being one with the self. This state is very difficult to attain. Therefore *Muni*s are always apprehensive even if they have gained control over desire and anger, the two distracting obstacles. In yogic parlance these obstacles are called *Laya*^a and *Vikṣepa*^b. Commonly the two obstacles love and hatred (*rāgadveṣa*) are a great hindrance to concentration.
3. Two feet of the deity stand for the powers of knowledge and action marking an entrance to the realization of universal unity of the Self through *Nirvikalpa Samādhi*, the state of *Parā Vāk*. Therefore 'tender sprout of Foot' (*padakisalaya*) is in singular form, connoting non-duality beyond the influence of *Guṇas* (*komalatare*).
4. The *Upaniṣads* speak of *Brahman* as the absolute Reality or complete unity of the Self. This is possible in the state of *nirvikalpa samādhi* where there are no doubts, no question and no answer. In *Tantric* terms this is *anuttara*. The *Upaniṣads* speak of that as "that which cannot be reflected upon by mind"^c. "Neither speech nor mind and not even the eye is able to object That".^d These are full with such secrets and can only be understood if their teaching is graced by a well learned and practical preceptor.

- a. प्रत्यगभिन्नाखण्डस्तरूपानवलम्बनेन मनोवृत्तेन्द्रियालयः । *Harabatṭi III* p.117
Laya is slipping into sleep of working of the mind, failing to hold the support of non-dual perception of self in all awareness.
- b. चर्स्तपक्षिवद्बाह्यविषयग्रहणायैव तत्प्रवृत्तिविक्षेपः । *ibid*
Vikṣepa is the inclination towards external (limited) enjoyments like a frightened bird.
- c. यन्मनसा न मनुते । Ken Up. I-5
- d. न तत्र चक्षुर्गच्छति न वाग् गच्छति न मनः ॥ *ibid* I-3

Now are recounted the reflections of saints about *Parāśakti*
Sakalajananī :

तडिद्वलीं नित्यामृतसरितं पाररहितं
 मलोत्तीर्णा ज्योत्स्ना प्रकृतिमगुणग्रन्थिगहनाम् ।
 गिरां दूरां विद्यामऽविनतकुचां विश्वजननी-
 मपर्यन्तां लक्ष्मीमभिदधति सन्तो भगवतीम् ॥२५॥

25. *taditvallīm nityāmamṛtasaritam pārarahitām*
mallotīrnām jotsnām prakṛtim aguṇagranthigahanām ;
girām durām vidyām avinatakucām viśvajananīm
aparyantām lakṣmīm abhidadhati santo Bhagavatīm.

Saints¹, dedicated to the task of self-realisation, in their spiritual practices, attempt to merge² their individuality into the universality of the all-perfect (*paripurnasvabhāva*) *Bhagavati*³ by contemplating on Her nature as:

Creeping plant of lightning⁴,
 Ever-pleasing in the three states of mind⁵,
 Stream of nectar⁶,
 All-pervading⁷,
 Without a taint of impurity ⁸(*Malas*)
 Soothing like a moonlit night⁹,
 Assuming categorical divisions on adoption of three qualities,¹⁰,
 So subtle (deep) that the knots of qualities do not bind Her¹¹,
 Beyond the reach of speech¹²,
 Supreme knowledge (*Parāvidyā*)¹³,
 Chaste beyond conception in Her rich variety of manifestation¹⁴ (*Vimarśa*) ;
 Creator of the universe, the light aspect--*Prakāśa*¹⁵
 Goddess of eternal wealth, the state of supreme Joy¹⁶.

EXPLANATORY NOTES

1. Saints (*santāḥ*) are the wise men who can discriminate the right from the wrong, then follow the right path of self-realization and feel no inclination of going towards the wrong under any delusion. They are gifted persons of pure intellect and do not lose themselves in the cycle of birth and death. They are bold and brave and do not give in when temptations confront them, like Śuka, the son of *Bhagavān Vyāsa*, *Janaka*, the king of *Mithilā* and *Cūḍāla* mentioned in *Yogavāsiṣṭha* (*Nirvāṇa*).
2. *Abhidadhati*, literally means 'to give the name'. Esoterically it means that the saints live the spirit of these divine names. The names given in this verse may connote the *Pañcadaśa Kalā* goddess in Śākta lore, if *Aparyanta* (Infinite) and *Lakṣmī* (Prosperity of liberation) are taken as two names. The sum total of these names is the *Sodaśī*. (See notes 3-16 below).
3. *Bhagavatī* is the supreme consciousness, all-perfect and infinite self,^a *Śiva* and *Śakti*, contemplation and deliberation or light (*Prakāśa*) as well as the rich variety of manifestation (*vimarsā*), inseparable from each other. *Bhagavati* is the supreme power that has supremacy over all the six world-processes (*Ṣaḍaiśvaryasampannā*), which are creation, dissolution, release and bondage of *Jīvas*, and witness of knowledge and nescience^b. She is the first who entered the vital air (*Prāṇa*) for limitational movements--*Spanda Śakti*.
4. There is seeming difference between lightning and the 'creeper plant in lightning'. The former is momentary as is seen in nature while the latter is ever active in going up to *Brahmarandhra* and flowing down to its station at *Mūlādhāra* after the *Kundalinī* is awakened as blessed in Divine revelation. Then it is all brightness, *Suṣumnā* without the support of *Īdā* and *Pingalā*. It is subtle in

a. न देवः स्वात्मनः परः

Yoga sīkhopa. II-20

(There is no deity beyond self).

b. उत्पत्तिं प्रलयं चैव भूतानामगतिं गतिम् ।
अविद्याविद्ययोस्तत्त्वं वेत्तीति भगवत्यसौ ॥

De. Bhā.

meditation and still subtler onward like the lightning. This is endorsed by Śankara Bhagvatpāda.^a

5. The awakened *Kuṇḍalinī* Power is ever soothing in all the three states of Yogi's life. It is not momentary like the lightning. It is *Turiya*.
6. It flows eternally like a stream of nectar, cool to touch and blissful to experience.
7. It is infinite bliss of all pervasiveness.
8. The supreme Deity is untouched by impurities of Āṇava, Māyīya and Kārma (*Malas*).
9. It is indescribable Joy of divine union, "which the word cannot express and which is experienced by the pure internal organs internally at the pivotal centre"^b of "the circle of Infinity whose centre is everywhere and circumference nowhere".^c
10. The basic cause of sentience and insentience ranging from *Sadāśīva tattva* to earth *tattva*. That is *Prakṛti*, the power of suffering the three *Gunas* (*Sattva*, *Rajas*, *Tamas*) creating categorical divisions in manifestation. *Prakṛti* itself is the indistinctive whole of the three *Gunas*.
11. The Supreme Mother is much deeper (not easily traceable) than the knots displayed by the interaction of the three *Gunas*. Therefore the wise say that She is not knowable-(*Agunagranthigahānā*).
12. *Parā Śakti* is beyond the divisions of speech--*vaikhārī*, *madhyamā* and *paśyantī*.
13. She is of *Parā Vāk*, which is rightly named *Anuttarā*, the self-same power of knowledge and bliss. It is the Supreme knowledge of Self (*Parā Vidyā*).
14. The Mother is depicted here as virgin, with breasts stiff and not inclined downward as is in the case of a married woman. This means

a. मूलाधारादुत्थितवन्ती विद्यरन्धं, सौरं चान्द्रं धाम विहाय ज्वलिताङ्गीम् ।
ध्येयां सूक्ष्मां सूक्ष्मतरं तां तडिदाभां, गौरीमम्बाम्बुरुहाकीमहमीडे ॥

Gaurīstuti 6

See also *Mukundamāla* edited and translated by the author. p.21

b. न शक्यते वर्णयितुं तदा गिरा, प्रमाणमन्तःकरण प्रवृत्तयः ॥ Śruti

c. Complete works of Swami Rama Tirtha (In woods of God - Realization)

although the Mother is the creator of the universe yet she is untainted and pure. That is the grandeur of a chaste woman (*Patiyṛatā*), devoted to her husband alone. That gives a woman true charm, beauty and power. The Mother is always in Her rich variety of manifestation (*vimarsārūpā*). The two breasts stand for Her knowledge and action aspects. Her beingness is compared to the vast sky, whose breasts are the Sun and the Moon.^a (*Jñāna Śakti* and *Kriyā Śakti*).^b

15. The Mother's Grace is an inexhaustible treasure of spiritual prosperity as the vision of the witness cannot get lost because that is impossible.^c
16. As mentioned in note 2 above this name '*Aparyantām Lakṣmīm*' may also be split into two names '*Aparyantām* and *Lakṣmīm*'.

Nescience of even a fellow-spiritual seeker, who has developed discrimination between body and soul, is not washed off unless the secret doctrine to him is revealed by Mother's grace:

शरीरं क्षित्यम्भः प्रभृतिरचितं केवलमिदं
सुखं दुःखं चायं कलयति पुमांश्चेतन इति ।
स्फुटं जानानोऽपि प्रभवति न देही रहयितुं
शरीराहंकारं तव समयबाह्यो गिरिसुते ! ॥२६॥

26. *śarīram kṣityambhah prabhṛatiracitam kevalamidam*
sukham dukham cāyam kalayati pumānscetana iti ;
sphuṭam jānāno' pi prabhavati na dehī rahayitum
śarīrāhankāram tava samayabāhyo girisute !

O *Pārvatī*, the daughter of *Himālaya* ! this animate human being cognizant of his body composed of earth, water and other

a. न भो महाविन्दुमुखी सूर्यचन्द्रस्तनद्या ।

R.Y.T.

b. सूर्यचन्द्रे ज्ञानक्रिये इत्यर्थः ।

Harbaṭṭi Vol. III p.122

Also भ्रमयतिरवीन्दुस्तनयुगामिति ।

Śāṅkara Bhagvatpāda

c. न हि द्रष्टुर्दण्डेविपरिलोपः ।

Śruti

elements, experiences pleasure and pain as objects and himself as the subject. In other words, ego of the individual soul binds a person to this elemental body.

Although he knows well that this body is insentient, yet he is not able to rise above his egoistic body-consciousness¹, because he is divoid of Thy knowledge the secret of which is revealed through the preceptor alone.

EXPLANATORY NOTES

1. The ego is of six types viz. I am prosperous, I am weak, I love, I am joyful, I live and I am desolate.^a

Prayer for intense and instant grace :

पिता माता भ्राता सुहृद्दनुचरः सद्म गृहिणी
वपुः पुत्रो मित्रं धनमपि यदा मां विजिहति ।
तदा मे भिन्दाना सपदि भयमोहान्धतमसं
महाज्योत्स्ने मातर्भव करुणया सन्निधिकरी ॥२७॥

27. *pitāmātā bhrātā suhṛdanucarāh sadma gṛhiṇī*
vapuh putro mitram^b dhanamapi yadā mām vijahati ;
tadā me bhindānā sapadi bhayamohāndatamasam
mahājyotsne ! mātar bhava karuṇaya sannidhikarī.

At the moment when my father, mother, brother, loving friend, companions, household, wife, (my own) body, son (alt. property), acquaintance and even wealth shall have to leave me, then, out of Thy intense grace, destroy my ignorance, attachment and fear instantly, and reveal Thyself unto me, O Mother, infinitely gracious like the moonshine !

a. सम्पन्नोऽस्मि कृशोऽस्मि विहृत्करणोऽस्मिमोदमानोऽस्मि ।
प्राणिमि शून्योऽस्मीति पद्सपदेष्वस्मिता दृष्टा ॥ ॥

b. Alternate reading : *Kṣetram* (क्षेत्रं)

EXPLANATORY NOTES

1. The moment of, what they call, death to this body is instant and without any prior notice. It is therefore important for a seeker after Truth to have undergone so vigorous and constant spiritual practice that it has become the very nature of him (*sahaja svabhāva*). In reality that mysterious glimpse of the universal Supreme Mother cannot be an outcome of any human effort.^a That is possible out of Her intense Grace alone. Hence this humble prayer to the Supreme Deity for granting the favour by ruling out the prescribed method of practice like *prāṇāyāma*, *yantra*, *tantra*, *mantra* etc. Such a devotee is glorious indeed as conveyed by *Utpala*.^b

Parā sarīvit showers grace upon devotees not in transcendent state but in Her immanent state :

सुता दक्षस्यादौ किल सकलमातस्त्वमुदभः
सदोषं तं हित्वा तदनु गिरिराजस्य तनया^c ।
अनाद्यन्ता शम्भोरपृथगपि शक्तिर्भगवती
विवाहज्जायासीत्यहह चरितं वेति तव कः ॥२८॥

28. *sutā dakṣasyādao kila sakalamātastvamudabhuḥ
sadosam tam hitvā tadanu girirājasya tanayā^c;
anādyantā śambhorapṛthagapi śaktirbhagavatī
vivāhājjāyāsītyahaha caritam vetti tava kah.*

O Mother of this digital universe ! you first took birth as a daughter of *Dakṣa* and then discarded him for his grave fault¹. Afterwards you were born as daughter to king of Mountains

a. नाड्र पुरुषकारः कोऽपि निर्वहति

T.S.

b. न ध्यायतो न जपतः स्याद्यस्याविधिपूर्वकम् ।
एवमेव शिवाभासस्तं नमो भक्तिशालिनम् ॥

Śivas I.1

Again, *Upaniṣad* says :

यमेवैष वृणुते तेन लभ्यस्तस्यैष आत्मा विवृणुते तनुं स्वाम् ॥.ii.23. *Kath. Up.*

c. Alt. reading : *duhitā* (दुहिता)

(*Himalaya*). Although, in reality, Thou hast no beginning no end (art eternal) and art always one with Śiva yet you became His spouse by giving your hand in marriage to Him². Ah ! who can know Thy behaviour³ ! Thy self-dependent nature (*svātantrya*) is difficult to understand.

EXPLANATORY NOTES

1. King *Dakṣaprajāpati* had some difficulty in comprehending Śiva. In that unlikely attitude he did not invite his daughter *Sati* nor her husband Śiva, the chief of the gods, to the grand *yajña* he had performed. *Sati*, however, went to the sacrifice, but being greatly insulted threw herself into the fire and perished.^a
Common people did not know Śiva then. In the context here this connotes light (*prakāśa*) aspect of Śiva-Śakti or transcendence.
2. *Sati* was later re-born as *Pārvatī* to *Himālaya* and in her chastity she married Śiva to give him prominence of worship.^b She bore him two sons *Kumāra* and *Ganeśa*, whom also people worship for attaining success in their activities. She brought Śiva to light.
This connotes the rich variety of Her manifestation or the *vimarśa* aspect of Śakti-Śiva.
3. By 'behaviour' is meant the self-dependence of *Parā Śakti* understood as *Sakalajananī*. She is present and perceived everywhere everytime. She is *Prakāśa* and *Vimarśa*, transcendence as well as immanence--perfect in all respects, all-pervading self-consciousness, *Pūrṇāhantā*.

a. See *Kālidāsa's Kumārasambhavam* Canto I for details.

b. पूर्वं करग्रहणमंगलतो भवत्या

शम्भुं क एव बुद्धे गिरिराजकन्ये ।

Goddess *Parā Śakti*, in Her *svātantrya*, is self-luminous (*svaprakāśa*), perfect Joy (*Jagadānandarūpā*) and basis of the universe (*viśvādhārā*):

कणास्त्वद्दीप्तीनां रविशशिकृशानुप्रभृतयः
परं ब्रह्म क्षुद्रं तव नियतमानन्दकणिका ।
शिवादिक्षित्यन्तं त्रिवलयतनोः सर्वमुदरे
तवास्ते भक्तस्य स्फुरसि हृदि चित्रं भगवति ॥२९॥

29. *kanāstvaddīptinām ravisākṛṣānuprabhṛtayah*
param brahma kṣudram tava niyatamānandakanikā ;
sīvādikṣityantam trivalayatanoh sarvamudare
tavāste bhaktasya sphurasi hṛdi citram bhagavati !

O *Bhagavatī* ! The self-dependent supreme power of unity ! the sun, the moon, the fire and other luminous bodies are just little sparks of Thy beams of Light, That Thou Art¹.

In fact, *Para-Brahma*, the all-perfect *Śiva*, is but a small spark of Thy Infinite Light of Joy. This I understand².

In spite of this, all the universe of categories from *Śiva* to earth, is contained in Thy three-zonal body³.

How beautiful (O Mother, yet) it is that Thou bloomest in the heart of Thy devotee⁴ !

EXPLATORY NOTES

1. The first line of the verse conveys that the universal Mother is *Svaprakāśa*, self-luminous effulgence of which the sun etc. are but specks, evanescent sparks of light. The *Upaniṣad* says--verily it is by That Being that all this (universe of duality) becomes visible. All things appear by That light alone^a. By other lights is meant 'the lightning' etc.

a. तमेवभान्तमनुभाति सर्वं तस्यभासा सर्वमिदंविभाति ।

Kath. Upa.

सूर्यं प्रमाणामित्याहुः सोमं मेयं प्रचक्षते ।

Āgama

योऽयमग्ने: परं रूपं प्रमातुरिदमेव तत् ॥

According to Āgama, "the sun stands for evidence, the proof called *Pramāṇa*. *Prameya* is the moon standing for the object of knowledge or the thing to be proved. *Pramātā* is *agni*, fire, the subject of knowledge or the knower". *Parā Śakti* is beyond this three-fold process of life. She enlightens everything else. It is only wonderful to think of that Supreme Light.

2. The second line states that the Mother is *Jagadānandarūpā*, perfect (inner as well as outer) Joy of the Supreme Self. Transcendence alone is not perfection. It is with its immanent aspect that the Supreme is realized. *Prakāśa* alone becomes a separate unit where *vimarśa* is absent. *Vimarśa* makes us realize the fullness of Joy both inside and outside. That is Infinite Joy of the Supreme Self as expressed, on authority, by *Abhinavagupta*.^a

The *Upaniṣad* says that "it is of this Supreme Joy that the limited fragments of sensual pleasures are but small outcomes".^b If transcendence is separated from immanence, limitation creeps in. Both these aspects, like two sides of the same coin, are one supreme source, the ocean of *Ananda*, from which all other joys spring like splashed tiny drops. Whatever joy is experienced in all the three worlds, it is just a drop from that ocean of Joy. We prostrate to that source, says *Bṛhaṭ Nārāyaṇa*.^c It is only wonderful to have a perception of That Joy.

3. In the third line it is made clear that the Mother is *viśvādhāra*, the basis of the whole universe and all universal activities. She pervades all the categories, from earth to *Śiva*, in Her three-dimensional activity. All activity at all levels is interspersed with three essential

a.

तमेव जगदानन्दमस्मभ्यं शम्भुरुचवान् ॥ T.A.

b. एतस्यैवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति । Bha. Up. IV. -3-32

c. बैलोक्येऽयत्र यो यावानानन्दः कश्चिदीक्षयते ।

स बिन्दुर्यस्तं तं वन्दे देवमानन्दसागरम् ॥ St. Cin. 61

qualities of virtue, passions and ignorance (*sattva, rajas* and *tamas*). *Abhinavagupta* divides the elliptical evolution into four shapes viz. *Śakti, Māya, Prakṛti* and *Prthvi*. *Śakti* holds the other three in womb, as shown in the figure below :

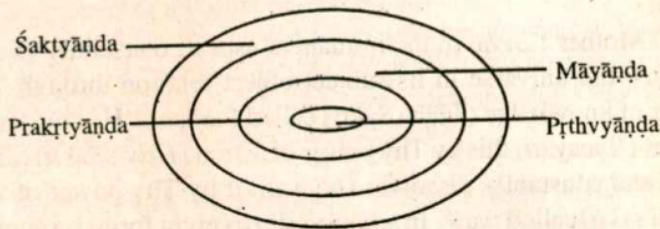


Fig. 5. Andacatustaya (अण्डचतुष्टयम्) (elliptical evolution)

God made these four divisions in which *Śakti* holds the spreading three divisions in itself.^a So *śakti* is the basis of all.

4. It is surprising to note from the *śāstras* as well as from the experiences of self-realized souls called the 'wise', that the infinite unity in its supreme luminosity, joy and support blooms in the heart of a devotee who is blessed with this spiritual conception.

The self-dependent equitable harmony of the two states of *Śiva-śakti* :

त्वया यो जानीते रचयति भवत्यैव सततं
 त्वयैवेच्छत्यम्ब ! त्वमसि निखिला यस्य तनवः ।
 गतः साम्यं शम्भुर्वहति परमं व्योम भवती
 तथायेवं हित्वा विहरति शिवस्येति किमिदम् । १३० ।।

a. निजशक्तिवैभवभरादण्डचतुष्टयमिदं विभागेन ।
 शक्तिर्मायाप्रकृतिः पृथ्वी चेति विभावितं प्रभुना ॥

Par Sār. 4

30. *tvayā yo jāñīte racayati bhavatyaiva satatam*
tvayaivecchtyamba ! tvamasi nikhilā yasya tanavah ;
gatah sāmyam śamburvahati paramam vyoma bhavatī
tathāpyevam hitvā viharati śivasyeti kimidam.

O Mother ! Śiva, in the immanent aspect, constantly knows (*Jāñāti*) the universe in its subject-object relation through Thy power of knowledge (*Jñāna Śakti*) called *Parāparā*. He constantly creates (*Racayati*) this by Thy power of action (*Kriyā Śakti*) called *aparā* and constantly dissolves (*bhavati*) it by Thy power of will (*Icchā śakti*) called *parā*¹. In addition all His eight forms² comprise Thyself.

In the transcendent aspect, the same Śiva, in equitable harmony with Thee, attains to the sky-like Supreme state in Thyself.

But, even then, abandoning this indescribable illuminative state³ Thou dost sport with Him⁴. What a wonder⁵!

EXPLANATORY NOTES

1. 'When Śiva knows the world' it means that He is in the state of Preservator, when He creates it, He is in the state of Creator and when He wills He functions as Destroyer of the universe. This He does by the grace of Thy powers of knowledge, action and will. Śiva 'knows' and 'does' by the self-power of will as is summed up by *Abhinavagupta*.^a
2. *Tanavah*---The eight forms of Śiva, are *earth, water, fire, air, ether, the sun, the moon and the patron (yajamāna)*, the last three relating to the intellect (*Buddhi*), the mind (*manas*) and the ego (*aharikāra*) as enunciated by Lord *Krishna* ^b---- the eightfold *Prakṛti*.

a. स्वातन्त्र्यमात्रसद्भावा या त्विच्छाशक्तिरेखरी ।
 शिवस्य सैव करणं तयावेत्ति करोति च ॥

T.A. x-17

b. भूमिरापोऽनलोवायुः खं मनो बुद्धिरेव च ।
 अहंकार इतीय मे भिन्ना प्रकृतिरष्टधा ॥ ।

Bh. G.

The Tāntric names of the eight-fold Śiva are *Bhavadeva*, *Śarvadeva*, *Rudradeva*, *Pāśupatideva*, *Ugradeva*, *Mahādeva*, *Bhīmadeva* and *Īśānadeva*. This has also been elucidated by *Saṅkarācārya* in *Saundaryalaharī* verse 35 (*manastvam vyomavamiti*).

3. The aspect of transcendence -- *Viśvottīrṇa*.
4. The aspect of immanence -- *Viśvamaya*.
5. In reality Supreme-consciousness is one and the same in its infinity. Words like 'male' and 'female' are used for this blissful consciousness to convey the interrupting movement forming *kāmeśvarī* and *Kāmeśvara* in the sport of manifestation.

For a thorough reflection upon *Parā-Śakti* (*Śākta samāvēśa*) :

पुरः पश्चादन्तर्बहिरपरिमेयं परिमितं
 परं स्थूलं सूक्ष्मं सकुलमकुलं गुह्यमगुह्यम् ।
 दवीयो नेदीयः सदसदिति विश्वं भगवतीं
 सदा पश्यन्त्याज्ञां वहसि भुवनक्षेभ जननीम् ॥३१॥

31. *purah paścādantarbahiraparimeyam parimitam*
param sthūlam sūkṣmam sakulamakulam guhyamaguham ;
davīyo nedīyah sadasaditi viśvam bhagavatīm
sadā paśyantyājñām vahasi bhuvanakṣobhajanīm.

In front and from behind¹, within and without², unbound and limited³, most subtle and most gross⁴, unmanifested and manifested⁵, hidden and exposed⁶, distant and near⁷, non-being and being⁸ --by all these and other ways of *Prakāśa* and *Vimarśa* aspects, devotees recognize⁹ the perennial sovereign presence of the Goddess, 'īm'¹⁰, in the whole universe (*viśvam*).

To reveal that glory to your devotees, Thou displayest Thy natural command i.e. the will or power of grace that initiates your power of activity (including the power of knowledge) in bringing the cosmos into being, Divine Mother !

EXPLANATORY NOTES

1. In front and behind, the ultimate Reality, in its two aspects, is ever-present^a (i.e. in front) as well as contemplative^b (i.e. behind). In the former case it is all-comprehensive, abstract while in the latter case it is intensive, concrete on all sides.
2. *Brahman* or *Sīva* is formless (*Nirguṇa*) as well as with form (*Saguṇa*).^c In the former aspect it is difficult to attain while in the latter it is easily attainable.^d That Reality is inside all this and outside everywhere^e. In *Vedānta* the two aspects are called *kāraṇa brahma* and *kārya brahma* (effective reality) corresponding to the *Viśvottīrṇa* and *Viśvamaya* states of the Supreme Self in *Śaiva* Mysticism.
3. That Reality (*Parā Śakti*) is 'most subtle' as in ether and air while it is 'most gross' as in fire, water and earth. It is I-consciousness as well as this - consciousness, the former being measureless (therefore unperceivable) and the latter measurable and so with limited perception.^f In I-ness that Reality is innate and all-pervading. It is easily realisable through this-ness.^g
4. In the context of the two aspects of the Supreme (viz. Light -- *Prakāśa* and deliberation -- *Vimarsa*) as is evident from the different pairs of terms in this verse, the phrase 'Param sthūlam sūkṣmam' is analysable into the epithets *param sthūlam* and *param sūkṣmam*. The former refers to the attributive meaning (*vācya*) and the latter to the significant word (*vācaka*) which divide the famous six paths,

a. ब्रह्मदेवमृतं पुरस्तादिति । Śruti

b. ब्रह्मपत्नाद ब्रह्मदक्षिणतश्चोत्तरेण । Mun. Up. II-2-11

c. अद्यन्तोर्वै च प्रसृतम् ॥

d. द्वे वाव ब्रह्मणोरूपं मूरतज्वामूर्तिभवत् । Śruti

e. सह कोचमिच्छसि यथा गिरिजे ! Pañc. iv.22

f. परिच्छिन्नं प्रकाशत्वं जडस्य किल लक्षणम् । Isop. 5.

जडाद्विलक्षणो बोधो यतो नः परिमीयते ॥

g. हर जगह मौजूद है पर वह नजर आता नहीं । Isv. Prat.

योग-साधन के विना उसको कोई पाता नहीं ॥ - स्वामी ब्रह्मानन्द

Ṣadādhva into their proper groups as :

Vācya -- kalādhva, tattvādhva, bhuvanādhva

Vācaka - Varṇādhva, padādhva, mantrādhva.

These refer to subtle and gross forms of the supreme, respectively. The two terms may also refer to the gross body and the eight subtle organs (Puryaṣṭaka) in an individual respectively.

5. 'Sakulam' means Śakti sphāra, protuberance of Śakti while 'Akulam' means Śiva sphāra, the all-pervading light i.e. Śiva. The former is the Vimarsā aspect and the latter is the Prakāśa aspect of the Ultimate Reality. Śakti, the immanence is called Kuleśvarī and involves creation and dissolution of manifestation and Śiva, the transcendence is called Kuleśvara.
6. 'Guhyam' means 'the secret of Kāmakalā Bhāva' that is revealed to those who are endowed with divine grace --- śaktipāta. The Upaniṣad says that 'the ātman is hidden inside the heart-cave of the individual'.^a This is the practical knowledge of the perfect knower and the imperfect ingredient Jīva. 'Aguhyam' is the outer aspect of Tripurasundarī. It is the exposed process of worship of Śrī Yantra, and other Vedic and Tāntric forms of ritualistic performances.
7. Reality as the spiritual Deity is said to be distant so far as it is bound by time and place. Parāśakti is then vimarśarūpa. It is also the most close where time and place are no barriers. It is then Prakāśarūpa.^b
8. 'Sat' is being. It is the gross manifestation that assumes form. So it is object of sight, Drṣyam. It affords vimarsā. 'Asat' is non-being, non-individual and so it is subtle^c manifestation like air, ether etc. which are always formless. It is prakāśa. The five elements 'have not undergone the process of quintuplation' -- apancīkṛtapañca-mahābhūta.

a. आत्मास्य जन्तोः निहितं गुहायाम्

Again गुहां प्रविष्य तिष्ठन्तं यो भूतेभिर्व्यपश्यता एवद्वैवदिति ।

Kath. Up. 2-1-6

अन्तः शरीरे ज्योतिर्मयो हि शुभ्रो यं पश्यन्ति यतयः क्षीणदोषाः ।

Mund. Up. 3-1-5

b. तद्द्वारे तदवन्तिके ।

दूरात्सुद्वारे तदिहान्तिके च पश्यत्स्वहैव निहितं गुहायाम् । । Mund Up. 3-1-7

c. अणोरणीयान्महतो महीयनिति ।

Kath. Up. II-20

Again, सदसच्चाहमर्जुन

Bh. G. IX-19

9. 'Paśayanti' means that devotees deliberate, meditate or engage in reflection (*Parāmarśa*), on *īm'* bija, which is the *kāma-kalā* Self of the Goddess. This makes them rule over the beauties of the world. i.e. they attain to Supreme Beatitude.

10. 'Ājñām vahasi', suggests grammatically that this is an address to the Supreme Goddess. 'O Goddess, you (vahasi) pierce through the bodies of Thy devotees by which they abide by Thy throb and become inclined accordingly to follow what is called *ājñā*, the sacred lore of *Mātrkā cakra* that creates a throb in all *lokas* (worlds) like the mutual male-female fascination. This is the supreme experience of divine union which is not taught but only revealed by the grace of the divine preceptor. Favoured thus, the *yogī*-devotee becomes the object of attractions for *Yoginīs*-divine *saktis*.^a

General Note :

The last word of this verse ending in 'īm' (३), according to *Tantra* knowledge, suggests that this seed letter (*bija mantra*) refers to *kāmakalā svarūpa* of *Śiva-śakti* unity of the universal Mother, *Sakaljananī*, in whose praise this whole hymn is sung.

The lexical meaning of ī(३) is cupid (*kāmadeva*). It means 'compassion', 'perception' or 'consciousness' and 'to shine', 'to pervade' etc. This connotes the light aspect (*prakāśa*) of the Mother, who shines and pervades the universe in the spirit of compassion. For deliberation (*vimarśa*) *anusvāra* (.) is suffixed to it to form *bijāksara īm* (३), since the *anusvāra* in *Āgama-Nigama* doctrines refers to *Śiva* or *Brahman* as the Supreme Reality. This is the *vimarśa* aspect of the Divine Mother. Therefore, the *bija mantra īm* (३) in *Tantra* tradition, refers to *kāmakalā*, the divine union of *Kāmeśvara Śiva* and *Kāmeśvarī Śakti* named *Pārvatī*, symbolizing eternal bliss and perennial joy of universal beatitude. How that is attained is a secret to be understood by the grace of the competent spiritual preceptor.

a. यदैव जपते विद्यां महात्रिपुरसुन्दरीम् ।
तदैव मात्रचक्राज्ञा सद्कामत्यप्य विग्रहे ॥
सर्वासां सर्वसंस्थानां योगिनीनां भवेत्तियः ।

Now reflection on the Goddess, the Source and Force, from which all this manifestation rises and into which it merges again as the natural process of *Prakāśa* and *Vimarśa*.³ This is a hint for *Laya cintanbhyāsa*, through which the Ultimate Reality, called *Brahman*, *Parā Śiva* or *Parā Śakti* is easily realized:

मयूराः पूर्णीव ज्वलन इव तद्दीप्तिकणिकाः
पयोधौ कल्लोलप्रतिहतमहिम्नीव पृष्ठतः ।
उदेत्योदेत्याम्ब त्वयि सह निजैस्तात्त्विककुलै-
र्भजन्ते तत्त्वैधाः प्रशममनुकल्पं परवशाः ॥३२॥

32. mayūkhāḥ pūṣṇīva Jvalana iva taddiptikanikāḥ
payodhao kallolapratihatamahimnīva pṛṣṭataḥ ;
udyetyodyetyāmba ! tvayi saha nijaistattvikakullair
bhajante tattvaoghāḥ praśamamanukalpam paravaśāḥ.

O Mother supreme!¹ Multitudes of elemental categories² rising again and again³ in their own essential groups⁴, helplessly⁵ get reabsorbed in tranquil state at each *kalpa*⁶ into Thy nature, the transcendent⁷ Self, just as sunbeams emanating from the sun, sparks rising from a fire and tiny water-drops formed from obstructed waves of the mighty ocean get re-absorbed into their respective sources⁸.

a. यतो वा इमानि भूतानि जायन्ते येन जातानि जीवन्ति
यत्ययन्त्यभि संविशन्ति तद् ब्रह्म तद्विजिज्ञास्यम् ।

Taitt Up. III-1.1

EXPLANATORY NOTES

1. Here is the perceptual picture of Mother of the universe -- *Sakalajananī*. She is *Parā śakti*, the source and the inherent force of all that exists in physical, mental and spiritual worlds. This manifestation, like a river, flows continually on its eternal support of *Parāśakti* who is like the river basin. Constant awareness of this fact makes one to realise the Truth and lead a happy life of *Jivanmukta*. This surprising joy of the *Jivanmukta* is thus described by *Janaka* to his preceptor *Aṣṭāvakra* -- "It is surprising that *Jīvas* are like ripples in the infinite ocean of my supreme self. These rise and fall, play and merge in the same (source) by their very nature".
2. The thirty-five categories from *sadāśīva* to *pṛthvī*.
3. In the course of manifestation and resurrection-- *sṛṣṭi - pralaya*, which are called *unmeṣa* and *nimeṣa*, the process of evolution and involution of manifestation, from and into the source.
4. Each group of the elemental categories in its quintuplational process gets intermixed for its effective functioning. At each level there is the play of three *Gunas* --*Sattva, Rajas* and *Tamas*. Each is endowed with the three essential powers of *icchā, jñāna* and *kriyā* each of which predominates over the other two proportionately and in accordance with their natural affinities.
5. All these changes depend on the supreme will of *Parā Śakti* who alone is self-dependent. This is evident from the fact that all insentient things have the support of all sentient things as is hinted by *Utpaladeva*.^a
6. *Kalpa* -- end of the world or universal destruction. One *Kalpa* is a day of *Brahmā* or 1000 *yugas*, being a period of 432 million of years of mortals that measures the duration of the world.
7. The basic cause-- *Mūlakāraṇa Parāśaktibhāva*.

a. मन्त्रन्ते चिदम्भोद्धावाश्चर्यं जीववीचयः ।

उद्यन्ति घनन्ति खेलन्ति प्रविशन्ति स्वभावतः ॥

Aṣṭā G.

b. तथाहि जडभूतानां प्रतिष्ठा जीवदाश्रया ।

Again, एवमात्मन्यसत्कल्पा: प्रकाशस्यैवसन्त्यमी

Īsv. Prat.

Aja. si. 13

8. This rising and merging process of manifestation is hinted at in the *Bhagavad Gītā* at many places by *Bhagavān Krishna* to enable His dear devotee *Arjuna* understand it and get fully established in the Truth^a.

"....origin and end, the resting place, the store-house (in which all beings are merged at the time of universal destruction) and the imperishable seed".

"I am the source of all creation ; everything in the world moves because of Me". "I am the beginning and middle and also the end of all beings".

"*Arjuna!* at the end of every *kalpa* (Brahmā's day) all beings enter my *Prakṛti* (the Prime cause) and at the beginning of every *kalpa* I bring them forth again".

"I am the source of the entire creation and in Me again it dissolves". "There is nothing else besides Me, O *Arjuna* ! like clusters of yarn-beads formed by knots on a thread, all this is threaded on Me".

This surprising joy is expressed by a *Śiva-yogī* on realizing of *Bhairavahood*^b, as explained in the above lines.

a. प्रभवः प्रलयः स्थानं निधानं बीजमव्ययम् । Bhag. G. 9, 18
 अहं सर्वस्य प्रभवो मत्तः सर्वं प्रवर्तते ।
 अहमादिश्च मध्यं च भूतानामन्त एव च ॥ ibid 10, 8/20
 सर्वभूतानि कौन्तेय ! प्रकृतिं यान्ति मामिकीम् ।
 कल्पक्षये पुनस्तानि कल्पादौ विसृजाम्यहम् ॥ ibid 9, 7
 अहं कृत्स्नस्य जगतः प्रभवः प्रलयस्तथा ।
 मत्तः परतरं नान्यद् किंचिदस्ति धनंजय ॥ ibid 7, 6/9
 मयि सर्वमिदं प्रोतं सूत्रे मणिगणा इव । ibid 7, 7
 कालः स्वभावो नियतिर्यद्वच्छाभूतानि योनिः पुरुषः इति चिन्त्याः ।
 संयोग एषां नत्वात्मभावादात्मायनीशः सुखदुःखहेतोरिति । | Svetor.up.I-12
 b. जलस्येवोर्मयो वहेज्यालाभन्यः प्रभावेः । V.B. 110
 ममैव भैरवस्येता विश्वभन्मयो विनिर्गताः ।

Cit Śakti is called by different names which all allude to the Ultimate Reality :

विद्युविष्णुब्रह्माप्रकृतिरणुरात्मादिनकरः ।

स्वभावो जैनेन्द्रः सुगतमुनिराकाशमनिलः ।

शिवः शक्तिश्चेति श्रुतिविषयतां तामुपगतां

विकल्पैरेभिस्त्वामऽभिदधति सन्तो भगवतीम् ॥३३॥

33. *vidhurviṣṇurbrahmā prakṛtiranurātmā dinakara*

svabhāvo jainendrah sugatamunirākāśamanilah

sīvah śaktiśceti śrutiviṣayatām tāmupagatām

vikalpairebhīstvamabhidadhati santo bhagavatīm.

(O Divine Mother!) sages of different cults approach Thee according to the doctrines of their own faiths -- *śrutiviṣayatām tāmupagatām*. (O *Cit Śakti*, the power of consciousness !) so they call Thee by their uncertain names¹ (*ebhirvikalpaih*) as :

Vidhu --- soothing light of the Moon²,

Viṣṇu --- the all-pervading Preserver³,

Brahmā --- the universal creator⁴,

Prakṛti --- Perennial cause, the power of *Brahman*⁵,

Āṇu --- the ego-consciousness of *Jīva*⁶,

Atmā --- the embodied soul⁷,

Dinakara --- the sun of consciousness --- *citsūrya*⁸,

Svabhāva --- Nature, the glory of power⁹,

Jainendra --- the *Arhat Muni* of Jainas¹⁰,

Sugatamuni --- the illumined sage, *Buddha*¹¹,

Ākāśa --- the nameless and formless ether¹²,

Anila --- the vital air, *Prāṇa*¹³,

Śiva --- the transcendence¹⁴,

Śakti --- the immanence¹⁵.

EXPLANATORY NOTES

1. "Vikalpa is an uncertainty as it falls upon the word only without carrying the essence", as maintained by *Patañjali*.^a A word conveys knowledge according to its sound. It does not carry the essence with it, which is to be understood by proper and perfect explanation of personal experience. Hence uncertainty in the word knowledge.
2. According to *Kulārṇava*, *Jaina Darśana* is born of the Moon which is thought to be the cause of bondage and liberation.
3. Viṣṇu is Vāsudeva who is above the three qualities of *Prakṛti* -- *Sattva*, *Rajas* and *Tamas*. Viṣṇu is also called *Caturvyuha* as his structure for worship is four - fold :
 - i. Vāsudeva --- the all-pervading power
 - ii. *Pradyumna* --- the god of love.
 - iii. *Aniruddha* --- who is unobstructed, free.
 - iv. *Sankarṣana* --- the power of drawing together.

Viṣṇu is also *sampūrṇaśadguṇam* -- eternally full of six virtues -- all-knowing, all-powerful, etc.^b

Viṣṇu grants devotees entrance to His abode wherefrom there is no return to transmigratory life. Lord *Krishna* says - "Great souls who have attained the highest perfection, having come to Me, are no more subjected to rebirth, which is the abode of sorrow, and transitory by nature".^c

This is the order of *Pañcarātras*.

4. Some name that Truth as *Brahmā*, the *Hiranyagarbha*. The followers of the *Vedas* seek liberation from *Samsāra* through knowledge given by *Brahmā*, for 'His very breathing is the *Vedas*'.^d

- शब्दमात्रानुपाती वस्तुशून्यो विकल्पः । Y.S.I.9
- संकर्षणो वासुदेवः प्रद्युम्नश्चानिरुद्धकः । व्यूहश्चतुर्विंश्टो ज्ञेयः सूक्ष्मं संपूर्णवृगुणम् ॥
- मामुपेत्य पुनर्जन्म दुःखालयमशाश्वतम् । नान्तुवन्ति महात्मानः संसिद्धिं परमां गताः ॥ 11 Bhag. Gita VIII-15
- यस्य निश्चरितं वेदाः । श्रुति
Also, शास्त्रयोनित्वात् Bhr. Sū. 1.1-3-3

5. The knowers of Purāṇas call *Prakṛti*, the power of *Brahman*. From *Brahmā*, while in contemplation emanated *Śakti* who became known as *Prakṛti*, the fulfiller of all desired accomplishments of the *Devas*".^a

Prakṛti is also understood to be the equalising power of the three *gunas* busy in the sport of concealing the true nature. She is called *Māyā Śakti* the primordial power of *Śiva*.^b

In *Chāndogyaopaniṣad* *Prakṛti* is described as of the qualities of fire, water and food of eternal existence.^c

6. *Anu* is a part of consciousness with ego and is called *Jīvātmā* who entered the *Puryaṣṭaka* (the eight-fold life) forgetting the natural consciousness of the universal self. 'This little *ātmā* known through mind'.^d

"He created this *Jīva* and entered it"^e assuming name and form.

7. *Ātmā* is known by I-consciousness and is of the quality of the perfect *Self-Parabrahman*; as is proclaimed through the four great sentences :^f

i. *Brahman* is Truth, knowledge and eternity. '*Brahman* is wisdom'.

ii. This *Ātman* is verily *Brahman*.

iii. Thou art That'.

iv. 'I am *Brahman*'.

a. जादौ प्रादुरभूच्छित्तर्वद्विणो ध्यानयोगतः ।
प्रकृतिर्नाम सा स्वातां देवानामिष्टसिद्धिदा ॥

Br. P.

b. मायां तु प्रकृतिं विद्धि मायिनन्तु महेश्वरम् ।
Again, तिरोधानकरी मायाभिद्या पुनरिति ।

T

c. अजामेकां लोहितशुक्लक्ष्यामिति ।

Chhd. Up.

d. एषोऽग्नुरात्मा चेतसा वैदितव्यः ।

Mun. Up. 3-1-9

e. तदेव सृष्ट्वा तदनु प्राविशत् ।

Brad. Up. 1-4-7

f. The four *Mahāvākyas* (Great Sentences) are:-

i) सत्यं ज्ञानमनन्तं ब्रह्म । Taitt. up. 2.1.1. प्रज्ञानं ब्रह्म । Ait. Up. 3.3

ii) यज्यमात्मा ब्रह्म Māndu. Up.2.

iii) तत्त्वमसि Chhd Up. 6-8-9.

iv) अहं ब्रह्मास्मि Brhd. Up. 1-4-10

8. *Sauras*, who worship *Brahman* in the interior of the orb of the sun. The sun depicts the predominance of the power of knowledge.^a *Sāmba* also prays to That Sun of inner consciousness-- 'I, at once, offer obeisance to That called *Bharga*, the original effulgence of splendour'.^b

9. Nature as the synonymous terms *Māyā*, *Avidyā* (illusion, ignorance), show, the power of appearing the changing universe-- *Prapañca*, in the unchanging *Brahman*. "They on deep contemplation experienced that Supreme Power (*Devātmasākti*) hidden by Her own qualities".^c

10. "He who is all-knowing and has controlled the emotions viz. sympathy and hatred etc., is accepted in all the three worlds and speaks in a spontaneous way, he is 'Arhat' called *Paramesvara*".^d Some one of universal realisation with all bondage set asunder.

11. *Vijñānavādins* are the followers of Lord Buddha. They have formed themselves into four classes viz. *Mādhyamika*, *Yogācāra*, *Sautrāntika* and *Vaibhāsika*, each stressing its own understanding.

12. Some sages considering ether (*Ākāśa*) to be the purest ingredient, worship it as *Para Brahman*. *Vyāsa* tells us that they believe 'ether is His sign'^e for worship and meditation. They further believe that 'Sun is *Brahman*, sky is *Brahman*', because 'everything is produced from *ākāśa* and everything gets absorbed into it'.^f

13. *Prānabhramavādis* say that '*Prāṇa* is *Brahman*'^g since it is the vital air that appears staying everywhere. Without *Prāṇa* there is no life. So they worship *Sabdabrahma*.

a. ज्ञानशक्तिः प्रभोरेषा तपत्यविग्रहा । Svac. T.
 b. तद्भागात्म्यं सपदि परमं धामार्थं प्रपद्ये । Sām. P. 10
 c. ते ध्यानयोगानुगता अपश्यन् । देवात्मशक्तिं स्वगुणैर्निर्गूढाम् । श्वेता उप. I-3.
 d. सर्वज्ञो जितरागादिदोषत्वैतोक्त्यपूजितः । यथास्थितार्थवादी च देवोऽहन् परमेश्वरः ॥ आप्तनिश्चयालंकारे
 e. आकाशस्तलिङ्गंगत् । Br. Sū 1-1-8-22
 f. कं ब्रह्म र्खं ब्रह्म Chha- Up. 4-10-5.
 g. सर्वाणि ह वा इमानि भूतान्याकाशादेव समुत्पद्यन्ते आकाशं प्रत्यस्तं यान्ति । Chhd. Up. 1.9.1
 h. प्राणो ब्रह्म । Kaus . Up. 2. 1.

14. The doctrine of Śaiva Siddhānta is that Śiva is the Lord and Jīvas are animals to be taken care of. This is something like the Christian faith--'Christ, the shepherded with His lambs'. "Śiva is the particular doer of everything. He is truth, knowledge and other good qualities. He is changeless and pure and stands by His own five-fold power".^a He is transcendent - *Viśvottīrṇa*.
15. All the powers of Śiva are a display of the universe. He is the possessor.^b All this universe is produced from His own Śakticakra, the play of *Kriyā-Śakti*.^c Therefore the power spread out in thirty-five categories is called Śakti.

General Note :

The sages give the goddess these and many other different names which ultimately point to the same spiritual Truth. People of meagre intelligence worship gods thinking them to be separate from the Supreme Deity and they attain limited fruits. In fact they worship the same Truth but their indirect approach delays their progress on the spiritual path. Lord Krishna clearly warns Arjuna : "Arjuna, even those devotees who, endowed with faith, worship other gods (with some motive) they also worship Me alone, though they do so without proper knowledge". "The fruit gained by these people of meagre intelligence, however, is perishable. The worshippers of gods attain the gods; whereas My devotees in the end attain Me alone".^d

Swāmī Vivekānanda began his lecture at the Parliament of world

- a. एक एव शिवः साक्षात् सत्यज्ञानादिलक्षणः ।
विकाररहितः शुद्धः स्वशक्तया पंचधारितः ॥ Yaj. Kh.
- b. शक्तियोऽस्यजात् सर्वं शक्तिमांस्तु महेश्वरः । Tantra
- c. स्वशक्तिं प्रचयोऽस्य विश्वम् ॥ Si. Sū III-30
- d. येऽप्यन्यदेवता भक्ता यजन्ते श्रद्धयान्विताः ।
तेऽपिमासेव कौन्तेय यजन्त्यविधिपूर्वकम् ॥ Bhag. Gītā IX-23
अन्तवतु फलं तेषां तद्भवत्यल्पमेवसाम् ।
देवान्देवयजो यान्ति मदभक्ता यान्ति मामपि ॥ ibid VII-23

Religions in Chicago with the quotation of *Mahimnāstotra* : "O Śiva
Thou art the one goal of all human beings even through their direct
or indirect approach in a number of different ways (according to
their inclinations) like different rivers flowing into the same ocean."^a

Inferior accomplishment (*Apara Siddhi*) having been illustrated
in the earlier verse, now description of superior accomplishment
(*Para -Siddhi*), is given which only the few get, out of intense
grace (*tīvra śaktipāta*) by some divine occurrence of penetrating
intuition. In short, this is the description of *Akula Kundalinī* :

प्रविश्य स्वं मार्गं सहजदया दैशिकदृशा
षडध्वधान्तौघच्छिदुरगणनातीतकरुणाम् ।
परानन्दाकारां सपदि शिवयन्तीमपि तनुं
स्वमात्मानं धन्याश्चिरमुपलभन्ते भगवतीम् ॥३४॥

34. *pravīśya svam mārgam sahajadayyā daisīkadrśa*
ṣadadhvadhvāntaoghacchiduragāṇanātītakarunām ;
parānandākārām sapadi śivayantīmapi tanum
svamātmānam dhanyāściramupalbhante bhagavatīm.

Having become pure by the grace (*śaktipata*) of *Parā Śakti*, the
blessed¹ (fortunate devotees) enter the path of supreme splendour
through the favour of the preceptor's natural state of compassion.
They eternally attain the supreme self-consciousness, the Goddess
of highest bliss, who, in Her incomparable compassion cut the
knots of ignorance comprising the six *adhvās* (paths of worldli-
ness). She transforms their individuality into the bliss of Śiva in a
moment.

a. रुचीणां वैचित्र्यादृजुकुटिलनानापथजुषां ।
नृणामेको गम्यस्त्वमसि पयसामर्णव इव ॥

Mahim. 7.

EXPLANATORY NOTES

1. 'Blessed" are those devotees who have the good fortune of realising *Parā Śakti* as the glory of *Śiva-Śakti*, which is the only true wealth^a and the final aim of human life.

It is supreme consciousness (*Parā Samvit Devī*) that rises with diversified universal forms in the nature of self-dependence. This is an indescribable self-experienced contemplation at *suddhavidyā*:

शिवस्त्वं शक्तिस्त्वं त्वमसि समया त्वं समयिनी
 त्वमात्मा त्वं दीक्षा त्वमयमणिमादिर्गुणगणः ।
 अविद्या त्वं विद्या त्वमसि निखिलं त्वं किमपरं
 पृथक्तत्त्वं त्वतो भगवति न वीक्षामह इमे ॥३५॥

35. *Sivastvam Śaktistvam tvamasi samayā tvam samayinī tvamātmā tvam dīkṣā tvamayamanīmādirguṇagaṇah ;*
avidyā tvam vidyā tvamasi nikhilam tvam kimaparam pṛthaktattvam tvatto bhagavati ! na vikṣāmaha ime.

Ó *Bhagavatī*, the supreme power, pervading the universe by Thy own sovereignty !

Thou art *Śiva*, the supreme preceptor¹,
 Thou art *Śakti*, the power of grace²,
 Thou art the non-dual doctrine³,
 Thou art the producer of duality⁴,
 Thou art the patron⁵, *Yajamāna* or *Śiva* Himself,
 Thou art the wife of patron⁶, *Yajamānapatni* or *Śakti* Herself;
 Thou art *Animā* etc., the eight psychic gifts⁷.
 Thou art ignorance⁸, the concealer of Thy own self and
 Thou art the revealing⁹ knowledge of Thyself.
 Thou art indeed everything¹⁰, what is there beyond Thyself !
 We do not, indeed, perceive anything separate from Thy existence.

a. धनं - भगवद्भक्ति सौभाग्यरूपं लब्धारो जनाः धन्याः ।

EXPLANATORY NOTES

1. *Bhairava* says, 'O Devi of divine complexion ! Śiva, the Preceptor, is not the object of human eye. Therefore in the form of Guru, He protects Thy disciples who follow *Dharma*'.^a
2. Real preceptor is the power of Grace of the Supreme Lord^b. In *Mokṣopāya*, *Vsiṣṭha* says to *Rāma*--unless there arises grace from the Supreme Lord, one does not come upon a true preceptor or a true doctrine of sacred lore^c.
3. The Supreme Mother preserves the secret of internal offering and external offering.
4. She is the sovereign authority of these secrets.
5. *Ātmā* here refers to the practitioner seeking *saktipāta* in the *puryaṣṭaka* (subtle) self.
6. She who sets asunder the bond of wordliness, incarnates Herself in the form of *Dīkṣā Guru*, the perceptual revealer of the Divine Truth.
7. There are eight powers that a *yogī* receives as psychic gifts. They are : *Animā*, *Lagimā*, *Mahimā*, *Garimā*, *Prāpti*, *Prakāmya*, *Vāśītva*, *Īśītva*.^d

These are actually called the movements of greatness.^e

8. The self-dependent power of *Māyā*, in the form of disfavour, *pidhāna*. This is spiritual infamy (*akhyāti*) which develops duality in dividing the sense as blue, yellow etc.
9. Realization of perfect I-consciousness. This is called *Khyāti* in yogic language. This means glory of monistic knowledge.
10. 'Verily all this is Self', says the *Veda*.^f

- शिवो दिव्याकृतिर्देवि ! न रद्गग्नोचरो नहि ।
तस्माच्छीगुरुरुपेण शिष्यान् रक्षति धार्मिकान् ॥ T.
- गुरुः परमेश्वरस्यानुग्राहिका शक्तिः । T.
- यावन्नानुग्रहः साक्षाज्जायते परमेश्वरात् ।
तावन्नो सदगुरुं कश्चित् सच्छास्त्रमपि नो लभेत् ॥ Yoga. Va.
- Refer to *Patañjali Yoga Darsana*, III -45. cf. Indian philosophy by Dr. Vatsyayana pp. 183-84.
- विभूतिपरिस्पन्दा: ।
- सर्वं खल्विदं ब्रह्म ।

Now, the author-devotee, as fore-runner of the doctrine of *Krama*, prays for his success in the most acquired practice and favour of the great Reality as conceived by what is called the *Mahārtha Krama* ;—

असंख्यैः प्राचीनैर्जननि जननैः कर्मविलया-
द्गते जन्मन्यन्तं गुरुवपुषमासाद्य गिरिशम् ।
अवाप्याज्ञां शैवीं क्रमतनुरपि त्वां विदितवा-
नयेयं त्वत्पूजास्तुतिविरचनेनैव दिवसान् ॥३६॥

36. *asaṅkhyaiḥ prācīnairjananī ! jananaiḥ karmavilayāt*
gate janmanyantam guruvapuṣamāśadya giriśam ;
avāpyājyām śaivīm kramatanurapi tvām viditavān
nayeyam tvatpūjā stutiviracanenaiva divasān.

O Mother,¹ the producer of the successive four worlds² (primordial eggs) ! from the beginningless and numerous births³, when all good and bad actions get exhausted⁴ and in the last birth of human form when I have obtained Ādinātha Śiva as the preceptor who revealed the secret of *Cakresvarī Śivā*, for the fulfilment of reflection on the oneness of Self (*pūrṇāhantā*), would like to pass my days i.e. complete the fourfold succession of the *Krama* system⁶ and be absorbed in that supreme joy called *Mahārtha*.

EXPLANATORY NOTES

1. *Mahārtha Krama* :

Krama system, in a sense, is the earliest system among the monistic Śaiva systems of Kashmir. *Kula* system, teaching the highest knowledge about Śiva, according to *Swāmī Lakṣman Joo*, had been introduced sometime in the fourth century A.D. and the *Krama* system connected with *Rāja Yoga* and *Kundālinī Yoga*, which

stresses the interdependence of the vital airs and the mind, had existed even earlier. The other two systems, *Spanda* and *Pratyabhijñā* emerged somewhere around the beginning of the ninth century A.D.^a

The term *Krama* is interpreted in the traditional phraseology of *Kramacatuṣṭayārthāḥ* (as the fourfold succession of *Krama*) (i) *udyoga* or perseverance (effort); (ii) *avabhāsana* or knowledge (lustre) (iii) *carvana* or relishing (enjoying) and (iv) *vilāpana* or attaining (dissolving) as borne out by a statement of *Kṣemarāja*. *Śivānanda*, the great teacher of *Maheśvarānanda* has given nearly the same definition. The system later broke up into two divergent opinions by adding five functional theory (*Pañcārtha*) to the fourfold succession (*Catuṣṭayārtha*). But actually *saṁvit* or awareness --reality itself is succession or *Krama*, whether it is a process of empirical cognition, or that of reflective meditation or cosmic emanation. This process of succession is also termed *Mahākrama*. It became the tantric philosophy which usually holds that the ultimate reality has two aspects--word and meaning (*vācaka* and *vācya*). The ultimate reality is *vācaka* and formal becoming *vācya*. *Vācya* and *artha* being synonymous, it is the absolute or basic reality that is termed *Mahārtha*, the great principle of meaning or reality. This has been made quite clear by *Maheśvarānanda* in his famous work *Mahārthamañjarī*. *Śitikānta*, the celebrated author of *Mahānaya Prakāśa*, has devoted the first and third chapters (*udayas*) of his treatise exclusively to discussing and determining the meaning of the term *Mahārtha*.^b

2. The four primordial eggs (*aṇḍacatuṣṭaya*) are (i) *Śaktiyāṇḍa* (ii) *Māyāṇḍa* (iii) *Prakṛtyāṇḍa* and (iv) *Pṛthvyāṇḍa*, which relate to the evolutionary process of the universe to lay a sketch for the manifestation.^c
3. The cycle of birth and death is said to consist of eighty-four lac of living species which include the celestial beings, human beings, animals, birds, moths, worms, insects and different species of

- a. Culled out from *Kashmir Shaivism* by Swami Lakshman Joo.
- b. Ref. to *The Krama Tantricism of Kashmir* (vol. II) by Navajivan Rastogi, pub. 1971 MLBD, Delhi.
Also see for *Pañcārtha Krama* system in note 1 Sloka 5 Hymn II and *Pratyabhijñā Hṛdayam* 12.
- c. Refer to *Paramārthasāra* of *Abhinavagupta*.

reptiles etc.

4. All actions, good or bad, are ultimately the cause of bondage. At the same time, one cannot remain without doing action. It is therefore suggested for the safe conduct of an action, to work for work's sake and not to fall a prey to the fruit thereof. That way all the effect of good or bad actions exhausts.
5. *Ksitikantha* agrees with Maheśvarānanda who also traces the *Krama* system to *Maṅgalā Devī* as its first tender.^a In the literature she is Presented as Makārā Devī. In reality She is the *Cakresvara* Śivā, the chief deity of the *Krama* (succession) system, who is worshipped as *Kuladevī Krama*.
6. For *Krama* system see para 2 of note 1 above.

A hint on the worship of *Kuladevī Krama* is illustrated here for the benefit of earnest seekers. This is virtually an inner secret which can be revealed by the pleasure of a complete preceptor alone at his pleasure :

यत्पत्पत्रं कमलमुदितं
तस्य या कर्णिकारव्या-

योनिस्तस्याः प्रथितमुदरे
यत्तदोऽकारपीठम् ।

तस्मिन्नन्तः कुचभरनतां
कुण्डलीतः प्रवृत्तां

श्यामाकारां सकलजननीं
सन्ततं भावयामि ॥ ३७ ॥

37. *yatsatpatram kamalamuditam tasya yā karnikākhyā yonistasyāḥ prathitamudare yat tадomkārapītham ; tasmin-nantah kucabharanatām kuṇḍalītah pravṛttām śyāmākārām sakalajananīm santatam bhāvayāmi.*^{*}

In the opening of the pericarp of the six-petalled¹ lotus there is a fountain, a generating cause², in the interior of which is spread a seat of *Omkāra*³. Seated in splendour there is the Mother of all powers in Her infinite (indistinguishable) consciousness⁴ moving

a. श्रीमकारादेवी आदिगुरुरूपा जीयात् ।

Mahā Pra. p.5

श्री शारिका भगवती



Plate VI, Śārika Bhagawati

through the subtle path of *suṣumnā* with Her bipolar⁵ energy from lower *Kuṇḍalinī* to higher *kuṇḍalini*⁶, which I constantly meditate upon^a.

EXPLANATORY NOTE

1. The six-petalled lotus consists of the *Śiva-Śakti* Koṇas, the light and shade aspects as those of a photograph. This is evident from the *Śiva-Śakti* triangles crossing one upon the other. The three angular points of *Śiva*-koṇa stand for *Īcchā*, *Jñāna* and *Kriyā* in *vācaka* aspect which are indistinct and similarly the points of *Śakti* koṇa stand for the three powers in *Vācya* aspect which are distinct, thus making the total six.

These bipolar qualities coming in contact with their opposites like light and shade in a photo, bring about the manifestation. This is a general rule. In other words *Parā* *śakti* (*Vidyā* *śakti*) tosses with its opposite *Mūla* *Prakṛti* (*avidyā* *śakti*) to bring about the universal manifestation for the purpose of recognition of the same Supreme which is the source. See the figure below :

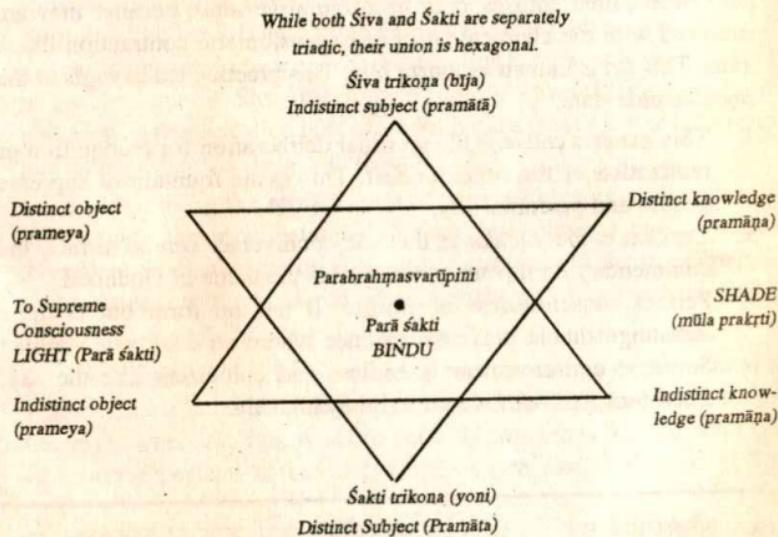


Fig. 6. *ŚATKONA MUDRĀ*

a. cf. Verse 8 of the hymn.

Note :

By *ṣaṭcakram* Kamalam is not meant *Svādhishṭhāna Cakra*, the second of the famous *Ṣaṭ Cakras*. This has reference to the inner course of *Śrī Cakra* and should be understood from an efficient *Guru* who is much advanced in *Sākta* practices.

The *Śatpatra* lotus mentions the mystic physiology of *Suṣumnā*. In *Suṣumnā* there is *mūlādhāra cakra*. In *Mūlādhāra* there is a triangle form known as *Śiva trikoṇa*, together with another one known as *Śakti trikoṇa*. The two triangles join in such a way that their appexes are opposite each other. In yogic parlance, the place in physical body is the *Ājñā Cakra*. While both *Śiva* and *Śakti* are separately triadic, their union is hexagonal. The union of *Śiva trikoṇa* which is *bīja*, and *Śakti trikoṇa* which is *yoni*, is known as *Śatkoṇa Mudrā* (as illustrated above). Then there is *Kanda* which is a *samputa* of *Śiva* and *Śakti*. This may be known as *Omkāra Pīṭham* -- the seat of *bīja mantra*. Then there is *hṛt karnikā* or *mukha mudrā* which is the centre of the *hṛt padma*. The *yogīs* should meditate on *Kanda* or *guhya*, as if it were the heart lotus. These organs have been called 'lotuses' only in a figurative sense because they are endowed with the characteristics of expansion and contraction like a lotus. This *hṛt* is known as *amṛta bīja*. This practice leads *yogīs* to the *Jagadānanda* state.

2. This generic cause is the spiritual deliverance for recognition or realization of the supreme Self. This is the fountain of supreme beauty and perennial Joy.
3. *Omkāra* is the *vācaka* of this *vācya* universe. *Om* is, in fact, the commentary on this universe.^a *Om* is the name of Godhood.^b
4. Perfect consciousness is infinite. It has no form but is quite indistinguishable universal essence where no duality is visible.^c Supreme consciousness is endless and colourless like the sky. Therefore *Parāśakti* is said to be *Syāmākāra*.

a. ओंकारमेवेदं सर्वं

Chha . Up.

b. तस्य वाचकः प्रणवः ।

Y.S.I-27

c. श्यामाकारामनियतसंविदाकाराम् ।

Harabhatti iv. p. 168

5. Energy of manifestation is bipolar. It is knowledge (*Jñāna sakti*) and activity (*kriyā sakti*) that give form. Like light and shade of a photograph the two powers are quite necessary for manifestation.
6. *Kuṇḍalinī*, the vital power, according to *Swāmi Lakṣman Joo*, is experienced in three states by advanced *yogīs*. The first state is the tranquil state and remains limited to *Mūlādhāra* only. It works in all the created beings.

When the *kuṇḍalinī* gets awakened with constant practice or uninterrupted feeling of the perfectness of I-consciousness, it is called *kuṇḍalinī* born of peace or *Adah* (lower) *kuṇḍalinī*.

After this state when *kuṇḍalinī*, like lightning gives a sudden and straight flash and rises through the path of *suṣumnā* to *Brahmarandhra*, it is called *ūrdhva* (higher) *kuṇḍalinī*.

Practice of meditation on the two spots is called *ādyantakoṭi-nibhālana*, as referred to in the *Parātrīśīka*.^a *Ādikoṭi* is called *bahirdvādaśanta* and *anta koṭi* is *antardvādaśanta*, which may respectively be understood as *adah kuṇḍalinī* and *ūrdhva kuṇḍalinī* (as explained above). Their union is termed *Saṭkoṇa Mudrā* (referred to as *Śatpatra Kamala*). The *yogī* is advised to meditate on the locus of a point which has neither beginning nor end, and expanding the fifteen vowels, resides in the *hṛt* lotus of *Śiva* (the sixteenth). The seventeenth *Kalā* is the unwavering repose called *bindukalā*, where the movement of both *prāṇa* and *apāṇa* ceases. This is called *somāṁśam*.

By practising the *somāṁśam* (viewing all objects of the world as nothing but the manifestation of *sauh^b bija mantra*) one attains to *Jagadānanda daśa*--the monistic state of sameness of the supreme Self, unconditional and unhindered. That is Supreme Bliss, the *Śaktipāta* of *Śiva*.

Parā Śakti holds all this succession of worship (*upāsana koṇa*) in Herself. She is indistinct or non-dual. She is termed *Śyāmā*, the supreme beatitude where all duality is drowned. *Utpala* prays for that beatitude of supreme perfection thus : "O Lord ! when shall a glimpse of Thy

a. आद्यन्तरहितं बीजं, विकसत्तिथिमध्यगम् ।

हृत्पद्मान्तर्गतं ध्यायेत्, सोमांशं नित्यमभ्यसेत् ॥

P Tri Verse 35

b. Refer to note 6 of *Śloka 1 Hymn 1* in the book.

transparence be favoured to me (when shall I be able to dissolve this reflection into Thy transparent source) wherefrom flows nectar in abundance that drowns this universe (of duality) into its fullness."^a This fullness is Śyāmākārā Sakalajanāī or Parā Śakti. "And having obtained which one does not reckon any other gain as greater than that, and established in which one (the blessed yogī) is not moved even by great sorrow."^b

Following this *Mahārtha Krama* the earnest devotee prays for the completion of the successive course and for finally getting entrance to the Divine :

भुवि पयसि कृशानौ
मारुते खे शशांके
सवितरि यजमाने-
प्यष्टधा शक्तिरेका ।
वहति कुचभराभ्यां
या विनप्रापि विश्वं
सकलजननि ! सा त्वं
पाहिमामित्यवश्यम् । ३८ ॥

38. *bhuvi payasi kṛśānao mārute khe śāśānike
savitari yajamāne 'pyaṣṭadhāśaktirekā ;
vahati kucabharābh्याम् yā vinamrāpi viśvam
sakalajanani ! sā tvam pāhi māmityavaśyam.*

a. कहि नाथ विमलं मुखबिम्बं तावकं समवलोकियतास्मि ।
यत्प्रवत्यमृतपूरमपूर्वे ये निमज्जयति विश्वमशेषम् ॥

Sivas. 19.6

b. यं लब्ध्वा चापरं ताभं मन्यते नाधिकं ततः ।
यस्मिन्स्थितो न दुःखेन गुरुणापि विचाल्यते ॥

Bh. G. VI-22

O creatrix of the universe ! Even while being the self-dependent power of perceptual surprize¹ of transcendence Thou art immanence through the eight-fold process² constituting the five elements, the two vital airs (*prāṇas*) and the soul (*ātman*). Even though Thy breasts are inclined like the beaming wheels of knowledge and action and appear³ as if bent with the load of numerously working universal powers, still you carry on Thy five-fold activity without any strain or taint. Kindly do protect me, grant me entrance to Thy Supreme Abode.

EXPLANATORY NOTES

1. Trānscedence of Śiva is perceived in a sudden surprise like the lightning.^a When perceived, the *yogī* gets a surprise that he was already that.
2. The eight-fold process of manifestation is earth, water, fire, air, ether, mind (*prāṇa*), intellect (*apāna*) and ego (*aharikāra*), called *Aṣṭadhā Prakṛti*.
3. In universal oneness small objects only appear to be moving. They have no existence of their own.

इति श्री पञ्चस्तव्यां सकलजननीस्तवः पञ्चमः समाप्तः ॥
itī Śri Pañcastavyām Sakalajananīstavah pañcamah samāptah.

Thus ends *Sakalajananīstava*, the fifth hymn of *Pañcastavī*.

शुभं भवतु सर्वेषाम्

a. सकृद्विभातोऽयमात्मा ।

Chh. Up.

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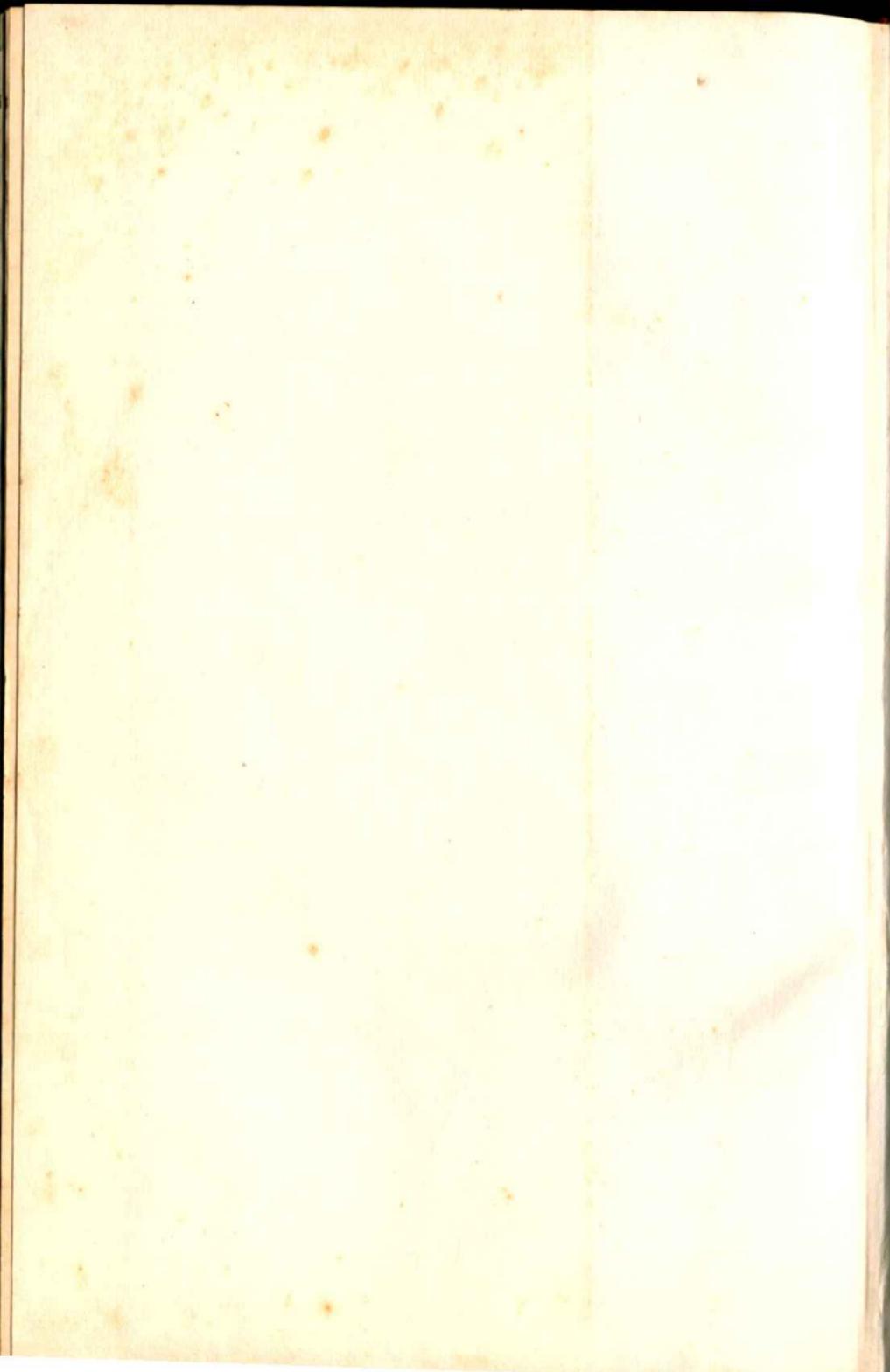
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