

A QUARTERLY JOURNAL OF ADVAITA-VEDĀNTA

# *The VOICE of* ŚĀṆKARA

śaṅkara-bhāratī

*Editor*

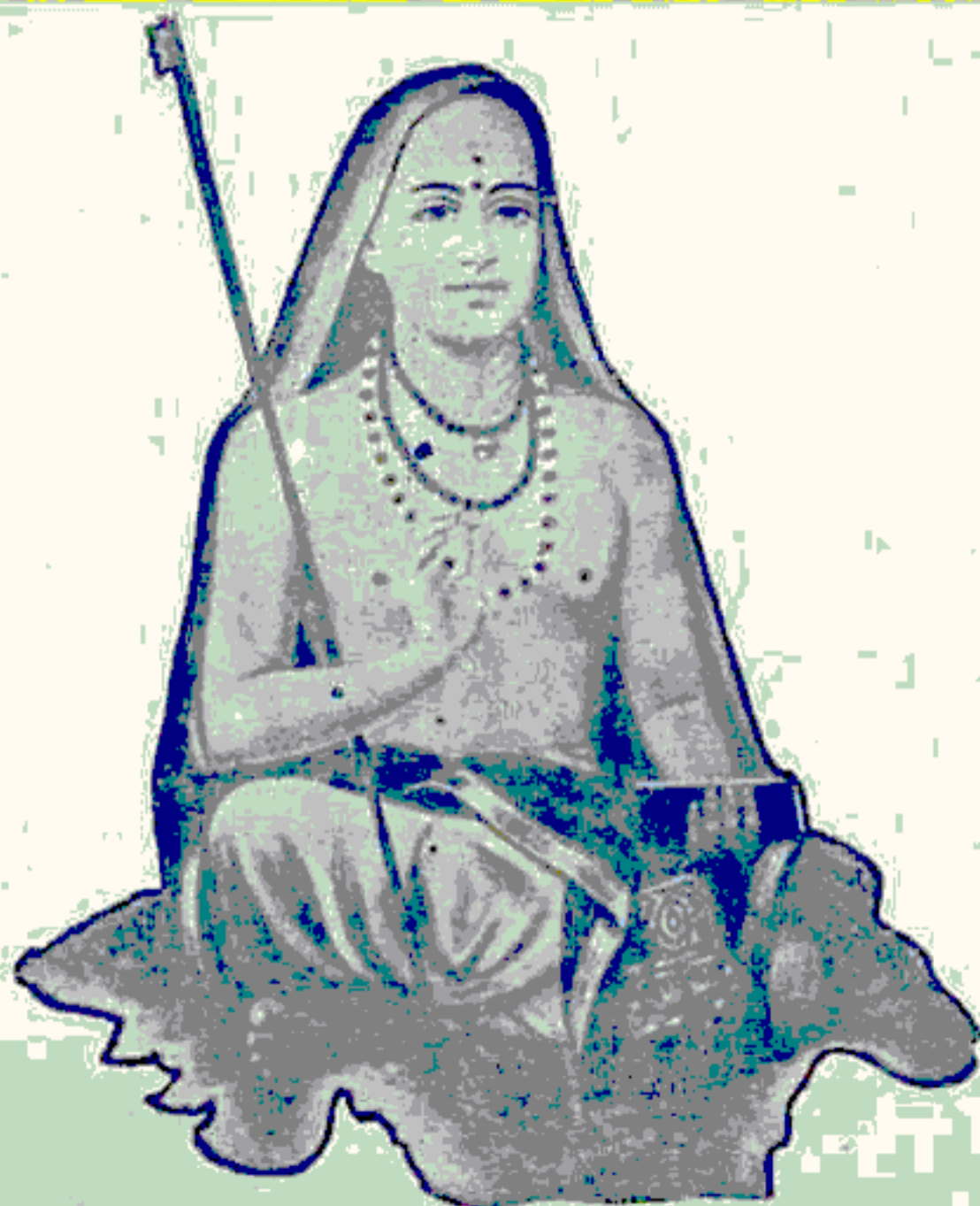
T. M. P. MAHADEVAN

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AUGUST

1981

esā śaṅkara-bhāratī vijayate  
nirvāṇa-saṁdāyini

victorious is the voice of śaṅkara,  
leading, as it does, to liberation.

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"th Jha's

## Homage to Sankara

[71]

स्थिता माध्वीकृपाकृत्वात् निसर्गमधुराऽपि हि ।  
किमपि स्वदते वाणी केशाञ्चिद् यदि शाङ्करी ॥

*sthitā mādhvīka-pākatvāt nisargamadhurā'pi hi,  
kimapi svadate vāṇī keśāñcid yadi śāṅkarī*

The words of Śaṅkara, (*śāṅkarīvāṇī*), sweet as they are by nature, being composed in the perspicuously sweet style (*mādhvīkapāka*), have a peculiar relish for one whose mind is concentrated on Śaṅkara (Śiva).

—Jalhana's *Sūktimuktāvalī*, verse 90.

[ 72 ]

सुमनः सङ्गमासाद्य कीटः शांकरसङ्गतिम् ।  
यथाऽऽप्नोति तथैवाहं लभे शंकरसङ्गतिम् ॥

*sumanaḥ saṅgamāsādya kīṭaḥ śāṅkarasaṅgatim  
yathā' pnoti tathaiivāham labhe śāṅkara-  
saṅgatim*

Just as a worm which gets associated with a fragrant flower reaches (the feet of) Śaṅkara likewise I also attain the grace of Śaṅkara through association with noble persons.

—Paṇḍit Lakṣminā

*Prakāśa on the Bhāmātī*



## Aksha Mala

---

*Jagadguru Śrī Candrasekharendra Sarasvatī*

In ancient times in Tamil they used to count great *kāvya*s as five. Distinguished works composed by poets are called *kāvya*s. What is *kāvya* in Sanskrit is called *kāppiyam* in Tamil. *Kāppiyam* is a composition of a *kavi*. According to Tamil there are rules prescribing which letters in Sanskrit change into which letters when transliterated into Tamil.

Of the five *kāvya*s in Tamil three are the works of Jainas and two of the Bauddhas.

In Telugu also there are five *kāvya*s. In Sanskrit too, there are five *kāvya*s. In accordance with the five *kāvya*s in Sanskrit, in the various regional languages five poetical works are selected and they are referred to as *pañca-kāvya* belonging to the respective language. This is how it seems to be. It is not that in each language there are only

five *kāvya*s. Many poets have composed many *kāvya*s. Yet five are selected from them as the principal ones and are referred to, in a special sense, as *Pañca-Kāvya*s.

Of the five *kāvya*s in Sanskrit 'Māgham' is one. There is also a poem by name 'Megham'. The reason why the first mentioned poem is called 'Māgham' is that it is the name of the poet-composer. Because it is written by the poet Māgha it came to be known as Māgham. The author of the other poem 'Megham' was not called Megha. The poet who wrote it was Kālidāsa. Because in that poem the cloud figures prominently it came to be called 'Megham'. Its full name is Meghadūtam. Megham is the short for it.

Māgha did not name his work as Māgham. The title given by him to it is *Śiśupāla-vadh*am. Śiśupāla was a relative of Lord Kṛṣṇa. The poem *Śiśupāla-vadh*am refers to his abuses and what happened to him on account thereof.

Each and every poet would have written many poems. But it is only a few of them that became famous. These poems would represent what obtained in nature as they are. Although the body of the author of these poems may perish, his fame remains without destruction and shines for ever





perpetuating his name. Such poems have gained imperishable fame because they bring the beauty of nature as it really is.

Māgha begins his work Māgham the story which he intends to relate thus : Lord Kṛṣṇa is seated on a throne in an open space in Dvārakā. Sage Nārada, who loves the music of the *vīṇā*, traverses the sky. All the attendants who surround Lord Kṛṣṇa say to one another, 'There seems to spread in the sky some light. What could it be?' Without being able to know that that was Nārada they wonder what it could be. They imagine that it must be some indescribable glow of light. At that time the light comes nearer and nearer. The attendants now think it must be the form of some man or woman. When the form comes nearer still they decide that it must be the form of a man. But before determining who that man should be, they come to know 'Oh this is Nārada. He holds a *vīṇā* in his hands.'

*cayastviṣāmitiyavadhāritām purā  
tataḥ śarīrīti vibhāvītā-kṛtīm  
vibhurvibhaktāvayavam pumān iti  
kramādamum nārada ityabodhi saḥ*

If a thing is at a great distance it will not be clear as to what it is. It will appear like some light. As it comes nearer, we will know what type

of body it has etc. Only when it comes very near, we can see it in its entirety and determine what or who it is. Thus describing this basic scene in nature, that poet commences his poem.

*cayastviṣā mityavadhāritām purā*

[*Purā* = at first, *cayastviṣaḥ* = fullness of light]

At first it was determined to be a concourse of full light, they (the attendants) came to the conclusion at first that the object they saw was a collection of rays of light combined.

*avadhāritām* = it was determined. When the object was at a very great distance it appeared to be a great concourse of light-rays.

*tataḥ śarīrīti vibhāvitā-kytim*

Thereafter it appeared as if it was endowed with some form.

*tataḥ* = thereafter; *śarīrī* = as endowed with a body. They then decided that it was an object endowed with a body. It began to come still nearer.

*vibhur vibhaktāvayavam pumān iti*

When it came somewhat nearer it was possible to discern what limbs it had. Then they came to the conclusion that it must be a person.

*kramādamum nārada ityabodhi saḥ*

At last they came to know 'It is Nārada that is coming.'

Thus the poets have this natural ability to show as if in a picture what is there in nature step by step. When something is very far away it appears to be gross. As it comes nearer each detail gets discerned; and at last they knew that it was Nārada. Thus in this *kāvya* the poet gives a beautiful description of what appears in nature. That is why even at the present time there is fame for this *kāvya*. In those far off times there were many *kāvyas* like this. But it cannot be said that they are all extant now.

When Nārada came near, in what attitude was he seen? This the poet describes in the next verse.

*ajasramāsphālitavallakīguṇa-  
kṣatojjvalāṅguṣṭhanakhāmśubhinnayā  
puraḥ pravālairiva pūritārddhayā  
vibhāntamacchasphaṭikākṣamālayā*

Nārada will always be playing the *vīṇā*.

*ajasram* = always; *vallakī* = *vīṇā*; *guṇam* = metal string; *āsphālitam* = playing.

*ajasramāsphālitavallakīguṇa-  
kṣatojjvalāṅguṣṭhanakhāmśubhinnayā*

Because of playing the strings of the *vīṇā* constantly the thumb is red as if there is a clotting of blood. *Anguṣṭham* = thumb. His nail is spotlessly white, the thumb which has it, is red with blood clot.

Nārada will always be playing the *vīṇā*. When the fingers begin to pain getting red and clotted with blood he will put the *vīṇā* to hang from his shoulder and take out the *japamālā* (garland of beads) and go on by rotating the garland uttering the name of the Lord.

The poet says here that at present leaving off singing music with the *vīṇā* he, (Nārada) rotates the garland of crystal beads. How is the garland of crystal beads? The redness that is in the hand, is reflected in the garland of crystal beads and therefore it is all red. If a crystal is placed on a green leaf it will appear completely green. When it touches the fingers which are red it becomes red all over like coral. At the place where Nārada rotates the garland for some distance below it, it appears like being set with coral gems. When one sees the garland which hangs below it appears only as a garland of crystals.

*purāḥ pravālairiva pūritārdhayā  
vibhāntamacchasphaṭikākṣamālayā*

The garland of crystals that is in Nārada's hand is reddish in its upper half. Therefore that garland seems to be half coral and half crystal. It appears to be made of both. Thus describes the poet.

At first there appears a single homogenous light; then as a person endowed with a body; there after as a male; and at last as Nārada. This was



how the attendants discovered the identity of Nārada step by step. After describing this, the poet speaks about Nārada in a very beautiful way. Nārada should either sing with the *vīṇā* or repeat the Lord's name. Because of constant playing on the strings of the *vīṇā*, his fingers are red with the clotting of blood and when he tells the garland of crystal beads the upper half of the garland appears to be red because of the redness of the fingers. Thus the poet gives a description of nature with his imaginative power.

When the crystal garland is used the name of the Lord should come to our memory. When we smear ourselves with the sacred ash the thought of the Lord should come to us. Even ordinary people when applying the sacred ash, close their eyes standing against the sun and think of God. If all this be not the case, even the thought of the Lord's name will not arise. Similarly if there is the garland of beads in one's hand one must tell it uttering the Lord's name.

*purāḥ pravālairiva pūritārdhayā  
vibhāntamacchaspṛṣṭikākṣamālayā*

*Pravālam* = coral. When Nārada tells the garland of crystals, because of the redness of his fingers, it appears as though one half of the garland is made of coral stones. This is how the poet gives his description in that poem.

The reason why I have stated all this is this : the garland of crystals which is with me now was given by a woman devotee. In this garland a coral-stone is set as the *meru*. Do I play the *vīṇā*? I do not know how to play this instrument. I thought that this might be the reason why a coral stone is set in this garland of crystals. Then I remembered the poem of Māgha.

*ajasramāsphālitavallakīguṇa-  
kṣato jvalāṅguṣṭhanakhāmsubhinnayā  
puraḥ pravālairiva pūritārdhayā  
vibhāntamacchasphaṭikākṣamālayā*

From this verse I remember the word for coral i. e. *pravāla*. It was in order to say something about that word that I have stated all this prelude. The Sanskrit word *pravāla* means *pavalam* in Tamil, and *pagaḍālu* in Telugu. If we go Westward to the Kannaḍa area, we will note that it is called *havalā*. All these names mean the same gem that is coral. The Kannaḍa and the Sanskrit words are somewhat similar. The letter 'la' is a Tamil word; it becomes 'ḍa' in Telugu and 'ḷa' in Kannaḍa.

This will be known if we make some research according to philology. In Tamil we say *pugal*; in Telugu it becomes *pogaḍuta*, in Kannaḍa they would say *hogalu* or *pogalu*.

In Tamil and Malayālam the words will be very similar. What is 'pulai' in Tamil becomes

*pula* in Malayālam. 'Ālappulai' 'ambalappulai' — these in Malayālam would be 'ālappula' 'ambalappula'.

The letter 'la' in Tamil becomes 'ḍa' in Telugu and 'ḷa' in Kannaḍa. I wanted to know if there is any authority for this in the Veda. In the Western region — Mahārāṣṭra and Karnāṭaka — the Ṛg-Veda is pervasive. In the entire coastal area of the East, it is the Yajur-veda; there is also some Ṛg-veda. In the Telugu region ninety out of one hundred persons are Yajurvedins. In the Tamil area eighty persons are Yajurvedins. In the Telugu country there is no Sāma-veda. In Tamilnadu there might be fifteen percent Sāma-veda and five percent Ṛg-veda. In the entire West coast from Bombay and Nasik up to Kanyākumārī what is pervasive is the Ṛg-veda.

But in ancient times there must have been many Sāma-vedins in Tamilnadu. There are certain indications for this inference.

*Śākhā* means branch. For every Veda there are many *śākhās*. For Sāma-veda, they say, there are one-thousand *śākhās*. Each family belongs to one *śākhā*. The Sāma-vedins who were in Tamilnadu must have been divided into one-thousand branches. In some places in Tevaram the expression "he who has one-thousand *śākhās*" as applying to God occurs.

Many of the Sāma-vedins who are now in our country (Tamilnadu) are said to belong to the *śākhā* called Gautama. Some of those who are called *śolīyas* in this country are Sāma-vedins. These *śolīyas* belong to either the Jaimini-*śākhā* or the Talavakāra-*śākhā*.

In Kerala too there are people who follow the Talavakāra *śākhā*. The Nambudiris belong to this *śākhā*. There is a Nambudiri family known as *Pāñcān-manai*. All of them belong to the Talavakāra *śākhā*.

In this country the *śolīyas* who are in the area of Tirunelveli belong to Talavakāra *śākhā*. The Sāmagas among the *Vaḍamas* belong to Gautama-*śākhā*. Those who are called *Vaḍamas* must have come from the Telugu country or the Narmada river area. One reason for this guess is the name *Vaḍamas* itself. Does it not mean those who have come from the North? Another reason is this: In the *Sandhyā-vandana* they utter the following *śloka*:

*narmadāyai namaḥ prātaḥ narmadāyai namo niśi  
namostu narmade tubhyam — —.*

This verse is only for the *Vaḍamas*. This is also a reason for saying that they must have come from the North.

For those who were in the South itself there is the name *śoliya*; among them there were *nāyanmars* too. The name of one of them is *Somayājimāyar* (*Somāsimārar*). There is a story about him. He belonged to one Talavakāra-*śākhā*. Once he performed a sacrifice. It is a tradition that in a sacrifice if the oblations are given through *Agni*, Parameśvara accepts it. But, for this saint there arose a desire: 'Instead of giving the oblation through *Agni*, let Parameśvara Himself come directly and accept it. In order to make Him do this through whom should he be invited? At Tiruvārur there is a saint called Sundaramūrti. He would wear on his forehead *kumkumam* and *jāv-vādu* and he would be always appearing with adornments. People used to say that the Lord was talking to him every day and that He acted as an emissary on his behalf. Some person told Somāsimārar that if he could catch hold of Sundaramūrti he would get Parameśvara directly to the sacrifice to accept the oblation.

He went to Tiruvārur. A saint by name Viṛalmiṇḍa Nāyanār was furious with Sundaramūrti saying "His activities are somewhat odd. Why did Lord Tyāgarāja accept him as a devotee?" Viṛalmiṇḍa Nāyanār was also a devotee. There is a story about him. He expressed his anger to Sundaramūrti Svāmī himself. He contended that he should not be allowed into the temple. But

Sundaramūrti did not listen. With kumkumam dot on his forehead as also Javvādu-dot he was speaking with those who frequented homes of dancing-girls without worshipping the devotees. Viṣalmiṇḍa Nāyanār got so angry that he did not want to stay in that town itself.

He came to a place outside the limits of Tiruvārur and settled down there. If any persons belonging to Tiruvārur came that way, he would hack his legs with a pick-axe. Lord Tyāgarāja realising the devotion that the Nāyanār had for Him, once went to his place with a view to save him. Nāyanār washed the feet of the guest and inquired "Sir, to what place do you belong?" When the guest replied 'Tiruvārur' he began to hack his feet. At once the guest started running. Nāyanār ran after him. Thus both were running and the Lord eventually took Nāyanār inside the limits of Tiruvārur. At that time the Lord said "We have come this side". Hearing this Nāyanār observed, "It's true, it is a mistake that I have come this side." That place is now called Vandampalai. There are scholars who relate this story in a beautiful way. What I know of this story is this much.

That the Lord had intense love for Sundaramūrti Svāmī, Somayāgimārar who was a Soliyar came to know from all such narrations. But he had not known him until then. What did he do in

order to make his acquaintance? Everyday he would go with a bunch of greens (*tūduviḷamkīrai*) to the house of Paravaiyār (the dancing girl) where Sundaramūrti was staying and would leave the greens there and go away. Paravaiyār thought thus: 'Some unidentified brahmin takes the trouble to bring the greens every day and goes away' and so she made use of the greens and served to Sundaramūrti Svāmī while he was taking his meal.

It is stated that if one ate *tūduviḷamkīrai* one would get *jñāna*. Many poets have sung about this. Somayāgimārar, plucking these greens, took them every day to Paravaiyār's house. One day there were floods in the river and so he could not go to that house for four or five days consecutively. As he was staying on the other bank of the river it was not possible for him to take the greens to the other side crossing the river. Svāmī asked Paravaiyār "Why it is that *tūduviḷamkīrai* is not being cooked?"

It seems that Paravaiyār replied "A brahmin used to bring the greens everyday. For the last four or five days he has not come."

"Who is that brahmin? If he comes I should see him." So said Sundaramūrti Svāmī. The next day Somayāgimārar went to Paravaiyar's

house to deliver *tūduvilamkīrai*. Sundaramūrti Svāmī saw him and inquired “Who are you Svāmī? Why do you bring these greens everyday?”

Somayāgi replied “I should tell you about this in private. I require some help from you. I have been doing this service in order to get your love.”

“If you ask what I cannot do?”

“There is nothing that cannot be done by you.” Saying thus Somayāgi expressed his desire to him in private.

“That the Lord should appear in Person and accept your oblation given in the sacrifice is not a small thing. Yet I shall do my best and impertune with the Lord.” Saying this he went into the temple. When Sundarar expressed his request to the Lord; He said ‘All right, for your sake I shall go in Person and receive the oblation. You say that he rendered service even to you. But there is one thing, it is not known in which form I would go there. In whatever form I may go I shall accept the oblation from him.’ Saying this He sent Sundaramūrti Svāmī away. Sundaramūrti related to Somayāgi exactly what had happened in the temple. Somayāgi was very pleased. He went back and performed the great sacrifice.



The sacrifice is being performed. The Lord took the form of an untouchable and accompanied by the Divine Mother as an untouchable Lady bearing a pot of toddy on Her head and being followed by the Vedas in the form of four dogs. There were *Bhūta-gaṇas* (Śiva's attendants) surrounding in the form of inhabitants of the slum area bearing pots of toddy and beating drums etc. Suddenly He entered the sacrificial hall in this manner. Somayāgi alone was seated calmly with happiness. The other brahmins wondered 'what is this drama? Every thing is finished! The sacrifice has been a complete waste.' Saying thus they got up and ran away. But Somayāgi alone remembering what Sundaramūrti had told him, thought that it was the Lord who had come in this disguise. And he offered Him the oblation. The Lord accepted it, blessed him and disappeared. That is why Somayāgimārar became one of the sixty-three Nāyanmārs. This is the story.

In those days many sacrifices were being performed. In Kerala the Talavakāra-*śākhā* of the Sāma-Veda was pervasive. The soliyārs who belong to the Coḷa-country, it is known, were followers of the Talavakāra-*śākhā*. It was with this idea in mind that I related the story of Somayāgin. There

is another reason for making this guess: In Tamilnadu wherever the letter ḷa occurs in the Veda that is pronounced in the Telugu country as ḍa. At the time of Jaiminī in Sāma-Veda ḷa was very prevalent. In Kannaḍa the same letter becomes ḷa; in the Telugu area, as I said, it becomes ḍa. The letter 'ḍa' which is in the Yajur-veda sounds as 'ḷa' in the Talavakāra Sāma. The same letter in the Ṛg-veda is seen as ḷa. That in Karnataka the Ṛg-veda is pervasive and in the Telugu country the Yajur-veda, we see even today. In ancient times the soliyas of the Coḷa country should have been great in number who were Sāma-vedins, uttering the letter ḷa. It is this Vedic tradition that is responsible for the Telugu *paḡaḍa*, the Kannaḍa *havaḷa* and the Tamil *pavaḷa* meaning coral. In the Northern country there are many who belong to the Mādhyandina-*śākhā* of the Suklayajur-veda. According to the grammatical usage of this *śākhā* the letter "ya" occurring in the other Vedas becomes "ja" here. That is why Yamunā becomes Jamunā and *yogī* *jogī*. This is in accordance with the Vedic usage, 'ya' becomes 'ja'.

Even in the Semitic countries like Palestine it is known from an inscription belonging to B.C. 1400 that there was the practice of worshipping Vedic deities like *Mitra* and *Varuṇa*. Therefore even there in ancient times the Veda should have

been prevalent. In those countries, as in North India, we see the letter 'ya' becoming 'ja' as follows: "Yahova"—'Jehova'; 'Yusaph—Joseph'; 'Yesu—Jesu'. Because of this we infer that in those countries there should have been prevalent the Mādhyandina-śākhā of the Śukla-yajur-veda. We thus come to know which letter in the Veda becomes which letter in the respective countries depending upon the śākhā that is prevalent there. The same letters are used in their spoken languages as also in literature.

In the manuscripts of the Talavakāra Sāma-veda that are to be found in Kerala and Tamilnadu, the letter la alone is written. We see the same phenomenon in the printed texts. Those who recite that Veda traditionally also utter the letter la. Therefore the letter la which is in use in Tamilnadu follows the Vedic usage. In Tevāram and Tiruvāymāri there are to be seen references to Talavakāra. The commentators of the texts of the Sangham literature, it is known did have knowledge of some sort about the Talavakāra-śākhā. This is from their comments.

We say *mārgalit tiṅgal*. This the Telugu Vaiṣṇavas pronounce as *mārgaḍit tiṅgaḷ*. They cannot pronounce the letter la. The term Mṛgaśiṛṣam is transformed by them into Mṛgaśiṛḍam.

It is only those who belong to the Talavakāra-  
śākhā that can pronounce correctly the unique  
letter ḷa.

*purah pravālairiva pūritārdhayā  
vibhāntam accha sphaṭikākṣa mālayā*

‘Here there occurs the word *sphaṭikākṣamā-  
layā*. *Akṣa-mālā* means the series of fifty-one  
letters beginning with ‘a’ and ending with ‘kṣa’.  
The vowels are sixteen\* — a, ā; i, ī; etc., the groups  
of ka, ca, ṭa, ta and pa together make twenty-five  
letters. Ya, ra, ḷa, va, śa, ṣa, sa, ha, ḷa, kṣa these  
constitute ten letters thus the consonants are  
thirty-five. All together there are fifty-one letters.  
Kṣa is *meru*. When those who have good patience  
do *japa* they would mentally utter these letters  
while doing so. Those who do not have this  
patience for them this garland is intended to  
remind them of the number. From the letter ‘a’  
upto the letter ‘ḷa’ if the garland is turned it  
would come to fifty beads. One should not cross  
the *meru*. Tradition has it that the sun does not  
cross the *meru*. In accordance with this when the  
beads of the *japa-mālā* are counted one should  
not cross the *meru*. But after the fiftieth bead  
comes one must count in the reverse way. If one  
counts the *japa-mālā* once and in the reverse way  
also once the total number comes to one-hundred.

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\* अ, आ, इ, ई, उ, ऊ, ऋ, ॠ, ए, ऐ, ओ, औ, अं, अः

If one tells the beads ten times in this manner the total would be one-thousand. *Akṣam* means the alphabets from 'a' to 'kṣa'. When we say *sphaṭikā-kṣa-mālā* it means the garland which is made of crystal beads standing for the letters from 'a' to 'kṣa'. The term *Rudrākṣa-mālā* also means the same.

The crystal is pure and clear like *Īśvara*. *Svaccham* means clarity, being clear. In the North in Hindi language there is the word *acchā*. This word, it seems, comes from the term *svaccha*.

When performing *japa* one may commit a mistake in counting the letters from 'a' to 'kṣa'. In order to avoid this if one has the *akṣa-mālā* it would be alright. Therefore those who do *japa* have a garland made of *sphaṭika* beads. The series of letters is referred to as *Neḍuṅkaṇakku*. This is what we find in *ariccuvadi*. In English they say alphabet. In Greek alpha is the first letter, beta is the second letter. In Arabic it is aleph in the beginning and other letters in the form *bē, tē, cē*. In both, the first letter, in a sense, has 'a' in the beginning. If it is believed that all languages come from Sanskrit alone, then there would be the doubt 'is there the letter 'a' in Sanskrit?'

In *Cidambaram*, Lord *Naṭarāja* danced. At the end of the dance there came out from his drum fourteen sounds in the form of fourteen *sūtras*.

These aphorisms are known as *Māheśvara-sūtras*. Having these *sūtras* as the basis, Pāṇini wrote his *Vyākaraṇa-sūtras* (Grammar). It is on these *sūtras* that Patañjali wrote the *Mahā-bhāṣya*.

Mind, speech and body are referred to in Sanskrit as *trikaraṇa* (three instruments). Sage Patañjali wrote treatises which would help cure these three instruments of their ailments. For remedying the mind, he composed the *yogasūtras*. In order that there may not be wrong pronunciation he wrote the *Mahābhāṣya* for *Vyākaraṇa* (grammar). Thus he became the doctor for verbal disease. The body is a victim of many illnesses. In order that it may not suffer he wrote the *Caraka-saṁhitā*, a medical treatise, giving curative prescriptions.

Lord Naṭarāja was dancing, beating the drum. From it arose, as we have said, the following *sūtras*: a-i-uṅ, ṛ-ḷ-k, e-oṅ, ai-au-c, ha-ya-va-ra-ṭ, la-ṅ, ṅa-ma-ṅa-ṅa-nam, jha-bha-ñ, gha-ḍha-dha-ṣ, ja-ba-ga-ḍa-da-ś, Kha-pha-cha-ṭha-tha-ca-ṭa-ta-v, Ka-pa-y, śa-ṣa-sa-r, ha-l.--*iti māheśvarāṇi sūtrāṇi*. These are the fourteen *sūtras*. The concluding statement is *hal iti māheśvarāṇi sūtrāṇi*. Many persons might know these. When these aphorisms are recited on the occasion of Āvaṇi aviṭṭa many people would listen with laughter. When Parameśvara was dancing in a whirl beating the drum these *sūtras* emanated.

In order to utter the letters in combination Pāṇini evolved from these *sūtras* what may be called mnemonics. In the fourteen *sūtras* they indicate the first letter of one and the last letter of another.

In *hayavaraṭ*, to the first letter 'ha' if the last letter 'ṭ' is joined it becomes haṭ. This will indicate all the intervening consonants. In the same way 'ac' will indicate the vowels. If the letter 'a' which is the first in the *sūtra* is joined with ṭ which is the last in the *sūtra* ~~are~~ joined they would become al. Al indicates all the letters. *alontyasya* is a *sūtra*. In this *sūtra* the meaning of al is 'letter'. Taking the Māheśvara *sūtras* thus as mnemonics, Pāṇini composed his grammatical work consisting of eight chapters.

In all languages 'a' is the first letter. In Hindustani the first letter is 'aleph' in Greek it is 'alpha'. Both these letters come from 'al'. In English the letters are referred to as alphabet. My view is that this too comes from al'. In grammar 'akṣaram' is called only as 'al'. From the drum in Naṭarāja's hand these mnemonics emanated and are [still shining. Pāṇini wrote the *sūtra* for it. One meaning of the word *pāṇi* is hand. From

Lord Naṭarāja's hand (*pāṇi*) there was resonance (*ninādam*). This became *nāda* i. e. Pāṇini.

I explained first the poet Māgha's description of Nārada holding the *japamāla* made of crystal beads. The redness of Nārada's hand was reflected in the garland and made it appear as if it consisted of coral-stones. When I remembered this I thought of '*pravāla*' becoming '*pavaḷa*' and '*paga-ḍālu*'. Then I explained how the letter '*ḷa*' became the letter '*ḍa*'. Then was shown that *ariccuvaḍi akṣa māla* *akṣara-mālā* mean the same.







# MAYA\*

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*Jagadguru Śrī Jayendra Sarasvatī*

The Advaita Texts proclaim ब्रह्मसत्यं जगन्मिथ्या *brahma satyam jaganmithyā* that is: Brahman only is real and the universe is nonreal. The world we see before us has evolved from a certain divine creative power. The power is known as माया (*māyā*). The term *māyā* means that which is not: There is one thing that does not exist and that is *māyā*; when *māyā* has no existence wherein it is seen? It is in the *paramātman*. Shadow is in our body; for a shadow is cast by the body or in other words

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\* Translated by Y. Sambamurthi from Tamil original.

the shadow appears or emerges out of the body and with reference to it the shadow increases or decreases and disappears. But one cannot identify the shadow as a distinctly separate and independent entity or thing separate from the body. Like this there is a creative power which having the *paramātman* as its basic source causes the creation, protection and destruction of the universe. But that creative power or *śakti* cannot be exhibited or identified as any separate entity. The godheads attributed to the cosmic functions of creation, protection and destruction of the universe perform their respective deeds being controlled by this creative power or *śakti*. This *śakti* is merely inert or *jaḍam*. This inert magic force *śakti* because of its association with the *paramātman* who is vibrant performs multifarious functions. Only the *paramātman* is beyond the influence of this *śakti* or *māyā*. This *māyā* is comprised of the three characteristics or *guṇas* namely *sattva*, *rajas* and *tamas* and is classified into *āvaraṇa śakti* and *vikṣepa śakti*. It is known as *vikṣepa śakti* when *māyā* is pervaded by *tamo guṇa* and is known as *āvaraṇa śakti* when pervaded by *rajo guṇa*. Only by the operation of these two *śaktis* the universe is created, protected and destroyed. *Sattva guṇa* is white in colour while the *rajo guṇa* and *tamo guṇa* are respectively red and black. The *māyā śakti* performs the cosmic functions of creation, protection

and destruction by taking the characteristics of the *rajo guṇa*, *sattva guṇa* and *tamo guṇa* respectively. The *māyā śakti* is also known by the other name *avidyā*. The *avidyā* is comprised predominantly of the *sattva guṇa*. That which is reflected in the *māyā* is the *jīva*. *Avidyā* is the primary cause of the gross, subtle and the causal body. *Aham* is the apparent product of all these three bodies. This *aham* is otherwise called *prajñā*. Only the *jīva* known as *prajñā* is said to perform all the *karmas* and other activities and suffer the experiences of pleasure and pain which flow as the consequence of such *karmas*.

The *pañca bhūtas* or the Five Elements namely earth (*pythvī*), water (*ap*), Fire/light (*tejas*), air (*vāyu*) and space (*ākāśa*) have as their characteristics respectively smell (*gandham*), taste (*rasa*), figure (*rūpa*), touch (*sparśa*) and sound (*śabda*). The relative organs in our body to sense these *guṇas* are: the nose (*ghrāṇendriya*) to sense the smell, the tongue (*rasanendriya*) to sense the taste, the eye (*cakṣurindriya*) for sensing the form, the ear (*śrotrendriya*) to sense the sound and the skin (*sparśendriya*) to sense the touch. All these five sensory organs are made up of the *sattva guṇa* in the five elements. The various activities of the mind (*buddhi*) are known as *manas* etc. When the mind has doubts or uncertainties it is called

*manas*. But when it is firm and certain it is called *buddhi*. Through the influence of the five elements the five *karmendriyas* viz. organ of speech, organ of holding, organ of locomotion (legs and hands) the organs of excretion and reproduction are produced.

*Prāṇa* is the product of the three qualities namely : the *sattva*, *rajo* and *tamo* *guṇas*. With reference to its various functions *Prāṇa* assumes the five names of *prāṇa*, *apāna*, *vyāna*, *udāna* and *samāna* while staying in specific places in the body. When it functions staying in *hṛdaya* it is known as *vyāna*. The five *jñānendriyas* the five *karmendriyas* the five *prāṇas* the *manas* and the *buddhi* all these 17 put together are known as the (सूक्ष्मशरीरं) *sūkṣmaśarīram* or *liṅga śarīram* or the subtle body. When this *liṅga śarīram* is manifesting attachment to I, Me or Mine '*aham*' the *jīva* within is controlled by what is known as '*taijasaṃ*'. Isvara as *Hiraṇyagarbha* who shines as the supreme controller of all the living entities in the universe is endowed with pure *sattva guṇa*. Thus all the activities of the universe are created. Therefore the cause of the universe is only *māyā* or Illusion. As this *māyā* is an inert entity the Brahman acts as the important source for its functioning. Therefore when *parabrahman* happens to be the primary cause, *māyā* takes or assumes the quality of unalloyed *sattva* (*śuddha*

*sattva*). The *māyā* becomes the incidental cause for the creation of this universe. When the *para-brahman* gets the form of *jīva* then the Brahman taking the impure *sattva* (*malina sattva*) becomes its material cause (*upādāna kāraṇam*). By *śuddha sattva* we mean that *sattva* is predominant and the other two *rajas* and *tamas* are less and subdued; by *malina sattva* we mean that the two *guṇas* of *rajas* and *tamas* are predominant and the *sattva guṇa* is less.

Combination of the three *guṇas* of *sattva*, *rajas* and *tamas* gives rise to *māyā*, or *avidyā*. As stated earlier this *māyā* has two characteristics. They are *āvaraṇa śakti* and *vikṣepa śakti*. The nature or effect of the *āvaraṇa śakti* is that it veils the real form and prevents the sight of an object while *vikṣepa śakti* makes an object appear as different from its real nature. For instance a shell is concealed and is not seen as shell; here there is the play of *āvaraṇa śakti*; when the shell is seen as a silver coin, the play of *vikṣepa śakti* is evident. Similarly *āvaraṇa śakti* conceals the *paramātman* who is full consciousness and the *vikṣepa śakti* creates the illusion of *ahaṅkāra* etc. in the mind. Only by the play of these two creative powers the cosmic functions of creation, protection and destruction are going on. *Māyā śakti* is an inert force and it is indeterminable. It is difficult to identify or experience the *māyā*. But the existence

of *māyā* is inferred by reason of the effects. As soon as True Knowledge is gained the illusory *māyā* will disappear.

When any object is ever present it is known as 'sat'. When a thing is not ever present, it is called 'asat'; for example the son of barren woman, the horse's horn etc. *Māyā* can neither be described as 'sat' nor as 'asat'. As we see the results, the cause is necessarily to be inferred. But on the realisation of True Knowledge of *paramātman* the *māyā* which is the cause of all the universe and its functions disappears.

When the source and the resultant products disappear one gets the True Knowledge of *paramātman* just like darkness disappears on the arrival of a lamp. This is known as 'mithyā' or non-real. Only Brahman will ever remain as 'sat'. The world and its source, the *māyā* are both unreal and illusory and imaginary.

*Māyā* is really an illusion. There will be a real basic object for this illusion. Many forget about the basic source and only think of the illusion as reality. This is the special characteristic of *māyā*. For instance we have pictures of an elephant and a lotus painted on a piece of cloth. On seeing the pictures we appreciate them. We forget the cloth and its nature. We see only the pictures painted thereon as real and there are some



who even get fright on seeing the pictures of lion, tiger, bear etc. on the cloth. When we witness a cinema, the men (actors) we see are not really present on the screen. They might be happily at sleep in their homes or they might be acting in other pictures. As we witness the cinema we imagine whatever is seen on the screen to be real and we never bestow our thoughts on the actor who was the cause or source for the picture. A magician similarly shows several pieces of magic and the people are amazed. A *māntrika* (wizard) drives away many a disease by chanting *mantras*. All these are the various manifestations of the *śakti* or creative power. The manifestations of *māyā* are such as cannot be even imagined. It is thus stated about *māyā*: अघटित घटना पट्टीयसी माया 'aghaṭita ghaṭanā paṭṭīyasī māyā'. There is limitation for the play and resultant action of *māyā*. But there is no beginning or end or movement to the *paramātman* which is the basic source for the *māyā*. In a drama theatre lot of lamps are emitting bright light and the audience after getting their tickets are seated in the hall. The drama begins. On the stage several actors who are not at all related to each other, put on robes and costumes and claiming different relationships, act in accordance with each one's role. The audience witnessing the drama enjoy it and feel one with the theme. They amuse themselves seeing the

playing of the roles of relatives on the stage and after the end they discuss and make their comments about what they had seen and enjoyed. The actors go away forgetting the parts they had played on the stage. Just like this, the entire universe is created, protected and destroyed by the indescribable creative power '*māyā*'. The innumerable living beings, animal life, plant life and all lifeless objects are all controlled by the play of the illusory power *māyā*. The basic source for *māyā* is *paramātman*. The pure *paramātma svarūpa* or Brahman is the basic cause for all, remaining unmoved by it directly, but only through *māyā*.

A person sleeps on a pial. He dreams that he is threatened and being afraid he falls from the pial on the ground below. He falls down and gets injured and bleeds. The fear arose in the dream and not while he was awake. Pleasure and pain are produced by only *māyā* and not after one gets realisation through knowledge.

He sleeps in a place and dreams that he is visiting several places of pilgrimage and bathing in several sacred rivers and performing eversomany other acts. Finally he wakes up and wonders that all the pilgrimage, sacred bath etc., took place only in a dream. Even though he bathed in the Ganges, his body is not wet. He had seen Benares

while he is still lying here in a place far away from that city. All these are imaginary things made possible by the play of *māyā* in accordance with the statement, "*Aghaṭita ghaṭanā paṭīyasī māyā.*"

Truly speaking *māyā* is not that which is real. But on account of its influence we enjoy life as if many things are present here. It is impossible to realise the full stature of *māyā*, because it is non-existent. Therefore we can only realise *paramātman* and have that true experience. At that stage one will realise the illusory nature of *māyā* and the imaginary appearance caused by it. Just as by spreading rumours incidents that never occurred sometimes appear to be real, so also we experience the non-existent *māyā* making an illusion of existence, creating, protecting and destroying the entire universe. We do not call either sugar, wheat flour or ghee an edible sweet when they are separate. When they are mixed and cooked, the product gets a name and form and it acquires special characteristics or qualities. Likewise so long as Brahman is realised to be pure, the inert *māyā* does not produce the universe by combining the various factors that constitute it and the actions that are involved in it. But when *māyā* gets associated with *paramātman*, the whole universe in its several forms, including actions and qualities is manifested by *māyā* and is controlled by it.

When we get the knowledge of *paramātman* the influence of *māyā* fades away. Thus the connection between *māyā* and *paramātman* exists in an indiscernable form since beginningless time. Thereafter the universe as distinctly discernable is created but it does not appear as such to those who have gained True Knowledge. Thus the non-existent *māyā* is said to be beginningless but it is destroyed by knowledge.

## Saradabhujangaprayatashtaka\*

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*Śaṅkara Bhagavat pāda*

[ 1 ]

सुवक्षोजकुम्भां सुधापूर्णकुम्भां  
प्रसादावलम्बां प्रपुण्यावलम्बाम् ।  
सदास्येन्दुबिम्बां सदानोष्ठबिम्बां  
भजे शारदाम्बामजस्रं मदम्बाम् ॥

*suvaṅṣojakumbhām sudhāpūrṇakumbhām  
prasādāvalambām prapuṇyāvalambām ।  
sadāsyendubimbām sadānoṣṭhabimbām  
bhaje śāradāmbāmajasram madambām ॥*

I worship constantly my mother Śāradāmbā. She has the pitcher-like breast. She has a pitcher filled with ambrosia. She has gracious disposition.

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\*Translated by Dr. N. Gangadharan.

She confers excessive merits. She has a moon-like face. She has the lips which confers boons.

The Mother alone can be generous and compassionate towards the children. In this verse we get a description of the Goddess, the mother of worldly beings, who confers boons on Her devotees.

[ 2 ]

कटाक्षे दयार्द्रां करे ज्ञानमुद्रां  
 कलाभिर्विनिद्रां कलापैः सुभद्राम् ।  
 पुरःस्त्रीं विनिद्रां पुरस्तुङ्गभद्रां  
 भजे शारदाम्बामजस्रं मदम्बाम् ॥

*kaṭākṣe dayārdrām kare jñānamudrām*  
*kalābhirvinidrām kalāpaiḥ subhadrām ।*  
*purāḥ strīm vinidrām purastuṅgabhadrām*  
*bhaje śāradāmbāmajasram madambām ॥*

I pray constantly to (goddess) Śāradāmbā, my mother. Her side glances are moist with compassion. She shows the gesture of knowledge by her hand. She has the efflorescence of different arts. She looks very auspicious with her necklace of pearls. She is the foremost among women. She is fully awake. She has the (river) Tuṅgabhadrā (flowing) in her front.

The presiding Goddess overlooking the flowing river Tuṅgabhadra is showing the gesture of knowledge. Moreover She is the repository of all the arts.

[ 3 ]

ललामाङ्कफालां लसद्गानलोलां  
 स्वभक्तैकपालां यशः श्रीकपोलाम् ।  
 करे त्वक्षमालां कनत्प्रत्नलोलां  
 भजे शारदाम्बामजस्रं मदम्बाम् ॥

*lalāmāṅkaphālām lasadgānalolām*  
*svabhaktaikapālām yaśaḥ śrīkapolām ।*  
*kare tvakṣamālām kanatpratnalolām*  
*bhaje śāradāmbāmajasram madambām ॥*

I worship constantly that (goddess) Śāradāmbā, my mother. She has an ornament adorning Her forehead. She is fond of excellent music. She is the one (goddess) who protects Her devotees. She has cheeks known for their beauty. She holds a rosary in Her hand. She is the embodiment of radiant and ancient speech.

As Goddess of speech and learning She is addressed here as an embodiment of speech from its very beginning.

[ 4 ]

सुसीमन्तवेणीं दृशा निर्जित्णीं  
 रमत्कीरवाणीं नमद्वज्रपाणिम् ।  
 सुधामन्दिरास्यां सुदाचिन्त्यवेणिंणीं  
 भजे शारदाम्बामजस्रं मदम्बाम् ॥

*susīmantaveṇīm dṛśā nirjitaiṇīm*  
*ramatkīravāṇīm namadvajrapāṇīm ।*  
*sudhāmandirāsyām mudācintyaveṇīm*  
*bhaje śāradāmbāmajasram madambām ॥*

I joyously pray to that (goddess), my mother incessantly. She is having a well-parted braid of hair. She has excelled the female black deer by her looks. She has the voice of the sportive parrot. Her hand is holding thunderbolt in a slanting posture. Her face is the abode of nectar. She has an incomprehensible flow of speech.

Instead of the original reading सुधामन्थरास्यां, सुधामन्दिरास्यां has been given. So also मुदाभचिन्त्यवेणी has been suggested. The word वेणी also means a river. The flow of speech may be compared to a flowing river.

[ 5 ]

सुशान्तां सुदेहां दृगन्ते कचान्तां  
 लसत्सल्लताङ्गीमनन्तामचिन्त्याम् ।  
 स्मरत्तापसैः सङ्गपूर्वस्थितां तां  
 भजे शारदाम्बामजस्रं मदम्बाम् ॥

*suśāntām sudehām dṛgante kacāntām*  
*lasatsallatāṅgīmanantāmacintyām ।*  
*smarattāpasaiḥ saṅgapūrvasthitām tām*  
*bhoje śāradāmbāmajasram madambām ॥*

I worship that (goddess) Śāradāmbā, my mother. She is extremely calm. She possesses



an excellent body. Her locks of hair touch the corner of her eyes. She is shining with Her creeper-like body. She is infinite. She is beyond the purview of thought. She was formerly in the company of ascetics who constantly remembered Her.

The original reading स्मरेत् has been discarded and स्मरत् has been taken to interpret better. Her stay in the company of ascetics alludes to the successive line of ācāryas on the banks of the river.

[ 6 ]

कुरङ्गे तुरङ्गे मृगेन्द्रे खगेन्द्रे  
 मराले मदेभे महोक्षेऽधिरूढाम् ।  
 महत्यां नवम्यां सदा सामरूपां  
 भजे शारदाम्बामजस्रं मदम्बाम् ॥

*kurāṅge turāṅge mṛgendre khagendre  
 marāle madebhe mahokṣe' dhirūḍhām ।  
 mahatyām navamyām sadā sāmarūpām  
 bhaje śāradāmbāmajasram madambām ॥*

I pray to that (goddess) Śāradāmbā, my mother incessantly. She rides the deer, the horse, the lion, Garuḍa, the goose, the rutting elephant and the mighty bull on the great *navamī* day. She is always of the form of the *Sāma* (*veda*) (or of a benevolent disposition).

*Navamī* is the ninth day of a fortnight.

[ 7 ]

ज्वलत्कान्तिवह्निं जगन्मोहनाङ्गीं  
 भजे मानसाम्भोजसुभ्रान्तभृङ्गीम् ।  
 निजस्तोत्रसङ्गीतनृत्यप्रभाङ्गीं  
 भजे शारदाम्बामजस्रं मदम्बाम् ॥

*jvalatkāntivahnim jaganmohanāṅgīm*  
*bhaje mānasāmbhojasubhrāntabhṛṅgīm*  
*nijastotrasaṅgītanṛtyaprabhāṅgīm*  
*bhaje śāradāmbāmajasram madambām ॥*

I worship that (goddess) Śāradāmbā, my mother always. She is shining with the radiance of fire. She has a beautiful body stupefying the entire universe. I worship that female bee which wanders in the lotus of my heart. She is shining with the excellence of music and dance in Her praise.

[ 8 ]

भवाम्भोजनेत्राजसंपूज्यमानां  
 लसन्मन्दहास प्रभावक्त्रचिह्नाम् ।  
 चलच्चञ्चलाचारुताटङ्ककर्णां  
 भजे शारदाम्बामजस्रं मदम्बाम् ॥

*bhavāmbhojnetrājasampūjyamānām* ।  
*lasanmandahāsa prabhāvaktracihnām*  
*calaccañcalācārutāṅkakarṇām*  
*bhaje śāradāmbāmajasram madambām ॥*

I always pray to that (goddess) Śāradāmbā, my mother. She is being worshipped by lords Śiva, Viṣṇu and Brahmā. She bears the mark of beautiful gentle smile on Her face. She has Her eyes beautified by the swinging of charming ear-ornaments.

## Navaratnamalika\*

*Śrī Śaṅkara Bhagavatpāda*

[ 1 ]

हारनूपुरकिरीटकुण्डलविभूषितावयवशोभिनीं  
कारणेश्वरमौलिकोटिपरिकल्प्यमानपदपीठिकाम् ।  
कालकालफणिपाशबाणधनुरंकुशामरुणमेखलां  
फालभृतिलकलोचनां मनसि भावयाभि परदेवताम् ॥ १ ॥

*hāra-nūpura-kirīṭa-kuṇḍala-  
vibhūṣitāvayava-śobhinīm  
kāraṇeśa-varamaulikoṭi-  
parikalpyamāna-padapīṭhikām  
kālakāla-phañi-pāśa-bāṇa-  
dhanur-aṅkuśām aruṇamekhalām  
phālabhūtilaka-lochanām  
manasi bhāvayāmi paradevatām*

\*Translated with comments by Prof. P. Thirugnana-sambandhan,

I meditate in my mind the Supreme Goddess whose limbs are adorned with bracelets, anklets, crown and earrings, whose foot pedestal is constituted by the countless heads of Gods like Brahmā and who wear extremely black serpents, noose, arrow, bow, goad and red girdle and marked by a *tilaka* in the form of a (third) eye on her forehead.

The opening line of 'Ānandalaharī' of the Bhagavatpāda hints at the fact that Brahmā praised Her glory but did not succeed in exhausting it. That she too has a third eye is evident in the 'Śatanāmāvalī' of the Devī which adores her as 'Trilocanāyai namaḥ'. The possession of the three eyes is suggestive of Her being the source of all light and wisdom, representing as they do the Sun, moon and fire. The beautiful ornaments and the sharp weapons that adorn Her stand for Her twin functions of bestowing the good to the devotees and destruction of the evil among the defiant.

[ 2 ]

गन्धसारघनसारचारुनवनागवल्लिरसवासिनीं  
 सान्ध्यरागमधुराधराभरणसुन्दराननशुचिस्मिताम् ।  
 मन्धरायतविलोचनाममलवालचन्द्रकृतशेखरीं  
 इन्दिरारमणसोदरीं मनसि भावयामि परदेवताम् ॥ २ ॥

*gandhasāra ghanasāra-cāru-  
 nava-nāgavalli-rasavāsīnīm  
 sāndhyarāga-madhurādharaḥaraṇa-  
 sundarānana-śucismitām*

*mantharāyata-vilocanāmamala-  
bālacandrakṛta-śekharīm  
indirā-ramaṇa-sodarīm  
manasi bhāvayāmi paradevatām*

I meditate in my mind the Supreme Goddess, the sister of (Nārāyaṇa) the husband of Indirā (Lakṣmī) who is fragrant with the aromatic arecanut, camphor and tender betel leaf (chewed by her), whose face is beautiful with the crimson hue like that of evening twilight and pleasing smiles, whose eyes are languid and long and whose head is adorned with the white crescent moon.

The conception of Bhavānī being the sister of Nārāyaṇa brings home to the mind of devotees that Śiva and Mahāviṣṇu are but manifestations of the One Supreme Being.

[ 3 ]

स्मेरचारुमुखमण्डलां विमलगण्डलम्बिमणिमण्डलां  
हारदामपरिशोभमानकुचभारभीरुतनुमध्यमाम् ।  
वीरगर्वहरनृपुरां विविधकारणेशवरपीठिकां  
मारवैरिसहचारिणीं मनसि भावयामि परदेवताम् ॥ ३ ॥

*smera-cāru-mukhamāṇḍalām  
vimala-gaṇḍalambi-maṇimaṇḍalām  
hāradāma-pariśobhamāna-  
kucabhāra-bhīru-tanumadhyamām  
vīra-garva-hara-nūpurām  
vividha-kāraṇeśa-varapīṭhikām  
māra-vairi-sahacāriṇīm  
manasi bhāvayāmi paradevatām*

I meditate in my mind the Supreme Goddess, the consort of the enemy of the God of love (Śiva), beside whose bright cheek dangle circlets of jewels, whose slender waist languish under the weight of Her bosom bedecked with rows of necklaces, whose anklets curb the pride of even great heroes and whose pedestal is supported by the Creator and other Gods.

Beauty of form heroic demeanour and majestic bearing go hand in hand in the personality of Devi.

[ 4 ]

भूरिभारधरकुण्डलीन्द्रमणिवद्धभूवलयपीठिकां  
 वारिराशिमणिमेखलावलयवह्निमण्डलशरीरिणीम् ।  
 वारिसारवहकुण्डलां गगनशेखरीं च परमात्मिकां  
 चारुचन्द्ररविलोचनां मनसि भावयाभि परदेवताम् ॥ ४ ॥

*bhūrībhāra-dhara-kuṇḍalīndra-maṇi-  
 baddha-bhūvalayapīṭhikām  
 vārīrāśi-maṇimekhalā-valaya-  
 vahni-maṇḍala-śarīriṇīm  
 vārīsāravaha-kuṇḍalām  
 gaganaśekhārīm ca paramātmikām  
 cārucandra-ravilocanām  
 manasi bhāvayāmi paradevatām*

I meditate in my mind the Supreme Goddess identical with the Supreme Spirit, whose seat is the world adorned by the gems of Ādiśeṣa serpent

who bears the earth (below), whose body is refulgent like fire and is adorned with the girdle set with the gems obtained from the ocean, who has for her earrings the clouds and whose face is the lofty sky, and whose eyes are the beautiful moon and the sun.

The all pervasive greatness of Devi encompassing the whole universe rising from the depths of the nether-world and extending up to the space beyond is suggested in this verse cf. 'samasta jagad-ādhārāyai namaḥ'

[ 5 ]

कुण्डलत्रिविधकोणमण्डलविहारषडलसमुल्लस-  
 त्पुण्डरीकमुखभेदिनीं तरुणचण्डभानुतडिदुज्ज्वलाम् ।  
 मण्डलेन्दुपरिवाहितामृततरङ्गिणीमरुणरूपिणीं  
 मण्डलान्तमणिदीपिकां मनसि भावयामि परदेवताम् ॥५॥

*kuṇḍala-trividha-koṇa-maṇḍala-  
 vihāra-ṣaḍdala-samullasat-  
 puṇḍarīka-mukha-bhedinīm  
 taruṇa-caṇḍabhānu-taḍid-ujjvalām  
 maṇḍalendu-parivāhitāmyta-  
 taraṅgiṇīm aruṇarūpiṇīm  
 maṇḍalānta-maṇidīpikām  
 manasi bhāvayāmi paradevatām*

I meditate in my mind the Supreme Goddess who presides over the *bindu*, the *trikoṇa*, *ṣaṭkoṇa* and *navakoṇa* and shines in the 'six petals', whose



face excels in splendour the lotus, who is effulgent like the rising Sun and lightning, who is delightful like the nectarine rays of the moon, who is crimson in colour and who is illumined by numerous circular rows of lamps.

One may refer to the esoteric mantras embedded in *nāmāvalis* such as *Srī Bālāṣṭottara śatanāmāvalī* panegorising the *Devī* in terms such as, 'Trikona madhya nilayāyai namaḥ, Ṣaṭkoṇapuravāsāyai namaḥ, Navakoṇapuravāsāyai namaḥ' Bindusthalasamanvitāyai namaḥ, Dala mātṛkāyai namaḥ' etc.

[ 6 ]

वारणाननमयूरवाहमुखदाहवारणपयोधरां

चारणादिसुरसुन्दरीचिकुरशेखरीकृतपदाम्बुजाम् ।

कारणाधिपतिपञ्चकप्रकृतिकारणप्रथममातृकां

वारणान्तमुखपारणां मनसि भावयामि परदेवताम् ॥ ६ ॥

*vāraṇānana-mayūravāha-mukha-*

*dāha-vāraṇa-payodharām*

*cāraṇādi-surasundarī-cikura-*

*śekharīkṛto-padāmbujām*

*kāraṇādhipati-pañcaka-prakṛti-*

*kāraṇa-prāthama-mātṛkām*

*vāraṇānta-mukha-pāraṇām*

*manasi bhāvayāmi paradevatām*

I meditate in my mind the Supreme Goddess whose bosom removed the thirst (for milk) of Lord Gaṇeśa and Kārttikeya, whose lotus-like feet are

placed over the tresses of the damsels of the cāraṇas and Gods, who is the primal cause of the five Gods (Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva) responsible for the five cosmic deeds who is the primordial Mother Goddess and who causes delight to the elephant faced God.

It is the grāce of Devī that explains the wisdom of Vināyaka and the valour of Kārttikeya. Her 'vātsalya' towards them is referred to by Mūka Kavi in his 'Mandasmita śataka' 'Herambe ca guhe ca harṣabharitam vātsalyam ankūrayan' (v. 75) Her majesty and power demand the vassalage of semidivine and divine beings, not to speak of mortals. She is the Ādi Parāśakti who activates Brahmā and the other four Gods in performing the cosmic deeds of creation, sustenance, destruction, obscuration and liberation. Ādi Śaṅkara in his Saundaryalaharī makes explicit reference to this aspect in verse 24, 'Jagat sūte dhātā.....'

[ 7 ]

पद्मकान्तिपदपाणिपल्लवपयोधराननसरोरुहां  
 पद्मरागमणिमेखलावलयनीविशोभितनितम्बिनीम् ।  
 पद्मसंभवसदाशिवान्तमयपञ्चरत्नपदपीठिकां  
 पद्मिनीं प्रणवरूपिणीं मनसि भावयामि परदेवताम् ॥ ७ ॥

*padmakānti-pada-pāṇi-pallava-*  
*payodharānana-saroruhām*  
*padmarāga-maṇi-mekhalā-valaya-*  
*nīvi-śobhita-nītambinīm*

*padmasambhava-sadāśivāntamaya-  
pañcaratna-padapīṭhikām  
padminīm praṇavarūpiṇīm  
manasi bhāvayāmi paradevatām.*

I meditate in my mind the Supreme Divinity whose tender feet and hands, bosom and face resemble in lustre the lotus, who wears a girdle studded with 'padmarāga' gems, whose waist is beautiful with the knot of her garment, whose seat is supported by the Gods from Brahmā to Sadāśiva, who is Herself the Lakṣmī and the embodiment of Omkāra.

The beauty of Her form matches the artistry of Her cosmic action. As Lakṣmī She is the source of earthly prosperity and as praṇavarūpiṇī, is the source of the entire gamat of spirit and matter. The suzerainty of Devī whose glance makes Brahmā, Viṣṇu and Rudra to act is referred to by Sṛīdhara Veṅkaṭeśa in his Ākhyāṣaṣṭi thus 'Svayambhū-dait-yāri-tripuramathanā-nīrita-kṛtas-trilokisāmrajyam tadapī nayanādeśavaśagam' (v.5).

[ 8 ]

आगमप्रणवपीठिकाम् अमलवर्णमङ्गलशरीरिणीं  
आगमावयवशोभिनीं अखिलवेदसारकृतशेखरीम् ।  
मूलमन्त्रमुखमण्डलां मुदितनादविन्दुनवयौवनां  
मातृकां त्रिपुरसुन्दरीं मनसि भावयामि परदेवताम् ॥ ८ ॥

*āgama-praṇava-pīṭhikām*  
*amalovarṇa-maṅgala-śarīriṇīm*  
*āgamāvayava-śobhinīm*  
*akhilavedasāra-kṛta-śekharīm*  
*mūlamantra-mukhamaṅḍalām*  
*muditanāda-bindu-navayauvanām*  
*māṭṛkām tripurasundarīm*  
*manasi bhāvayāmi paradevatām*

I meditate in my mind that Supreme Divinity Tripurasundarī, the embodiment of akṣaras who is the substratum of the Vedas and the praṇava, whose auspicious form consists of the fiftyone alphabets, who is resplendent in her limbs in the form of Āgamas, whose head consists of the entire Vedic upaniṣads, whose face is the Śrī Vidyā mūla mantra and whose freshness of youth is the budding nāda and *bindu* tattvas.

The Devīmāhātmya alludes to the verbal image of Devī in the form of the four Vedas and Upaniṣads in the following lines—‘Sabdātmikā suvimalargyajuṣām nidhānam, udgītaramyapada-pāṭhavatām ca sāmnam?’ ‘The Devī is the support of scriptural words of the illuminating Rk and Yajur Veda and of the Sāmans of pleasing padapāṭha that are sung’. She is further described as ‘tattvamayī,’ ‘Āgamarūpiṇī,’ ‘dalamāṭṛkā’ etc. in the Devī hymns.

[ 9 ]

कालिकातिमिरकुन्तलान्तघनभृङ्गमङ्गलविराजिनीं  
 चूलिकाशिखरमालिकावलयमल्लिकासुरभिसौरभाम् ।

वालिकामधुरगण्डमण्डलमनोहराननसरोरुहां

कालिकामखिलनायिकां मनसि भावयामि परदेवताम् ॥९॥

*kālikā-timira-kuntalānta-ghana-  
bhṛṅga-maṅgala-virājinīm  
cūlikā-sikhara-mālikā-valaya-  
mallikā-surabhi-saurabhām  
vālikā-madhura-gaṇḍamaṇḍala-  
manoharānana-saroruhām  
kālikām-akhilanāyikām  
manasi bhāvayāmi paradēvatām*

I meditate in my mind the Supreme Goddess Kālī the suzerain head of the whole universe, who shines with the thick and black tresses resembling the swarm of bees in their black complexion, who is fragrant with the wreath of jasmine flowers adorning her forehead, the beauty of whose bewitching lotus-like face is enhanced by the sweet and expansive cheeks.

That she is the suzerain Head of the whole universe is stressed more than once in his hymns of praise by Śrī Saṅkara Bhagavatpāda, cf. *Viśvasya sṛṣṭi-vilaya-sthiti hetubhūtām* (Śrī Lalitā Pañcaratnam, v.4); *'Jagajjālam-etat-tvayaiva amba, sṛṣṭam'* (Śrī Devībhujāṅgam, v. 27) etc.

[ 10 ]

नित्यमेव नियमेन जल्पतां भुक्तिमुक्तिफलदामभीष्टदाम् ।

शङ्करेण रचितां सदा जपेन्नाम रत्ननवरत्नमालिकाम् ॥ १० ॥

*nityam eva niyamena jalpatām  
 bhukti-mukti-phaladām-abhīṣṭadām  
 śaṅkareṇa racitām sadā jayet  
 nāma ratna-navaratna-mālikām*

The one who recites daily this great jewel of a hymn made up of nine gems of verses composed by Śrī Śaṅkara without fail, uninterruptedly shall have his wish granted by this Supreme Deity, be it enjoyment in this world or the bliss of liberation yonder.

## Sri Matrka Pushpamala Stutih\*

(Contd. from Vol. VI. No. 1).

*Śaṅkara Bhagavatpāda*

[ 17 ]

कावेरीपुलिनालये कमलजे कामारिवामालये  
कारुण्यामृतलोचने कविनुते कन्दर्पकान्तिप्रदे ।  
कल्याणि क्षितिलोककल्पलतिके कारुण्यवारान्निधे  
कालाम्भोधरकम्रकुण्डलधरे वन्देऽखिलाण्डेश्वरि ॥

*kāverīpulīnālaye kāmālaje*  
*kāmārivāmālaye*  
*kāruṇyāmyṭalocane kavīnute*  
*kandarpakāntiprade ।*  
*kalyāṇi kṣitīlokakalpalatike*  
*kāruṇyavārānnidhe*

\*Translation and Notes by Dr. S. S. Janaki.

*kālāmbhodhara-kamrakunḍaladhare*  
*vande' khilāṇḍeśvari ॥*

Goddess Akhilāṇḍeśvari, I salute you who are residing on the sandy banks of the Kāverī, of the form of the lotus-born Lakṣmī, occupying the left half of Śiva (Cupid's rival), with eyes exuding the nectar of compassion, saluted by the poets, the contributor of dazzling loveliness, the auspicious one, the divine creeper in the mortal world, of overflowing compassion, and wearing the beautiful ear-ornament dark like the rain-bearing clouds.

From verse 17 starts the epithets beginning with consonants. Verses 17 to 22 cover the guttural group. The guttural nasal 'ṅ' is omitted as obviously no word begins with it.

[ 18 ]

खवटि खगकेतनानुजवरे खट्वाङ्गपाणिस्तुते  
 खर्वाखर्वविवर्जिते खगमयूखाराधिते खड्गिनि ।  
 खद्योतेश्वरप्रदे खगनुते खद्योतकोटिप्रभे  
 खण्डेन्दुज्ज्वलशेखरे खगचरे वन्देऽखिलाण्डेश्वरि ॥

*kharvāṭe khagaketanānujavare*

*khaṭvāṅgapāṇistute*

*kharvākharva-vivarjite*

*khagamoyūkhārādhite khadginī ।*



*khadyoteśavaraprade khaganute  
khadyotakoṭiprabhe  
khaṇḍendājvalaśekhare khagacare  
vande' khilāṇḍeśvari ॥*

O Goddess Akhilāṇḍeśvari, I bow down to you of the form of *Kharvāṭa*, the excellent sister of Viṣṇu (the Garuḍa-bannered), praised by Śiva (the bearer of *Khaṭvāṅga*), indiscriminate towards the lowly and the high, gladdened by the sun's rays, bearer of sword, conferer of boon to the moon, worshipped by the sun, dazzlingly bright like many suns, the moon-crescented and riding on a swan.

*Kharva* is one of the nine *nidhis*—

*mahāpadmaśca padmaśca śaṅkho makarakacchapau |  
mukunda-kundanīlāśca kharvaśca nidhayo nava ॥*

*Kharva* is also a form of Goddess as Gāyatrī; cf. *Devībhūgavata* XII. 6.38-

*Khaḍgakheṭakarā kharvā khecarī khagavāhanā* (quoted in *Śabdakalpadruma*)

*Kharvāṭa* is obviously the same as *Kharva*. *Khaṭva* is a club or a staff that is shaped like the foot of a bedstead, with a skull at the top and this is considered as the weapon of Śiva and his associate Śakti. Cf. *Mārkaṇḍeya Purāṇa* 87-6 "Vicitra-khaḍgāṅgadharā naramālāvibhūṣaṇā" and *Lalitāsahasranāma* 'Khaṭvāṅgādi-praharaṇā'. In the dhyānaśloka of Ḍākinī, *Khaṭvā* is mentioned as one of her emblems—

*Grīvākupe viśuddhau nṛpaḍalakamale*  
*śvetaraktām trinetrām*  
*hastaiḥ khaṭvāṅgakhaḍḡgau triśikham*  
*apī mahācharma sandhārayantīm |*  
*vaktreṇaikena yuktām*  
*paśujanabhayaḍām pāyasānnaikasaktām*  
*tvaksthām vande'mṛtādyaiḥ*  
*parivṛtavapuṣām ḍākinīm vīravandyām ||*

[ 19 ]

गङ्गावर्तसमाननाभिकुहरे गण्डोज्ज्वलत्कुण्डले  
 गन्धर्वासुरसिद्धकिन्नरनुते गन्धोत्तमालेपिते ।  
 गम्भीरामृतसिन्धुमध्यनिलये गाम्भीर्यधैर्याधिके  
 गङ्गोत्तुङ्गतरङ्गशेखरयुते वन्देऽखिलाण्डेश्वरि ॥

*gaṅgāvarta-samāna-nābhikuhare*  
*gaṅḍojjvalatkuṅḍale*  
*gandharvāsura-siddha-kinnaranute*  
*gandhottamālepīte |*  
*gambhīrāmṛta-sindhumadhyanilaye*  
*gāmbhīrya-dhairyādhike*  
*gaṅgottuṅga-taraṅgaśekharayute*  
*vande'khilāṅḍeśvari ||*

Goddess Akhilāṅḍeśvari, I salute you, who are possessed of a deep navel like the whirlpool in the Ganges, with the shining ear-ornament (reflected) in the (transparent) cheeks, worshipped by the gandharvas, asuras, siddhas and kinnaras,

anointed with excellent unguents, residing in the deep nectar-ocean, endowed with profundity and courage, and united with Lord Śiva, the bearer of Gaṅgā with surging waves.

The ear-ornament (*Tāṭaṅkā*) normally adds to the charm of the cheek of a lady, specially one of transparent beauty. The *Tāṭaṅkā* of Goddess Akhilāṅḍeśvarī has the additional spiritual power, as Śrī Śaṅkarācārya is known to have performed the *Tāṭaṅka-pratiṣṭhā* with the Śrīcakra on it.

[ 20 ]

गीतानन्दमये गिरीशनमिते गीतप्रियाराधिते  
 गीतोल्लासिनि गीयमानचरिते गीर्नाथसंसेविते ।  
 गीष्पद्मावरदे गिरीन्द्रनिलये गीर्वाणवृन्दाञ्चिते  
 गीते गीतमनोहरे गिरिसुते वन्देऽखिलाण्डेश्वरि ॥

*gitānandamayē girīśanamite*  
*gītapriyārādhite*  
*gītollāsini gīyamānacarite*  
*gīrnāthasamsevite*  
*gīṣpadmāvarade girīndranilaye*  
*gīrvāṇavṛndāñcite*  
*gīte gītamanohare girisute*  
*vande'khilāṅḍeśvari*

Goddess Akhilāṅḍeśvarī, I salute you who are well-known as a sheather of Bliss (*Ānandamaya-kośa*), saluted by Śiva, worshipped by Lord Kṛṣṇa, merry with songs, whose glorious deeds are musically recited, attended upon by Bṛhaspati,

conferer of boons to Sarasvati and Lakṣmī, staying in the superior mountain Meru, adored by hosts of celestials, glorified in songs, enchanting with music and the daughter of mountains.

[ 21 ]

गुप्ते गुप्ततरे गुहेशवरदे गुच्छोज्ज्वलन्मल्लिके  
 गुह्याचारगते गुरुस्तनभरे गुच्छार्धहारोज्ज्वले ।  
 गुल्फस्थे गुणमन्दिरे गुरुवरे गुल्फोल्लसन्नूपुरे  
 गूढार्थान्तगते गुरुत्तमनुते वन्देऽखिलाण्डेश्वरि ॥

*gupte guptatare guheśavarade*  
*gucchojjvalanmallike*  
*guhhyācāragate gurustanabhare*  
*gucchārdhahārojjvale*  
*gulphasthe guṇamandire*  
*guruvare gulphollasannūpure*  
*gūḍhārthāntagate gurūttamanute*  
*vande' khilāṇḍeśvari*

Goddess Akhilāṇḍeśvari, I salute you who are of the forms Gupta-yoginī and Guptatarayoginī, conferer of boons on Subrahmaṇya and Śiva, having bunches of bright jasmine flowers, manifesting in those who follow the *guhhyācāra* mode, with stout breasts, resplendent with small garlands, remaining on the ankle, the abode of virtues, superior teacher, with the anklet shining on the ankle, lying hidden in supreme truths and saluted by excellent ācāryas.

*Gucchārdha* or *Gutsārdha* is a necklace of 24 strings. In the mantra śāstra texts the Devi's subtle nature, at different levels is described at length. While explaining the symbolism of Śakti in the Śricakra at the different *āvaraṇaṣ* these texts say that she is *Tripureśī* waited upon by *Gupta-yoginis* in the *Sarvābhilāṣa-paripūraka cakra* at the second *āvaraṇa* (16-petalled lotus) and is *Tripurasundarī* attended by *Guptatarayoginis* at *Sarvasamkṣobha cakra* at the third *āvaraṇa* (8-petalled lotus) cf. "Sarvāśūparipūraka-cakrasvāminīm parama-śivakāminīm Durvāsārcita-guptayoginīm (Muthuswāmi Dikṣitar's Kalyāṇi Kṛti, "Kamalāmbām bhaja"); and "aruṇa-varṇa-samkṣobhana - cakrakarayā... .. aṣṭaivargātmaka-guptatarayā" (Dikṣitar's Śaṅkarābharāṇa Kṛti, "Śrī Kamalāmbikayā).

The basis of Śāktism is Veda and this is further amplified in the Upaniṣads and Purāṇas like the *Devī Bhāgavata*. The *Lalitopākhyāna* says- *śaḍaṅgayukta śrutivākya-mṛgye* (27.14). Her nature, is to be known only after great difficulty. cf. *Lalitāsahasranāma*, *Guhyarūpiṇyai* and *Guhyakārādhyāyai*

[ 22 ]

घण्टाघोरनिनादघातितमहादैत्ये घनश्यामले  
 घर्माघर्ममयूख-वह्निनयने घर्मप्रशान्तिप्रदे ।  
 घोराघोरविघोषदानवगणप्रोद्घुष्टघोरारवे  
 घोराघौघनिवारणे घननिभे वन्देऽखिलाण्डेश्वरि ॥

*ghaṅṭāghoranināda-ghātita-*  
*mahādaitye ghana-śyāmale*  
*gharmāgharma-mayūkha-vahni-*  
*nayane gharma-praśānti-prade*

*ghorāghora-vighoṣa-dānava-  
gaṇa prodghuṣṭa-ghorārave  
ghorāghoṅgha-nivāraṇe ghananibhe  
vande' khilāṅḍeśvari*

I salute Goddess Akhilāṅḍeśvari, who killed fierce demons by the frightening sound of bells, dark like the rain-bearing clouds, having sun, moon and fire as her three eyes, dispeller of afflictions, vociferating amongst the clamorous demons, remover of great sins and one resembling the clouds.

ॐ

[ 23 ]

चातुर्वर्ण्यफलप्रदे सुचरिते चामुण्डिरूपोत्तरे  
चक्राधिष्ठितपादपद्मचतुरे चन्द्रानने चण्डिके ।  
चन्द्रोपेन्द्र-चराचरात्मकजगद्रूपे चलत्कुण्डले  
चञ्चलोचनवञ्चितेश्वरशिवे वन्देऽखिलाण्डेश्वरि ॥

*cāturvargyaphalaprade sucarite  
cāmuṅḍirūpottare  
cakrādhiṣṭhitapādapadmachature  
candrānane caṅḍike  
candropendra-carācarātmaka-  
jagadrūpe calatkuṅḍale  
cañcallocanavañcitesvaraśive  
vande' khilāṅḍeśvari*

Goddess Akhilāṅḍeśvari, I salute you the fulfiller of the fourfold purposes in life (*dharma*,

*artha, kāma* and *mokṣa*), of auspicious conduct, excellent in the *cāmuṇḍī*-form, with her feet beautiful like the lotus in the Śrī Cakra, moon-faced, the ferocious, taking the forms of moon, Viṣṇu, the movable and the immovable, with moving ear-rings, and the auspicious one who enchanted Siva by her tremulous glances.

[ 24 ]

छिद्रघ्नस्मितचन्द्रिकाधवलिते छायेश्वरद्योतिते  
 छन्दान्दोलित-भूषणाङ्कितगले छन्दश्रियालङ्कृते ।  
 छायाधीश-धनञ्जयेन्दुनयने छन्नान्धकारारुणे  
 छन्दोवृन्दमहस्सुकान्तिनिलये वन्देऽखिलाण्डेश्वरि ॥

*chidraghnasmita-candrikādhavalite*  
*chāyeśvara-dyotite*  
*chandāndolita-bhūṣaṅāṅkitagale*  
*chandaśriyālaṅkṛte*  
*chāyādhīśa-dhanañjayendu-*  
*nayane channāndhakārārune*  
*chandovṛnda-mahassukāntinilaye*  
*vande'khilāṅḍeśvari*

Goddess Akhilāṅḍeśvari, I bow to you white-complexioned like the moonshine and with a smile capable of removing ills, illuminator of sun, the lord of Chāyā, with the neck bearing the imprints of the freely dangling necklaces, charming on account of your full free will, having sun, fire and moon as eyes, the rising sun for the dark veil

in the world, and abiding in the great lustrous rays of Vedas (of the form of all Vedas).

[ 25 ]

जम्बूमूलनिधे जनार्दननुते जम्भारिसम्भारिते  
जम्बूद्वीपमनोज्ञकल्पलतिके जहन्वात्मजाशेखरे ।  
जन्मव्याधिजरापहे जलमये जाम्बूनदालङ्कृते  
जम्बूनाथमनोहरे जननुते वन्देऽखिलाण्डेश्वरि ॥

*jambūmūlanidhe janārdananute*  
*jambhāri-sambhāvite*  
*jambūdvīpa-manojña-*  
*kalpalatike jahnvātma-jāśekhare*  
*janma-vyādhi-jarāpahe*  
*jalamaye jāmbūnadālaṅkṛte*  
*jambūnāthamanohare jananute*  
*vande'khilāṇḍeśvari*

I salute you Akhilāṇḍeśvari, the treasure beneath the rose apple tree, adored by Viṣṇu, glorified by Indra, charming divine creeper in the jumbūdvīpa, with the Ganges in your crescent, the dispeller of birth, sickness and aging, of the form of water, bedecked with golden ornaments, the beloved consort of Lord Jambūnātha and worshipped by all people.

[ 26 ]

झञ्झावाततरङ्गितप्रविमलश्रीनिर्झराप्लाविते  
झङ्कारीकृत-षट्पदालकभरे ज्ञाटित्यबुद्धिप्रदे ।



झरझरव-भूषणे झलझलन्मञ्जीरपादाम्बुजे  
झल्ली-मदल-झरझरवणनुते वन्देऽखिलाण्डेश्वरि ॥

*jhañjhāvāta-taraṅgita-  
pravimala-śrīnirjharāplāvite  
jhañkārīkṛta-ṣaṭpadālakabhare  
jhātityabuddhiprade  
jharjhārārava-bhūṣaṇe  
jhalajhalan-mañjīrapādāmbuje  
jhallī-maddala-jharjharasvananute  
vande'khilāṇḍeśvari*

Goddess Akhilāṇḍeśvari, I bow down to you who has ablutions in the rich pure Kāverī waters tossed about by violent winds, with your thick tresses of hair filled with buzzing bees, conferer of imaginative flashes, with dangling ornaments, with tinkling anklets on your lotus-feet and worshipped to the accompaniment of playing on percussion instruments like drum.

[ 27 ]

ज्ञानानन्दमहासमुद्रतरणे ज्ञानात्मरूपापरे  
ज्ञानज्ञेयमये त्वदङ्घ्रि भजतां ज्ञानप्रदेऽज्ञानिनाम् ।  
ज्ञानाज्ञानमयस्वरूपिणि शिवज्ञानप्रकाशप्रदे  
ज्ञानिक्षेत्र-कलत्र-धान्य-धनदे वन्देऽखिलाण्डेश्वरि ॥

*jñānānanda-mahāsamudra-taraṇe*

*jñānātma-rūpāpare*

*jñānājñeyamayē tvadaṅghri bhajatām*

*jñānuprade'jñāninām*

*jñānājñānamaya-svarūpiṇi*

*śivajñāna-prakāśa-prade*

*jñāni-kṣetra-kalatra-dhānya-dhanade*

*vande'khilāṅḍeśvari*

Goddess Akhilāṅḍeśvari, I salute you who are a ferry to cross over the great ocean of Knowledge and Bliss, beyond the form of knowledge, being both knowledge and the thing known, conferrer of knowledge to the ignorant who adore your feet, of the nature of the Supreme and the world, who helps in the dawning of the illuminating knowledge about Śiva and the granter of kinsmen, landed wealth, wife and grain-wealth.

From 23 to 27 are the five verses with epithets in the words beginning with the five letters in the palatal group.

[ 28 ]

टङ्काद्यायुध-भूषणोज्ज्वलकरे ठावेक्ष्यमानानने

डिम्भाहुंकृत-ढङ्कृतसुरशरे डोलाडिदेशस्मिते ।

डिम्भाकारतया सुपालितजने ढङ्कारबोद्धोषिते

ढंढण्डेति झटिङ्गणादिमहिते चन्देऽखिलाण्डेश्वरि ॥

ṭaṅkādyāyudha-bhūṣaṇojjvalakare  
 ṭhāvekṣyamānānane  
 ḍimbhāhumkṛta-ḍhaṅkṛtāsuraśare  
 ḍolāḍiḍheśasmite  
 ḍimbhākāratayā supālitajane  
 ḍhakkā-ravodghoṣite  
 ḍham-ḍhaṇḍeti ḍhaṭikvaṇāḍimahite  
 vande'kḥilāṇḍeśvari

I salute you Goddess Akḥilāṇḍeśvari, carrying on hands the bright weapons like *Ṭaṅka* (hatchet), with face round like the letter 'ṭha', who even as a child (*bālā*) by her loud cries proved the uselessness of the demons' arrows, smiling with Lord Śiva in the swing, who protects people although a *Bālā*, proclaimed by the drum-beats and worshipped to the varied beats of percussion instruments.

In this single verse the epithets beginning with the four letters in the retroflex group, ṭa, ṭha, ḍa, and ḍha are used, owing to the paucity of such words in each letter for being used in individual verses. Since no epithet could begin with 'Ṇa' this letter is omitted.

A Note on the Use of the Word *Aṁśa* for Kṛṣṇa's  
**Incarnation in Sankara's Gitabhashya**

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In his introduction to the *Gītābhāṣya*, Śaṅkara refers to the incarnation of Kṛṣṇa thus : *devakyām vasudevāt aṁśena kṛṣṇaḥ kīla sambabhūva*.<sup>1</sup>

The use of the word *aṁśa* by Śaṅkara tends to create the impression that he might be referring to Kṛṣṇa as an *aṁśāvatāra*. A. Mahādeva Śāstrī observes :

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1. *Śrīśaṅkaragrāṇthāvalīḥ samputa 8* (Srīraṅgam : Srīvāṇī-Vilāsamudrāyantrālayaḥ) p. 2.

As *amśa* means a part it would mean that Kṛṣṇa was a partial incarnation of God Viṣṇu. But of the several forms of the incarnation of God, Kṛṣṇa is on all hands recognised as a *full* incarnation of Viṣṇu. Accordingly Ānandagiri explains 'amśena' to mean 'sveccānirmitena māyāmayena svarūpeṇa' that is 'in an illusory form created by his own will.'<sup>1</sup>

In his gloss on Bhagavadgītā IV. 7-8 too Saṅkara does not use the expression *amśa* although it is clear that the Kāśmīra recension contains such a reading.<sup>2</sup>

The purpose of this paper is to explain Saṅkara's use of the word *amśa* as described above.

## II

It seems possible to suggest that Saṅkara is using the word *amśa* in the *Gītābhāṣya* in the sense in which it has been used in the *Gītā* itself, where paradoxically the use of the word *amśa* or part, instead of abridging in any way the glory of God, on the contrary, seems to highlight it. The use of

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1. A. Mahādeva Sāstri, ed., *The Bhagavad-gītā with the commentary of Śrī Saṅkarācāryā* (Madras : V. Ramaswamy Sastrulu & Sons, 1961) p. 3 fn.
  2. Kanti Chandra Pandey, *Abhinavagupta : An Historical and Philosophical study* (Varanasi : Chowkhamba Sanskrit Series Office, 1963) p.61.

the word *aṁśa* in Bhagavadgītā X, 42 and XV, 7 seems to be of special interest from this point of view. Bhagavadgītā X, 42 runs :

*athavā bahunaitena  
kim jñātena tavārjuna  
viṣṭabhyāham idaṁ kṛtsnam  
ekāṁśena stitho jagat.*

The verse occurs at the end of the chapter on *vibhūti yoga* wherein Kṛṣṇa describes his various glorious manifestations and concludes by saying:

But what avails thee this long lesson, Arjuna? I with one part of myself established this whole universe, and so abide.<sup>1</sup>

The whole universe here is shown but as a fraction of Kṛṣṇa, whose glory far exceeds the manifested universe. In other words, the use of the word *aṁśa* emphasizes the greatness of Kṛṣṇa rather than otherwise.

Similarly another verse from the Gītā seems to be significant in this connection.

*mamaivāṁśo jīvaloke  
jīvabhūtaḥ sanātanaḥ  
manaḥ śaṣṭhānīndriyāni  
prakṛtisthānī karṣati<sup>2</sup>*

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1. W. Douglas P. Hill, *op. cit.*, p. 157.

2. Bhagavadgītā XV, 7.

The verse occurs in the Fifteenth Chapter and may be translated thus :

A part of myself - Essential Life from everlasting in the world of life—attracts the mind and the five senses with the rest of Nature. <sup>1</sup>

Here again only a fraction of the Divine is seen as being involved in the manifestation of life at the individual level, just as in the previous verse only a fraction of the Divine was seen involved at the cosmic level.

### III

In the light of this background provided by the use of the word *amśa* in the Gītā, it would appear that what Śaṅkara seems to suggest by its use in his Introduction to the Gītā is not that Kṛṣṇa was a partial incarnation but that the Cosmic Being on account of its panentheistic nature was only fractionally involved in the process. It is not that the incarnation was partial; it is rather that the involvement of God, being both transcendant and immanent, was fractional.

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1. W. Douglas P. Hill, *op. cit*, p. 187.

## **The Universal Mind of Sankara**

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Samkara, the consolidator of Advaita Vedānta and its supreme apostle and champion possessed a mind that might truly be called unique and universal. For his was a mind that was not only subtle, profound and even majestic but singularly unified and integrated as well. It was the depth and sublimity of Samkara's mind as well as its organic unity, integrity and wholeness that make his personality, as compared to that of all other celebrated saints, seers and philosophers an outstanding, nay, almost unparalleled one and his life a brilliant and many-splendoured one. But what is most astonishing and deeply disconcerting is the fact that, of all great Indian thinkers, Samkara is



perhaps the most misunderstood. It is most singular to note in this regard that the mind and personality of Śaṅkara is much less understood than his metaphysics and his philosophic mission.

Hindu Dharma which is called Sanātana Dharma or perennial philosophy has its ultimate fountain-head in Advaita enshrined in the Prasthāna-traya consisting of the Bhagavad-Gītā, the Upaniṣads and the Brahma-sūtra. The quintessence of Advaita (non-dualism) has been distilled into the following pregnant and memorable statement of Śaṅkara, universally recognized as its supreme champion and exponent: "*Brahma satyam jaganmithyā, jīvo Brahmaiva nāparaḥ*"—"The Absolute Spirit is the reality, the world of appearance is illusory, the so-called individual soul is the Absolute itself and no other." To elucidate the above statement one might say that this philosophy recognizes the absolute identity and unity of *Ātman* (self) with *Brahman* (the Supreme Reality) and maintains that there is nothing in real but the all-embracing and all-transcending *Brahman*-"*Sarva Brahmamayam jagat*". It is to this Supreme *Brahman* that every being owes its origin, maintenance and ultimate dissolution. All things, objects and forms of this universe are but appearance, the visible manifestation of this Supreme Reality. The universe has no absolute existence but only a relative one and is a mirage, illusion (*māyā*), the veil

concealing the Supreme Reality or *Brahman*. The concept of 'the one in all' and 'all in the One' — this is the central truth of Advaita.

In the *Bhagavad-Gītā* Lord Kṛṣṇa says that when righteousness and truth suffer decline and unrighteousness and evil reign supreme he assumes incarnation in the mortal frame for the destruction of sin and restoration of the majesty of the Moral Law— '*dharma samsthāpanārthāya sambhavāmi yuge yuge*'.<sup>1</sup> Śaṅkara was an incarnation of the Supreme Lord Śiva born on this earth. The contemporary spiritual climate was thoroughly vitiated; it was an age of conflict and confusion, strife and division, spiritual bankruptcy and moral perversity. One of the most predominant among the prevalent faiths, Buddhism had become altogether perverted and decadent, overlaid with t̄antric ritualism and occultism. The contemporary Hinduism had become equally degraded, dominated as it was on the one hand by the Mīmāṃsā philosophy with its cult of sterile ritualistic formalism and ostentatious pietism and on the other by the Bhakti movement lapsing into pious sentimentality. With his invincible and incisive logical reasoning as well as subtle and superb eloquence, Śaṅkara vanquished all the eminent Buddhist thinkers and theologians and effaced the

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1. *Bhagavatgītā*-IV-8.

devitalized and debased form of Buddhism prevalent at the time. He also restored and revitalized the *Sanātana* Hindu Dharma by eradicating dualistic cults based on barren ritualism and ceremonialism and re-established the absolute supremacy of Advaita the basic postulate of which is embodied in such profound and pregnant truisms or *Mahāvākyas* as 'tat tvam asi'<sup>1</sup> (That art Thou) or 'aham brahmāsmi'<sup>2</sup> (I am the Absolute Brahman) of the Upaniṣads. In his time there were no less than seventy-two warring sects within the fold of Hinduism and Śaṅkara had to undertake the Herculean task of unifying and integrating them all by his Advaita, in which there is room for all forms of worship - from the lowest to the highest. Thus the restoration of *Sanātana* Hindu Dharma, to its pristine glory by vindicating the supremacy of Advaita was in fact the sublime and epoch-making spiritual mission accomplished by Śaṅkara within the brief span of his life of only 32 (thirty-two) years.

But the mind of Śaṅkara and the personality that he possessed is no less magnificent and fascinating than the mission he was born to fulfil. As referred to above, he did possess a mind that was singularly unique and universal. And the unique-

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1. Chândogya Upaniṣad, VI. 8. 7.

2. Bṛhadâranyaka Upaniṣad 1. 4. 10.

ness and universality of his mind lay precisely in its diverse aspects and dimensions. For it presents a harmonious synthesis and reconciliation of apparently irreconcilable and conflicting elements - intellect and imagination, reason and intuition, passion and dispassion, discrimination and devotion. It is the remarkable combination of these varied aspects which makes up his singularly integrated and unified mind, something akin to the 'unified sensibility' so passionately advocated and glorified by the eminent poet T. S. Eliot. Here one cannot but note a striking affinity between the nature of Śaṅkara's philosophy and that of his mind. Just as his philosophy maintains the ultimate unity of Reality by postulating the concept of the non-dual Brahman-the One without a second, similarly his mind exemplified a singular unity, indivisibility and organic totality. The nature and composition of his mind also bears a striking similarity to the distinctive nature and characteristic of Indian culture. For just as the Indian culture, despite the combination of divergent elements, is singularly composite, based as it is on the cardinal principle of 'unity in diversity', similarly his mind also exemplified the same principle in an organic unity, being the living synthesis of supposedly irreconcilable elements.

Though a life-long *Brahmacāri* (celibate) and a *Sannyāsin* (ascetic) and so leading a rigorous and

austere life of renunciation, he was not one who would retreat into a solitary and secluded life of spiritual esotericism - a life of splendid isolation from the society. Though a philosopher par excellence, he was no speculative philosopher but a most practical one. He was no world-and-life-denying recluse completely abandoning worldly life and activity and shunning social relationships and responsibilities. He lived in the midst of the world but uncontaminated by worldliness like the lotus leaf floating on the water but untouched by it— '*padmapatramivāmbhasā*'.<sup>1</sup> What is most singular to note in this regard is that true to his pledge to his mother, he turned up at the time of her passing away and discharged, what is in fact, the vital duties of a *gṛhastha* (house-holder)- the performance of funeral rites of his departed mother - a rare act for a sannyāsin.

It is often erroneously assumed by many that Śaṅkara was a high-priest of inaction. Had it been true, the brief span of the 32 years of his eventful life would not have been packed with intense, vigorous and ceaseless activity for the fulfilment of the sublime spiritual mission he cherished. His incessant and extensive religious travel (*parivrājakatva*) on foot from the Himālayas in the North to Kanyākumāri in the South for the propagation of

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1. Bhagavad-Gītā, Chapter V, 10.

his teachings, his wandering from place to place throughout India defeating scholars by his magnificent dialectical ability and superb eloquence, his setting up of numerous temples, renovating the ruined and dilapidated ones and founding pīṭhas in the different parts of the country - shows most convincingly how indefatigable was his zeal for work and how great, nay, almost tremendous was his capacity for action.

It is a widely-held view, though a most erroneous one, that Saṁkara's philosophy was a bleak doctrine of abstract intellectual contemplation of *Brahman*, the impersonal and formless Absolute through *viveka* (discrimination) and *vairāgya* (dispassion). But the fact is too often forgotten that it was none other than Saṁkara who had formulated and propagated the '*Pancāyatana pūjā*' by grouping all prevailing deities into five-*Sūrya*, *Gaṇapati*, *Śiva*, *Viṣṇu* and *Devī*. Again it was he who unified the '*ṣaṅmatas*' - the six forms of worship namely *Saiva*, *Vaiṣṇava*, *Sākta*, *Saura*, *Gāṇapatya* and *Kaumāra*. These six modes of worship which are popularly called '*ṣaṅmatas*' are also known as '*bhakti darśanas*' being devotional forms of worship which lead to the attainment of knowledge and salvation. Saṁkara had also composed inimitable and soul-stirring Sanskrit Stotras or hymns of adoration to myriad forms of the Deity, male as well as female. All these facts

betray the utter falsity of the widely-held view referred to above and amply and unmistakably demonstrate that his Advaita did not preclude devotion to the personal Deity. Adopting the cardinal principle of Hindu philosophy—'the unity in diversity', Śaṅkara while adoring and glorifying the gods and goddesses regarded them all as the various manifestations of the one, non-dual Supreme Brahman or the Absolute Godhead.

It is also most erroneously assumed by many that Śaṅkara did possess a mind that was thoroughly logical, ratiocinative and discriminating, utterly devoid of delicate passions, emotions and sensibilities. But as Dr. Radhakrishnan has most perceptively observed in this regard: "through the massive and at the same time subtle dialectic of Śaṅkara there shows forth a vivid, emotional temperament."<sup>1</sup> The fact that he was at his ailing mother's side, according to his previous promise, during her last days and that he brought comfort and solace to her at the deathbed and afterwards duly carried out the funeral rites single-handed shows pretty clearly how deep, tender and pure was his filial devotion to his mother. His remarkable devotion to his mother also finds expression in his oft-quoted maxim: "There may be many bad

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1. Radhakrishnan, 'The Vedanta According to Śaṅkara and Ramanuja'.

sons, but not one single bad mother." How deep and disinterested was also his love and compassion for the poor, distressed and the destitute is amply revealed in the story given below.

Once, as a young *brahmacāri* he went to a house in Kerala where lived a poor woman who could afford to give him only one *Āmalaka* (gooseberry) fruit. Realising the utter poverty, distress and deprivation of the woman, Śaṅkara's heart melted with sympathy and compassion and he at once composed and recited the famous "Kanakadhārā Stavam" and a rain of gold coins followed. The house of the old woman came to be known as 'Swarnathu Mana' which means the "House of Gold".

The mind of Śaṅkara, characterized though it was by a supreme dialectical and intellectual subtlety was no less capable of intense and sublime devotional fervour and feeling. The inimitable and innumerable hymns of adoration in which Śaṅkara celebrated the glory, beauty and majesty of the deities are noble and animated poetry of the highest order, marked by an exquisite and haunting melody, exuberance of imagination, opulence of diction, lilting lyricism and above all an intensity and ecstasy of devotion. Worthy of mention in this respect are '*Lalitā Pañcaratna Stotram*', '*Ananda Laharī*', '*Saundarya Laharī*', '*Anna-*



*pūrṇā Stotram*’, ‘*Jagannāthāṣṭaka*’, ‘*Vedasāra Śiva Stotram*’ ‘*Kāla Bhairavāṣṭaka Stotram*’ ‘*Bhavānī Bhujāṅga Stotram*’ and the like.

Though the popular image of Śaṅkara is that of an uncompromising Advaitin who proclaimed the absolute importance of jñāna (the path of gnosis or wisdom or self-knowledge) for attainment of the supreme goal of life—namely *Mukti* or liberation and found no place in his scheme of philosophy for *Bhakti* (the path of devotion), there is unmistakable and compelling evidence to demonstrate that it is far from true. A singularly telling evidence is provided by Śaṅkara’s *Prabodha Sudhākara*’ a work of 257 verses wherein is maintained an exquisite harmony of *Jñāna* and *Bhakti*. The fifth verse of the poem says : The means to attain to *mukti* are three-fold: renunciation Self-knowledge and devotion.” Emphasizing the importance of devotion in another place in the poem, Śaṅkara says : “But, the inner soul cannot be purified without devotion to the Lord. Hence the necessity of devotion.....Progressively, the devotee sees the Lord in all beings and all beings in the Lord. One who has reached this stage is the best of devotees.” Again he says in the conclusion of the poem : “Though the sky seems vacant, it rains and blesses the parched earth thirsting for relief. So also the Gracious Lord, who is beyond vision, words and mind, blesses the

earnest devotees by raining the immortal waters of absolute Knowledge and bliss.”

Śaṅkara has also been misrepresented by some as an ardent advocate of *jñāna* and uncompromising opponent of Karma. But truly speaking, though Śaṅkara upheld and vindicated the supreme importance of *jñāna* for the attainment of the supreme goal of life, he did not absolutely disregard or belittle the claim of Karma. This is abundantly revealed in the observations of Śaṅkara regarding the role of *jñāna* and Karma and their mutual relation which is as follows :

‘कर्मनिष्ठाया ज्ञाननिष्ठाप्राप्तिहेतुत्वेन पुरुषार्थहेतुत्वं, न स्वातन्त्र्येण, ज्ञाननिष्ठा तु कर्मनिष्ठोपायलब्धात्मिका सती स्वातन्त्र्येण पुरुषार्थहेतुः, अन्यानपेक्षा ॥’

*karmanuṣṭhāyā jñānanaiṣṭhāprāptihetutvena puruṣārthahetutvam na Śwātantryeṇa jñānanaiṣṭhā tu karmanaiṣṭhopāyalabdhātmikā satī swātantryeṇa puruṣārthahetuḥ anyānapekṣā*”<sup>1</sup>

The discipline of action becomes the means for the human goal by causing the eligibility for the discipline of knowledge and not independently; the discipline of knowledge, however, when it has been gained through the discipline of action, becomes the means for the human goal independently, without depending on any other (means)”.<sup>1</sup>

1. Bhagavad-Gītā-Bhāṣya, iii, 4.

‘न्यायाच्च - उपायभूतानि हि कर्माणि संस्कारद्वारेण  
ज्ञानस्य । ज्ञानेन तु अमृतत्वप्राप्तिः । . . . . . न हि नद्याः  
पारगो नावं न भुञ्चति यथेष्टदेशगमनं प्रति स्वातन्त्र्ये सति ॥’

*Nyāyācca-upāyabhūtāni hi karmāṇi sams-  
kāradvāreṇa jñānasya. Jñānena tu amṛtatva-  
prāptih.....na hi nadyāḥ pārāgo nāvam na  
muñcati yatheṣṭadeśagamanam prati svātantrye  
sati.*<sup>1</sup>

This is the reasoning: Deeds are but the means to knowledge through the purification (of the mind). Through knowledge, however, immortality is gained.....when one has crossed the river and has the independence to go to his destination one does not, indeed, cling to the boat.’

A close and careful study of all this abundantly proves that Śaṅkara was a *Jñānī*, *Bhakta* and *Karmayogi*, all in one. More precisely speaking, Śaṅkara while recognizing the supreme importance and superiority of *Jñāna* also appreciated the lesser importance and relative value of *Karma* as well as *Bhakti*.

The unique myriad-mindedness of Śaṅkara as well as his infinitely rich and many-splendoured life have been amply highlighted by Dr. Radhakrishnan in his significant statement as follows:

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1. Kena - Upaniṣad-Vākya-Bhāṣya Bhūmikā.

“The life of Śaṅkara makes a strong impression of contraries. He is a philosopher and a poet, a Savant and a Saint, a mystic and a religious reformer. Such diverse gifts did he possess that different images present themselves, if we try to recall his personality.

One sees him in youth, on fire with intellectual ambition, a stiff and intrepid debater; another regards him as a shrewd political genius, attempting to impress on the people a sense of unity; for a third, he is a calm philosopher engaged in the single effort to expose the contradictions of life and thought with an unmatched incisiveness; for a fourth, he is the mystic who declares that we are all greater than we know. There have been few minds more universal than his”.<sup>1</sup> And the same fact has been brought into a sharp focus by the great and saintly Irish woman, Margaret Noble, later known as Sister Nivedita, in her striking and moving expression: “We contemplate with wonder and delight the devotion of Francis of Assisi, the intellect of Abelard, the virile force and freedom of Martin Luther, and the political efficiency of Ignatius Loyola - but who could imagine all these united in one person!”

And can there be tributes more glowing than these to the universality of Śaṅkara?

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1. Radhakrishnan, ‘The Vedanta according to Śaṅkara and Rāmānuja’.

Indeed the life of Śaṅkara was a splendid and supremely vivid example of the harmonious blend of the triune basic ideals of the Hindu philosophy of life-*Jñāna*, *Karma* and *Bhakti*. To use the distinctive language of Hindu religious symbolism, his life was veritably a *Triveṅṅsaṅgam*, the sacred confluence of the three vital and living streams of Hindu *Sanātana Dharma*. And it is the rare and exquisite combination of these triple ideals in one single leader that gives to the life of Śaṅkara an integral perfection and inclusive totality and makes him one of the supremely venerable and most unforgettable figures in the philosophical and spiritual history of mankind.

## **Sri Totakacarya's Srutisarasamuddharanam**

*(Continued from Vol VI-1)*

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*Kumāri R. Pattammal, M.A. M.Phil.*

The difference between *pariṇāma* and *vivarta* is that in the former, the cause and effect belong to the same level of reality, while in the latter, they belong to two different levels of reality. *Māyā* and the world consist of empirical reality, that is, they are real till the rise of the direct knowledge of Brahman. These two, therefore, belong to the same level of reality. On the other hand, Brahman and the world differ from each other in this that while the former is absolutely real, that is, not conditioned by the three divisions of time-past, present, and future, the latter is real only provisionally. These two thus consist of two different levels of

reality. And it is with this in view, it is said that *māyā* is the transformative material cause and Brahman is the transfigurative material cause of the world.

Brahman is infinite in the sense that it is not conditioned by the three factors of time, space, and objects. Now, it is objected that Brahman is conditioned by the objects of the world which are different from it.

According to the Nyāya-Vaiśeṣika school, an effect is different from its cause. This school advocates the theory known as *asat-kārya-vāda*. According to this theory, an effect is non-existent in its cause. When a piece of cloth is woven, we have in it the threads in conjunction; and over and above the conjoined threads, the cloth which has come into being afresh. This new product was not in existence before its production. It has come into being as a new creation from its prior non-existence. This theory is, therefore, called *ārambha-vāda* and is also designated as *asat-kārya-vāda*. And in this theory, when an object (say) cloth is said to come into existence, what is meant is that the object not existing before its production comes to be associated with *sattā-jāti* (being-species) through the relation of *samavāya* (inherence). There is yet another view that the origination of an object means the relation of the object not existing before its rise to

its inherent cause through the relation known as *samavāya*. The result of the argument is that the effect is totally different from the cause. The world, therefore, being an effect is different from its cause-*Brahman*. The latter is conditioned by object and hence is not infinite.

The theory of causation set forth in the above paragraph is wrong on the following grounds :

1. Not all effects come from a given cause, but only such effects as pre-exist in the cause. Pot comes into existence only from clay and not from threads. If the Vaiśeṣika position, namely, that an effect comes into existence from prior non-existence is admitted, then the non-existence of pot is present not only in the clay according to the Vaiśeṣika but in threads too. Hence, the pot could come into existence from threads as well. This, however, is not the case. Hence we are forced to admit that the effect pre-exists in the cause prior to its creation.

2. If the effect is totally non-existent before it is produced, then it is similar to an absolute nothing like a barren woman's son and hence it cannot be produced at all.

3. In the statement 'the object is non-existent prior to its origination', the term 'prior' refers to the relation of time which appears as an



attribute to the 'object'. And this attribute cannot hold good, if the object is non-existent; for non-existent objects are not found to have any attribute.

It follows from the above discussion that the Vaiśeṣika theory of causation does not hold good.

The Sāṅkhya theory of causation is known as *pariṇāma-vāda*. It is also designated as *sat-kārya-vāda*. According to this theory, production is transformation which consists in the manifestation of what is already existent in the cause in a latent form and is not a new creation. The effect is existent in the cause in an unmanifest form and causal operation manifests it. The effect, although identical with the cause, is different from it. The world thus would be different from *Brahman* and the latter cannot therefore be considered as infinite.

Toṭaka, before criticising the theory of the *sat-kārya-vāda*, sums up its position thus. An object exists in a latent form in its cause prior to its creation. And, creation means the modification of latent form into a gross form.

Toṭaka raises the question whether the gross form is already existent or not. If it were existent, then the assertion that the object *comes to be associated* with gross form at the time of creation is wrong. If it were not existent, then it must be

admitted that it is created afresh from its non-existence. The Sāṅkhya then would be adopting the *asat-kārya-vāda*.

It might be said that causal operation manifests the object by giving rise to some qualities in the object. This does not hold good; for, in the *sat-kārya-vāda* the qualities also are existent and hence they need not be produced. It might be thought that the causal operation manifests the object by removing some defect in the object. This also is unsound; for, in the *sat-kārya-vāda*, defect also is existent in the object and an existent object cannot be removed. Even assuming that the causal operation somehow manifests the objects, there arises the following difficulty in the *sat-kārya-vāda*, the causal operation also is existent and hence it should be held that it always manifests the objects. Hence there can be no dissolution. The theory of *sat-kārya-vāda* thus stands rejected.

The defects in the theories of creation and transformation have led the Advaitins to formulate the doctrine of transfiguration (*vivarta-vāda*). According to this view *Brahman*, through *māyā*, appears as the world which, though entirely depending on *Brahman*, affects it no more than the silver does the shell in which it appears. And the effect does not have any independent existence apart from the cause.

The Advaitic view of causation, namely, the *vivarta-vāda* which is different from the *pariṇāma-vāda* of the Sāṅkhya school and the *ārambha-vāda* of the Vaiśeṣika school, has been set forth by the author of the *Brahma sūtra* as his final conclusion in the aphorism *tad-ananyatvam-ārambhaṇa-śabdādibhyaḥ* (II, i, 14).

Śrī Śaṅkara while commenting on the above aphorism states that the Upaniṣadic texts themselves suggest the theory of transfiguration. The text, 'Have you ever asked for that instruction, whereby by knowing one, everything else, though unknown becomes known' declares the knowledge of everything, that is, the effects, by knowing one, that is, the cause. And another text 'Clay alone is true and its modifications are names only', states that the entire body of products has no existence apart from its cause. By extending this line of interpretation, we conclude that the entire world has no existence apart from *Brahman*. It is only illusory. The infinite nature of *Brahman* would be contradicted if there exists the world apart from *Brahman*. Since the world has no independent existence apart from *Brahman*, the infinite nature of *Brahman* is maintained. Moreover, since the soul is none other than *Brahman*, there arises no question of the infinite nature of *Brahman* being contradicted by the existence of the soul. The matter that is of profound importance here is that the *Upaniṣad*'s speak

of the creation of the world by *Brahman* chiefly with a view to explain the infinite nature of *Brahman*.

It comes to this: *Brahman* as associated with *avidyā* is God and it is the primary sense of the word *tat*. And, *Brahman* freed from *avidyā* and its characteristics such as omniscience, etc., is the secondary sense of the term *tat*.

The word *asi* in the text *tat tvam asi* conveys the profound truth that the true nature of the soul, namely, *Ātman* is identical with the true nature of God, namely, *Brahman*.

The primary meaning of the term *tvam* is the soul who is ignorant, an agent and enjoyer. The primary meaning of the term *tat* is God who is omniscient and is the cause of the world. No identity between the two is possible. Hence the words *tat* and *tvam* are to be taken in their secondary senses. The words *tat* and *tvam*, through exclusive-non-exclusive secondary signification discard a part of their primary senses, namely, the insentient part of *avidyā*, mind, and their characteristics respectively and give rise to the recollection of the other part, namely, the sentient element of pure consciousness which is known from the *Upaniṣadic* texts. And *asi* conveys the identity between the two.

The *Pūrvapakṣin* raises the following objections:

1. The text *tat tvam asi* enjoins meditation upon soul as *Brahman*;
2. It refers to a common quality between the soul and *Brahman*; or, it is intended to praise the soul as *Brahman*; and,
3. The text may be taken as teaching that *Brahman* is *jīva* instead of the other way about.

Our author critically examines and finally rejects the above views. He concludes that the text *tat tvam asi* proclaims the eternal truth of the identity of the inner Self with the supreme Self.

The soul falsely identifying itself with mind and its characteristics owing to *avidyā* has lost sight of its identity with its essential nature and undergoes transmigration. Śrī Śaṅkara in his commentary on the *Brahma-sūtra* says: 'as long as the *jīva* is associated with the adjunct-mind, so long only is the *jīva* a *jīva*. In reality, however, there is nothing like *jīva*-hood apart from what is fancied to be such by reason of this adjunct'. He proceeds to point out: 'this relation of *Brahman* with mind has but *avidyā* as its source, and this *avidyā* cannot be removed by anything apart from the direct knowledge of *Brahman*'. *Avidyā*, therefore, is the source of all evil and its removal would necessarily

bring about the removal of the relation of mind and its qualities like finitude agency, etc. *Jīva* then ceases to be a *jīva* as it would manifest as *Brahman* in its true nature of absolute bliss and consciousness. And this is liberation.

*Avidyā* relates to the identity of *Brahman* and *Ātman* - the supreme Self and the inner Self. In order that it may be removed, what is necessary is the direct knowledge of the identity of *Ātman* and *Brahman*. This knowledge is referred to as Self-realization or knowledge of *Brahman*. Here Toṭaka advocates the view that it is the major texts of the *Upaniṣad*-s that give rise to the knowledge of *Brahman* which is efficacious in dispelling *avidyā*. This theory is known as *śābdāparokṣavāda*.

In this connection, our author refers to the story of a prince who was brought up by a hunter and who thinks himself a hunter. When someone in whom he reposes implicit faith tells him 'Thou art a prince', he realizes that he is a prince, was a prince even when he thought otherwise, and will be a prince hereafter also. The matter that is of importance here is that the knowledge arising from the statement of a trustworthy person that 'Thou art a prince' removes the false notion of his being a hunter. In the same way, the knowledge arising from the statement 'Thou art That' instructed by a spiritual preceptor would remove the false notion of one being a *jīva*.

Toṭaka states that this narrative is given by Draviḍācārya who, in the Advaita tradition, is well-known as the author of the *bhāṣya* on the commentary in *sūtra* form by Brahmānandin on the *Chāndogyopaniṣad*. This narrative Śrī Saṅkara cites in his commentary on the *Bṛhadāraṇyakopaniṣad* (II, 1). He states that this narrative has been given by those who know the traditional interpretation of Advaita (*atra ca sampradāya-vidoḥ ākhyāyikam sampracakṣate*). Ānandagiri, while commenting on the above, identifies the author of the narrative as Draviḍācārya (*draviḍācārya-sammattim āha - atra ca iti*). Haradatta in his commentary *Ujvalā* on the *Āpastambadharmasūtra* (1-8-22-2) refers to the above narrative of a prince and summarizes the teaching in four verses. He specifically states therein that on the analogy of a prince brought up as a hunter, the *jīva* remains as *Brahman* on attaining Self-realization from the text *tat tvam asi*.

*srutyā tat tvam asi ityapaśya duritam brah-  
maiva sampadyate*

It may be asked: if *jīva* is *Brahman*, why does it not realize and why does it need a teaching at all to tell it what it really is? The reason is to be found in the distracting nature of the mind which prevents the soul from looking inward on itself. Even Śrī Rāma, incarnation of Lord Viṣṇu, cast

off His assumed state of ignorance that He is only a human being, only on receiving instruction from Lord Brahmā that He is Viṣṇu.

It is not all that realize this truth even after being taught. It is only the qualified aspirant that attains Self-realization by the teaching 'Thou art That' imparted by the preceptor.

The *Upaniṣad*-s mark three stages preceding the rise of Self-realization.

1. The first stage is characterized by the attainment of intense desire to get liberated. The latter is possible by the performance of one's allotted duties-obligatory and occasioned duties by offering their fruits to God.

Performance of one's duties as an offering to God removes the unseen demerit present in the mind of the aspirant and thereby makes one fit to pursue the proximate means to the knowledge of *Brahman*. Performance of one's duties in the above-mentioned way is known as *Karma-yoga*.

*Karma-yoga* gives rise to the intellectual conviction that the Self alone is real and the world is not real. This intellectual conviction is termed *nityānitya-vastu-viveka*. This leads to absolute detachment towards enjoyment of objects here and hereafter. This is termed *ihāmutrārthabhogavirāga*. This, in turn, gives rise to what is known as



*samādhi-sādhana-sampat*. These are *śama*, *dama*, *up rati*, *titikṣā*, *samādhāna* and *śraddhā*. Of these, the first two, namely, *śama* and *dama* respectively represent the control of mind and of senses. *Upurati* is renunciation in spirit. *Titikṣā* is fortitude- a form of courage shown in enduring opposites like heat and cold or pain and pleasure. *Samādhāna* is power of concentration and *śraddhā* is faith in the teaching of the *Upaniṣad*-s. These disciplines, when pursued, give rise to intense desire for release from *samsāra* which is termed *mumukṣutva*. The aspirant knows, from a study of the *Upaniṣad*-s, that the means to release is the direct knowledge of *Brahman*. His intense desire for release leads to the intense desire for the means of release, namely, the direct knowledge of *Brahman*. It should be noted here that *karma-yoga* must be pursued till there arises *mumukṣutva*. Then performance of *karma* must be given up. This means one should take on *karma-sannyāsa*.

2. The group of qualities, namely, *nityānitya-vastu-viveka*, etc., *karma-sannyāsa*, *śravaṇa* and *manana* are the proximate means to the knowledge of *Brahman*; and, these should be pursued till there arises the knowledge of *Brahman*

Of these, the pursuit of *nityānitya-vastu-viveka* etc., removes the latent impressions arisen from enjoyment of worldly objects.

*Karma-sannyāsa* gives rise to a *supra-sensible* merit which removes certain sins that stand in the way of the rise of the knowledge of *Brahman*. This *supra-sensible* merit arising from *sannyāsa* makes one eligible to pursue *śravaṇa*, etc.

*Śravaṇa* or vedāntic study removes the false notion that the *Upaniṣad*-s do not teach the non-dual *Brahman*. *Manana* is arguing within oneself with a view to convince oneself that what has been learnt from the *Upaniṣad*-s is true.

3. *Nididhyāsana* or continued meditation upon the *Upaniṣadic* teaching marks the third stage. It removes the false notions of 'I' and 'mine'.

When the mind of the aspirant thus becomes free from all the impediments, and when the major-texts are contemplated, there arises the direct knowledge of *Brahman* which by its mere rise removes *avidyā*.

The accumulated merits and demerits of the past excepting the fructified ones are removed. There is no possibility of the rise of any merit or demerit in future; for the knower of *Brahman* has no conceit of agency with regard to any action that may occur in future. Such a one who is free from the accumulated merits and demerits and who is living out only his fructified merits and demerits

that have given rise to the present body by remaining in which the soul has attained the knowledge of *Brahman*, is called a *jīvanmukta*-one who is liberated while embodied. The world of duality would continue to exist even at this stage; but the *jīvanmukta* would perceive it to be illusory and so is not deluded by it. In the language of the *Upaniṣad*-s, the *jīvanmukta* perceives his body without any sense of attachment, 'like a snake that perceives its slough.' He remains as the witness of the world of objects beginning with mind.

It is inevitable that such a Self-realisation should be followed by a mystical outpouring. He gives expression to his experience of the world as illusory. He says that he revels in the Self. He expresses his deep sense of gratitude to his preceptor by saying that he will serve him till the final fall of his body.

When the merits and demerits which have begun to bear fruit are exhausted by experiencing their fruits, the body of the *jīvanmukta* falls off and he remains as *Brahman* itself.

Such is the glorious gospel preached in the *Śrutisārāsamuddharaṇam* on the authority of the *Upaniṣad*-s. All this came to *Toṭaka* first as mystic insight; its intellectual elaboration, which is given in the text, came later. A characteristic of *Toṭaka*

is lack of dogmatism. He accepts revelation as the chief source of knowledge yet, he hedges round the *śruti* texts with rational safeguards. He is invariably concerned to tell the aspirants, as simply as he can, the essentials of *Vedānta*. The respect of Śrī Toṭaka for Śrī Śaṅkara is great. His blessed co-disciples are treated with great reverence.

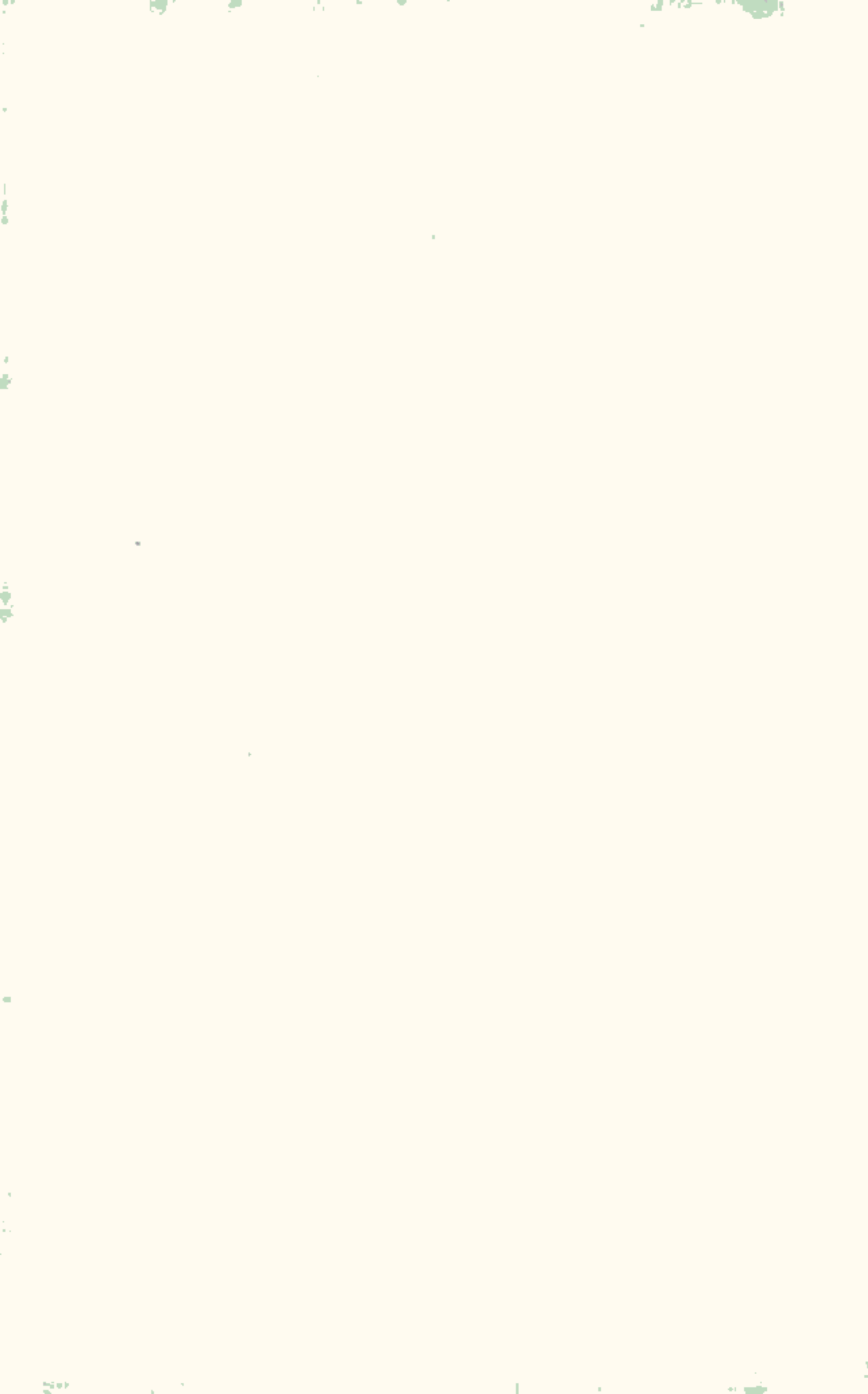
*(to be Continued)*

## COMMENTS

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*Professor Giulio Cogni (Italy)*

"I have admired the last issue of the "Voice of Śaṅkara" (Vol VI, No. 1) first of all for the question of the date of Śaṅkara, as posed by V. G. Ramachandran. What is for the historians of enormous importance. Then, for the luminous review of the book "The Yoga-Sutras of Patanjali" by J.R.S. Vasana Ramanan, who states that the eternal happiness consists in the "extinction of individuality," obviously in the unique *ātman* (transcendental Self) of all existences. The clear discovery of this supreme truth is the eternal glory of India. It signifies extinction of "concentration into individuality." The danger of the Western way of life is the general concentration into individuality as existing *per se*, just as Christianity, derived from Christ preaches its abnegation. In the Oriental way of life too there may nest a danger, if one interprets it as "annihilation of individuality, because it can result, as now in some, primarily Western degenerations, in the use of drugs and alcohol. In former times human sacrifices, cannibalism and so on (in sacral sense) were considered heroically useful as every sacrifice is. This is for experiencing that individuality is not the true Self. However, this should not be negation of forms of existence as conditioning the *jīvanmukti*, magnificently discussed by Candrasekharendra Sarasvatī."



## ABOUT THE PUBLISHERS

The Ādi Śaṅkara Advaita Research Centre was established in 1975 under the guidance and with the blessings of His Holiness Jagadguru Śrī Śaṅkara-cārya of Kāñcī Kāmakōṭi Pīṭha. The main objectives of the Centre, among other things are:—

- (1) to undertake the carrying on of scientific research for the extension of knowledge in the fields of Natural and Applied Sciences generally, and in particular in the fields of Physics and Metaphysics.
- (2) to undertake and carry on scientific study and analysis of the Advaita system of thoughts as expounded by Ādi Śaṅkara and to conduct research as regards the relevance of his teachings in solving present day ills of mankind.
- (3) to undertake, promote and encourage the study of ancient philosophical systems of India.
- (4) to undertake research for the purposes of establishing norms necessary for realising the divinity in man through moral, spiritual and cultural infra-structure.

THE VOICE OF ŚAṅKARA (ŚAṅKARA BHĀRATI) is the quarterly journal published by the Centre in pursuance of its many objectives.

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ससाराध्वनि तापभानुकिरणप्रोद्भूतदाहव्यथा-

खिन्नानां जलकांक्षया मरुभुवि भ्रान्त्या परिभ्राम्यताम् ।

अत्यासन्नसुधाम्बुधिं सुखकरं ब्रह्माद्वयं दर्शय-

त्येषा शङ्करभारती विजयते निर्वाणसंदायिनी ॥

*samsārādhvani tāpabhānukiraṇaprodhbhūta-*

*dāhavyathā*

*khinnānām jalakāṅkṣayā marubhuvī bhrāntyā*

*paribhrāmyatām,*

*atyāsannasudhāmbudhim sukhakaram brahmād*

*vayam darśayaty-*

*eṣā śaṅkarabhārati vijayate nirvāṇasaṁdāyīnī.*

To those who are afflicted, in the way of the world, by the burning pain given rise to by the scorching sun-shafts of misery, and who through delusion wander about in the desert (of worldliness) seeking water—showing the felicitous ocean of nectar, which is very near, the non-dual *Brahman*, this the Voice of Śaṅkara—is victorious, leading, as it does, to liberation.