

GURU STUTI

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Mother Divine Shree Lalita Devi

Samaya Shree-Chakra

Kowla Shree-Chakra





GURU STUTI

*// sadAshiva samArambhya
shankara AchArya asya madhyamam
asmad guru paryantam
vandE guru paranpara //*

Beginning with Lord Sada Shiva
Shankara Acharya being the middle one
Unto my divine master [teacher]
I bow down and salute to the tradition of the divine teachers.

*// asmad guruvarENyam
brahma Rushi shree lakshmidharam
shree deshika AchArya pAda yugmE
satatam nata mastka abhivAdam karishyamaham //*

My divine master Brahma-rushi
Shree Lakshmidhara Deshika Acharya
The initiator into the divine,
I ever bow down my head at
The lotus feet of my divine master.

*// vandE guru pada dwandwam
avAngmAnasa gOcharam
rakta-shukla prabhA mishram
atarkyam trai-puram mahA //*

I salute the lotus feet of my divine teacher
Whose greatness cannot be under stood by intelligence
They are radiant with mixed Red and White rays
Beyond any logic and Supreme and divine in the three
worlds.



TRANSLITERATION AND PRONUNCIATION KEY

The English alphabet	Pronounced as	In the word	
a	o	<u>ton</u>	
A, aa	a	<u>blast</u>	
i	i	<u>grief</u>	
ee	ee	<u>feel</u>	
u	u	<u>full</u>	
U, oo	oo	<u>root</u>	
e	e	<u>gem</u>	
E	ay	<u>ray</u>	
ai	y	<u>by</u>	
o	o	<u>oh</u>	
O	o	<u>grow</u>	
ow	ow	<u>bow</u>	
um	um	<u>umbrella</u>	
ah`	h	<u>half, oh</u>	
k	k	<u>coke</u>	[soft sound]
kh	kh	<u>khomeni</u>	[coerce sound]
g	g	<u>go</u>	[soft sound]
gh	gh	<u>ghee</u>	[coerce sound]
ng	ng	<u>finger</u>	[nostril sound]
ch	ch	<u>chill</u>	[soft sound]
Ch	ch	<u>catch</u>	[coerce sound]
j	j	<u>jams</u>	[soft sound]
jh	jh	<u>jar</u>	[coerce sound]

n^	n	French	
T	t	t <u>in</u>	[soft sound]
Th	t	shu <u>nt</u>	[coerce sound]
D	d	<u>den</u>	[soft sound]
Dh	dh	ad <u>here</u>	[coerce sound]
N	n	blun <u>der</u>	[nostril sound]
t	t	bir <u>th</u>	[soft sound]
th	th	<u>th</u> umbs	[coerce sound]
d	th	<u>th</u> at	[soft sound]
dh	dh	<u>dh</u> ony	[coerce sound]
n	n	<u>no</u> t	[nostril sound]
p	p	<u>p</u> al	[soft sound]
ph	ph	loo <u>ph</u> ole	[coerce sound]
b	b	<u>b</u> all	[soft sound]
bh	bh	ab <u>h</u> or	[coerce sound]
m	m	<u>m</u> other	[nostril sound]
y	y	<u>y</u> ard	
r	r	<u>r</u> an	
l	l	<u>l</u> ock	
v	v	<u>v</u> alve	
sh	sh	l <u>sh</u> war	
Sh	sh	sh <u>o</u> e	
s	s	<u>s</u> on	
h	h	<u>h</u> ome	
L	l	gir <u>l</u>	
Ru	r	somewhat between <u>r</u> and <u>ri</u>	
RU	r	somewhat between <u>ra</u> and <u>ree</u>	



INTRODUCTION

Shree Adi Shankara s Ananda Lahari



Adishankara composed *soundary lahari* in *Sanskrit*. *Soundarya lahari* has hundreds of verses in praise of mother divine. The first forty-one verses relate to the secrets of *shreevidya tantra* and referred to, or categorized as, *ANANDA LAHARI*. *Ananda lahari* means the overflow of bliss. The subtle form of mother divine is, very beautifully narrated in this work.

I have given the transliteration of the Sanskrit text, as well an English rendering for the verse. However, I am not a professional writer, the zeal to present the beauty of the Sanskrit verses, compelled me to do this task. This is the first flower from my literary garden.

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This work is undertaken while keeping in mind the people who know English. The intention of this publication is to propagate the age-old Hindu tantric works, which still hold good, in this 21st century.



MOTHER DIVINE SHREE LALITA DEVI



CONTEXT:

Adishankara sings in praise of mother divine, samaya by name.

TRANSLITERATION OF THE TEXT:

// Shivah shaktyaa yuktO yadi bhavati shaktah prabhavitum

*nachE dEvam dEvO Nakhalu kushalah spanditu mapi
atastwaam aaraaDyaam hari hara virinchaadhibhirapi
praNantum stOtumvaa katha mkRuta puNya prabhavatl // 1 //*

POETIC RENDERING:

O mother divine!
Accompanied by Thee,
Shiva is capable to create the Universe.
In Thy absence, the bright and
Ever auspicious Shiva, is not able
Even to make a move for himself.

O mother divine!
So, Thou art worshiped by the Trinity,
And as well, by the other deities;
Such being Thine supremacy.
How one can be able to
Salute Thee, or sing in praise of Thee?
Unless, he did not have,
The meritorious and pious
Deeds of previous births.

FOOTNOTES:

AjnA =command; chakra= wheel, disk; Ajna chakra is situated AT THE CENTRE OF THE FOREHEAD [near the pineal gland]. samaya= the sixteenth phase of moon ever lasting and without change. Samaya is the sixteenth phase of moon, not visible to the naked eye. It is only perceivable through the eye of wisdom by the accomplished practitioners of yoga.

CONTEXT:

Adi Shankara praises, the glory of the little dust beneath the lotus feet of mother divine in this second verse.

TRANSLITERATION OF THE TEXT:

*// taneeyansam pamsu m tavacharaNa pankEruha bhavam
Virinchi sanchinvan virachayati IOkaa navikalan
VahatEnam showrih kathamapi sahasrENa shirsaam
harah samkshudainam bhajati bhasmOddoolhana vidhim // 2 //*

POETIC RENDERING:

O mother divine!
Availing a little dust of Thy lotus feet,

Brahma creates the Universe,
Without any error or flaws.

O mother divine!
Availing a little dust of Thy lotus feet,
Vishnu bares it, somehow
On his thousand heads.

O mother divine!
Availing a little dust of Thy lotus feet,
Shiva melts it to ashes,
And coats his entire body.

FOOTNOTES:

It is to be understood, that the little dust of the lotus feet of mother divine, are the root cause for the creation, sustenance and destruction.

CONTEXT: Adi shankara further glorifies, the little dust of the lotus feet of Mother divine .

TRANSLITERATION OF THE TEXT:

*// Avidyaanaa mantastimira mihira dweepanagaree
jadanaam chaitanya stabaka makranda sruti Jharee
daridraaNaam chintaamaNi guNanikaa janma jaladhow
nimagnaanaam dumShtRaa muraripu varaahasya bhavati //3 //*

POETIC RENDERING:

O mother divine!
The little dust of Thy lotus feet is
The city where the sun rises
For those, who suffer from ignorance.

O mother divine!
The little dust of Thy lotus feet is
The spontaneous flow of intellect,
To those who are mentally idle.

O mother divine!
The little dust of Thy lotus feet is
A collection of wish-fulfilling precious gems,
To those who are poverty stricken.

O mother divine!
The little dust of Thy lotus feet is
The tusk-like teeth of Adi varaha

To those drowning in the sea of
The eternal-birth and death.

FOOTNOTES:

Wish fulfilling precious gem =chintAmaNi; Adivaraha =one of the incarnations of Lord Vishnu to save the mother earth. He killed the demon Mura by name, in the form of a bear. He elevated mother earth from the sea with his tusk like teeth... the story from the epic

CONTEXT:

Adi shankara highlights the differences between, Mother divine and other gods. Further, he establishes the supremacy of mother divine.

TRANSLITERATION OF THE TEXT:

*// twadanyah paaNibhya mabhyavaradO daivatagaNah
twanEkaa naivaasi prakaTita varaabheetyabhinayaa
bhayaat tratum daatum phalamapicha vaanchaa samadhikam
sharaNyE IOkaanaam tava charaNaaEva nipuNow // 4 //*

POETIC RENDERING:

O mother divine!
The Saviour of the Universe!!
The deities other than Thee,
With their two hands posing
The postures of boon granting,
And dispelling of all the fears.

O mother divine!
Where as Thou art not showing
Apparently as the rest of the deities,
The postures of, abhaya and varda.
O mother divine!
On thinking, it is understood,
That Thy feet are capable enough,
To dispel the fear and bestow,
More than the devotee desired.

FOOTNOTES:

abahaya = free from fear, providing fearless-ness
Varada = granting boons, fulfilling the desires.

CONTEXT:

Adi shankara beautifully illustrates the power of the kind looks of mother divine.

TRANSLITERATION OF THE TEXT:

*// hari stwaam araadhyaa praNatajana sowbhaagya jananeem
puraa naaree bhootwaa puraripu mapi kshObha manayat
smapOpi twaam natwaa ratinayana IEhyEna vapushaa
muneenaa mapyantah prabhavati hi mOhaya mahataam // 5 //*

POETIC RENDERING:

O mother divine!
Provider of riches and beauty,
To those, who worship Thee.

O mother divine!
Once Lord Vishnu worshiped Thee,
And disguised as a beautiful lady
And aroused lustful desires,
In the heart of Lord Shiva,
The destroyer of the three cities.

O mother divine!
The cupid worshiped Thee,
And excited with Thy
Compassionate glance
got a beautiful body,
Which is a feast to the
Eyes of his consort rati.

O mother divine!
With that beautiful body,
He is arousing lustful desires,
In the minds and hearts of
The Great sage and saints.
Who are engaged in rigorous
Penance, in the thick, wild forests.

FOOTNOTES:

rati = the wife of love god, manmadha, the cupid.

CONTEXT:

Adishankara narrates the victory of cupid, as a result of his devotion to Mother Divine.

TRANSLITERATION OF THE TEXT:

*// Dhanuh powshpam mowrvee madhukaramayee panchavishiKah
Vasanta ssamantO malayamaru daayOdhna rathah
tathaa pyEkah sarvam himagirisute kaamapi kRpaam
ApangaattE labdwaa jagadida manangO vijayatE // 6 //*

POETIC RENDERING:

O mother divine!
ManmadhA the love god,
With the bow made of flowers,
The honeybees being its string,
With only five flowers as arrows,
The spring being his companion,
The mountain breeze being his chariot,
The cupid himself without body,
And with these useless paraphernalia,
Manmadha single-handedly,
Won the whole world lonely.
In spite of all these odd shortcomings.

O mother divine!
The daughter of the
Himalaya Mountain!
It is no wonder to me,
As it happened as such,
As the cupid possessed
The compassionate and
Love showering side-glance
Of Thy tender lotus eyes.

FOOTNOTES:

Himalaya=the place where huge quantity of ice accumulates
Manmadha = the love god, cupid.

CONTEXT:

In this verse, the poet narrates the gross form of mother divine and her beauty, as it appears to the devotee, in the heart lotus, anAhatachakra.

TRANSLITERATION OF THE TEXT:

*// kwaNatkAncheedAmA karikalabh kumbha stananata
parikSheeNAmadhyE pariNata sharatchandra vadanA
dhanurbANAn pAsham sRuNi mapi dadhAnA karatalaih:
purastA dAstAm nah: puramadhiturAhO purushika // 7//*

POETIC RENDERING:

O mother divine!
Thy waist is adorned
With the golden waist belt
Of ringing little bells.

O mother divine!
Thy waist is, a little bent
And lean with the weight of
Thy two globe-like full breasts.

O mother divine!
Thy face is shining
Like the Full moon
In the autumn season.

O mother divine!
Thy lotus like four hands holding,
The sugar cane bow, flower arrows,
The golden spur and the lasso.

O mother divine!
The male ego form of Lord Shiva!
Appear before us!
Comfortably seated in a lotus posture.

FOOTNOTES:

anAhatāh = the heart centre, [not the physical heart, the centre of feeling faculty]
chatur +vidhā = four types of, aikya = union, anusandhAnam = enjoining.
Sushumna = the canal in the centre of the spinal cord.

CONTEXT:

Adi shankara describes the abode of mother divine according to samayAchara.

TRANSLITERATION OF THE TEXT:

*// sudhA sindhOrmadhYE suraviTapi vATi parivRtE
maNidweepE neepOpavanavati chintAmaNigRuhE*

*shivAkArE manchE paramashiva paryanka nilayAm
bhajanti twAm dhanyAh: katichana chidAnandalahareem //8//*

POETIC RENDERING:

O mother divine!
In the middle of the sea of nectar,
Lies the island of jewels.
In this island, the garden of red flowers
The heavenly trees surround this.
In the middle of the garden is
The palace of chinta-mani stones.

O mother divine!
There on the triangular cot,
On which, Sada-shiva becomes the mattress;
Thou art sitting on Him,
As personified wisdom shining,
With spontaneous flow of bliss.

O mother divine!
Only a select fulfilled elite,
Entitled to Thy grace,
Serve and worship Thee.

FOOTNOTES:

yogi= the devotee, who meditates or mentally performs the ritual according to samaya path. Chintamani
= the wish fulfilling gem.

CONTEXT:

Adi shankara explains the subtlest form of meditation.

TRANSLITERATION OF THE TEXT:

*// maheem mUIAdhArE kamapi maNipUrye hutavahm
Sthiam swAdhisShtAnE hRudi maruta mAkAsh mupari
manOpi bhRUMadhyE sakalamapi bhitwA kulapatham
sahasrArE padmE saha rahasi patyA niharahsyE //9//*

POETIC RENDERING:

O mother divine!
Thou begin the upward journey,

Through the sushumna subtle passage,
To reach Thy consort Lord Shiva.

O mother divine!
Thou art piercing the mUIAdhAra chakra,
And surpass the earthly senses of smell,
Taste, seeing, touching and hearing.

O mother divine!
Thou art piercing the maNipUraka chakra,
And surpass the watery senses of smell,
Taste, seeing, touching and hearing.

O mother divine!
Thou art piercing the swAthishTAna chakra,
And surpass its fiery senses of
Seeing, touching and hearing.

O mother divine!
Thou art piercing the anAhata chakra,
And surpass its lively senses of
Touching and hearing.

O mother divine!
Thou art piercing the vishuddha chakra,
And surpass the sound,
A unique property of space.

O mother divine!
Thou art piercing the AjnA chakra,
The psychic centre
In between the two eyebrows.

O mother divine!
Thou art piercing the sushumNA channel
Reaching the Thousand petalled lotus,
And have a romance with Thy consort-SadAshiva.

FOOTNOTES:

The various chakras and Their Sanskrit names are bound to appear in the poems. Hence a detailed account of the chakras are given, with the abbreviation their place of existence and form as well, according to raja yoga and tantra yoga. According to the tantric scriptures, the human body is the miniature replica of the Universe. The Universe is a macro- form, where as the human- body is a micro- form, of the Universe. The difference is only of quantity. Hence, the tantrics holds that, the miniature form of Universe exists in human-body. The seven upper worlds, their abbreviation, expansion and location of the same in the human body are given below.

1. bhooH: Means bhoo- LOka, which is situated in the sacral plexus. It is called moolAdhAra chakra. According to Raja-yoga it is a four-petal lotus situated opposite anus. According to Tantra yoga, it is a triangle situated in the central vertex of the four petaled lotus of raja yogi s.
2. bhuvah: Means bhuvanIOka, which is situated opposite the genitals. It is called swAdhishtAna chakra, which is a six-petaled lotus according to raja yoga. It is an eight gonal- star according to tantra yoga and situated in the central vertex of the six petaled lotus.
3. suvah: Means suvarIOka which is opposite the navel. It is called maNipooraka chakra, which is a ten-petaled lotus according to raja yoga. According to tantra yoga it is a ten-gonal star, which is situated in the central vertex of the ten petaled lotus.
4. mahA: means maharIOka, which is opposite the heart. It is called anAhatah: chakra, which is a twelve-petaled lotus , according to raja yoga. According to tantra yoga it is a ten-goanal starsituated in the vertex of the twelve petalled lotus.
5. janAh: Means janarIOka situated opposite the throat. It is called vishuddhichakra, which is a sixteen-petaled lotus, according to raja yoga. It is a fourteen-gonal star situated in the central vertex of the sixteen petaled lotus, as to tantra yoga.
6. tapah: MeanstapO IOka situated at the centre of the forehead. It is called AjnA chakra which is a two-petal lotus, according to raja yoga. According to tantra yoga, the vertex of the two petalled lotus is split into two. So an Eight petal lotus in one of the central vertex and sixteen petalled lotus in the centre of the other vertex . an eight petalled lotus and a six petal lotus represent the Ajnaa- chakra of tantra yogi s.
7. satyam: means satya IOka which is in the brain centre and called sahasrAra means a thousand or infinite. It is a Thousand-petal lotus according to raja yoga. Crown of all the other chakras. According to the tantra yoga it is a Thousand-gonal star, situated in the central vertex of the thousand petalled lotus.

The lower seven world s names are as follows:

1 atala 2 vitala 3 sutala 4 talAtala 5 rasAtala 6 mahAtala 7 pAtAla.

These seven worlds are also do have a corresponding place in the human body, in a miniature form. However, the details are not furnished here, as they are not necessary.

BhooH + IOka =earth+ world, our earth planet;

bhuvah: etc are the higher worlds and Satya IOka is the highest of these fourteen worlds; patala being the lowest.

CONTEXT:

Adi shankara beautifully narrating the affects that take place in the body of the devotee, after the romance of the divine couple, mother divine with her consort Shiva.

TRANSLITERATION OF THE TEXT:

*// sudhA dhArA sArai shcaraNa yugalhAntarvigalhtaih:
Prapancham sinchantee punarapi rasAmnaaya mahasah:
avApya swam bhUmim bhujaganisha maduShTha valayam*

swmAtmAnam kRutwA swapishi kulakundE kuhariNee // 10 //

POETIC RENDERING:

O mother divine!
Thou art drenching the whole body
Of seventy two Thousand nerves;
With the nectar like elixir flowing
From in-between Thy lotus feet.

O mother divine!
Thou art leaving the sahasrAra,
The moon of nectar like rays,
And proceeding to Thy native place.

O mother divine!
Once again attaining
Thy original form,
Thou art sleeping
Like a coiled serpent
In the tiny hole of
The mUIAdhara chakra.

FOOTNOTES:

sahasrAra = the lunar space, situated at the top of the head; the place where the bio-elixir stored.
Oozes, O3; mUIAdhara chakra = the base chakra with earthen properties, triangular form.

CONTEXT:

Adi shankara narrates the formation of shree chakra .

TRANSLITERATION OF THE TEXT:

*// chaturbhi shreekaNTai shiva yuvatibhih: panchabhirapi
Prabhinnabhi shambhO nnavabhirapi mUla prakrutibhih:
chatushchatvArimsh dwanudalha kaIAshratrivalaya
trirEshAbhi swartham tava sharaNa kONAh: pariNatAh: //11//*

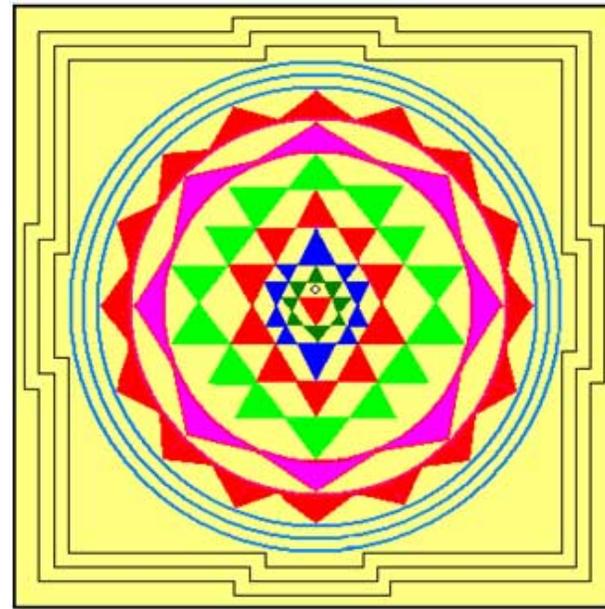
POETIC RENDERING:

O mother divine!
The four upward triangles of Shiva
And the five downward triangles of Shakti
Intersect each other to form Thy residence.

O mother divine!
The nine basic elements,
The eight and sixteen petalled lotuses,
The group of three inner circles and
The group of three outer squares
Form shree chakra Thy divine abode,
With the evolution of forty-four angles.

FOOTNOTES:

Shakti= the consort of Shiva, energy, creative energy, nature etc.
Practical drawing method of geo-metric diagram of shree-chakra is explained in this verse.





SAMAYA SHREE-CHAKRA

The augur of mother divine and her consort Lord Shiva.
It is also the body of both Shakti and Shiva.

SAMAYA SHREE-CHAKRA: FOUR UP-WARD TRIANGLES OF SHIVA AND FIVE DOWNWARD TRIANGLES OF SHAKTI INTERSECT EACH OTHER TO FORM THE SHRE-CHAKRA. ACCORDING TO SAMAYA TRADITION SHREE-CHAKRA IS DRAWN IN ACCORDANCE WITH TH METHOD OF CREATION [sRushTi kRama]. The white spot or bindu will be above the central red triangle.

CONTEXT:

Adi shankara tries to narrate the beauty of mother divine, which is unparallel and even the divine poets of great literary authority, claim their inability to give a true account of her divine beauty.

TRANSLITERATION OF THE TEXT:

*// twadeeyam sowandaryam- tuhanagari kanyE! tulayitum
kaveendrAh: kalpante- kathamapi virinchi prabhRutayah:
yadalOkya owtsukyAt amara lalanaa yAnti manasA
tapObhirduShprApAmapi girisha sAyujya padaveem //12//*

POETIC RENDERING:

O mother divine!
Daughter of the Himalaya Mountain!
Even the great poet, the creator-Brahma
Himself becomes incapable,
To compare and sing Thy unparallel beauty.

O mother divine!
When Brahma the creator fails,
So do the beauties of His creation;
The heavenly beauties Ramba,
TilOttama and other celestial ladies,
Themselves are thrilled by
Thy beauty and charismatic crowned head,
And could not move their eyes from Thee.

O mother divine!
The celestial beauties
Consider themselves,
As next to nothing
To compare with Thy beauty.

O mother divine!
The heavenly women are
Mentally wishing union
With Thy Lord Shiva,
So, as to behold Thy beauty.

FOOTNOTES:

ramba, tilottama = courtesans of heaven, created by Brahma

CONTEXT:

Adishankara ascertains, that he is narrating the beauty of mother divine, only by the grace of the consort of Shiva. In this verse, he glorifies the compassionate glances of mother divine.

TRANSLITERATION OF THE TEXT:

*//naram varsheeyamsam nayana virasam narmasu jadam
TavApangaAIKe patitamanudhaavanti shataashah:
galhdveNee bandhah: kucha kalash visrasta sichayAh:
haThAt trutyat kanchyah:vigalhita dukUIA yuvatayah://13//*

POETIC RENDERING:

O mother divine!
The unattractive man of old age,
With his blurred eyesight,
Moreover, alien to romantic chat,
Taking Thy compassionate side glances,
Attracting hundreds of young beautiful ladies,
Running after him, with dishevelled-hair,
The upper scarfs, off their bosom falling,
Their golden girdles rapidly loosening
In addition, the tight outfits falling down.
Such is the glory of, Thy compassionate glance.

CONTEXT:

Adishankara now tries to glorify, the lotus feet of mother divine.

TRANSLITERATION OF THE TEXT:

*// kShitow ShatpanchAshad dwee samadhika panchAsh dudake
hutAshe dwAShaShti shchturadhika panchAsh daniE
divi dwShatRimsh nmanasi cha chatuShaShtiriti yE
mayUkhA stEShAma pupari tava pAdAmbuja yugam //14//*

POETIC RENDERING:

O mother divine!
Thy lotus feet are far above
The fifty-six rays of mUlaadhaara chakra of earth properties,
The fifty-two rays of maNipUraka chakra of water properties
The seventy-two rays of swaathishTaan chakra of fire properties,
The sixty-two rays of anAhata chakra with air properties,
The fifty- four rays of vishuddha chakra of space property;
The seventy-two rays of Ajna chakra of self-ego.

O mother divine!
Thy lotus feet art resting above,
The six yogic chakras, the sea of elixir,
In the centre of the thousand petalled lotus
The true form of moon, the abode of bindu.

FOOTNOTES:

bindu= the quaint essence of Shiva, sperm,

CONTEXT:

Adishankara describes the way of worshipping the subtler form of Mother Divine. Her mantra is comprised of three sections. The poet expresses the power of the first part of her mantra, the kamaraja s mantra in a satvik type of meditation.

TRANSLITERATION OF THE TEXT:

*// shara jyOtsnAshuddham shashiyuta jatAjUta makuTAm
paratrAsatrANa spaTika ghaTika pustaka karAm
sa krunnatvA na TwA kaThmiva sataam sannidadhtE
madhu kSheera drAkShA madhuri madhureeNAh: phaNitayah: //15//*

POETIC RENDERING:

O mother divine!
Thy body is shining pure
Like autumn moonlight,
Thy crowned head and locked hair
Adorned with the crescent moon.

O mother divine!
Thou art shining self luminous bestowing
With varada and abahya postures and
Holding the rosaries of crystal beads
And the book with Thy four hands.

O mother divine!
The pious man who salutes Thee,
Once In Thy above mentioned form,
Can t restrain talking sweet words
Equal to the sweetness and taste of
Honey, creamy milk, and grapefruits.

FOOTNOTES:

In Sanskrit literature, the poetry is often compared and expressed as sweet, like honey cow milk and grapefruits. Kamaraja s= pertaining to the love god, i.e. Ka, E, ee, la, hreem .
The worship or meditation, or any of the actions may be broadly categorized as, sAtwik, rAjasik and tAmasik. sAtwik = not result oriented, rAjasik= for the sake of attaining some results, tAmasik= to do some bad affects to others.

CONTEXT:

Adishankara explains the greatness of the mother divine s mantra.
One becomes capable to entertain the scholars of royal courts etc., if he meditates upon the form of mother divine as red.
This is the rajasik type of meditation.

TRANSLITERATION OF THE TEXT:

*// kaveendrANAm cheetah: kamalavana bAIAtaparucheem
bhajamtE ye santah: katichidaruNA mEva bhavateem
virinchi prEyasyaastrala tara shRangAralaharee
gabheerAbhi rvAgbhi rvdadhathi satAm ranjanamamee//16//*

POETIC RENDERING:

O mother divine!
Thee the all Red deity!

Thou art the rising sun,
To the noble poet s
Flower garden of inspiration.

O mother divine!
Those pious personalities,
Who worship Thee in such form, and
Entertain the royal court scholars,
And the assembly of learned,
With their romantic poetry and
Spontaneous sweet talkativeness,
As an Incarnate male saraswait.

FOOTNOTES:

The all Red deity = aruNa, mother divine the romantic figure.
saraswati = the presiding deity of learning, prose and poetry, literature, knowledge and wisdom, the consort of Brahma-the creator

CONTEXT:

Adishankara further explains the greatness of the kamaraja s part of mantra. One, who meditates upon, will become a great poet, authors epics, and becomes a literary giant.

TRANSLITERATION OF THE TEXT:

*// Savitree bhirvAchAm shashimaNi shilAbhangaruchibi
rvashinyAdyAbhistvAm saha janani sanchintayati yah:
sa kartA kavyAnAm bhavati mahatAm bhangiruchbhi
rvachObhirvAgdevee vadana kamalAmOda madhuraih: //17//*

POETIC RENDERING:

O mother divine!
Thy divine abode shree chakra is bright
With the luminous lunar stone light,
Thou art presiding over the company of
sarva rOgahara chakra deities
vashini, kaamEshwari etc group of eight,
Twelve yogins and gandhAkarshini etc deities.

O mother divine!
One who meditates up on Thee,
In the above mentioned form,
Becomes capable to compose fluently

Classical poetry and prose,
In Accordance with the verse metres
Like the male incarnate, Saraswati
The presiding deity of the learned.

FOOTNOTES:

sarva rOgahara chakra = vashini, kaamEshwari etc = vashini, kAmEshwari, mOdini, vimala, aruNa jayini, sarveshwari and kowllini.
Twelve yogins = vidya, rechika, mOchika, amRuta, deepika, jnAna, ApyAyini, vyapini, medhA, vyOma rUpa, siddhi rUpa, lakshmi yogini.

GandhAkarshini etc= gandAkarshiNi, rasAkarshiNi, rUpAkarshiNi and sparshAkarshiNi.

CONTEXT:

Adishankara now proceeds, to narrate the greatness of the second part of the mother s mantra.
Meditating up on this part of mantra,with rajasic attitude, the devotee will be fulfilled of desires regarding to sex and riches.

TRANSLITERATION OF THE TEXT:

*// tanutchAyabhistE taruN taraNi shree sarNeebh:
divam sarvAmurveem aruNima nimagnAnam smarati yah:
bhavantsya trasyadvnahariNa shalina nayanAh:
sahOrvshyA vashyAh: kati kati na geervAN gaNikah: //18//*

POETIC RENDERING:

O mother divine!
Thy body emanates the Red rays of the rising sun,
And the world and space, art Dissolved in the
Reddish Ocean of Thy divine red body-colour.

O mother divine!
One who meditates upon Thee,
In that form above,
Gets the celestial ladies
Including Urvashi,
With the eyes of frightened wild deer
Running after him like pets and slaves.

FOOTNOTES:

Urvashi = a heavenly dame, created by Vishnu out of his lap among the heavenly ladies, Urvashi

is considered to be the number one.

CONTEXT:

Adishankara explains the meditating strategy to attract women.

TRANSLITERATION OF THE TEXT:

*// Mukham bindum krytwA kuch yuga madhstasya sadadhO
harArdham dhyayEdyO haramahiShi tE manmadha kalAm
sa sadya samkShObham nayati vanitA ityati laghu
trilOkiee mapyAshu bhramayati raveendustanayugAm // 19 //*

POETIC RENDERING:

O mother divine!
Consort of Lord Shiva!
One who visualizes mentally,
Thy face in the shree chakra bindu,
Thy breasts below the bindu,
Below that, Thy womb
In the form of red triangle;
And sets to meditates up on
Thy sixteen syllabi of manmadha.

O mother divine!
He Creates lust and passion
In young and beautiful ladies.
It is a remark of very low repute.
In reality, he charms and
Enslaves the entire Universe
With the Sun and the moon as its bosom.

FOOTNOTES:

shreechakra= a geometric diagram used in the worship of mother divine. This is the body of shiva and Shakti.

Bindu = the central point of shree-chakra representing shiva

CONTEXT:

Adishankara explains the greatness of the third part of the mother divine s mantra.

TRANSLITERATION OF THE TEXT:

*// kirantee mangEbhyah: kiraNnikurumbA amratarasam
hRudi twAmAdhattE himakarashilA mUrtimiva yah:
sa sarpANAm darpam shamayati shakuntaadhipa iva
jwara pluShtAn dRuShtwA sukhyati sudhA dhArasirayA // 20 //*

POETIC RENDERING:

O mother divine!
Thy devotee meditates on Thy form,
As Thou art beautifully carved
Out of moonlight emitting stone,
As Thy limbs emitting rays of elixir,
And keeps Thou firmly in his heart.

O mother divine!
Such devotee nullifies,
The poison and ego of snakes,
Like Garuda the king of birds,
He looks with elixir emitting rays,
Which relives the suffering,
Moreover heels the fever,
And makes the patient feel good.

FOOTNOTES:

garuda = the king of birds, the vehicle of Lord Vishnu, the enemy of serpents.

CONTEXT:

Adishankara explains the subtlest form of meditation of the lastt part of mother divine s mantra.

TRANSLITERATION OF THE TEXT:

*// Tatit lekha tanveem tapanasashi vyshvAnaramayeem
niShaNNAm api vupari kamalAnAm tava kalAm
mahA padmaaTvyAm mruditamala mayEna manasA
mahAntah: pashyantO dadhati paramaahIAda lahareem // 21 //*

POETIC RENDERING:

O mother divine!
Thou art the still form of, lightning flash rays,
Thou art the sun, moon, and the fire form,
Thou art resting above the six lotuses,
In the thick forest of Thousand petals,

Those who meditate with out ego and illusion
On Thy light emitting, everlasting sAdAkya kala
Those grate souls float in the flood of bliss.

FOOTNOTES:

sAdakya kala= the sixteenth phase of moon, everlasting and without change. The union of shuddha vidhya pure intelligence) + sadAshiv (pure-consciousness)

CONTEXT:

Adishankara explains the glory of chanting the mother divine s names

TRANSLITERATION OF THE TEXT:

*// bhavAni twam dAsE mayi vitara dRusssShtim sakaruNA
Miti stOtum vanchan kaThayati bhavAni twamiti yah:
tadaiva twam tasmai dishasi nija sayujya padaveem
mukunda brahmendra sputamakuTa neerAjita padAm //22//*

POETIC RENDERING:

O mother divine!
The devotee one who wishes
To pray for Thy compassion,
Wants to confess, mother I am Thy slave
Even before, he utters mother I am...
Thou art providing him union with Thee,
Whose lotus feet are worshipped by the
Lord Brahma, Vishnu and Lord Shiva.

FOOTNOTES:

The very utterance of the word mother I am itself is enough, to avail the compassion of mother divine.

CONTEXT:

Adishankara narrates the greatness of union with mother divine, which is really the salvation.

TRANSLITERATION OF THE TEXT:

*// twaya hRutwA vAmam vapuraparitruptena manasA
shareeraardham shambO raparamapi shankE hRutamabhoot
yat yetat twat roopam sakalam aruNAbham trinayanam
kuchAbhyam Anamram kutila shashi choodAla makuTam //23//*

POETIC RENDERING:

O mother divine!
 Thou have already stolen
 The left part of Lord Shiva, yet
 Thou art not contended with it,
 I doubt that Thou have stolen the rest.

O mother divine!
 Thou art present in my heart lotus
 In the shining form with,
 Left and right parts of Thy body
 Radiating with the redness of the rising sun
 With three eyes and Thy waist a little bent
 By the heavy weight of the two full breasts,
 The crescent moon on Thy crowned head
 Thy form is presiding over so, in my heart.

FOOTNOTES:

According to tantra, Shiva and Shakti cannot be separated.
 As if the heat cannot be separated from fire, the moonlight cannot exist with out moon. Therefore,
 the devotee can worship mother in her feminine form or, the male form of her consort Shiva.

CONTEXT:

Adishankara narrates the supremacy of mother divine over Brahma, Vishnu and Rudra.

TRANSLITERATION OF THE TEXT:

*// jagatsUtE dhatA hariravati rudrah: kShapayatE
 tiraskurvannEtat swamapi vapureeshstirayati
 sadApUrvassarvam tadida manugRuhNAti cha Shiva
 stvAjnam Alambya kShNa chalitayObhRUlatikayO //24//*

POETIC RENDERING:

O mother divine!
 Brahma creates the Universe,
 Vishnu nourishes the Creation,
 Rudra dissolves the Universe,
 Maheashwara merges them,
 And Himself into Sada-Shiva.
 Thus ends the cycle of creation.

O mother divine!
 When the wish to create
 Arises in Sada-Shiva,
 He takes the movement
 Of Thy eyebrows as the
 Endorsement by Thee
 And once again creates
 The trio and Ishwara
 To create the Universe.

FOOTNOTES:

Shiva, rudra, ishwara and mahEshwara are all are the form of sadAshiva. The names are often used as in synonyms. Actually, the names and their functions vary.

CONTEXT:

Adishankara narrates the greatness of mother divine s feet and its worship.

TRANSLITERATION OF THE TEXT:

*// trayANAm dEvAnAm triguNa janitAnAm tava shive
 bhavEtpUjA pUjA tava charaNayOryA virachitA
 tathahi twat pAdOdvahana maNipeeThikasya nikatE
 sthitA hyEte shashvatmukulhitakarOttamsamakutah: //25//*

POETIC RENDERING:

O mother divine!
 The consort of
 Lord Sada Shiva!
 The manifest three qualities,
 The satva rajas and tamas are
 The Brahma Vishnu and Rudra;
 The worship to Thy lotus feet is
 The real worship to the trio
 Which is, in total perfect line?

O mother divine!
 The divine trios always present
 With their heads bowed down
 And folded hands as their crown
 At the rest plank of Thy lotus feet.

FOOTNOTES:

satva = the truth oriented, rajas = the action oriented, tamas = the sleepy, laziness- oriented. Trio = Lord Brahma, Vishnu, and Rudra.

CONTEXT:

Adishankara narrates the grace of mother divine.

TRANSLITERATION OF THE TEXT:

*// virinchih: panchatwam vrajati hari raapnOti viratim
vinAsham keenAshO bhajati dhanadO yAti nidhanam
vitandree mAhEndree vitatirapi sammeelita dRushA
mahA samhArEsmin viharati satee twat patirasow //26//*

POETIC RENDERING:

O mother divine!
On the doomsday
Brahma the creator
Dissolves into elements.

O mother divine!
Lord Vishnu the protector
Void of all the abilities, falls
Into suspended animation.

O mother divine!
The presiding deity of death
The fiery looking Lord Yama
Himself meets his own end.

O mother divine!
The presiding deity of riches
Lord Kubeara and his royalty
Melts penniless into void.

O mother divine!
Lord MahEndra with
His fourteen associate Manus
Eternally close their eyes.

O mother divine!
Even in such a doomsday
Thy consort Lord Shiva is

Freely having an affair with Thee,
Oh! The power of Thy chastity.

CONTEXT:

Adishankara narrates the greatness of mental union with the mother divine.

TRANSLITERATION OF THE TEXT:

*// japO jalpam shilpam sakalamapi mudrAvirachanA
Gatih: prAdakShiNyakramaNam ashanAdyAhutividhi:
praNAmasamvEsha sukham akhilam AtmArpaNa dRushA
saparyA paryAya stva bhavatu yanmE vilasitam //27//*

POETIC RENDERING:

O mother divine!
With ego-less self,
With selfless mind
With Soul serving desire,
All the conversations I do
May become Thy recitation.

O mother divine!
My free hand movements
May turn to be the postures
Shown to Thee during rituals.
O mother divine!
My journeys and roaming
May turn to be the rounding
I do around Thy lotus feet.

O mother divine!
My eating and drinking
May turn to be the offerings
I do to Thee in Thy worship.

O mother divine!
All the free movements of limbs
May turn to be the salutations
I do to Thee in the rituals.

O mother divine!
All the pleasant acts of mine
May turn to be the devotional
Worship I do to Thee.

CONTEXT:

Adishankara glorifies the power of mother divine s earring.

TRANSLITERATION OF THE TEXT:

*// sudhAmapyAswAdya pratibhya jarAmRutyu hariNeem
vipadyantE vishvE vidhishatamakhamukhAdya diviShadah:
karAlham yat kShvElham kabalhitavatah: kalakalanA
na shamnhO stanmUlam tava janani tAtanka mahimA //28//*

POETIC RENDERING:

O mother divine!
Lord Brahma, dEvEndras
And the other celestial associates
Have drunk the divine elixir,
Which rid them of old age and death.

O mother divine!
On the doomsday in spite of
The nectar consumption,
The afore said divine personage
Succumb to invariable death.

O mother divine!
In spite of Consuming
The deadly poison kAlakUta
Thy consort Lord Shiva
Remains safe and steady
And triumphs over death.

O mother divine!
The reason for this marvel
Is nothing but the
Power of Thy earrings.

CONTEXT:

Adishankara glorifies the greatness of mother divine.

TRANSLITERATION OF THE TEXT:

*// kireetam vairimcham parihara purah: kaitava bhidah:
kaThorE kotirE sthalasi jahi jambhAri makutam*

*praNmrEShvEtEShu prasabha mupayAtasya bhavanam
bhavasyAbhutthAnE tava parijanOktih: vijayatE //29//*

POETIC RENDERING:

O mother divine!
When Thy-self run in haste,
To receive Thy divine consort Shiva,
On his way to Thy palace,
Thy maidens utter with concern,
Oh! Thy Highness!
On Thy way, In front of Thee,
Aware of The crown of Brahma
Lest, it may be a hurdle to Thee.

Oh, Thy Highness!
Aware of The crown of Vishnu,
The killer of demon kaitabha
Thy legs may slip, if Thou touch it.

Oh, Your Highness! Aware of
The crown of lord Indhra
The killer of demon jambhAsura,
O mother! Avoid it on Thy way.

O mother divine!
The utterances of Thy maidens,
Art filled with affection
Art worth to note.

FOOTNOTES:

indhra = the king of heaven, indhra killed demon jambhasura, hence called jambhAri.

CONTEXT:

Adishankara explains the merits of union with mother divine.

TRANSLITERATION OF THE TEXT:

*// swadEhOdbhUtAbhiih: ghRuNinbhi raNimAdyAbhirabhitah:
niShEvE nityE twAmahamiti sadA bhAvayati yah:
kimAshcharyam tasya trinayana samRuddhim tRuNayatah:
mahA samvartAgni rvirachayati neerAjana vidhim //30//*

POETIC RENDERING:

O mother divine!
 Thou art without
 Beginning and end
 Worship able by
 The whole Universe.

O mother divine!
 Thou are encircled by
 The rays emitted from
 Thy divine lotus feet.
 And ever served by the
 Supreme divine powers.

O mother divine!
 The devotee who meditates
 Ever upon Thy above form
 Filled with the divine Ego
 Refutes the wealth of Shiva,
 Considers it par with the grass!
 It is no wonder that the fire
 Which burns the Universe,
 Becomes the camphor flame
 Offering presented to him.

CONTEXT:

Adishankara explains how the shree- vidhya tantra came into existence.

TRANSLITERATION OF THE TEXT:

*// chatuShaShTyA tantraih: sakala mati sandhAya bhuvanam
 sthita stattsiddhi prasava para tantraih: pashupatih:
 punastvannirbandA dakhila puruShArdhaika ghaTanA
 svatantram tE tantram kShtitala mavAteetaradidam //31//*

POETIC RENDERING:

O mother divine!
 The Lord of all beings,
 Shiva created sixty-four tantras
 For the benefit of mortals
 And became relaxed and restful.

O mother divine!
 Thou art heard all about them

As revealed by Thy consort,
Thou have understood the gist,
And found them all useless
As the Tantras fail in fulfilling
The pre- requisite, the salvation.

O mother divine!
Thou have dissatisfied by
The works of Thy Lord and
Insisted upon Him to create
A tantra that is sovereign and
Not bound by time and space
Independent in providing
All the four purushartha s.

O mother divine!
In fulfilment of Thy request
Lord Shiva created a new tantra
The shree vidya tantra
For the benefit of mortals.

CONTEXT:

Adishankara narrates the mother divines mantra starting with the Sanskrit alphabet ka .

TRANSLITERATION OF THE TEXT:

*// Shiva shaktih: kAmah: kShiti ratharavih: sheetakiraNah:
smarO hams sshakrastadanucha parAmAharayah:
hyAmeE hRullekhAbhi tisRubhi ravasAneShu ghatitAh:
bhajantE varNAstE tava janani nAmAvayavatAm //32//*

POETIC RENDERING:

O mother divine!
The seed syllabi sound of Shiva ka
The seed syllabi sound of Shakti E
The seed syllabi sound of cupid ee
The seed syllabi sound of earth la
The seed syllabi sound of empress hreem
Form the part of mantra of fire.

O mother divine!
The seed syllabi sound of sun ha
The seed syllabi sound of moon sa

The seed syllabi sound of smara ka
 The seed syllabi sound of swan ha
 The seed syllabi sound of Indra la
 The seed syllabi sound of empress hreem
 Form the solar part of mantra.

O mother divine!
 The seed syllabi sound of para-Shakti sa
 The seed syllabi sound of manmatha ka
 The seed syllabi sound of hari la
 The seed syllabi sound of empress hreem
 Form the lunar part of the mantra.

O mother divine!
 These three parts together
 Form the pancha dashaakShari mantra,
 Thy subtle body of sound.

CONTEXT:

Adishankara narrates mother divines mantra, which begins with the Sanskrit alphabet ha .

TRANSLITERATION OF THE TEXT:

*// smaram yOnim lakShmeem tritaya mida mAdow tava manOh:
 nidhAyaike nityE niravadhi mahAbhOga rasikAh:
 bhajanti twAm chintAmaNiguNanibaddhAkshvalayAh:
 ShivAgnow juhwanta ssurabhighRuta dhArAhuti shataih: //33 //*

POETIC RENDERING:

O mother divine!
 Thou art without beginning and end
 Ever present Empress of, eternal form.

O mother divine!
 Those few renowned yogis of samayAchAra
 Enjoying the eternal bliss, without interruption
 Add the seed syllabi sound of manmatha kleem
 The seed syllabi sound of bhuvanaEshwari hreem
 The seed syllabi sound of mahAlaksmi shreem
 To Thy mantra of panchadashAkShari.

O mother divine! The yogis with rosary of chintAmaNi in hand
 In the centre of the triangle of their heart lotus

To Thy utmost satisfaction, performing oblations
In the holistic fire, tens and hundreds of times
With the ghee of celestial cow, kAmadhEnu.

CONTEXT:

Adishankara narrates the kowla way of    hip.

TRANSLITERATION OF THE TEXT:

*// shareeram twam shambhOh: shashi mihira vakShOruha yugam
tavAtmAnam manyE bhagavati navAtmAna managham
atah: shEShah: sheshee twaya mubhaya sAdhAraNatayA
sthtah: sambandhO vAm samarasa parAnanda parayOh: //34//*

POETIC RENDERING:

O mother divine!
Thou know the six principles
Pertaining to the creation,
Thou art the body of the
Ananda bhairava with
Sun and moon as Thy bosom.

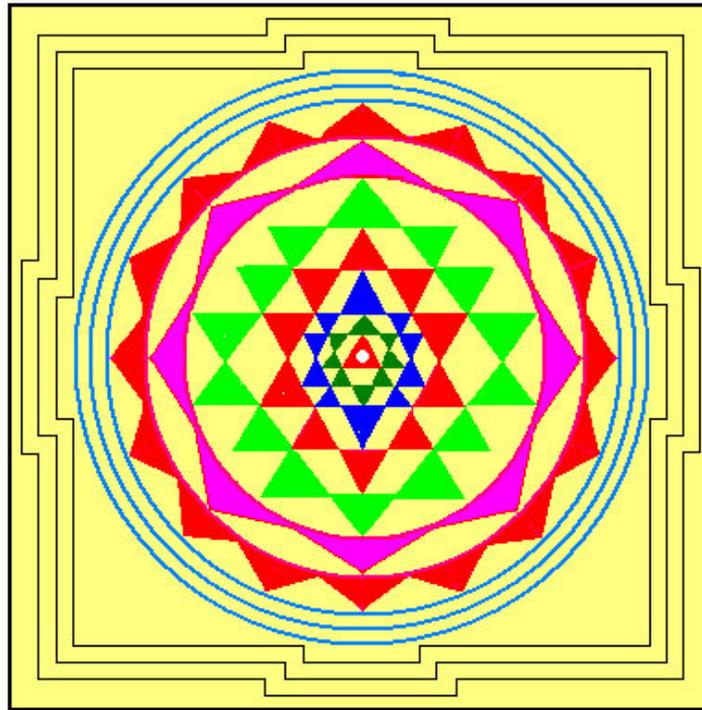
O mother divine!
Nevertheless, I assume
The One who knows, the nine strategies
Anandabhairava s body as Thine.

O mother divine!
There lies a perfect unity
In both of Thy divine pair,
Leading to Thou art that
The holy Vedic inscription.

O mother divine!
Therefore, there is a perfect and fine
Reciprocal equality among both of you
Ananda bhairava and ananda bhairavi.

FOOTNOTES:

Ananda bhairava = ever blissful nude form of Shiva, ananda bhairavi = the consort of Ananda bhairava,
with equality as the basis in all counts.





KOWLA SHREE-CHAKRA

Shree-chakra is the abode of mother divine and her consort Lord Shiva.

KOWLA SHREE-CHAKRA: According to kowla tradition, shree-chakra is drawn in accordance with samhara krma [the destructive method]. Four down ward triangles and five up-ward triangles intersect each other to form the shree-chakra. The white spot or bindu will be in the centre of the red triangle.

CONTEXT:

Adishankara proposes that beginning with ego [psychic] unto earth the six principle elements culminate in mother divine.

TRANSLITERATION OF THE TEXT:

*// manaswam vyOmatwam marudasi marutsArathi rasi
twa mApastwam bhUmistwayi pariNatayAm nahi param
twameva swAtmAnam pariNamayitum vishva vapuShA
chidAnandAkAram Shiva yuvati bhAvEna bibhRuShe //35//*

POETIC RENDERING:

O mother divine!
The consort of Lord Shiva!
Thou are the psychic element
Present in the Ajnaa-chakra.

O mother divine!
Thou art the space element
Present in the vishuddhi-chakra.

O mother divine!
Thou art the air element
Present in the anaahata-chakra.

O mother divine!
Thou art the fire element

Present in the swAdhishtana.

O mother divine!
Thou art the water element
Present in the manipura.

O mother divine!
Thou art the earth element,
Present in the muladhara.

CONTEXT:

Adi Shankara beautifully narrates the way of worship of mother divine and Lord Shiva, in the Ajna-chakra.

TRANSLITERATION OF THE TEXT:

*// tavAjna chakrastham tapana shashi kOti dutidharam
Param shambhum vande parimilhita pArshyam parachita
yamArAdhyan bhaktyA ravi shashi shucheenAmanviShayE
nirAIOkEIOkE nivasati hi bhAIOkA bhuvanE //36//*

POETIC RENDERING:

O mother divine!
Worshiping Thy Lord Shiva,
The devotee becomes capable
To enter and reside in the
Ever cool and luminous place,
Which is invisible to the naked eye,
Where the rays of sun, Moon and,
Fire cannot become capable to enter.

O mother divine!
To whom Thy Ajna chakra
Becomes the abode,
Who is shining with the light of
Crores of suns and moons,
And surrounded by Thee and Para,
On both the left and right sides,
I do salute the Lord Shambu.

CONTEXT:

Adishankara praises the presiding deities of vishuddha chakra.

TRANSLITERATION OF THE TEXT:

*// vishuddow te shuddha spatika vishdam vyOma janakam
Shivam seve devee mapi Shivasamana nyavasitAm
yayOh: kantya yantyah: shashikiraNa sArUpya saraNEh:
vidhUtam tardhwAntA vilassati chakOreeva jagatee //37//*

POETIC RENDERING:

O mother divine!
I bow to Thee and Thy Lord Shiva
In Thy abode vishuddhi chakra
Thou and Thy Lord art crystal pure
And Creators of the space element.

O mother divine!
Thy devotees of the three worlds,
Relieved of their darkness like ignorance,
By the brilliance of moon light like rays
Ever emitting out of both Thy bodies.

O mother divine!
The moonlight quenches the hunger of
The chakora bird and fully satisfies it,
So do Thy devotees become ever blissful.

FOOTNOTES:

vishuddhi chakra = the fifth from the base pertaining to mother divine, with property of space [ether, sky]. Chakora = a bird which is only satisfied with the moonlight

CONTEXT:

Adishankara glorifies the presiding deities of anAhata chakra.

TRANSLITERATION OF THE TEXT:

*// samunmeelatsamvitkamala makarandaika rasikam
bhajEhamsa dwardwam kimapi mahatma mAnasa charam
ydAlApAdaShTa dashaguNitavidyapariNatih:
yadAdattE dOShAdguNa makhla madbhyAh: paya ivah: //38//*

POETIC RENDERING:

O mother divine!
I salute the divine swan couple,

Which mainly interested in the
Nectar from the lotus of wisdom
With unmatched supreme taste.

O mother divine!
I salute thee and Thy consort Shiva,
In the form of divine swan pair,
Who swims in the lake of
Great yogi s holy thoughts,
Which are beyond description.

O mother divine!
The talks of the divine swan pair,
Evolved as eighteen disciplines.
As swan separates water from milk,
So does the swan pair may throw out
All the faults and sins, of our deeds!

FOOTNOTES:

swan couple = the mother divine and her consort sadAshiva
eighteen disciplines= the four VEdAs, six vEdAngAs i.e.[shiksha, vyAkaraNa, chandO,nirukta, kalpa
and jyOtiSha], meemAmsa, nyAya, purANa, dharma shastra, Ayurveda, gAndharva vEda , dhanurveda
and artha shastra.

CONTEXT:

Adishankara describes the greatness swAdhishtAna chakra.

TRANSLITERATION OF THE TEXT:

*//tava swAdhiShtAne hutavahamadhiShTaya niratam
tameedE samvartam janani mahateem tamcha samayAm
yadAIoke IOkAn dahati mahati kROdhakalite
dayardRayA dRuShTi shishira mupachAram rachayati //39//*

POETIC RENDERING:

O mother divine!
I salute Thy Lord Shiva!
The presiding deity of
SwAdhishTAna chakra,
The ever-shining Lord
Who is familiar with the
Name of samvartAgni.

O mother divine!
I salute Thee and Thy Lord as well,
With whom, Thou Ever have,
Five-fold equanimity.

O mother divine!
When the stern fiery looks of
Thy Lord sets ablaze the world;
Thou with Thy compassionate Looks
Once again, heel the whole world.

FOOTNOTES:

samvartAgni = which sets ablaze the whole creation.
Swadhishtaana = the second from the base, with fire as its property situated opposite of sexual organ, in spinal cord.
Five-fold equanimity = the mother divine samaya has five fold equality with her consort sada Shiva, i. e. name = samvartEshwara vs. samvartEshwari
Form = great fire vs. great fire
Mental status = fiery looks vs. fiery looks
Physical status= setting ablaze the worlds
Presiding over = SwAdhishTAna chakra

CONTEXT:

Adishankara narrates about the maNipUraka chakra.

TRANSLITERATION OF THE TEXT:

*// taTitwantam shaktyA timiraparipanTji spuranyaA
Spurat nAnAratnAbharaNa pariNaddhendra dhanuSham
Tava shyamam mEgham kamapimaNipUraika sharaNam
niShEvE varShantam haramihirataptam tribhuvanam //40//*

POETIC RENDERING:

O mother divine!
I bow to the Lord sadAshiva,
Who dwells in Thy manipUraka chakra.

O mother divine!
Thy manipUraka chakra
Which, is lit by the shining of
The storm lightning energy,
The rainbow created by the golden jewellery

Adorned with a verity of studded diamonds
Which throws out the engulfed
Darkness of the manipUraka chakra.

O mother divine!
I bow to the Lord sadAshiva
Thy Lord in the form of a cloud
Powering rain on the three worlds
Which are set ablaze, by the great
Deluging sun fire named Hara.

FOOTNOTES:

MaNipUraka chakra = the third chakra from the base, with watery element properties.

CONTEXT:

Adishankara sings the glory of the presiding deities of mulAdhAra chakra.

TRANSLITERATION OF THE TEXT:

*// tavAdhare mUIE saha samayayA IAsyaparayA
navAtmAnam manye navarasa mahatandava naTam
vubhAbhyAmEtabhya mudayavidhi muddishya dayayA
sanAThAbhyamjajnE janaka jananeemajjagadidam //41//*

POETIC RENDERING:

O mother divine!
I bow to Thy Lord Ananda bhairava
Who dwells in Thy mUIAdhArachakra.

O mother divine!
Thy Lord in the mUIAdhAra-chakra
Who is very interested in dancing
In partnership with Thee,
He as Ananda bhairava
And Thou samaya as Ananda bhairavi
The Ananda bhairava as navAtma and
Thy wonderful dance with nava rasA.

O mother divine!
Thou both come into union
With compassion, and once again
To bring these worlds into existence,
Which is melted into ashes,

By the great overwhelming fire.

O mother divine!
I bow to such a divine pair,
Ananda bhairava and his consort
Ananda bhairavi in my pure heart.



FOOTNOTES:

Ananda bhairava = the nude drunken form of Shiva burning with lust in the mUIAdhAra chakra.
Ananda Bhairavi = the nude drunken form of mother divine burning with sexual desire in the mUIAdhra chakra .nava rasa = the nine emotions, i.e. Compassion, valour, wonderful, laughing, thrilling, fearfulness, romantic, peacefulness, kindness, weeping, awe-inspiring or loathing etc.
navAtma = the Ananda bhairavawith nine forms.

Ome shAnty shAnty ShAntihi:

THE END