INDRĀKṢĪ STOTRAM

EULOGY OF THE GODDESS OF NUMEROUS VITAL ENERGIES

Translated & Annotated
By
JANKINATH KAUL 'KAMAL'

SRI RAMAKRISHNA ASHRAMA
SRINAGAR - KASHMIR.
190010
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PUBLISHER'S NOTE

We are glad to announce the publication of a comprehensive gloss of the Indrākṣī Stotra, an eulogy to the goddess of special light of thunder. Daily recitation of the stotra will develop fortitude and devotion among the people of faith. Sri Jankinath Kaul has explained the appellations of the Deity in his lucid style with authentic ordinance and confidence. This will evidently benefit our noble readers.

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PUBLISHER'S NOTE

We are glad to announce the publication of a
comprehensive series of the Maine Daily.

The co-operation of special agents and
agents of the town will develop a knowledge and

interest in the people at large, so as to

Page starts with handwritten notes and corrections.
FOREWORD

There are many stotras of hoary antiquity that have traditionally come down to us as a potent panacea to alleviate the sufferings of ordinary man in his day to day life. One such stotra is the present work, Indrākṣi stotram. We have been told that in Kashmir it is popular amongst the devout and used as sidda mantra in every home. In South India also, it is very popular amongst faithful. It is usually recited along with Śiva Kavacam to mitigate fevers of all kinds and restore normal health to the ailing patient.

In the Veda, Indra is the paramount God. He is higher than all the cosmos, Viśvasmat indra uttaraḥ, proclaim the Vedic Rṣis. His śakti the executive power, his consort is Indrākṣi, the vision of Indra. Vision extended as in heaven, divīva cakṣur ātatam, says the Veda. Indra is the overlord of our triple existence. His Force is Indrākṣi. He wields her as his weapon vajra. So she is known as Vajra Vairocaniya, the special light born of thunder. She is the thunder destroying all anti-divine forces. She is the hidden radiance in the heart of the cloud. Through her, Indra sees everything. Ruling over the Divine Mind, she acts through the human mind, in the sense behind the senses.

Jankinath Kaul, ‘Kamal’ who has translated and ably annotated this stotra is an accredited exponent of
the Tantric lore. He has brought his intuitive perception to bear on the whole work. His explanation of the Ahalya episode is revealing. His exposition of the number sixty-four in the enumeration of the names of the Deity merits attention. Each name of the Deity is brilliantly explained with rare insight. The whole translation is elevating and brings us into the vast sweep of the vision of Indra, Indrākṣi.

MADRAS

S. SANKARANARAYANAN
INTRODUCTION

The gods of the Tantra are, in reality, a continuation of the line of the gods of the Veda, with necessary modifications inevitable with the incidence of time on tradition. The Vedic gods, in their exterior aspect, are essentially nature-powers but they also bear a psychological character for those initiated into the mystery of the Vedic religion. In the Vedas as well as in late mythology, Indra is described as regent of the atmosphere. The ancient Aryans gave him prominence and superiority because they felt the need of his favour for sending down rain for growth of their crops and fodder for their animals. They made special obeisances to Indra, whom Vedas placed in the first rank among the gods. Although, in the Purāṇa, he is inferior to the triad, Brahmā, Viṣṇu and Maheśa, yet he is considered the chief of all the other gods. Therefore he is commonly styled as Suresa, Devendra etc.

In the Tantra and Purāṇa Indra’s part is taken by Rudra, the powerful, who brooks no obstacles. Indra is also called Marutvān, leader of the host of Maruts, the stormy gods or life-powers. But the Indra of mythology is famous for his incontinence. At one such occasion he was cursed to have a thousand odd marks on his body, which were later changed into eyes.¹ He is

¹ Please refer to Ahalyā episode in the Rāmāyaṇa. Gautama Rṣi cursed Indra for his evil design of seducing the Rṣi’s wife Ahalyā.
INTRODUCTION

therefore called Sahasrākṣa — the god with thousand eyes. Esoterically, Indra is the god governing higher regions of the luminous mind. He is the god of the mental plane consisting of all thoughts including those termed immoral and therefore sinful. It is important to note that evil and good are obverse and reverse of the same coin. There exist divine as well as anti-divine powers to keep the balance of life in the world. But the source-power of both these aspects is the same unalloyed Supreme and self-emanating power of bliss, universally known as God Almighty. Another thing worthy of note is that evil is much more forceful than good, just as a piece of stone is much more forceful in hurting a person than a ball of cotton of the equal mass (or even of the same weight). As inferred from the first chapter of the Bhagavad Gītā there has always been a fight between the Good and the Evil forces. The latter, usually as is evident also, predomi-
nates the former in a very bad way. But, ultimately good survives with awe and wonder while evil gets destroyed to a large extent. Indra seducing Ahalyā 2 may be interpreted as Ahalyā allowing the presence of immoral thoughts in her being and encouraging them. This made her more and more tāmasic. Tamas

2. ibid., The Ṛṣi cursed his own wife Ahalyā also to turn into a stone. She was later relieved from the curse by Śri Rāma. (‘Ahalyā Uddhār’ from Rāmāyaṇa.)
INDRĀKṢI STOTRAM

is ordinarily denoted by inertia. Therefore her condition is represented by a stone. Such a condition can change only when personality of pure sattvic nature like Śri Rāma overwhelms her tāmasic nature to replace it with sattva. Indrā’s rājasic-tāmasic nature was controlled by the curse of Rṣī Gautama.

Indra’s spouse, Indrānī is the predominating power of sattva that keeps him within positive limits. Whenever Indra, the god of mental plane, allows immoral thoughts in the mind, Indrānī, his inseparable power of elegance, is there for check by changing inertia to soothing calm. Indra and Indrānī represent mind and intellect respectively for it is the positive reasoning that makes the receding mind change its wrong course and follow what is right and good.

Therefore, Indrānī is praised so that she favours devotees with wisdom to combat whatever evil comes their way. As explained above, Indra is called Sahasrākṣa, and naturally therefore, his spouse is known as Sahasrākṣi or Indrākṣi – the spouse of Indra with thousand eyes. In the assignment of the Indrākṣi Stotram she is referred to as Sahasranayanā and in the meditation verse described as Sahasranetra. Having a large number of eyes denotes all round vigilance. Like her husband her vision penetrates even subtle things and brings harmony where needed. Indrākṣi is, therefore, the harmonising power of Indra, or the presiding deity of all gods. This initiates the need of propitiating her.
INTRODUCTION

Indra can assume any form as he wills. He had assumed the very form of Gautama Ṛṣi when he visited Ahalyā while the Ṛṣi himself had gone out for morning ablution. Again, Indra’s golden chariot is drawn by a thousand steeds. *Rgveda* says “Indra, by his creative conscious powers (or māyā powers) moves on endowed with many forms; for yoked are his thousand steeds.”

Horse or steed is called *aśva* in Sanskrit language. According to Vedic lexicon *aśva* stands both for ‘steed’ and ‘purified vital energy’. In the above Vedic quotation ‘steeds’ stands for the purified vital energies of Indra. Naturally, Indra as Indrākṣi holds the control of all the purified vital energies of Indra. Indrākṣi is the goddess of numerous vital energies. Therefore also Indrākṣi is praised and propitiated for ‘the removal of evil and establishment of good’.

The Tantra, like the Veda, places high emphasis on the *mantra* which is not a mere letter or collection of letters with some meaning. It is the sound body of a power charged with intense vibrations of the spiritual personality of the seer of the *mantra*. Therefore, when a *mantra* is uttered under proper condition, it is the flame of penance and realization that is coiled up in the body of that utterance. Following the Veda, the

3. *Brahadāranyaka Upanisad*, VI-47-81
4. The human goal of life is ‘Aniṣṭa nivṛtti paramānanda prāpti’, as enjoined in the scriptures.
INDRĀKŚI STOTRAM

Tantra has formulated some seed letters (Bījākṣara) which are used a mantras. The Tāntric seers have endowed the Bījākṣara with a perennial store of power. Only the loving touch of the Preceptor is needed to set those awake in the disciple. Since the ritual is a characteristic, common to all the Tāntric disciplines, the recitation of Indrākṣi Stotram, made accordingly, becomes useful and fruitful too.

The colophon of the Indrākṣi Stotram, suggests no source wherefrom it must have come to us through posterity. But, Kashmir, having become the home of 'Śakti cult' this small hymn has become quite popular among the Kashmiri Pandits since very early times. Much before printing press came to be known in the country, hand-written copies of this stotra were preserved in Hindu homes along with manuscript copies of other important works on religion and philosophy in Sanskrit language. During the tyrannical Pathan rule in Kashmir, people switched on to Persian script and language to maintain the treasure of their rich thought. Most of the people (Hindus), especially children committed the hymn of Indrākṣi to memory through oral teaching. Each word of the hymn is a mantra to grant accomplishment of desire, useful for thisworld and hereafter. This brings harmony to body,

5. 'Mananāt trāyate iti mantrah' (मननात् त्रायते इति मन्त्राः:) that which protects by reflecting upon with meaning thereof.

-Nirukta

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INTRODUCTION

mind and soul and ultimately establishes the devotee in the Fourth i.e. Turya or the state of peace and bliss. That is the state of Mahātripurasundari as Mother Indrākṣi.

The Indrākṣi Stotram consists of sixteen verses besides the declaration of purpose (viniyoga) and the assignments (nyāsa) preceding the main stotra. Verse 1 introduces the Deity of the triad, Tripurasundari as Indrākṣi, the most supreme position for the goddess in practice, though in theory She is not put above Viṣṇu or Śiva. She is however, Mother of the universe, creatrix of the trinity in which She emanates as Gaurī (Pārvatī), Śākambhari (Lakṣmī) and Durgā (Sarasvatī) to grace devotees for their easy and comprehensive approach to Her Divine Sublimity—esoterically called medhā ⁶, the supreme consciousness ever aware and eternally free.

Verses 2-9 give 64 names of the Supreme Indrākṣi, from Kātyāyanī to saṅkarārdhasaririni, which may represent the knowledge of the 64 famous Tantras as the Bhairava Āgama, as quoted by Jayaratha in his commentary on Tantrāloka of Abhinavagupta. The Bhairava Āgama, is essentially monistic. This is evident as one of the thousand appellations of the Goddess,

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who holds control of all the vital energies, is ‘Thou art named the sixty-four’.  

Verses 10-16 list the fruits of reciting the stotra in the traditionally ritualistic way. Since the one significance of relevance of Tantra is action, this part prompts one to act, which ultimately raises one to the practical position of monistic release where action is no action, where all desires are fulfilled and where only the Infinite Divine rules Supreme.

Different versions are, however, alluded for establishing the 64 names of Indrākṣī. In reality these names must be representing the 64 special powers of the Supreme Deity of prosperity and plenty in empirical as well as spiritual fields. Mention of probable versions is made hereunder:

i). Durgā is said to have emanated in 64 forms in the process of maintaining harmony in the universe. These forms may probably be represented by the 64 names sung in this stotra called Indrākṣī stotram (Ref. name 57).

7. a. See Śiva-Śutra-Vimarśa (Hindi Commentary by the author – Introduction p. 5, (Motilal Banarsidas, Delhi). Also see Bhavāni-nāma-sahara-stuti English commentary by the author. Name 818–catuḥशाVyabhidhāvati (चतुष्पदयभिधावति).
b. पैरव शास्त्र- अभेदशास्त्रसर्वाणि: : Bhairava Śastra paves the way towards the realization of the Transcendent Śiva (Monistic Mysticism).
c. Rṣi Durvāsā is said to have taught these sixty-four monistic Āgamas to Lord Kṛṣṇa. cf. Abhinavagupta by K.C. Pandey, p.55.
INTRODUCTION

2) Mystic monism advocated by Ādi Śaṅkarācārya, with reference to Tantra is evident in his *Saundarya Laharī*. He declares that transcendence of Śiva is reached through *Parā Śakti*, leaving all the world of duality behind. Besides being an erudite propounder of the philosophy of Monistic Vedanta, Śankara points to the Supreme abode of *Parā Śakti*, the Supreme Power as one with the power-holder Śiva. He mentions that 64 Tantras are the means of culmination, connoting thereby spiritual identity with Indrākṣi, the goddess of numerous vital energies.

3) In the *Kulārṇava Mahātantra*, there is a mention of the 64 Yoginis. "I praise the wooden footwear of the preceptor, in whose *Mūlādharā Cakra*, *Nābhi Cakra*, *Hṛt Cakra* and *Ājnā Cakra*, *Parama Śakti* resides in the forms of 64 yoginīs". Yoginis are initiated ones who have acquired super-natural powers. The word is also used for those deities who are liberated and

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8. चुः:पद्यः तन्मैः सकलमदति (भि) सन्याय भुवनं इति- verse 31.
9. Names of 64 Tantras are quoted from the Gitsukhi in his Sanskrit commentary of the *Saundarya Laharī*, verse 31 by Laksmidhara. (pub. Oriental Research Institute, University of Mysore, 1969).
10. Yōgini with Tantra is a particular śakti (power) and with Buddhists a woman representing any goddess who is the object of adoration.
11. आधारे परमा शाक्ति: नामिचक्रः हुदावयोः।
योगिनीनां चुः:पद्हितस्य श्री पादुकास्तुतिः॥

*Kulārṇava Tantra* (Guru Gītā 42)
identified with Śiva". It may, therefore, be assessed that the 64 Yoginīs are the particular (different) powers of the Rain Goddess, Indrākṣī who emanates as different powers of bounty, beauty, prosperity etc.

In his Sanskrit gloss of the Vātūlanātha Sūtra, Anantaśaktipādācārya asserts that the thirteen sūtras emanated from the mouths of divine powers (yoginīs) when they took Vātūlanātha into their confidence. The sum total of these divine powers as the vital power, may connote the exalted position of Indrākṣī.

iv). Reference may also safely be made to 64 practical arts (mechanical and fine) as music, dancing etc. which represent the powers of the multifarious goddess called Indrākṣī. In this context it may not be out of place to mention that 64 mental offerings are made to Śri Lalitā (in the ritualistic worship) while performing customary obeisance to the Deity. These are listed in the ‘Śri Lalitā Catusasttyopacāra Mānasā Pūjā’.

v). Indrākṣī may particularly be taken to be the combined (total) power of 64 phonemes (vārṇas) which are arrived at by the following division of the alphabet, technically termed Mātrkā or Ṣaṭ Cakra:

\[a, i, u, r - \text{pronounced short, long and prolated} \]

\[(4\times3)\]

INTRODUCTION

The Mātrkā whose variety has been considered as Śakti Cakra or Kalā Cakra, pervades the entire universe.¹⁵

One, many or all of the above interpretations may provide the reason for placing the principle powers of Indrākṣi at 64. Other additions seem to be interpolations made by devotees from time to time.

Regarding this particular point I have pointed out the valid possibilities of the fixed number of names of Indrākṣi on the authority of the sacred injunctions. It is, however, left for the devotees of Goddess Indrākṣi and scholars of Indology to endorse for confirmation of the general reader.

The main stotra begins with 'Indra said' (Indra uvāca). This suggests that Indra, the Supreme Light of Truth revealed the glory of His power through Sakti-

¹⁵ Ref. Trikārtānākula. For understanding the difference of 64 phonemes 'Mātrkājñānabheda' may be consulted.
INDRĀKSĪ STOTRAM

Indrānī, the supreme deliberation of Truth. Thus is the secret of self-realization expressed to be a revelation of intense grace to the earnest aspirant, as is evidently related by Iśvara Śiva to His dearmost disciple Nandikeśvara in the prelude to the Thousand Divine names of Bhavānī in the Bhavānī-nāma-sahasra-stuti16 in which there are 30 names same as in Indrāksī Stotram.17

I am grateful to Prof. B.N. Kaul, Secretary, Sri Ramakrishna Ashram, Srinagar for encouragement and assistance in this venture. Let my prayers go up and shower the blessings on Anupam Kaul who typed the English material and wrote the Sanskrit quotations of the manuscript with scrupulous attention. Thanks to Sri Utpal Kaul for his grave suggestion regarding printing this small book of great significance. Saṅkarācārya's Devī-stuti and Vedic Brāhma-Vidyā have been appended on devotees' demands.

An English translation of Indrāksī Stotram appeared through press some years ago. But the traditional information and attention to grammar is of utmost importance for presenting a clear translation into any language. This English translation is intended to present to the common mind a clear understanding

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17. The following 30 names out of 64 names of the Indrāksī Stotram are shown to be found in the Bhavānī-nāma-sahasra-stuti:
INTRODUCTION

about the grace and glory of Indrakṣi, with authentic quotations from the Āgama, Śruti and Smṛti.

JANKINATH KAUL ‘KAMAL’

<table>
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अथ इन्द्राक्षीस्तोत्रम्

श्री गणेशाय नमः

ॐ अस्य श्री इन्द्राक्षीस्तोत्रमन्त्रस्य,
पुरुदार ऋषिः;
अनुदुपुष्णः छन्दः;
श्री इन्द्राक्षी भगवती देवता,
हौं ब्रजम,
श्रीं शक्ति;
कली कौलकमुः,
गायत्री,
सावित्री,
सरस्वती कवचम्,
आत्मो वाच्यमः कायोपार्जिते पापनिवारणार्थे,
सकल (अनुक) कामना हितुर्यथे
पाठे विनियोगः।
THE HYMN TO INDRĀKŚI
(The Power of Awareness)

AUM Salutation to the god of wisdom and remover of obstacles, Ganesā.

Ṛṣi Purandara gave this Indrākṣistotramantra¹ in Anuśṭup cha vdhah.² Śrī Indrākśi Bhagavatī is the presiding deity. Hīṁ³ is the seed mantra. Bhuvanesvarī, the ruler of the worlds, is the Power, Māheśvarī, the supreme sovereignty, is the pivot and Gāyatrī, Sāvitrī, Sarasvati form the armour (for protection from evil). Under this setting a recitative application of the hymn is declared for removal of sins, committed through word, mind or deed and for accomplishment of all (or such and such) desires.

1. Each name of the presiding deity Indrākśi in this hymn is to be treated as mantra, a combination of the holy seed-letters (mantrabija).
2. The metre with eight syllables in a quarter verse.
3. Hīṁ is the Śākta Praṇava, the centre of which is Lakṣmi.
अथ करत्यासः

ॐ लक्ष्मणी अहंकाराध्याय नमः।
ॐ भुवनेश्वरै तरंगनीभ्याय नमः।
ॐ माहेश्वरै मध्यमाध्याय नमः।
ॐ वन्नहस्तायै अनामिकाभ्याय नमः।
ॐ सहस्रनामायै कनिष्ठकार्याय नमः।
ॐ इत्याश्री भगवायै करतलकरपुरुषाभ्याय नमः।
HYMN TO INDRĀKṢĪ

Assigning the Hands
(by touching the thumbs with first fingers and all the fingers with the thumbs of both the hands).

Aum salutation to Lakṣmī in the two thumbs.
Aum salutation to Bhuvaneśvarī in the two fore-fingers.
Aum salutation to Māhesvarī in the two middle fingers.
Aum salutation to Vajrahastā in the ring finger.
Aum salutation to Sahasranayanā in the two little fingers.
Aum salutation to Indrākṣī Bhagavatī in the clap of two hands.

4. Nyāsa is a pledge of assigning the fingers of hands called mudrā (stamp) and parts of body called exclamations (for gods and manes) by the worshipper himself to particular deities that keep surrounding the presiding deity (to be worshipped). This is done for creating a condition of complete concentration in right discipline, for a well-attended work alone can be fruitful at the end of its proper course of rational action. Nyāsa is mental assignment of various parts of the body for ensuring perfect attention in worshipping a deity.
अथ पदमुन्यासः

ॐ लक्ष्मी हदयाय नमः
ॐ भवनेश्वर्य शिरसे नमः
ॐ माहेश्वर्यं शिबायं वपटू
ॐ वज्रहस्तायं कवचायं हुं
ॐ सहस्रनायं नेत्राभ्यं चोपदृ
ॐ इन्द्राशी भणवल्यं अस्त्रायं फटू

अथ योजनाप्रमुरयासः

ॐ अग्नि अग्निर्ग्रहस्व नवमे नमः
ॐ विराज्ञी त्रिस्तम्यायं नमः
ॐ विराज्ञी त्रिस्तम्यायं वपटू
ॐ विराज्ञी त्रिस्तम्यायं वपटू
ॐ विराज्ञी त्रिस्तम्यायं वपटू
ॐ विराज्ञी त्रिस्तम्यायं वपटू

�थ योजनाप्रमुरयासः

ॐ अग्नि अग्निर्ग्रहस्व नवमे नमः
ॐ विराज्ञी त्रिस्तम्यायं नमः
ॐ विराज्ञी त्रिस्तम्यायं वपटू
ॐ विराज्ञी त्रिस्तम्यायं वपटू
ॐ विराज्ञी त्रिस्तम्यायं वपटू
ॐ विराज्ञी त्रिस्तम्यायं वपटू
HYMN TO INDRĀKSĪ

Assigning the six limbs
(by touching the parts with fingers of both hands)

Aum salutation to Lakṣmī in the heart.
Aum salutation to Bhuvaneśvarī on the head.
Aum exclamation of oblation to Māheśvarī at the top-knot.
Aum expressing rememberance to Vajrahastā in the armour.
Aum expression of oblation to Sahasranayanā in the eyes.
Aum assigning all protection of self to Indrāksī Bhagavatī in her weapons.

5. Note: Namah, Vaṣat, Hūm, Vouṣat and Phat are the different expressions of surrender in offering oblation to the respective deities in accordance with the context as translated above.
अथ ध्यानम्

ॐ इद्राक्षी दिब्धुजा देवीं पीतवस्त्रधरा शुभाम्।
वामे हस्ते वन्दन्यः दक्षिणे चाभयप्रदाम्॥

सहस्रेणां सूर्येषु नामवल्क्कर्णेषु पुरूषार्थैः।
प्रसात्वदनां निलाम्परोग्यं सेविताम्॥

श्री दुर्गा सीम्यवदनां पारशुरकुशधरा पराम्।
ञैलोक्यमोहिनीं देवीं भवानी प्रणमाम्यहम्॥

अथ गायत्री – ॐ शाचिपतये विदमहे पाकशासनाय धीमहि ततो
इन्द्र: प्रचोदयात्॥ ३॥

मूल मन्त्र:

ॐ हि श्री इद्राक्षीं श्रीं पं स्वाहा ।
Hymn to Indrākṣi

Then, Prāṇāyāma⁶,
the regulation of breath to follow

Meditation on the Deity

The two-armed Indrākṣi is lustrous with yellow garments bearing thunderbolt in left hand and displaying fearlessness with the right.

She has a thousand (numerous) eyes, as bright as the Sun, and is decorated with various ornaments. Served by groups of divine powers (apsarās), she is always pleasing.

I bow to the exalted goddess as Durgā from whose face flows soma nectar. Bearing a goad and a noose in her two hands she is the fascinating goddess of the three world; taken collectively she is Tripurasundari.

The Original Formula

Aum Hrīm Śrīm Indrākṣīm Śrīm Pem Svāhā

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6. Prāṇāyāma is usually done with Gāyatrī Prāṇāyāma mantra as advised by the preceptor (Guru) or it may be done with the mūla-mantra in case of the traditional practice.
ИНДРАКШИ СТОТРАМ

इंद्र उवाच

इंद्राशी नाम सा देवी देवतैः नमः समुदाहता॥
गौरी शाक्मभरी देवी दुर्गानामे स प्रमेयति विश्वाता॥ १॥
कात्यायनी महादेवी चाण्डकंठाः ** महात्मा॥
गायत्री सा च सावित्री ब्रह्माणी ब्रह्मवादी नी॥ २॥
नारायणी भद्रकाली रुद्राणी कृष्णापिंगला॥
अय्रग्न्धाला रौद्रसुप्ती कालरत्रीः तपस्विनी॥ ३॥
मेघरक्षणम् सहस्राक्षी विष्णुमाया जलोदरी॥
महोदरी मुक्केकंशी चोररूपा महाबला॥ ४॥
आनन्दा भद्रजन्दा रोगहकी *** सिवप्रिया॥
शिवदूती कराती च प्रत्यक्षः परमेश्वरी॥ ५॥
इंद्राणी चवरूपा च इंद्रशक्ति परायणा॥
महिषासुरसंहान्ति चामुण्डा गर्भदेवता॥ ६॥
वाराही नारसिषी च भौमा मैरवादी॥
श्रुति: स्मृतिधृतिमेतत्था विद्या लक्ष्मी सरसवती॥ ७॥
अनन्ता विजया पूर्णा मानस्तोरपराजिता॥
भवानी पार्वती दुर्गा हेमवल्यमिकाशिवा॥ ८॥
शिवा भवाने शुद्राणी शंकुराध्यशिरीणी॥
(एतर्नाम पदेस्वर्यः स्तुता शक्रेण धीमता)॥ ९॥

* देवतासमुदाहता (पाठान्तर)
** चंडकंठा (पाठान्तर)
*** रोगहकी (पाठान्तर)
HYMN TO INDRĀKṢĪ

Indra said

That goddess named Indrākṣī is celebrated with the names, Gauri⁷, Śākambarī Devi⁸ and Durgā⁹. This was heard in a revelation.

[Translation with short explanations of the sixty-four formulae of the goddess of all-pervading awareness.]

1. Kātyāyanī¹⁰ कात्यायनी

The sum-total of the light of all deities.

7. Pārvatī or Mahākāli (ref. to the first episode of Durgā Šaptasati).
8. Lakṣmī or Śākambari, who sustains and nourishes through vegetable kingdom. (ref. to the second episode of Durgā Šaptasati).
9. Sarasvati or Durgā who frees one from evil (ref. to the third episode of Durgā Šaptasati).

Note: The collective form of the above three deities is Mahātripurasundari in her formless aspect. She is praised in the Vāyu Purāṇa:

"O Devi! adored of yore by the principal deities—Brahma, the creator; Viṣṇu, the sustainer, and Śiva, the absolver, they gave thee the name Tripurā".
INDRĀKŚĪ STOTRAM

According to Vāmana Purāṇa, Kātyāyanī is that brightness of divine beauty which is the only best and greatest recognized in all the three worlds. She is also known as Pārvatī, Mahākāli etc. She is one of the legionary aspects of Durgā.
Kātyāyanī took form as the daughter of sage Kata to bless devotees.

2. Mahādevī

The self-luminous supreme deity.
She is the great power of supreme consciousness that is transcendent as well as immanent. She is the holder of the great play of the triple process of manifestation.

3. Candraghaṇṭā

The sound, warm with passion, conformable to the tinkling of bells.
It is the echo of the knowledge of supreme spirit

10. See Bhav. Sahas., name 80.
11. पाठानार - चन्द्रघण्टां Candraghaṇṭā—the sound of tinkling bell soothing like the moonlight. In the Devī kavacam of Durgā Saptasati-1 तृतीयं चन्द्रघण्टेति the third (among the Nava Durgas) is Candraghaṇṭā.
and is called *Sabda Brahma*. This eternal and unbreakable sound of the supreme i.e. *Para*, is evident in *anāhata sabda*, the unbroken sound of the Infinite. Yogi experience this with absorbing interest, if ever blessed by the goddess.

4. **Mahātapā**

The beatitude of austere penance.
The deity that glows with virtue and grace in absolute bliss. She is the power of ecstatic dedication and graceful desirelessness.

“One foot uplifted, shall she turn away
unmoved the other, shall the maiden stay”.\(^{12}\)

This was said about Pārvatī while she was undergoing severe austerity to own Śiva as her lord. Hence the appellation Mahātapā.

5. **Gāyatri**\(^ {13}\)

The protector of the singers of Her glory.\(^ {14}\)

Gāyatri is the Mother of Agama and Nigama. She is

\(^{12}\) *Śrīlādīrajaśīrṇa* न यथा न तस्यः।

*Kumārasambhava*

\(^{13}\) See *Bhav.Sahas.*, name 447.

\(^{14}\) *Gāyatrīं जायः यस्मात् गायत्रीः ततः स्मृतः।*
revealér of Ultimate Truth to the earnest seeker. She bestows sharp wisdom that enables the seeker to realise the union of ātmā with Paramātmā. Gāyatri is the vital force on which the universe rests. Empirically, Gāyatrī is the warp and woof of the Universe.

Sā ca
and she is

6. Sāvitrī

The creative power of giving birth to the universe. She creates, sustains and dissolves. Her manifestation in Her own glory. She is the great power of renovation and healing. She is also known as Gāyatrī- the soul of all movement and wisdom.

7. Brahmanī

Spouse of Brahmā, the God of creation. The Goddess represents the first throb of creation called the primordial Nāda through Omkāra of the Upaniṣads, Hṛṃkāra of the Sāktas and Aham of

15. See Bhav. Sahas., name 450.
SIXTY-FOUR APPELLATIONS

Śaivas. She is the power of supreme knowledge, hidden deep.\(^{16}\)

8. **Brahmavādīnī**

Propounder of the knowledge of *Brahman*, the supreme self of all.

The Goddess is the very Upanisadic utterance that explains *Brahman*. 'It is only through the knowledge of *Brahman* that one realizes the Supreme Self — *Jñānādeva tu kaivalyam* — says the *Śruti*.

9. **Nārāyanī**\(^{17}\)

The immeasurable power of *Nārāyaṇa*.

The Deity in the form of *Lakṣmī* showers grace of immeasurable spiritual wealth and wisdom to comprehend the Supreme beatitude. She is the true support of the seeker after Truth.

10. **Bhadraṅkāli**\(^{18}\)

Testimony of dissolution in contrast to the creative power in nature.

The Deity is the active power of the integration of

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16. "First there was a word, and the word was with God." - The *Bible*.
17. See Bhav. *Sahas*, name 83
the little ego of created beings to bring about the prosperity of self-realization.

11. Rudrāṇī

Spouse of the formidable Lord Rudra. She is the power of determination for a śādhaka in getting established on the path of self-realisation. Rudrāṇi is a name of Pārvati.

12. KṛṣṇaPingalā

The balancing power of black and red hues. The splendour of the Deity experienced at the locus of a point where black and white representing prāṇa and apāna are in the graceful power of perfect balance. This is internal Kumbhaka when consciousness is quite serene. It is the state of being in blissful ease. The Goddess is that middle point (Madhya Dhāma) where prāṇa and apāna, the two vital airs enter the suṣumṇā in the form of refined Kuṇḍalini Śakti.

19. Repeated at name 63.
20. Rudra also means Śaṅkara who is said to be at the head of the group of eleven Rudras (Ekādaśa Rudra). There are eleven Rudra Peethas existing in the different parts of India. This group of gods is inferior manifestation (or secondary powers) of Śaṅkara. cf. रुद्राणां शंकररङ्गास्मि। Bhag. Gītā X-23 । रुद्राणामयैःत्रिभीण्यः क्षत्रियः शंकरस्य शस्त्राति। -Kum, Sam. II. 26
13. Agnijvala

The mystic flame of the fire of knowledge.

"In the middle of that (narrow space of the heart or suṣumṇā) remains the undecaying, all-knowing, omnifaced great Fire, which warms its own body from the insole to the crown. In the centre of that Fire, there abides a tongue of Fire of the colour of shining gold which is the topmost among the subtle. In the middle of that flame paramātmā dwells."21 That is the mystic flame of the Supreme Knowledge of Self.

When the Kundalini awakes in the body of a yogī, it rises abruptly like the lightning, a tremendous blaze of fire, that brings about transformation in a single second of grace. It is the ever effulgent flame of knowledge that becomes active for eradication of the filth of ignorance and delusion. Since it is ever new like a flame, 22 it represents the urge that is required for the transformation of the aspirant into the Divine Beatitude of Self.

21. tasya madhye mahānāvāśāschāvāścakṣātmanomānu:
    satapapti svā dēhamāyadatāmsthānā
tasya madhye bhūhiśkhā aparājyāvāsāsthitā
tasya: śikhāya madhye paramātmā vyavasthitā
tasya: mahā prakrтi māyā parma tāmā vyavasthit:

22. The Vedic Sanntyāsī put on ochre colour cloth that represents constant rememberance of the self through its ever fresh knowledge like an ever new burning flame.
14. Raudramukhi

Power of the furious mouth of Rudra, the god of dissolution.

The power of Rudra brooks no obstacle. It is by assuming such a power with determined effort that one gets established in the supreme consciousness. This happens through the power of grace injected by the preceptor (Guru).\(^{23}\)

15. Kālarātri

Disappearance of duality as on pitch dark night (śyāma).

Just as all kinds of distinction disappears on a dark night so does all duality disappear when Parāśakti goddess Kālarātri blesses, out of Her own will, with the revelation of Her Infinite Self. The name has affinity with Śivarātri\(^{24}\) when the knowledge of Supreme Truth predominates over ignorance and bliss reigns supreme. It is Mahārātri, the night of great release into oneness of self. It is not Mahārātri, the night of darkness due to ignorance and delusion.

\(^{23}\) Tantra

\(^{24}\) Sivastotrali IV-22
16. *Tapasvini* ²⁵
taparsiññī
The deity displaying the power of asceticism to bring about the union of *jīva* with Śiva.
She is the power of determined effort ²⁶ for self-realization. It is the spirit of complete self-dedication to the Supreme that the Goddess Tapasvini bestows upon a sincere devotee.

17. *Meghāśyāmā*

Deep like the dark clouds.
Darkness stands for *ghanatā*, depth or completeness, connoting all-fullness of knowledge and beauty of the Supreme Deity. She is the power of transforming everything in the world of duality into Her own true nature of mystic non-dual self. This is the state of perennial joy leading to perfect peace. She is Vaisnavī, the power of preservation.

18. *Sahasrākṣi* ²⁷

The all-pervading sovereignty represented by innumerable eyes.
The ‘thousand eyes’ connotes the innumerable rays of Supreme Power acting through divine and anti-divine aspects of the creational phenomenon. The

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²⁵. See *Bhau. sahas.*, name 349.
²⁶. In Śaivism it is known as *Hathapākavṛtti*.
²⁷. See also *Bhau. Sahas.*, name 157.
Supreme Being is ever wakeful and aware of the Infinite Self. The Deity expresses Her cosmic identity with the world of existence.

19. Viṣṇumāyā

The unsurmountable power of hiding the all pervading nature of Divinity.

The Deity is the power of God for creation – Bhagavatāh sarjanārthāḥ sakti. She is personified as Viṣṇumāyā, another name of Durgā.

20. Jalodarī

The deity as primal cause of matter with water content in belly.

Water is the means of creating life. As such the Goddess is the basis of movement in the universe. She is the seed of all manifestation that has an extraordinary property of variety.

21. Mahodarī

The deity with belly to absorb all kinds of manifestation, physical, mental and causal into Her own self. She is the reservoir of all trichotomy in the

28. See Bhav.sahas., name 79.
SIXTY-FOUR APPELLATIONS

universe. She is the source of processes of involution and evolution.

22. Muktağesi

The goddess with loosened hair.

She is the power of exhibiting free play to all kinds of saṁskāras to their exhaustion and annihilation. She is the power of gathering concentration for wiping out the hidden impressions of mind. "Wherever the mind goes, concentrate there, remembering that Śiva or Self is everywhere, it will not wander", says the Tantra. The Mother is open-minded and all free. When She is pleased She loosens even the strong knots, Brahma Granthi at the nave, Viṣṇu Granthi at the heart region and Rudra Granthi on way to Sahasrāra on the Susumṇā path of a yogi. Thus she removes gross, subtle and very subtle bondage of the sense of duality in jiva-consciousness.

23. Ghorarūpa

Fierce aspect of the Goddess adopted for destroying evil spirits and maintaining harmony according to the laws of nature.

Nature knows no mercy. It is the power that knows

29. | यत्र यत्र भनो याति तत्र तत्रैै धारयेत् | कृत्र गन्तासि सर्व शिवमयं यतः: ||
    | चलित्वा कृत्र गन्तासि सर्व शिवमयं यतः: ||

-Vijnānabhairava. 116
neither fear nor favour in its usual course of peace and prosperity - the true characteristic of motherhood. The Mother is fair in good and evil both.

24. Mahābalā 

All powerful and ever vigilant goddess.
She vouchsafes divine magnificance and supreme beauty everywhere and in everything of its own kind. She removes even the subtlest impurity, Ānāvamala and bestows the practical knowledge of Truth, Brahman consciousness or 'I am Brahman'.

25. Ānandā 

The Bliss Divine not comparable with any other kind of joy whatsoever.
The Goddess is Herself the joy of supreme spirit, which is the highest state of perfection. “It is that state in which the soul experiences the eternal and supersensuous joy which can be apprehended only through subtle and acute reason, and wherein established the yogi moves not from the Truth”. 30 Ānandā is Parā Śakti.

30. सुखाल्पवर्तिकं यतदबुद्विग्रह्यमतीन्द्रियम्।
रेति यत्र न चैवायं स्थितस्मलिति तत्ततः॥

-Bhag. Gītā VI.21

See also ibid., verses. 20,22,23
26. Bhadrajänandā

The eternal bliss born of auspicious purity. She is the benign Mother of the infinite peace and grace.

27. Rogahartrī

The dispenser of diseases.

The very presence of the Divine Mother spreads sattva (excellence) and forces out automatically all kinds of pollution accumulated through individual ego. The mother bestows awareness of universal oneness – the most healthy state of Divinity.

28. Šivapriyā

The beloved of Šiva.

Goddess Pārvatī, very dear to Lord Šiva is always one with Him. Therefore She is absolute knowledge and bliss divine. Nay, She is the very soul of Bliss.

29. Šivadūti

She who commissioned Šiva as Her messenger.

31. Alt. reading – Rogahantrī (रोगहान्त्री)
32. See Bhav.sahās., name 4
33. Another reading is Šivādūti (शिवादूति) – She who is the messenger of Šiva. cf. Bhav.Sahas., name 323.
INDRAKŠI STOTRAM

In the third episode of Durgā Saptasati, Sarasvati assumes a fearful form called Bhimā to face Śumbha and Nisumbha demons. She became Caṇḍikā Śakti and Śiva with black matted locks was commissioned by Her either to challenge the egotistic demons to come for a fight or to advise them to go to the netherland if they wanted to save their lives. By doing so the Mother wanted to restore Indra the rule of the three worlds and to Devas their due share of the sacrifices.

Since the Devi sent Śiva as Her messenger She was Śivadūti, the spouse of Śivadūta.

30. Karāli

Dreadful aspect of the Deity.

She annihilates the accumulating impurity of evil caused by ego. In that form She is called Caṇḍi who adopts fierce powers to vanquish ignorance that causes impurity in thought, word and deed.

34. स्त्रियां गर्भं भगवनु पाशवं श्रम्भविनिश्चितयोः ।

35. ब्राह्मणं ब्राह्मणं लभतां देवं सनु हित्विरुज्जः ।
   -ibid. 25.

36. यात् किस्युको देव्यें तथा देव्या शिवं स्वयमं
    शिवदृढिति लोकस्मिन्स्मतः सा खयातिमागतः

37. cf. Bhav.sahas., name 653 (Karāla)
31. **Pratyakṣa**

The perceptible deity.
She is the power of obtaining knowledge of spiritual reality through direct perception by means of yoga.\(^{38}\)

32. **Parameśvari**

The benign and supreme self of peace and bliss.
She is *Parā*, beyond the triple process of creation, preservation and dissolution. "Neither speech nor mind can reach there". \(^{39}\) She is the very being of Supreme Bliss.

33. **Indrāni**

The power of vigilance in spiritual awareness.
Indrāni (or Indra) is the spouse of Indra, the god of the firmament and the *Jupiter Pluvius* of the Indian Aryans. She is the power of Indra, specially created to put down all that opposes the Divine Law. Indra himself is frequently at war with *Aṣuras*, whom he constantly dreads and by whom he is sometimes defeated; but it is Indrāni who keeps the banner of his conquest waving. She rights his wrongs.

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38. ‘योगिभिभवायामध्यायं’

39. यदी वाचो निवर्तने अप्राप्य मनसा सह। - *Upanisad*
The Vedas place Indra in the first place among the gods. Indrāni is his primal energy, who is ever cautious of his excellence. She is also called Netra-yoni, Sahasrākṣī and Indrākṣī. She is the queen of svarga and regent of the atmosphere and of the east quarter.

34. Candrarūpā

The power of soothing satisfaction like the moonlight. The goddess is perfect bliss of divine ecstasy and Her grace bestows supreme peace and beauty of spiritual union.

35. Indraśaktiparāyanā

Indrāni is the power of Indra, that annihilates the evil of ignorance. Thunderbolt is the most powerful weapon of Indrā which She wields to destroy evil, remove dullness and ignorance of Truth in the world. As the spouse of Indra, Indrāni holds this powerful missile to annihilate evil.

36. Mahiśāsurasamhartrī

Destroyer of the demon Mahiśāsura, an embodiment of distortion.

40. See name 33.
SIXTY-FOUR APPellanIONS

All the gods were oppressed by this vast dense mass of stubborn stupidity puffed up with insolence and egoism. The divine Mother emanated in the form of Durgā to protect the gods from the wrath of this furious demon. Mahiśāsura, in its esoteric sense, is understood to be ignorant little ‘I’, the ego that emerges on the basis of possessing body by a creature. It is destroyed by detachment with the body and steady knowledge in perfect devotion to Parā Śakti.

In Kashmir Durgā is prominently known as Śārikā, the eighteen armed goddess of success and splendour, who is supposed to be seated at Cakreśwara on the hillock called ‘Hārī Pārvat’.

Durgā is worshipped as Vaiśnavī at Katra in the Trikūtā Hills of the Jammu Province of Jammu and Kashmir state. This Śakti Peetha is famous all over India.

37. Cāmunda

The terrific form of Durgā.

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41. Ref. the second episode of Durgā Saptasati.
42. In strict sense ‘creature’ here means ‘human being’.
43. See foot-note on Śārikā under the name 909 of Bhav. Sahas. commentary by the author.
44. Bhav. Sahas., name 629.
Cāmunḍā emanated as totality of all the missiles possessed by the gods. She is named Kauṣiki Durgā, who vanquished Śumbha and Niśumbha demons along with their assistants with her wisdom and valour. She assumed the form of Cāmunḍā to kill the demons Caṇḍa and Muṇḍa.

In the esoteric sense Cāmunḍā is the power of special awakening in the heart and it devours the ceaseless and distracting activity of mind and also uplifts it to the divine height.

38. Garbhadevata

The self-luminous power of actuating manifestation. Cosmic egg is the consolidation of creative energy. This is called Hiranyakarṇa as it holds in the womb all glory that flowers in the universal manifestation of Self. In this supermundane existence the Goddess is eternally as bright and pure as gold. She illumines the three fields of experience while Herself maintains the fourth i.e. Turya.

39. Vārāhi

The supreme power of assimilition and enjoyment.

45. Durgā Saptasati, Ch.5, verse 37.
46. ibid. ch. 7, verses 26-27.
47. See Bhav. Sahasr., name 914 (Comm.by the author).
SIXTY-FOUR APPELLATIONS

The fifth among the seven Little Mothers (*saptamātrkā*). Vārāhī is the spouse of the third incarnation of Viṣṇu called Vārāha. Though feminine in nature, Vārāhī is considered to be in the form of Father, according to Bhaskar Rai. She is the devourer of ignorance and darkness.

40. Nārasimhī

The destroyer of mental modifications and awakener of spiritual consciousness.

Nārasimhī is the expression of compassion of the Divine Mother through the assumed form of Nārasimha, who appeared from the pillar of fire to save the devotee Prahlāda.

It also means the power of the knowledge of self.

41. Bhīmā

The furious power that frustrates demonic influence in the universe.

This is a form of Durgā that destroys evil and grants final release.

42. Bhairavanādini

The horrible sounding to infuse courage and fearlessness.

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48. See *Bha. Sahas.*, names 77 and 576 (Comm. by the author).
49. cf. *Bha. sahas.*, name 661.
INDRĀKŚĪ STOTRAM

The Goddess bestows the supreme state of Bliss, which reigns the qualities of Prakṛti and beyond. She expresses Herself in the continuous sound — Nāda — of the three aspects of Bhairava, which are:

i. Bhārana — Sustenance
ii. Ravaṇa — Creation
iii. Vamana — Dissolution (or vomiting).

She guides ahead on the path of spirituality.

43. Śrutīḥ

The Divine Revelation in the Vedas as the knowledge of Brahman (Brahma-vidyā).

The sattvic power that brings about the union of jīva with Brahman. The manifested life finds repose in the Supreme Reality, the basic and true nature of self, through intuition.

The Tantras know Her as Śri Vidyā, approachable through the worship of Śri Cakra.

44. Smṛtiḥ

The power of the recorded word through spiritual knowledge.

50. See Bhav.sahas., name 769.
51. See Bhav.sahas., name 924.
The Goddess is the power of comprehensive explanation of the supreme reality. She is the sacred memory through which the learned sages conveyed the esoteric meanings of Śruti Bhagavati in lucid narratives and interesting stories of symbolic character.

45. Dhṛtiḥ

The Divine Power sharpens concentration for comprehension of the infinite Brahman. She grants steadfastness and determination on the Truth through profound meditation. According to Gauḍapāda it is that fortitude which brings about “absorption, immutable and fearless.”

46. Medhā

That power of wisdom which is capable of comprehending the final beatitude of supreme consciousness. She grants supreme bliss, that is Turya, the fourth state that pervades the three states of human life.

47. Vidyā

The knowledge of supreme self. Knowledge of supreme self is the true wealth and wisdom that is imparted by grace to the true disciple,

52. See Bhav.sahas., name 31.
53. समाधिरचलेः: Gauḍapāda Kārikā III.III.37.
54. See Bhav.sahas., name 55.
who is pure in heart, celibate, law-abiding and active in protecting and containing the treasure within himself. Goddess Vidyā is the personification of all this. Among all the branches of knowledge, the knowledge of self is the most covetable. That supreme Vidyā is imparted through the Upaniṣads, the Tantras and Śri Vidyā.

48. Lakṣmi

The Deity of fortune and fairness. Lakṣmi is the embodiment of righteousness, beauty and love. Untouched by any kind of involvement she sustains the universe. She is the power of self-realization which alone is the wealth that lasts.

49. Sarasvati

The goddess of supreme knowledge and divine light. Sarasvati, the spouse of Brahmā, is the power of hidden knowledge of Brahman, that is revealed with Her divine grace alone. She is the royal passage to eternal beauty of emancipation. In yogic parlance She is represented as susumnā or the madhya nādi. She is the finest internal path to the Avimukta Dhāma.

55. आत्मविद्या विद्याणाम्
56. To the Vedāntin, to the Saiva and to the Śaṅkta respectively.
57. See Bhau.sahas., name 20.
58. See Bhau.sahas., name 106,133.
59. सोचनमुनि उपास्यो — jāhālopaniṣad 2.

‘the eternal beauty of emancipation. Yogis mark it a little over between the space of the two eyebrows in the body’.

52
50. Anantā 60

The infinite power of consciousness.  
*Cit-śakti* is beyond time, place or cause. Therefore,  
she is not bound by any limitation. She is infinite  
splendour of self-realization.

51. Vijayā 61

The victory that undermines wickedness.  
The goddess graces at the most important point of  
coincidence. She is the power of successful catching of  
the right opportunity. She graces at a particular time  
of Her own choice and favours the devotee in rising to  
the occasion.  

Vijayā Daśamī was marked as the most graceful time  
of victory for Rāma over Rāvana.

52. Pūrṇā

The power of all accomplishment.  
The Goddess is all full and compact like the mass of  
stone with soothing ecstasy of divine splendour. When

60. See Bhav.sahas., name 300.  
61. See Bhav.sahas., name 284.
fullness gets established in the yogī, ambrosia flows
down the shasrāra like the lustrous rays of the moon.

53. Mānastoṣā

The supreme power that grants harmony to the
mind.

She is the goddess of spiritual satisfaction endowed
with which one has no more to desire, no more to seek
and no more to struggle. She is the peace of mind.

54. Aparājitā

The unconquerable power of divinity.
Parā Śakti is the Goddess Aparājitā. She is Māheśvarī
and emanates in the functional forms of Mahākāli,
Mahālakṣmī and Mahāsarasvatī, called the universal
trident that represents Her creative power of manifes-
tation. Her abstract formula is auḥ (ॐ:) that forms the
bijāksara sauh (ॐ:) representing the internal as well as
the external glory of Supreme Self. 62

55. Bhavānī 63

The power of the state of being.
Bhavānī is Pārvatī, the spouse of Śiva or Bhava.
Pārvatī is the blissful stream of consciousness that flows

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62. Ref.to Parātmikā, verse 35.
63. See Bhav.sahas., name 471 (and here repeated as name 62).
even under the mountain of ignorance and nescience. She is the originating power of manifestation. She sustains the power of creation in water.

56. Pārvatī ⁶⁴

The goddess born to Himavān, the king Himālaya. She won Śiva as Her most loving husband through austere penance. She represents the serene consciousness or the Supreme Self realizable in this very body. In Her furious form she emanates as Kāli to destroy growing vice.

57. Durgā

The divine deity difficult of access. The Goddess frees the devotee from the peril of transmigration. She is said to have assumed sixty-four diverse forms to maintain harmony of power in the universe. She kills the destructive powers of ego—represented in Mahiśāsura in the second episode of Durgā Saptāśati.

58. Haimavatī

The Supreme Goddess, the witness of all creation. Himavān is an epithet of Śiva, whose spouse is Haimavatī.

⁶⁴. See Bhav., sahas., name 14.
‘Haima’ is expressed in two meanings:

i. ‘Caused by frost’. Divine nectar frozen into icicles to form the numerous and different shapes and sides in the manifestation.

ii. ‘As pure as gold’. Gold may come in contact with all kinds of impurity yet it maintains its purity untouched and unblemished. So the goddess is the witness of all what is manifested.

59. Ambikā

The pre-eminent power of austerity and affection. She is the totality of the three great powers of volition, knowledge and activity thenceforth she is praised as Tripurā. She is in fact Parā Vākshining independent and free, all-pervading and all-knowing.

60. Aśivā

The power of hiding the reality of truth from the athiest. She is the holder of anti-divine power to deal with asuras in their own demand and finally bring them to realize the nature of true self.

61. Śivā

The embodiment of bliss, ever new and absolute. She is the transparent medium of divine activity.

65. See Bhav. sahas., name 385
66. See Bhav. sahas., name 283.
62. Bhavāṇī

The goddess who gives life to Bhava (existence), Kāma (desire) and Rudra (dread). She is the creatrix of the superior gods.

63. Rudrāṇī

The power of dissolution.
She makes the whole creation turn back to seed-form during the kalpa-ksaya — universal destruction.

64. Śaṅkarārdhasarīrīṇi

The consort of Śaṅkara.
It is self-effulgence of Purusha and Prakṛti that evolves in manifestation when the latter becomes the active participant. Śiva remains the supreme witness. In fact it is all play of Sakti. Śiva is the ultimate basis. She confers grace of peace and prosperity. She gives divine splendour to Siva.

67. Repeated at name 55.
68. Ref. Devī Purāṇa.
फलश्रृधिः

CONSEQUENTIAL

एतैनामपदैर्दिव्यः स्तुता श्रवण धीमता || ९ ||
(Goddess Indrāksī) is praised with these (prominent sixty-four) divine names by the wise Indra.

आयुर्षेत्रगृहमेव श्रद्धा सुखसम्पत्तिकारकम्
क्षयापस्मारकुशादि तापचवरनिवारकम् || १० ||

(Reciting the names with their meaning grasped well) bestows long and healthy life, supremacy (i.e. power to endure), delight, prosperity and cures consumption, arthritis, leprosy, affliction and typhoid.

शतमावर्त्येष्यदस्तु मुच्यते व्याधिगतनात्
आवर्त्येतसहस्रेष्ठ लभते वाच्छिर्तं फलम् || ११ ||
राजावशस्मवाच्छिर्ति सत्यमेव न संशयः

He who recites the Stotra a hundred times is relieved of the tie of physical pain. Who recites a thousand times, achieves the desired fruit. Getting free access to the king he becomes master of all—from the earth to Prakṛti, the original cause. It is sure. There is no doubt about it.
CONSEQUENTIAL

लक्ष्मेकं जपेद्यस्तु साश्चादेवी स पर्यति || १२||

He who repeats internally a lac times has direct perception of the self-effulgent Goddess.

त्रिकालं पठते नित्यं धनधान्यविवर्धिनम्।
अर्घरात्रे पठित्रत्य मुच्ये पापबन्धनात् || १३||

He who recites three times a day regularly, increases the store of his fortune and food. Recitation every midnight relieves one from the bondage of sin.

इन्द्रस्तोत्रमिदं पुण्यं जपत: फलमातुयः।
विनाशाय तु रोगानामपमृत्युं हरत्सुत || १४||

This purifying hymn sung by Indra assures fruit on repeating internally the divine names, destroys diseases and wards off untimely death.

राज्यार्थीं लभते राज्यं धनार्थीं विपुलं धनम्।
इच्छाकामं तु कामार्थीं धर्मार्थीं धर्ममम्यम्॥ १५॥

He who wants power gets it and who is desirous of wealth gets it in abundance. Self-willed desires are fulfilled by the desirous and the seeker of righteousness realizes the eternal Truth.

59
One who seeks knowledge gets established in it; who is after liberation is endowed with the highest state. The hymn revealed by Indra, the lord of gods, is authentic beyond any doubt.

Thus ends the Indrākṣi Stotram.
SHANKARACHARYA'S
GAURĪSTUTI
(Hymn to Gaurī-Pārvatī)

Introduction

This lulling hymn to Gaurī-Pārvatī, the inseparable consort of Lord Śiva is soothingly transforming. Recitation of the hymn impressed me first when it was repeated by devotees at Kshirabhavani in Tulmool village at the evening congregational prayer (sandyā ārī) one day when I had been there with my maternal uncle after a time my loving father had passed away in the prime of his youth. I was about twelve years old then. Although I could not understand Sanskrit, yet I loved to mutter the verses thereafter to myself, invoking Goddess Rajnā of my own imagination.

Later, even though inclined to study the Vedanta Philosophy when, by chance, I read the third volume of the Complete Works of Swami Vivekananda, my devotion to Goddess Pārvatī did not fade. Gospel of Śri Ramakrishna Parmahansa (an early edition purchased at Lahore in 1937) gave more strength to this faith and the influence of both carried me safely through. This, reconciliatory understanding of the systems in Vedānta, Śākta and Śaiva philosophies together with development in understanding Sanskrit language gives me this courage of translating these verses for the benefit of those friends and devotees who cannot understand Sanskrit well.
INDRĀKSĪ STOTRAM

The hymn is ascribed to Ādi Śaṅkarācārya. The preliminary four qualifications of a spiritual aspirant, as enunciated by the great Śaṅkara in his Tattva Bodha (knowledge of the self) and Vivekācūḍāmanī (the Crest Jewel of Discrimination), can well be traced in the first three verses:

a) Discrimination is suggested in the first two lines of the first verse. Here one is automatically led to search for the Ultimate Truth in one’s own heart. World is a play and its basic truth is to be sought after to obtain perennial joy.

b) Renunciation of all desires is very much needed for treading the higher path of the knowledge of Self. This is evident from the first line of the second verse.

c) The third qualification is the six-fold glory in śādhanā: i) control of mind, ii) control of external organs, iii) abstinence, iv) tolerance, v) unflinching faith, and vi) concentration. This is hinted in the first line of the third verse. These are the internal means of the practical eight-fold yoga as enumerated by Patañjali.

d) The fourth qualification is the ‘desire for liberation’ which is declared in the third line of the third verse. Unless there is an earnest desire for realizing the Truth,
HYMN TO GAURĪ

how can one adopt the right means to obtain it!

Not only this, but also other systems of realizing Godhead are mentioned in the following verses of the hymn. In the fourth verse, Amākalā the basic existence is said to be above all the luxuriant deities of the world existence. The Vedantic Truth and the Śaiva principle is depicted in the fifth verse. It is the supreme-consciousness that assumes different forms to pervade all the fields of experience. That is possible through the power of māyā. The sixth verse summarises the Kundalinī Yoga, the realization of the lightning-like subtleness of the ultimate reality. In the seventh verse alphabetical evolution of the reality in cosmic I-ness, as the first produced sound, is given in nutshell. This is very well explained by Abhinavagupta in his works. The eighth verse tells of the unconditional and natural action of Divine Play. It is the playful dance of the Universal Mother. In the ninth verse, the universe, animate and inanimate, is said to be transfixed in the all-pervading Self, like beads in a rosary. In the tenth verse it is made clear that this unintentional play of the Lord is only for the protection of all this creation.

In this way, the essence of spiritual reality is described in this aphoristic hymn to Gaurī Parvatī. Let us also get some inspiration by reciting and understanding the hymn, as our elder generation has been doing.

May Gaurī grant abiding peace to all.

JANKINATH KAUL 'KAMAL
I pay homage to Gauri, the lotus-eyed untainted
Mother of universe, who in Her divine play, creates,
sustains and dissolves all the fields of experience of life,
who is eagerly sought after by yogis in their heart and
who shines forth in a flood of soothing radiance like
that of numerous morning suns. (1)

Commentary

Gauri is a name of Pārvatī, the consort of Lord Śiva,
in the early conception of Her beingness. The name is
generally given to an eight-year old girl. Esoterically it
means the supreme consciousness which is not in the
sprouting mood and yet is to sprout.

'Lotus eyes' is a symbol of charming beauty which
is pure and taintless. This is a speciality with the
Goddess in Her transcendental as well as immanent
aspects. 'Divine Play' is unconditional sportive mood of Pārvatī, the Universal Mother, who is always inseparable from the Supreme Lord. Yogis or seekers of reality, experience the divine effulgence in meditation, dissolving all the worlds of different experiences.

आशा-पाश-क्लेश-विनाशं विद्वानं
पादाभ्योज-ध्यानं-परा गुरुभूणायामृ।
ईश्वरं ईशार्दश्चिन्हरं तां तनुभद्रायामृ।
गौरीं अन्बां अज्ञानुरहाक्षीं अहं ईदं।

I pray to lotus-eyed Mother Gaurī of the surpassing beauty of Her narrow waist, who is the consort of Śiva and who, with loving grace, cuts asunder the painful net of expectations (and desires) of those devotees who constantly meditate on Her lotus Feet. (2)

Commentary

'Narrow waist' is a sign of female beauty, which corresponds to the esoteric meaning of the central (vein) path, traversed in yoga. It is called the suṣumna mārga, the royal road through which the primeval energy leads to the Divine Palace called sahasrāra, where Śiva-Śakti rest in universal splendour. The source of expectations is desire which entangles the soul (jīva) in the net of pleasure and pain.
HYMN TO GAURĪ

This gets destroyed by intense sādhanā (spiritual practice) and Divine Grace. 'Lotus feet' represent the dual course of cognition and action which are brought forth by the will aspect of Divine Mother, who is one with Her Lord in governing the universe.

प्रत्याहार-ध्यान-समाधि-स्थिति-भाजां 
नित्यं चित्ते निर्वृतिकाष्ट्रं कलरथितीम्।
सत्यज्ञाननन्दमयैः तां तंद्रिताभ्यां 
गौरीं अम्ब्रां अम्ब्रुरुहाक्षीं अहं ईदे ॥३॥

I prostrate myself before the lotus-eyed Mother Pārvatī who blesses her devotees with supreme joy like the flash of lightning, who Herself is existence-knowledge-bliss and who graces with the joy of supreme consciousness those who are adept in assembling their mind in meditation and concentration. (3)

Commentary

Spiritual splendour revealed to the sādhaka unawares like the lightning. Nobody can know when and in what condition does this lightning touch of divine joy comes. One has, therefore, to be always aware and ready to receive it. Sādhaka is advised to remain in constant practice of spiritual discipline and meditation. He realizes the three aspects of Divine Mother—the supreme consciousness.
INDRĀKṢI STOTRAM

Every kind of impression or limited thought is to be eradicated before divine union of individual soul with universal self is possible by divine grace, which persuades perfect concentration. Mind is no mind in that state.

May this obeisance be to the lotus-eyed Mother Pārvatī, to whose face the joyful mood of Śaṅkara with crescent moon as His head-ornament brings cheer; to whose locks the moonlight on His head gives a shine and to whose lotus-feet, worship is offered by Indra and Viṣṇu, the lords of mental and physical luxury, respectively. (4)

Commentary

Crescent moon’ is the emblem of Amākalā, the basic existence of Godhood in its dual process of evolution and involution. The unconditional playful mood of the Mother is universal luxury of Śiva. ‘Locks’ denote the groups of innumerable thought-currents which are soothed into divinity during awareness of supreme-consciousness.
HYMN TO GAURI

Indra is the lord of heaven (swarg lokā) the mental plane of desirability of an individual. Viṣṇu is the lord of universe bestowing material and spiritual prosperity. Divine Mother is the source of all the energies and powers, both individual and universal.

नानाकरः शतकशदम्बजैर्मुद्रावानि
व्याय स्वेंग्रं क्रीड़ति यासो स्वयमेवा।
कल्याणिः तां कल्याणलतामानिः-भाजा
गौरीं आश्वं आमुहहास्किः अहं ईर्दे॥५॥

My salutation to the untainted Mother Gauri, who is propitious towards Her devotees and fulfil all their desires and who assuming different forms with numerous powers, pervades all the fields of experience and holds this play of creation, preservation and absorption out of Her own will.(5)

Commentary

Just as a mother is always drawn to favour her child unconditionally, so is Divine Mother Pārvati gracious to reveal the true-self to the earnest devotees in all the different forms of existence. Gods and goddesses are only certain respective limited powers to help the soul in different fields of life. Mother's emergence is unconditional and helpful.
I pray to the untainted Mother Kuṇḍalinī, the primordial energy who (on being awakened through constant and faithful spiritual practice, sādhanā) rises from Her abode, the basic root (sacro-coccygeal plexus) and crossing the solar and lunar planes, enters effulgence, who as subtle and subtler still is contemplated upon by yogis (those endowed with intense devotion) and who alone is worthy of being worshipped. (6)

Commentary

Kuṇḍalinī is the coiled energy lying dormant in the bottom of the spinal stem of every creature. Practice for rousing this supreme energy to wakefulness is incidentally enjoined to an earnest aspirant by a Divine being well-versed in the spiritual practice and theory. Solar and lunar planes correspond to pīngalā and idā which are the two subtle nerves (nādis) to perpetuate the sūkhsha prāṇa (the subtle vital air) through madhya mārga. Mind becomes steady when breath flows through susumṇā. This is the highest state of yoga called 'Unmani avasthā'. Universal energy of divine joy
Hymn to Gaurī

Is experienced like lightning as a result of the awakening of Supreme Power.—Kuṇḍalinī.

आदिक्षान्तामूः अक्षरमूर्त्या विलसन्तानीं
भूते भूते भूत–कदम्प्रेश प्रसविन्तीम्।
शब्दश्रवणन्दरवष्टे तां प्रणावायोः
गौरीं अम्बां अम्बुरुहाक्षं अहं इत्येऽऽन्न॥

I propitiate the lotus-eyed universal Mother who evolves through alphabetical formations from a to kṣa in which the last alphabet is ha; who produces groups of creation, animate and inanimate, in the compositional process of the five elements; who is the soundless sound of the universe and whose name, as explained by the Vedas, is Prāṇava, the three syllabled AUṀ.

Commentary

Mañjñā Cakra is the representation of alphabets from a to ha. Its key note is the first sound produced by pronouncing the word ‘ahāṁ’. After this the will-power (icchā śakti) of Parama Śiva branches forth in two divisions—knowledge (jñāna śakti) and action (kriyā śakti). From the former originates the seat of thought and feeling i.e. antahkāraṇa (collective name of manas, buddhi and ahaṅkāra) whose correlative offshoots are the five organs of cognition (jñānendriyas) while from the latter spring forth the ten vital airs (prāṇas) and five
INDRÄKŚI STOTRAM

organs of action (karmendriyas). The epitome of the alphabet is therefore, ‘aham’ the first universal movement which is to be realized as the all-pervading supreme consciousness called Poornāhantā. AUM is the symbol. Its explanation is the universe.

May this obeisance be to untainted Mother of universe, who absorbs in Her lap the cosmos and ever again produces it in the fullness—thus sprouting in a playful dance with Her consort on the white-marbled mountain—the Kailāśa. (8)

Commentary

The Divine Mother brings about dissolution of this universe into the seed form known as Prakṛti, and produces again at will into the creation. This is Her unconditional and independent play which involves knowledge and action

Suśumṇā blooms in Sahasrāma cakra which is situated at the crown of the head. It is the abode of Lord
Hymn to Gaurī

Śiva and thus a seat of perfect bliss and highest knowledge. This is the Mount Kailāsa.

Reverence to the Mother in supreme consciousness untainted like a lotus leaf; in whom is all this universe, animate and inanimate, transfixed like the beads of jewels in a rosary, and who is realized by yogis through meditation under spiritual discipline. (9)

Commentary

Supreme energy pervades everything seen, felt or experienced in the universe. This can be assimilated through meditation and concentration alone.

Prostration to the lotus-eyed Mother Gauri, whose
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sportive acts of creation, preservation and absorption are witnessed by the one eternal, immense and immaculate Lord of the universe. In this sportive dance of Mother Goddess is verily the protection of Her devotees. (10)

Commentary

Śakti and Śiva are not two entities. It is like a river and its bed; one cannot stand without the other. It is the state of thinking without thinking and doing without doing.

Sportive dance of universal Mother gives protection to struggling souls.

प्रातः काले भावविशुद्धः प्रणिधानात्
भक्त्या सिद्धं सम्पदं उच्च: शिव-भक्तिः
तस्यावश्यं पर्वतपुजी विदधति ॥१९॥

Pārvatī, the daughter of Himālaya, grants graceful speech, great prosperity and devotion of Supreme Lord Śiva, to one of pure intellect who recites this tenfold hymn of Gaurī-Pārvatī every morning with pure devotion.
HYMN TO GAURI

Commentary

This is verily the fruit of intense and earnest devotion to Mother Goddess who encourages the path-finder to stick to one-pointedness during his sādhana, never to falter.

May peace be to all.
BRĀHMĪ VIDYĀ
The Highest Knowledge of Reality

Parents are the first preceptors of their children. Noble and thoughtful parents make their children learn the Brāhmī Vidyā by heart, from the very childhood so that they master it well and understand its purport during the experiencing years ahead in life, as it needs not only studying this great Vidyā (Knowledge of Self) but also reflecting over it for a time and then assimilating it.

Upaniṣad says — ‘Atmā vai putro jāyate’ — that child is the incarnate self of its own parents. It is the child who reminds either parent of his or her true self while nearing death. He tells them that the knowledge they gave it from the very childhood, should not go from their mind in that hour of departure from the body. The child (now grown up into son or daughter) makes them aware lest they should forget their true nature at the crucial hour when death lays its hand on them unaware and unnoticed. It is the utmost duty of every son and every daughter to be at the side of his or her dying father or mother. In most parts of India the practice is prevalent at present also. In some parts it has reduced to mere practice of pouring last drops of water into the mouth of the dying soul. This seems to have come about because of increasing ignorance and
more devotion to materialistic way, that India is adopting and tending to adopt. A reverse practice is noticed in the West now. They pant after spiritual knowledge and search for lasting peace.

Rṣis of yore have compiled these touching thoughts and scriptural pronouncements from the Vedas. These ideas of persuasion towards the realization of one's true self are compiled in this Brāhmī Vidyā — 'The Highest Knowledge of Reality'. Thoughtful people are requested to recite this daily with pure devotion and concentration.
INDRĀKṢĪ STOTRAM

ग्राह्मी विद्या

ॐ ओं ओं त्रिगुणपुरुष ! क्षेत्रचर ! मोहं भिन्धि
रजस्तंभसी भिन्धि, प्राकृतपारस्तं शारणं परिहरः
सतं ग्रहाणं, पुरुषोत्सवमिदं; सोमसूर्यनलं प्रवरः
परम धामन् ग्राह्म-विष्णु महेश्वरस्वरुपः सृष्टिस्थिति
संहारकरकः भूमध्यनिलयं! तेजोदसिस, धामासिः,
अमृतात्मनं! ओं तत्सत्, हं सः शुचिपायु
वसुरुतारिक्षसस्त, होता वेदिपत, अतिशिरुरूपसस्त, नृष्टः
वरसस्त ज्ञूतसस्त, ज्ञोपसस्त अब्ज्ञा गोर्जा ज्ञूतजा अद्रिजा
ज्ञूतं वृहतं, परब्रह्मस्वरुपं सर्वसदं सर्वज्ञते
सर्वेश्वरं! सर्वेण्ट्रिय-ग्रन्थिभेदं कुरु करु, परम्रपं
परामर्शं परमार्गं ब्रह्माह्वरं सरं, कुमारं जाहि,
ष्ट्रकोशिकं शरीरं त्यज, शुद्धोजसि बुज्झोजसि विमलोजसि,
क्षमस्व स्वपदमास्वादय आस्वादय स्वाहा।

Brāhmī -Vidyā

Aum! Aum!! Aum!!! Triguna Puruṣa! kshetra-cara! Moham bhindhi rajastamasih bhindhi, prakṛta-pāśa-
jālam sāvaranāṃ pariha, sattvam grihāṇa, purusottamo-asī. Soma-suryānala pravara! Parama-
dhāman! Brahma-Viṣṇu-Maheśvararūpa! Srṣṭisthiti samhāra kāraka! Bhrūmadya-nilaya! Tejo-si, dhāmā-
asi, Amṛtātman! Aum Tatsat Hamsaḥ śuci-ṣat,
vasurantarikṣasat, hotā vedisat, atithir-durōṇsat; nṛṣat
varasat rītasat vyomasat abjā gojā rītajā adrijā rīṭam
vṛhat, Para-brahma-svarūpa! Sarva-gata Sarva-śakte!
Śarveśvara! Sarvendriya granthibhēdam kuru kuru,
paramampadam parāmarśaya, paramārgam brahma-
dvāram sara, kumārgam jahi, śaṭkoṣikam śarīram tyaja,
Śuddho-asi, Buddhho-asi, Vimalo-asi, kṣamasva
svapadam-āsvādaya āsvādaya-svāhā.

Translation

Before reciting this ‘Highest Knowledge of Divine
Reality’ repeat Aum three times in long harmonious
syllables to ward off the three kinds of pains, viz;
mental, natural and individual, of this world. The so-
called pleasure got through minor enjoyments of this
mundane world, is nothing more than pain. Let peace
prevail.

O little self! you live in the world of three ties-
transparence, mobility and inertia, you move in the
body chariot; cut asunder the illusive influence that
has played its magic on you; cut the knots of mobility
and inertia, luxury and mundaneness which entangle
you to constant bondage; throw off the net of limita-
tion along with the cover of forgetfulness; accept the
truth in serenity of intellect for you are (in reality) the
pure self (Ātman) with the capacity of thinking power

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bestowed on you. You are the chief among the trio—sun, moon and fire. You are the supreme effulgence.

In the form of the creator you create, in the form of the sustainer you sustain and in the form of the absorber you contain this whole universe in yourself.

Your seat is between the eye-brows; your real nature is revealed by contemplation in the centre of the eye-brows, you are self-luminous; you bring light to everything, you, no doubt, are immortal.

You are verily the Aum—this triple world Bhūh, Bhuvah, Swah or Rg, Yajuh, Sāma or waking, dreaming and sleep—nothing but the explanation of your benign self; Thou Art That—the one hidden in the cave of heart; you are the basic truth unalloyed in past, present and future; you are the all-pervading untainted hidden self; you pervade everything like the ether; you are the one who makes the offering and you are the sacrificial fire to accept the offering; you are God in the undated guest to a household; you live in human forms; you have your being in divine forms; you exist in truth; you pervade the ether; you are existent in the products of water—conches, zoological creatures and botanical growths; you are apparent on earth through cataracts and streams, mountains and forests, fields and plains; you are the highest and ultimate truth; you are verily the supreme all-pervading reality recognizable through the great sentence 'Thou art That'; you are all-pervading, you are all-powerful, the Master of all. Therefore, detach yourself, without any further delay,
from the organs (both external and internal). Just contemplate, with intense devotion, on your true self and tread the royal path towards the Great Entrance; turn your back to the path of ignorance and nescience; leave the body which constitutes of hair, blood, flesh, bone, marrow and semen. You are verily, the pure self, the pure knowledge, in fact all purity—just ponder over this.

Ascertain your transcendent self by confirmation through the great sentence ‘I am Brahman’ and establish the true self by thy own experience.
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