

HRELLEKHA MANTRA- LESSON THREE

Shree Praanjalee Jayatu

स चिन्ताक्षमाला sa cintākṣamālā :with the chinmudra and akshamala
सुधाकुंभ-लेखा-धरा sudhākumbha-lēkhā-dharā : with the nectar-pot and the pen
त्रीक्षणार्धेन्दु trīkṣaṇārdhēndu : with the three eyes and crescent moon
राजत् rājat :shining (with)
कपर्दा kapardā: with matted lock coiffure
सुशुक्लांशुका-susuklāṃśukā dressed in beautiful white raiments
कल्प-देहा -kalpa-dēhā : of the form of the kalpa
सरस्वत्यपि sarasvatyapi : sarasvati indeed
त्वन्मयैवेशि tvanmayaivēśi : you are the embodiment oh ruler
वाचामदीशा vācāmadīśā : as the presiding goddess of Vocalisation/ Word

We are given the iconographic representation of the Goddess of Speech, a partial emanation of the Devi popularly known as Sarasvati. Since a kalpa is a day of Brahma we can assume her connection as an integral part of the Creator is indicated here. She is dressed in white suggesting cleanliness and purity. Her three eyes are like the three illuminaries of sun, fire and the moon. The crescent moon suggests the cyclical role of time. The matted coiffure means conservation of energy and sense of purpose. The ego represented by the pointer meets with the thumb representing the divine to form the chinmudra, the mudra of knowledge. The akshamala or prayer beads shows the value of repetition in prayers. The pot of amrita is the reassuring reward that come automatically in sadhana. The pen is the tool for the outward expression of the flow of divine creativity working through man's equipment. All these are indicators for any sadhak who wishes to undertake the upasana of knowledge.

End of Verse 11-Jayatu Praanjalee

लसत्संखचक्रा lasatsaṅkhacakrā : shining due to the conch and discus
चलत् खड्गभीमा calat khaḍḡabhīmā: wielding the great sword
नदत् सिंहवाहा nadat simhavāhā : riding on the lion
ज्वलत् तुंगमौली jvalat tuṅgamaulī :with the glowing tall crown
द्रवत् दैत्यवर्गा dravat daityavargā :destroying the clan of daityas
स्तुवत् सिद्धसंघा stuvat siddhasaṅghā :praised by hordes of siddhas
त्वमेवेशी दुर्गाऽपि tvamēvēśī durgāSpi: thou oh ruler art indeed Durga
सर्गादि हीने sargādi hīnē: without modification

The deity Durga is taken up in this verse. She is described as bearing the conch representing the potent power of sound that can travel through space. She also has the discus that can cut through time. She wields the great sword that is capable of quick and sure destruction. The lion stands for dharma. Her glowing crown suggests her fame and glory. Daityas are those that oppose light, and illumination. These are the forces of darkness, of negativity and hostility that find their way between us and the divine. Siddhas are those who have conquered the negativity in their personal selves. They are always therefore naturally engaged in the welfare of the world. Her grace and help is appreciated by such achievers. The word durgaa itself means that which aids us in conquering the impenetrable(durg). She destroys our propensity for sorrows-Dukhaarthi hantreem pranamaami durgaam. She destroys the wicked ways- Durgathi naashinee. This cosmic divinity is a constant-K- therefore cannot undergo any modification.

End of Verse 12- Jayatu Praanjalee

पुराराति देहार्धभाग purārāti dēhārdhabhāgā: the half of the body of the destroyer of the pura
 भवानी bhavānī: oh bhavani
 गिरीन्द्रात्मजा एन girīndrātmajā ēna: as the daughter of the king of mountains
 येषा विभाति yaiṣā vibhāti: shines as
 महायोगिवन्द्या mahāyōgivandyā: venerated by the great yogis
 महेशा सुनाथा mahēśā sunāthā: the great ruler and beautiful mistress
 महेश्यंबिका mahēśyambikā: the ambika of shiva
 तत्त्वस्त्वन्मयैव tattvastvanmayaiva: that principle/truth thou art indeed.

The devi considered here is Paarvati, the daughter of the Mountains (Himalayas). A mountain is formed after considerable time and effort. This is why yogis venerate her. When man has worked at himself he too becomes an elevated person for he has risen to his higher self. She occupies the left i.e. vaama or beautiful half of the destroyer of Tripurasura, who is Shiva himself. She is the Beauty of Creation. As Bhavani she helps us cross concerns of the future(bhav). She is the beloved mother associated with Shiva.

End of Verse 13- Jayatu Praanjalee

लसत् lasat bearing
 कौस्तुभो kaustubhō koustubha gem
 भासिते bhāsitē shining
 व्योमनीले vyōmanīlē blue as the expansive space/sky
 वसन्ती च vasantī ca and stationed in
 वक्षस्थले vakṣasthalē in chest of
 कैटभारे kaiṭabhārē the destroyer of Kaitabha =(Vishnu)
 जगत्वल्लभां jagatvallabhāṃ beloved of the world
 सर्वलोकैक नाथां sarvalōkaika nāthāṃ the lord of all worlds
 श्रियं तां śriyaṃ tāṃ you are Shree
 महादेवी mahādēvī the great Devi
 अहं त्वां अवैमी ahaṃ tvāṃ avaimī I resort to you

Shree, the shakti of Vishnu is described here as dwelling in his chest, which is decorated with the koustubha. This gem was obtained during the amritmanthana. All worthy truths that can be used in the " transaction of life" must be gathered from our mind in its churning of life's experinces. ** This is covered in detail in the Course on Shri Suktam. Vishnu is all pervasive as the blue space. He is the destroyer of the asura Kaitabha. The brothers Kaitabha and Madhu who issued from the ear wax of Brahma represent our negative and positive vasanas respectively. The world loves the goodness of life that comes with prosperity, progress and auspiciousness. All of these go into the word Shree.

End of Verse 14- Jayatu Praanjalee

अजा, अद्रि, गुह, अब्जाक्ष, पोत्री, इन्द्रका(णां), महाभैरवी ajā, adri, guha, abjākṣa, pōtrī, indrakā, mahābhairavī
 brahmani, mahesvari, vaishnavi, varahi, indrani, mahabhairavi (respectively)
 अस्य अपि asya api as these
 चिह्नं वहन्ति यः cihnaṃ vahanti yaḥ who bears their symbols
 विभो vibhō oh all pervasive one
 सप्त तद् रूप रूपा sapta tad rūpa rūpā these 7 forms are your forms

स्फुरन्ती sphurantī shining

त्वदंशा tvadamśā your partial manifestations

महादेवी ताश्च mahādēvī tāśca oh great devi, and they are

The reference here is to the Saptamats- the Seven mothers that protect. Most traditional temples will have them on one side of the temple along with the male Chandesvara in the shape of offering seats (Bali peetas). Their worship is said to protect families from ruin. These mothers then are considered here to be partial manifestations of the Devi.

End of Verse15- Jayatu Praanjalee

End of Lesson Three

SHUBHAM

HREEM MANTRA _LESSON 4

Shree Praanjalee Jayatu

samudyādivākṛt like the rising sun

sahasrābha bhāsā glowing with thousands of rays

sadā santatā śēṣa viśvāvakāśē existing everywhere forever endlessly

lasanmaulibaddhēndulēkhē shining with the crescent moon stationed on the forehead

sapāsāṅkuśābhītyabhīṣṭāttahastē one who bears the noose, the hook, the abhaya and varada in the
hands

namastē obeisance

The essential core devata is being described here. This is consistent with the dhyaan shloka that has been taken from the previous chapter and given at the outset of this praise. Her existence is for ever everywhere as allevolutes come from her.

The paasa or noose keeps us with her, bound in love. The elephant hook shows itself in situations that become very trying in our personal lives. The abhaya gesture that proclaims to us -do not fear for I am here- is reassuring her presence behind everything even during the worst times in our lives. The varada gesture that pours blessings also reassures us of the continuity of bounty that bless our lives everyday. The crescent moon is a pointer that shows us that her beauty is there as a digit (kalaa) in all her creations. In other words we must learn to see her reflection in all her evolutes.

End of Verse 16-Jayatu Praanjalee

prabhākīrtikāntī as radiance, fame , charisma

divārātrisandyāḥ as day, night and twilight

kriyāsā tamiśrā kṣudhā buddhi mēdhā .as action, hope, inertia, hunger, intelligence, wisdom

dhṛtīrvāṅmatīḥ as fortitude, communicative power, reasoning,

sannatīḥ śrīśca bhakti harmony, auspiciousness, devotion

tvamēvēśīyēnyē thou art, oh ruler, none other

ca śaktiprabhēdāḥ and as other types of powers.

We have a list of powers here that indicate her presence. One is reminded of the praise in the Devimahatmyam (yaa devi sarva bhuteyshu....) where the devas recognise the power of Mahamaya as the many forces that we experience everyday.

End of Verse 17-Jayatu Praanjalee

harēḥ bindunādaiḥ Oh remover (of sorrows, fears etc), as the bindu nada
saśaktyākhyasāntai as the power of peace
namastēstu obeisance be to you
bhēda prabhinnai abhinnē amongst the multiplicity thou art the unmultipliable.
sadā always (as)
sapta the seven
pātālalōkācalābdi the talas, lokas, the mountains, oceans
graha the controlling constellations
dvīpa dhātu svarādi the land masses/islands, the dhatus, the musical notes and such
svarūpē oh one in the form of

Manifestation in space and time is traced back to its source as bindu and naada respectively. We are to channelise our thought again and again to this source if we wish overcome difficulties. We are also asked to see the Undifferentiated inspite of the multiple differentiations that present itself as parts of creation.

She is exceptionally noticed in the constant 7 categories listed below.

talas- starting with pātala, tala, vitala, sutala, talātala, mahātala, rasātala . These are the states into which man can devolve into and are the states where creatures live.

lokas- starting with bhūrōka, bhuvālōka, svarlōka, maharōka, janalōka, tapōlōka, satyalōka . These are the states that man evolves into.

achalas- the mountain ranges such as mahēndra, malaya, sahya, śuktimān, rīkṣa, vindhya, pāṭipatra. These are ranges where upasakas of various tantric traditions abound as well as elevated states entered into during specific upasanas.

abdhis- the oceans such as lavaṇa, ikṣu, sura, ājya, dadhi, kṣīra, udaka. Although these indicate actual liquids such as ghee, sugarcane, liquor milk etc they also mean states of experiences available to sadhaks during upasana.

grahas- ^{celestial bodies} constellations that are a part of cosmic weather that affect a man's life. These are Mars, Mercury, Jupiter, Venus, Saturn and Raahu and Keytu **and the Sun and the moon.**

dvīpas- land masses such as jambu, plakṣa, śālmālī, kuśa, krauñca, śāka, puṣkara.

dhaatus- the body constituents or tissues such as rasa, asrik, māṃsa, mēda, asti, majja, śukra (chyle, blood, flesh, fat, bone, marrow and secretions)

sva- musical notes such as s, r, g, m, p, dh, n ṣadja, riṣabha gandhāra, madyama, dhaivata, niṣāda.

End of Verse 18- Jayatu Praanjalee

namastē obeisance to you

samastē who is all encompassing

samastasvarūpē in the form of the All

samastēṣu vastuṣvanusyūtaśaktē the power that connects all entities

śritastūlasūkṣmasvarūpē available as both gross and subtle forms

mahēśi oh great ruler

smṛtē bōdharūpēpyabōdhasvarūpē (you are to be) remembered as forms of the known and the unknown

A sweeping statement is made here where her presence is said to be in all of creation both gross and subtle joined by her power. The known and anything unknown to us also will only be an indication of her presence. I Sarvam khalvidam evaaham naanyadasti sanaatanam- this is what the Devi tells baby Vishnu lying on the pipal leaf in the Devi Bhagavat story. " All this that exists here is all Me alone. It will never ever be anything else"

End of Verse 19- Jayatu Praanjalee

manōvṛttirastu smṛtistē samastā May volitions of (my) mind be always the remembrance of you
tathā vākpravṛtṭiḥ stutisyānmahēśi may all attempts at utterances be thy praise oh mahesi.
śarīrapravṛtṭiḥ praṇāmakriyāsyāt may all actions of the body be as obeisance to you
prasāda kṣamasva may thou be pleased, may you forgive (me)
prabhō oh lord
santataṃ mē always (by me)

The closing verse indicates a sense of deep devotion and humility.

End of Verse 20- Jayatu Praanjalee

hṛllēkājapavidhiṃ arcanāviśēṣānētāmstām stutimapi nityamādarēṇa .
yōbhyasyēt sa khalu parām śriyañca gatvā śuddhaṃ tadvrajati padaṃ parasya
dhāmaṇaḥ ..21..

This verse is a phala shruti whic indicates that if one were to practise these verses regularly as japa, worship, praise with respect and faith then such a person having gained ultimate auspiciousness, will traverse the path of the pure and reach the ultimate abode.

iti hṛllēkhāvihitō vidhiruktaḥ saṅgrahēṇa sakalōsyam .
yōssminniyatamanā mantrī yōgī syāt sa ēva bhōgī ..22..

The internalization of this collection of verses when understood by constant repetition and steady contemplation, such a person will be the beneficiary of yoga as well as bhoga.

END OF LESSON 4 on THE HREEM MANTRA
END OF SHREE PRAANJALEE COMMENTARY
SHUBHAM

HREEM MANTRA -QUIZ

Write an essay on how you would look upon your body-mind equipment and the phenomenal world we live having studied this Hreem mantra.