

हीम्

श्री पद्मपादाचार्यकृते प्रपञ्चसारविवरणे दशमःपटलः-श्लोक १०
उद्यत्मानुसहस्राभां विजितनवजपामिन्दुखण्डावनद्ध-
द्योतन्मौलिं त्रिनेत्रां विविधमणिलसत्कुण्डलां पद्मगाञ्च ।
हारग्रैवेयकाञ्चीगुणमणिवलयाद्यैर्विचित्रांबराढ्या-
मम्बां पाशांकुशेष्टाभयकरकमलाम्बिकां तां नमामि ॥

॥हलेखा स्तुति ॥

श्री पद्मपादाचार्यकृते प्रपञ्चसारविवरणे - एकादशःपटलः- श्लोक ४९-७०
प्रसिद्ध प्रपञ्चस्वरूपे प्रधाने प्रकृत्यात्मिके प्राणिनां प्राणसङ्गे ।
प्रणोतुं प्रभो प्रारभे प्राञ्जलिस्त्वां प्रकृत्याऽप्रतर्क्ये प्रकामप्रवृत्ते ॥१॥
स्तुतिर्वाक्यबद्धा पदात्मैव वाक्यं पदं त्वक्षरात्माऽक्षरं त्वं महेशी ।
ध्रुवं त्वां त्वमेवाऽक्षरैस्वन्मयैस्तोष्यसि त्वन्मयी वाक्प्रवृत्तिर्यतःस्यात् ॥२॥
अजाधोक्षजत्रीक्षणश्चाऽपि रूपं परं नाभिजानन्ति मायामयं ते ।
स्तुवन्तीशि तां त्वाममी स्थूलरूपां तदेतावदम्बेह युक्तं ममाऽपि ॥३॥
नमस्ते समस्तेऽशि बिन्दुस्वरूपे नमस्ते रवत्वेन तत्त्वाभिधाने ।
नमस्ते महत्त्वं प्रपन्ने प्रधाने नमस्तेत्वहङ्कारतत्त्वस्वरूपे ॥४॥
नमः शब्दरूपे नमो व्योमरूपे नमः स्पर्शरूपे नमो वायुरूपे ।
नमो रूपतेजोरसाम्नःस्वरूपे नमस्तेऽस्तु गन्धात्मिके भूस्वरूपे ॥५॥
नमःश्रोत्रचर्माक्षिजिह्वाक्यनासास्यवाक्पाणिपत्यायुसोपस्थरूपे ।
मनोबुद्ध्यहंकारचित्तस्वरूपे विरूपे नमस्ते विभो विश्वरूपे ॥६॥
रवित्वेनभूत्वाऽन्तरात्मा दधासि प्रजाश्चन्द्रमस्त्वेन पुष्पासि भूयः ।
दहस्यग्निमूर्तिं वहन्त्याहुतिं वा महादेवि तेजस्त्रयं त्वत्त एव ॥७॥
चतुर्वक्त्रयुक्ता लसत्हंसवाहा रजः संश्रिता ब्रह्मसंज्ञा दधाना ।
जगत्सृष्टिकार्या जगन्मातृभूते परं त्वत्पदं ध्यायसीशि त्वमेव ॥८॥
विराजत्किरीटा लसत्त्वक्क्रशङ्खा वहन्ती च नारायणाख्यां जगत्सु ।
गुणसत्त्वमास्थाय विश्वस्थितं यः करोतीह सोऽशोऽपि देवी त्वमेव ॥९॥
जटाबद्धचन्द्राहिगंगा त्रिनेत्रा जगत् संहरन्ती च कल्पावसाने ।
तमः संश्रिता रुद्रसंज्ञां दधाना वहन्ती परश्वक्षमाले विभासि ॥१०॥
सचिन्ताक्षमाला सुधाकुम्भलेखाधरा त्रीक्षणार्धेन्दुराजत्कपर्दा ।
सुशुल्कांशुकाकल्पदेहा सरस्वत्यपि त्वन्मयैवेशि वाचामदीशा ॥११॥
लसच्छङ्खचक्रा चलत्खड्गभीमा नदत्सिंहवाहा ज्वलतुंगमौलीः ।
द्रवद्वैत्यवर्गा स्तुवत् सिद्धसंघा त्वमेवेशी दुर्गाऽपि सर्गादि हीने ॥१२॥
पुरारातिदेहार्धभागा भवानी गिरीन्द्रात्मजात्वेन यैषा विभाति ।
महायोगिवन्द्या महेशा सुनाथा महेश्यंबिका तत्त्वतस्त्वन्मयैव ॥१३॥
लसत्कौस्तुभो भासिते व्योमनीले वसन्तीञ्च वक्षस्थले कैटभारे ।
जगत्त्वल्म्बां सर्वलोकैकनाथां श्रियं तां महादेव्यहं त्वामवैमि ॥१४॥

अजाद्रीङ्गुहाब्जाक्षपोत्रीन्द्रकाणां महाभैरवस्यापि चिह्नं वहन्त्यः ।
 विभो मातरः सप्ततद्रूपरूपाः स्फुरन्त्यस्त्वदंशा महादेवी ताश्च ॥१५॥
 समुद्यादिवाकृत्सहस्राभभासा सदासन्तताशेषविश्वावकाशे ।
 लसन्मौलिबद्धेन्दुलेखे सपाशांकुशाभीत्यभीष्टात्तहस्ते नमस्ते ॥१६॥
 प्रभाकीर्तिकान्ती दिवारात्रिसन्ध्याः क्रियाशा तमिश्रा क्षुधाबुद्धिर्मेधा ।
 धृतिर्वाङ्मतिः सन्नतिःश्रीश्च भक्तिस्त्वमेवेशि येऽन्ये च शक्तिप्रभेदाः ॥१७॥
 हरेः बिन्दुनादैः सशक्त्याख्यशान्तैर्नमस्तेऽस्तु भेदप्रभिन्नैरभिन्ने ।
 सदा सप्तपाताललोकाचलाब्दिग्रहद्वीपधातुस्वरादि स्वरूपे ॥१८॥
 नमस्ते समस्ते समस्तस्वरूपे समस्तेषु वस्तुष्वनुस्यूतशक्ते ।
 श्रितस्थूलसूक्ष्मस्वरूपे महेशि स्मृते बोधरूपेऽप्यबोधस्वरूपे ॥१९॥
 मनोवृत्तिरस्तु स्मृतिस्ते समस्ता तथा वाक्प्रवृत्तिः स्तुतिस्थान्महेशि ।
 शरीरप्रवृत्तिः प्रणामक्रियास्यात् प्रसीद क्षमस्व प्रभो सन्ततं मे ॥२०॥
 हल्लेकाजपविधिं अर्चनाविशेषानेतास्तां स्तुतिमपि नित्यमादरेण ।
 योऽभ्यस्येत् स खलु परां श्रियञ्च गत्वा शुद्धं तद्रजति पदं परस्य धाम्नः ॥२१॥
 इति हल्लेखाविहितो विधिरुक्तः संग्रहेण सकलोऽयम् ।
 योऽस्मिन्नियतमना मन्त्री योगी स्यात् स एव भोगी ॥२२॥

Shri Padmapada Acharya's elaboration on the HRELLEKHA MANTRA

Obeisance to the Commentary प्राञ्जली

Introduction

This poem occurs in the 12th chapter of the text Prapancharatantra. The term **pra-pancha** means "that which has been elaborated out of the five". The five refers to the Pancha-maha-bhutas- the 5 great building blocks or principles, the combination of which has resulted in the universe or world that we are a part of. Prapancha therefore also means Universe with all its inhabitants, material and other contents. Aakasa, vaayu, agni, aap and prithvi are the 5 cosmic principles.

The author of this work Shri Padmapada was one of the foremost disciples of Adi Shankaracharya. Shri Shankara is said to have appointed him as head of the Mutta at Puri.

Mantra-s are very potent combination of Sanskrit letters that have been perfected by our rishis. Properly recited these will bring about desired results. The only influencing factors that affect the result is one's diligence and karma. Mantras come in a variety. Some are short with one to three words while some may have as many as twenty one or more letters. All mantras include seed mantras or beeja. Om is the most popular one. Others are hreem, kleem, shreem, aiym etc.

The beeja mantra **hreem** is often referred to as lajjaa mantra, hrellekhaa mantra, shakthipranavam, naada mantra, praana mantra, ghosha mantra and maayaa mantra. All these terms indicate that this mantra is an expression of the Call of the Created sent towards the Creator with reference to Creation.

Lajja-When creation proceeds from the uncreated then it stands as it were in modesty with regard to the uncreated source.

Hrellekha-A streak is drawn as it were from the heart of the created to its divine source.

Shakthipranavam- it is the Kinetic energy that issues out of the Static that results as the created.

Naada- Primordial Sound is the first emanation of the movement towards creation from the static source..

Praana- The life supporting force is the essence of creation.

Ghosha- Declaration of the Divine source, for all to know, in the form of the Universe.

Maayaa-Power by which all things are measured. mīyatē iti māyā

When a human being begins to question with the ultimate WHY then it is this mantra HREEM that seems to reverberate as WHY NOT ! By repeating this hreem again and again we are encapsulating all our questions, complaints, sorrows, misunderstandings and misfortunes that we seem to run into again and again. Children all over the world run instinctively to their mother with their woes first. They know that she will do something about them. If Om is considered as the Silent Father, the Divine Masculine then Hreem is the Active Mother, the Divine Feminine Principle. Many a sadhak feels the need to bring in the feminine into predominantly masculine oriented worship systems. There are others who feel that God is both Mother and Father. Yet others feel that Maayaa of the popular Advaita cannot be merely dismissed without elaboration. For all such needs there exists the much unfairly maligned field of Tantra. Yantra= tools, mantra=sound vibrations and tantra =technique or method are the three vital limbs of our worship. Throughout the length and breadth of Bharat from remote villages to sophisticated urban centers we find a variety of perfected methods employed in the pursuit of the divine. Examining them one finds that here both the masculine and the feminine aspects have been attended to. Thus the famous Panchakshara Om Namah Shivaaya is recited as Hreem Namah Shivaaya. In this case we are bringing into focus the kinetic energy with which accomplishments are to be achieved. So too the Dasamahaavidyaa concept of study and worship that is common to Vajrayana Buddhism and Mainstream Hinduism reveals there are Ten Principle- Knowledge Systems of which one has to do directly with the Universe. This is called the Bhuvaneshvari Tattvam. The beeja mantra here is HREEM. It would simplify our understanding if we consider HREEM as the Universal Mother.

When we utter the mantra **hrīm** may it proceed from our heart **hrdaya** as a streak of light that is **hra**. This is guided by the praanic force in us in the form of **i**. This force is directed to its final destination.

the ardhra matrā ॐ. which is the cosmic feminine divine principle. The energy from each individual from the Pindanda to the Brhmaanda. hra + ī + m = hrīm

The following two verses taken from the late Shri Kapali Shastriar 's Saadhana Saamraajyam sums up very beautifully the legitimacy and the value of this study for us at AMBA HOUSE..

amāyī māyī vā bhavatu paramātmā sa bhagavān

katham bhūyō bhūyō jagadidamanartham prakurutām ..

Let the Lord, the Supreme Self be with or without Maya, but how come he makes this world , void of meaning again and again?

hasannētrē vaktrē sphurati sati daivasya lasitē

jagadrājyam pūjyam bhavati jagadīśasya bhavanam ..

Indeed the Divine's Play bursts like the smiling eyes on a face. This kingdom of a world becomes adorable as the residence of the Lord of the World.

SHUBHAM

Hrellekha mantra- Lesson 1

The dhyaan of the devi has been taken from Chapter 10 of Prapanchasara tantra. In this chapter we are given details of the ritual to propitiate and worship Bhuvaneshvari. This is followed by the teaching in the form of an elaboration of the meaning of this truth in Chapter 11.

Dhyaan

उद्यत्मानुसहस्राभां udyatbhānusahasrābhām Having a radiance like the 1000 rays of the rising sun

विजितनवजपामिन्दुखण्डावनद्ध-द्योतन्मौलिं vijitanavajapāmindukhaṇḍāvanaddha-dyōtanmauliṃ

whose forehead is of the color of the newly erupted Japa flower which is adorned with the digit (crescent) moon
त्रिनेत्रां trinētrām with 3 eyes

विविधमणिलसत्कुण्डलां vividhamañilasatkuṇḍalām adorned with multigemmed ear ornaments that dangle

पद्मगाञ्च हारग्रैवेय-काञ्चीगुणमणिवलयाद्यैर्विचित्रांबराढ्यां

padmagāñca hāragraivēya-kāñcīguṇamaṇivalayādyairvicitrāmbarāḍhyām

and with garlands of lotuses around her neck, encircled by gem studded golden necklaces and dressed in a variety of fleecy cloud like raiments

अम्बां ambām the mother

पाशांकुशेष्टामयकरकमलां pāsāṅkuśēṣṭābhayakarakamalām holding in her hands the noose, the goad, blessing mudra and the protection mudra

अंबिकां तां नमामि ambikām tām namāmi I bow to that Ambikaa

We are given here an iconographical description of the devi that is to be contemplated upon. She looks like a queen in all her finery. The colour red indicates the love that she has for her devotees. She holds us to her through the noose of love. With the hook of the goad she will pull us forcibly away from all that is not conducive for our spiritual progress. While we bask in the warmth of her love we find that the goad causes much pain in our lives. Her blessings are many. We may not often recognise them. She is always there to protect us even if we are unaware. The affectionate term Ambika rather Amba suggested at the end promises an atmosphere where she can be approached easily even if she is the Queen.

प्रसिद prasida be pleased

प्रपञ्चस्वरूपे prapañcasvarūpē oh one who is of the form of the universe

प्रधाने pradhānē the foremost, primordial one for this creation

प्रकृत्यात्मिके prakṛtyātmikē the essence of Prakriti

प्राणिनां प्राणसङ्गे prāṇinām prāṇasajṅgē who is the congregate of the life supporting of all creatures.

प्रणोतुं praṇōtuṃ obeisance to you

प्रभो prabhō the lord

प्रारभे prārabhē at the outset

प्राञ्जलिस्त्वां prāñjalistvām to you with hands folded

प्रकृत्या-अप्रतर्क्ये prakṛtyā-apratarkyē being one whose nature cannot really be discussed

प्रकामप्रवृत्ते prakāmapravṛttē for you are one who continues to act according to your nature.

1. The prapancha is a result of a process of the evolution of cosmic principles. This evolutionary process includes the appearance of Prakriti from Purusha. It is this Prakriti that causes everything though in itself it is not caused.

Prakriti's first evolute is Mahat or the Cosmic Intellect. Ahankaara or the Cosmic sense of doership is the second evolute. This second evolute is divided into 3 types based on the gunas such as Sattva, Rajas and Tamas. From these develop the primordial sensory systems, motor systems, the thinking faculty, and the tanmaatras which are the unit corporeal principles. From these Tanmatras are evolved the popular pancha mahabhutas or the building blocks or principles. The permutations and various combinations of the last is what we see as the Material of the

Universe.

2. Prakriti_ prefix Pra means all phenomena . Kṛiti_ acted into

into being. The products of prakriti are called vikriti. From ahankaara onwards both prakriti and vikriti are evident in this evolution.

3. Pradhana- The prefix has the same meaning as above. dhana means the container or the matrix associated with creation.

4. Praana- life supporting force which is most evident as breath in more evolved beings

5. We get a very clear picture that Prakriti moves on its own. It has its own rules which we cannot break. It is Prabhu, that which naturally rewards and retains. In the English language we tend to use the word nature in place of prakriti.

6. The author of this poem starts on a note of humility. He seems to be appealing with folded palms to that Prakriti about whom he is going to elaborate. This is the same Prakriti whose nature cannot be a subject of discussion like other subjects of discussion where the subject is capable of change thus differing from its interpretation.

7. It eases our mind somewhat to know that there is more to the goings on in the universe. It is beholden to us to try to understand with a sense of awe and respect as indeed Prakriti is divine, she is anterior to time and is yet immanent. There is a sense of comradeship in that she is in all. We are not all alone with regard to Her.

**End of Verse 1- jayatu Praanjalee*

स्तुतिर्वाक्यबद्धा stutirvākyabaddhā Praises are collections of utterances

पदात्मैव वाक्यं padātmaiva vākyaṃ utterances are composed essentially of pada-s.

पदं त्वक्षरात्मा padaṃ tvakṣarātmā the padas have for their soul the letters

अक्षरं त्वं महेशी akṣaraṃ tvam mahēśī Oh great ruler thou art the indestructible (akshara) / the letter.

ध्रुवं त्वां dhruvaṃ tvāṃ Thou art the fixed/permanent one

त्वमेवा tvamēvā thou alone are

अक्षरैस्वन्मयै akṣaraisvanmayai infused as the letter

तोष्यसि tōṣyasi you revel

त्वन्मयी tvanmayī infused by you

वाक्प्रवृत्तिर्यतःस्यात् vākpravṛttiryataḥsyāt are indeed those that bring out these utterances

The author has a very unique way of declaring that the very praise he has created is as a result of the ways of the Devi. He also proves that by vocalising this praise one is essentially forming the Body of the deity. This is perfectly consistent with the truth that Mantras by their Sound usher into being the very deities that are being called upon. It has been the experience of many siddhas that this is even more evident and meaningful than the murthis housed in our temples. His reasoning is based on the truth that the Devi is akshara- the indestructible alphabet/letter. Aksharas are fixed. They are the gross manifestation of subtle sound or dhvani. You cannot break aksharas apart.. So too the Devi is indestructible. It is Her revealing presence in these letters that stirs when we recite this poem. It is her presence that is infused in the utterer giving him the power. It is the dance of the various aksharas in space that

1. This verse establishes the thought that the subject of this praise is beyond the concept of the ishvara tattvas= cosmic principles of the Thremurthi-s. The thremurthi-s are deifications of the universal processes of Creation, Maintenance and Dissolution in the form of Brhma, Vishnu and Shiva. These are known to have praised the Devi in the Puranas in awe of her incomprehensible nature that presents itself as the universe that is perceptible to all.. For us this would mean that these processes are secondary to the Feminine Divine Principle. The author claims that if they can praise Her then certainly he can too. Even though he cannot comprehend her he can certainly admire her. So can we !

2. The word Maayaa माया even in local languages does not always mean just illusory. It is often used for the indescribable, the wonderful and even the magical.

The aksharas being her mantras

enables us to feel her presence in a very strong way when recited.

Aksharas are the basic components of the pada-s= root verb+ termination. Aggregate of aksharas form pada-s .

Aggregate of pada-s go into the formation of a vaakya=word. Aggregate of vaakya-s strung together form the sthuthi = praise.

There is a very interesting ancient extinct ritual from Kerala where the entire pantheon of alphabets of Malayalam are incorporated into a mandala and worshiped. This ritual is known as Matrika Sarasvati or Lipi Sarasvati puja. At Amba House this ritual adapted to Sanskrit letters have been performed on several occasions. Many a participant in this ritual has personally felt the power of the matrikaa-s during the ritual.

****End of Verse 2 - Jayatu Praanjalee****

अजा ajā the unborn one (brhma)

अधोक्षज adhōkṣaja from whom there is no fall (Vishnu)

त्रीक्षण trīkṣaṇa the 3 eyed one (Shiva)

च अपि ca api even they

रूपं परं rūpaṃ paraṃ the form supreme (of yours)

नाभिजानन्ति nābhijānanti cannot fathom

मायामयं ते māyāmayam tē your wonderfully incomprehensible (form)

स्तुवन्ती stuvantī (they) praise

ईशि तां īśi tāṃ that to you the ruler

त्वाममी स्थूलरूपां tvāmamī sthūlarūpām your gross form that is evident

तदेतावद् tadētāvad so too amba oh mother

इह युक्तं मम अपि iha yuktaṃ mama api this (praise) of mine is therefore appropriate

The entity that we are praising is beyond the concept of Ishvara tattvas (srishti, stithi and samhara). Maayaamayam shows very clearly that this is not illusion. Here it means the indescribable, the unexplainable, the wonderful or magical.

**** End of Verse 3- jayatu Praanjalee****

नमस्ते namastē salutations to you

समस्तेऽशि samastēŚśi ruler of all

बिन्दुस्वरूपे bindusvarūpē of the form of bindu

नमस्ते namastē salutations to you

खत्वेन तत्त्वाभिधाने ravatvēna tatvābhidhānē (who) by reverberation-expansion becomes evident as the tattvas=
principles

नमस्ते namastē salutations to you

महत्त्वं mahattvaṃ you who is evident as Mahat

प्रपन्ने prapannē the one to be adored

नमस्ते namastē salutations to you

अहङ्कारतत्त्वस्वरूपे ahaṅkāratattvasvarūpē of the form of the ahankaara principle

When the process of creation and manifestation is studied then we must consider the first locus from where all things were formed or emerged. This locus is the bindu which diagrammatically is shown as a black dot. In the drawing of all mandalas the center point where the compass arm is held is the bindu. Without fixing this arm no drawings can be executed. Even freehand renditions of rangoli begin with the central dot. This then is the Bindu and is the Feminine Divine Locus.

All subsequent principles including Mahat and Ahankaara have emerged from reverberations of the primordial sound emanating from the Bindu. The devi is the ruler of all that has emerged.

Please note that we have refrained from going into details of the philosophy of creation according to Sankhya. For those who wish to know more please refer to texts such as Panchaekarana and Tattwa Bodha.

End of Verse 4- Jayatu Praanjalee

WE WILL SEND YOU LESSON 2 next week.

SHUBHAM