

मातृका MĀTRKĀ
भातृका
 A CORE SHARADA TEAM REINCARNATION OF THE
 FOUNDATION INITIATIVE SHARADA SCRIPT

नमस्ते शारदे देवी काश्मीरपुरवासिनि
 त्वामहं प्रार्थये नित्यं विद्यादानं च देहि मे ॥



Sharada Mata by Ravi Dhar

**LEARN SHARADA
 TEACH SHARADA**

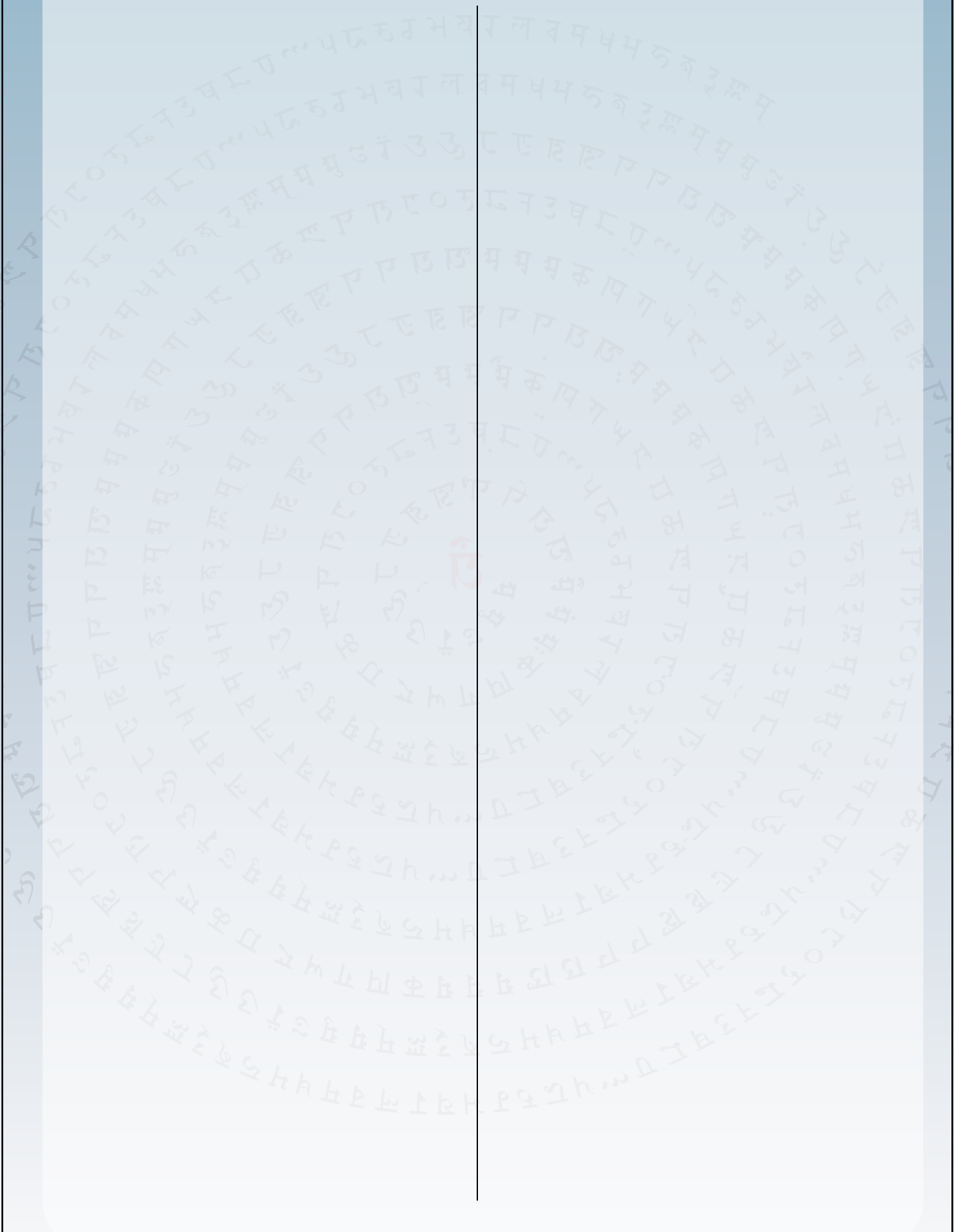
संस्कृति और सभ्यता को जानने की एक पहल

PRESERVE - PROTECT - PROPAGATE

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INSIDE



भंपाटकीय



Kuldeep Dhar



परिशुभ्य भापुनं(वीं), विनामाय न्द्रुताभा।
एतन्मभूपनाय, मभुवाभी वृगे वृगे॥ ८. ३

मए श्रेयमि ढरवरी क् भाडुका पडिकायि कंर एवेम वैरवेर।
भुगराप क्व भुगराप क्व,
ए ईरु ऐन भुगराप क्व,
वैरवेर रुष रुष भुगराप क्व।

टिप्पणिल भाडुका पडिका कंर मभि मारण् ईरुम पृ० गैरुनिगि लएि मभी ईरु ३०३० रंमवीम भंए माया। तुकंएि मंकी तु मकाडयि मुडि हृकृ मभृ पडिमि वंरी वरुव हृए मदन कंए भाडुका पेम करिष। गैरुनिगि भाडुका मंम भिरिड मेन मदन कंए। मभृ क्कि मारिनी भाडुका केन मंएन मुकरिषा करण। डिम क्कि लोपनु णाडु रुमेमु उवार रेएन। वतु क्कवुकु सिंन तु लंकट्टन कंए क्कि मभृ मृरु मुकुरगुडर तु क्कि ममा करण एि तुकंर मंमिरवाड तु लेल रेएि रुमेमु मभि मुडु। पडिमि वंरि वरुव मेन वि भाडुका मवाल तु गव श्रेगुन। मष मवालम गंरण करण वलु क्कि कंरुमडानुकि मारिवुष कुनव पृ०। मभृ क्कि मभि णाडु मारिनी कंए करुएण्ण।

मभि कंर पडिमि वंरी कंरु गदलावा ममा क्कि करण डेरि लेगिष विम एन। मगर डेरु कंरु गेवि डि वळान क्किवु भाडुका भंए वळन, डेरु केकिय मभि मभि णाडु लीपिष। वि क्क भाडु मारण् कंरि मंमुरवाड मुडु मभकिन गळान तु भाडु कंरुन एरणन भंए क्क मनि उरु ममएंग प्णम तु क्किम नभन करण।

३३ एनवरी ईरु मवि गभलला मुंएि मृगी मी नरंरु भेदी एी कंरुव मषव प्ण पडिमं करण। मष ईरुम मंमृ मभृ मंरी कंरुमडानुकु लाप पंएव रुउव वंरिषव पृ० पगरण। मनि प्वि हृक वि पनुवृव मळव बुळिष, वेलि एन कुण्ण प्वि गवि मष ममावि भंए विवान तु गळान। वि गळि भानुन पानु गभस्पीवन मंमिरवाड।

मी नवस्पीवन रभंउगी एिषम मव वेमि वंरी “कमभीरी मैवविण्ण” णाडु कंभ करणम पृ पद्म मी णिनु। मनि उरु क्क डिभन रुष रुष भुगराप।

भाक्तम भंए क्क मेन मृरु गेरु ईरु करष। मष ईरुम पृ० क्क मारिनी करण / मिवगडी भुगराप। वि पेविन मंमिम मवालम भान मारिनी हृण तु ढरण।

कुलदीप एण



Kuldip Dhar

संपादकीय / Editorial

परित्राणाय साधूनां(वै), विनाशाय च दुष्कृताम्।
धर्मसंस्थापनार्थाय, सम्भवामी युगे युगे॥ ४. ८

अज त्रेयमि फरवरी छु मातृका पत्रिकायि हुंद दोयिम वँहरवोद।
मुबारख छुय मुबारख छुय,
जा दँह चोन मुबारख छुय,
वँहरवोद हथ हथ मुबारख छुय ।

डिजिटल मातृका पत्रिका कर असि शारदा दँहस प्यठ गँडनिचि लटि अमी दँह २०२१ ईसवीस मंज शाय। तुहंजि आंही तु सहातायि सुति ह्यक्य अस्य पतिमि वरी वुहव ज़्यादु सफन हुंज मातृका पेश करिथा। गँडनिच मातृका आस सिरिफ शेन सफन हुंज। अस्य छि सारिनी मातृका केन बांजन शुकरिया करान। तिम छि लेखनु खांतरु हमेशु तयार रोजाना। वतु हावुक्य जिठ्यन तु लँकट्यन हुंघ छि अस्य स्यठाह शुक्रगुजार तु छि आशा करान जि तुहुंद आशिरवाद तु लोल रोजि हमेशु असि सुत्या। पतिमि वरि बड्यव सोन यि मातृका अयाल तु गव त्रोगुन। अथ अयालस बरचर करन वाल्य छि हँदुसतानुकि सारिवुय कूनव प्यठ। अस्य छि अमि खांतरु सारिनी हुंघ करुजदार। असि कर्य पतिमि वरी कँह बदलाव। आशा छि करान तोहि लंगिय यिम जान। अगर तोह्य कँह बेयि ति यछान छिवु मातृका मंज वुछुन, तोह्य हेकिय असि अमि खांतरु लीखिथ। यि छु माता शारदा हुंदि आशिरवाद सुत्य मुमकिन गछान तु माता हुंघन चरनन मंज छु सानि तरफु साशटांग प्रनाम तु छिस नमन करान। २२ जनवरी दँह आयि राम लला सुंजि मूर्ती श्री नरेंद्र मोदी जी हुंघव अथव प्रान प्रतिशठा करनु। अथ दँहस आस्य अस्य सारी हँदुसतानुक्य लूख पांचव हतव वरियव प्यठ परारान। सानि पुयि ह्योक यि पनन्यव अछव वुछिथ, येलि जन कुच्चा पुयि गयि अथ आशायि मंज यिवान तु गछान। यि गछि मानुन पानु रामजीयुन अशिरवाद।

श्री नवजीवन रसतोगी जियस आव येमि वरी “कशमीरी शैवविज्रम” खांतरु काम करनस प्यठ पद्य श्री दिनु। सानि तरफु छु तिमन हथ हथ मुबारखा।

मार्चस मंज छु सोन स्यठा बोड दँह हेरथा। अथ दँहस प्यठ छु सारिनी हेरचु / शिवरात्री मुबारखा। यि पेयिन सानिस अयालस सान सारिनी ह्यच तु फरुच।



Padam Shri Sh Navjivan Rastogi

Today on 3rd February we are celebrating second birthday of Mātrkā.

Happy Birthday to you Happy Two to you ... Mātrkā .

Mātrkā in its digital avatar was first launched on Sharada day, the 3rd February 2022. With your best wishes and contributions, we were able to publish more than 20 page Matrka every month during the year, that has gone by. We started First Mātrkā with six pages only. We are thankful to all members of Matrka family for the same, who are always eager to write for it. We thank our seniors, who show us the path and others who do this out of love for Sharada Mata and Sharada Script . We wholeheartedly thank all of them for their good wishes and love. We wish for their continued support.

Our readership has increased threefold in the last year. We are indebted to the readers from every part of the country who joined our family last year. We made some changes to the type of articles that we have been publishing earlier. Hope you have liked these. Any suggestions are welcome and can be emailed to us. This is all possible due to Mata Sharada and her blessings for Mātrkā family. We bow our head to her and thank her with Sashtang Pranam.

Pran Pratishtha Puja of Ram Lalla's idol at Ayodhya, was performed by Sh Narendra Modi on 22nd January. We all Indians have been waiting for the day for the past five centuries. Our generation is blessed to have been witness to the event, which several generations before us struggled and craved for. This is due to Ashirwad of Shri Ram for this generation.

We congratulate Sh Navjivan Rastogi, who was awarded Padam Shri this year for his work on Kashmiri Shaivism. We all at Mātrkā are proud of Rastogiji for this honour.

In March we shall be celebrating Herath / Maha Shivaratri. Our greetings in advance to all. Wish this Shivaratri is auspicious, brings peace & joy to our readers and everyone else.





A.K.Razdan

श्री ईशावास्य उपनिषद् (मंत्र - १२) / मी रंमा वामु उपनिषद् (मंत्र - ०३)

अन्धं तमः प्रविशन्ति येऽसम्भूतिमुपासते।
ततो भूय इव ते तमो य उ सम्भूत्याग्रताः॥१२॥

मंत्र उभः प्विमत्रि चैऽमभुतिमुपासते।
उते हुय उव उ उभे य उ मभुट्टागांरताः॥०३॥

जो लोग देवताओं (जिन का स्वतंत्र अस्तित्व नहीं है) की पूजा में लगे हैं, वे अज्ञान के गहनतम क्षेत्र में प्रवेश करते हैं और इन से भी बढ़कर वे हैं, जो निराकार ब्रह्म के पूजक हैं।” Thy fall into blinding darkness who worship the Unmanifested (Impersonal God or Prakriti), but those who devote themselves to the worship of the Manifested (Personal god) enter into greater darkness. In this Mantra the Sanskrit word असम्भूति means formless / unmanifest, ऐसा व्यक्ति जिस का कोई स्वतंत्र अस्तित्व नहीं है जैसे ब्रह्म। सम्भूति (with form/ manifest) तो हम पुरुषोत्तम भगवान को मानते हैं जिस को सगुण साकार रूप में मानते हैं। अनेक दार्शनिक (philosophers) तथा बड़े बड़े ऋषि व योगि अपनी अल्पबुद्धि से परम (Absolute) / निर्गुण को सापेक्ष (Relative) से विभेदित (differentiate) करने का प्रयत्न करते हैं। इस से उन्हें निरपेक्ष (Absolute) का कोई निश्चित या सकारात्मक चिह्न मिलता नहीं है। मात्र सापेक्षता (relative) से परम के नकारात्मक विचार तक पहुँचने में सहायता मिल सकती है। मगर इस नकारात्मक बोध के द्वारा (नेति नेति / not this - not this) भी परम की परिभाषा पूरा नहीं हो सकती। आदि शङ्कराचार्य भी “स्वरूपानुसन्धानाष्टकम् स्तोत्र” में कहते हैं...

“निषेधे कृते नेति नेतीति वाक्यैः समाधिस्थितानां यदाभाति पूर्णम्। अवस्था त्रयातीतं अद्वैतं एकं” The Supreme shines in all Its fullness in the heart of those in Samadhi, when they negate the gross and the subtle manifestations, through the well-known words ‘ not this - not this’, It reveals Itself as One-without-a-second which is beyond the three states of experience.”

संक्षेप में हम उपनिषद् के इस मंत्र का अर्थ यह निकाल सकते हैं। जो व्यक्ति निर्गुण निराकार व सगुण साकार के विवाद को छोड़ कर सभी जीवों में अपनी आत्मा को देखता है और सभी प्राणियों की आत्मा में अपने आप को देखता है एवं किसी को भी अपने से अलग नहीं मानता केवल वही ज्ञानी है कि

यस्तु सर्वाणि भूतान्यात्मन्येवानुपश्यति।
सर्वभूतेषु चात्मानं ततो न निजगुप्सते॥

यमु भवति हुतात्तु हुतैवा नुपमृति।
भवहुतेषु तात्तु न निजगुप्सते॥



Prasadha .R

आदि शंकराचार्य कृत विवेकचूडामणि / मुद्रि मंकरात् कृत् विवेकप्रकाशम्

"Vivekachudamani," attributed to Adi Shankaracharya, stands as a monumental work in Advaita Vedanta philosophy. This profound text, often translated as "The Crest Jewel of Discrimination," guides spiritual seekers on the path to self-realization. The central theme revolves around discrimination (Viveka) between the eternal and the transient, urging individuals to recognize their true nature and attain liberation.

Here are two significant verses from "Vivekachudamani" along with explanations:

ब्रह्मैवाहमिदं जगदिदं पुरा ब्रह्मा हविषा गमनीयः ।

ब्रह्मैवेदं विश्वमिदं वरिष्ठः प्रजापतिर्यदासीत् ॥

ब्रह्मैवाहमिदं एगदिदं पुरा ब्रह्मा हविषा गमनीयः ।

ब्रह्मैवेदं विश्वमिदं वरिष्ठः प्रजापतिर्यदासीत् ॥

In this verse, Shankaracharya emphasizes the inherent oneness of the individual self (Atman) with the ultimate reality (Brahman). The reference to Prajapati symbolizes the cosmic creator, highlighting that the entire world, including oneself, is an expression of the divine.

जीवस्य या स्वयं रूपा समाद्य मुक्तिर्न तु जीवन्मुक्तिः ।

न मुक्तिर्जीवस्य न मुक्तिरन्तरा कदाचिदपि ॥

जीवस्य या स्वयं रूपा समाद्य मुक्तिर्न तु जीवन्मुक्तिः ।

न मुक्तिर्जीवस्य न मुक्तिरन्तरा कदाचिदपि ॥

This verse underscores the concept of Jivanmukti, emphasizing that true liberation is the immediate realization of one's inherent divinity during one's lifetime. It rejects the notion of liberation being a future event, asserting that it is an intrinsic aspect of the self and not something separate or achievable by another.



भट्टोत्पलकृतं प्रश्नज्ञानम् / रुद्रैकलकुतं पुम्लनभा

Vinutha Saligram - CST

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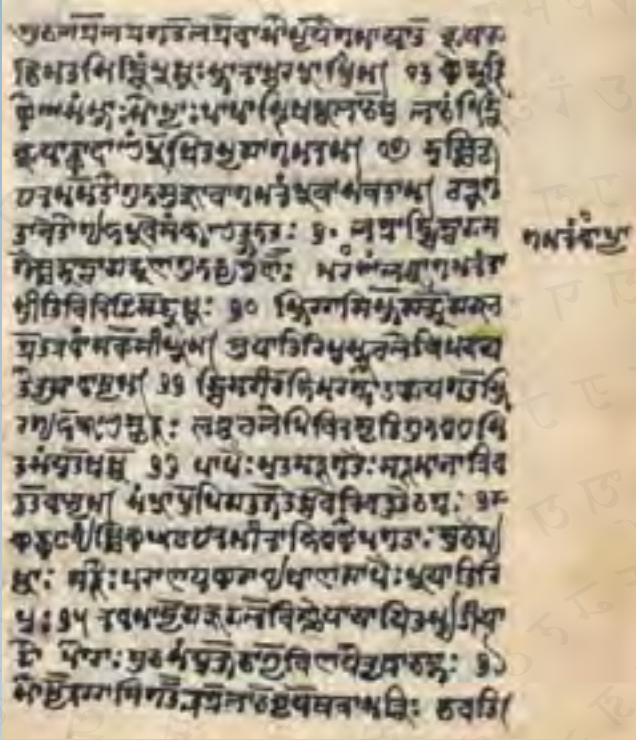
ॐ नमो विघ्नहर्त्रे ॐ नमो नारायणाय शुभमस्तु प्रजाभ्यः
 रविशशिकुजबुधगुरुसितरविजगणेशान् प्रणम्य
 गणेशादौ वक्ष्ये[ऽ]हं प्रस्फुटतरं प्रश्नज्ञानं हिताय दै
 वविद्वान् १ देशभेदं ग्रहगणितं जातकमव
 लोक्य निरवशेषमपि यः कथयति शुभमशुभं तस्य
 न मिथ्या भवेद्वाणी २ रम्यस्थले भूभागे संपूज्य ग्र
 हगणं सनक्षत्रम् पश्चात्प्रश्नं विधानं कुर्याद्येना
 प्नुयात् सिद्धिम् ३ प्रष्टा मणिकनकयुतैः फल
 कुसुमै राशिचक्रमभ्यर्च्य प्र(पृ) च्छेद्यथाभिलषितं भक्त्या वि
 नयान्वितः प्रश्नम् ४ उदयनिमित्तैर्वर्णैः प्रश्नोद्भूतै
 र्बीहि[ः]स्थितैश्शकुनैः वक्तव्यं शुभमशुभं प्रष्टुस्तात्कालजातं
 यत् ५ दृङ्गनसो प्रीतिकरी प्रश्ने भूद(दर्शनं यदि श्रवु[व]णं
 माङ्गल्यद्रव्याणां भवति शुभं निर्दिशेत् प्रश्ने ६ ह(ह)यगज
 वृषहंसाद्यैः प्र(पृ)च्छाकाले रुतं भवति दर्शनमथवा ते
 षां शुभप्रदं निर्दिश्येत् प्रश्ने ७ यो यो भावः प्रभुना(णा) युक्तः(क्तः)
 दृष्टे[ऽ]थवा भवेत् प्रश्ने गुरुबुधशुक्रैरेवं वक्तव्यं तस्य वापि
 शुभम् ८ यस्मिन् यस्मिन् भावे द्विद्वादशसप्तमस्थिताः

ॐ नमो विघ्नहर्त्रे ॐ नमो नारायणाय शुभमस्तु प्रजाभ्यः
 रविशशिकुजबुधगुरुसितरविजगणेशान् प्रणम्य
 गणेशादौ वक्ष्ये[ऽ]हं प्रस्फुटतरं प्रश्नज्ञानं हिताय दै
 वविद्वान् १ देशभेदं ग्रहगणितं जातकमव
 लोक्य निरवशेषमपि यः कथयति शुभमशुभं तस्य
 न मिथ्या भवेद्वाणी २ रम्यस्थले भूभागे संपूज्य ग्र
 हगणं सनक्षत्रम् पश्चात्प्रश्नं विधानं कुर्याद्येना
 प्नुयात् सिद्धिम् ३ प्रष्टा मणिकनकयुतैः फल
 कुसुमै राशिचक्रमभ्यर्च्य प्र(पृ) च्छेद्यथाभिलषितं भक्त्या वि
 नयान्वितः प्रश्नम् ४ उदयनिमित्तैर्वर्णैः प्रश्नोद्भूतै
 र्बीहि[ः]स्थितैश्शकुनैः वक्तव्यं शुभमशुभं प्रष्टुस्तात्कालजातं
 यत् ५ दृङ्गनसो प्रीतिकरी प्रश्ने भूद(दर्शनं यदि श्रवु[व]णं
 माङ्गल्यद्रव्याणां भवति शुभं निर्दिशेत् प्रश्ने ६ ह(ह)यगज
 वृषहंसाद्यैः प्र(पृ)च्छाकाले रुतं भवति दर्शनमथवा ते
 षां शुभप्रदं निर्दिश्येत् प्रश्ने ७ यो यो भावः प्रभुना(णा) युक्तः(क्तः)
 दृष्टे[ऽ]थवा भवेत् प्रश्ने गुरुबुधशुक्रैरेवं वक्तव्यं तस्य वापि
 शुभम् ८ यस्मिन् यस्मिन् भावे द्विद्वादशसप्तमस्थिताः

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सौम्याः तस्मिंस्तस्मिन्वृद्धिः दशमचतुर्थे स्थितास्तद्वत् ९
 द्विपदं चतुष्पदं वा भवनं लग्ने ग्रहः पापः पश्यति
 तन्नाशकरो ज्ञेयः सौम्यो विवृद्धिकरः १० लग्नाधि
 पतिः केन्द्रे तन्मित्रं वा व्ययाष्टकेन्द्रेभ्यः अन्यत्र गताः
 पापाः तत्रापि शुभं वदेत्प्रश्ने ११ पंचमनवमोप
 गतैः गुरुबुधशुक्रैः यथेप्सितं(ता)वासि[ः] षट्त्रिकला
 भोपगतैः क्षितिसुतरविसूर्यजैस्तद्वत् १२ पा
 पैः लग्नोपगतैः शरीरपीडां विनिर्दिशेत् कलहम्
 सुखसंस्थैः सुखनाशं गृहभेदे बन्धुविग्रहं च भवे
 त् १३ अस्ते गमनविरोधं कर्मस्थैः कर्मणामपि
 विनाशः शुभदृष्टिसंप्रयोगात् प्रष्टुः कृच्छ्राद्वदेत् सि
 द्धिम् १४ चन्द्रे पापसमेते भृगुजे वापि विग्रहे
 स्त्रीभिः वक्तव्यं द्यूनगतैः पापैः सुखसंस्थैस्तैस्तद्वत् १५
 स्थिरराशौ लग्नगते स्थानप्राप्तिं वदेन्नगमनं च रो
 गोपशामो नाशं वस्त्राणां स्यात्पराभवो नास्ति १६
 चरराशौ विपरीतं मिश्रं वाच्यं द्विमूर्त्युदये स्थिरव
 त्प्रथमे[ऽ]र्धे स्यादपरे चरराशिवत्सर्वम् १७ ॥

सौम्याः तस्मिंस्तस्मिन्वृद्धिः दशमचतुर्थे स्थितास्तद्वत् ९
 द्विपदं चतुष्पदं वा भवनं लग्ने ग्रहः पापः पश्यति
 तन्नाशकरो ज्ञेयः सौम्यो विवृद्धिकरः १० लग्नाधि
 पतिः केन्द्रे तन्मित्रं वा व्ययाष्टकेन्द्रेभ्यः अन्यत्र गताः
 पापाः तत्रापि शुभं वदेत्प्रश्ने ११ पंचमनवमोप
 गतैः गुरुबुधशुक्रैः यथेप्सितं(ता)वासि[ः] षट्त्रिकला
 भोपगतैः क्षितिसुतरविसूर्यजैस्तद्वत् १२ पा
 पैः लग्नोपगतैः शरीरपीडां विनिर्दिशेत् कलहम्
 सुखसंस्थैः सुखनाशं गृहभेदे बन्धुविग्रहं च भवे
 त् १३ अस्ते गमनविरोधं कर्मस्थैः कर्मणामपि
 विनाशः शुभदृष्टिसंप्रयोगात् प्रष्टुः कृच्छ्राद्वदेत् सि
 द्धिम् १४ चन्द्रे पापसमेते भृगुजे वापि विग्रहे
 स्त्रीभिः वक्तव्यं द्यूनगतैः पापैः सुखसंस्थैस्तैस्तद्वत् १५
 स्थिरराशौ लग्नगते स्थानप्राप्तिं वदेन्नगमनं च रो
 गोपशामो नाशं वस्त्राणां स्यात्पराभवो नास्ति १६
 चरराशौ विपरीतं मिश्रं वाच्यं द्विमूर्त्युदये स्थिरव
 त्प्रथमे[ऽ]र्धे स्यादपरे चरराशिवत्सर्वम् १७ ॥



शुभलग्ने लग्नगते लग्ने वा सौम्ययोगमायाते ब्रूयाद
 भित्तसिद्धिं प्रष्टुः स्थानाम्ब(न्त)रप्राप्तिम् १८ केन्द्रत्रि
 कोणसंस्थाः सौम्याः पापास्त्रिषष्टलाभेषु लाभं सिद्धं
 ब्रूयात्कार्याणां प्रेषितस्य चागू(ग)मनम् १९ दुश्चिक्य
 धनसमेतौ गुरुशुक्रावागमनं प्रवासवताम् बन्धुग
 तावेतौ गृहप्रवेशं क्षणात्कुरुतः २० लग्नाद्द्विद्वादश
 गैश्चन्द्राद्वा चन्द्रजगुरुभृगुजैः मरणं लब्धगमनं * ना *गमनं वाप्या
 स्तीति विनिर्दिशेत्प्रष्टुः २१ स्थिरराशिस्थे चन्द्रे चल
 ग्ने तन्वांशके शीघ्रम् आयाति रिपुस्सबलो विपर्यय
 तो[ऽ]न्यथा वाच्यम् २२ द्विशरीरे हिमरश्मौ उदयगते स्थि
 रगृहे क्षणाच्छत्रुः लब्धबलो[ऽ]पि विनश्यति गुरुबुधसि
 तसंयुते षष्ठे २३ पापैः सुतशत्रुगतैः शत्रुमार्गान्निव
 र्त्तते वाच्यम् संप्राप्ते[ऽ]पि चतुर्थे तेष्वेव निवर्तते भग्नः २४
 कर्कटवृश्चिकघटधनमीना हिबुकोपगताः शुभैर्दृ
 ष्टाः शत्रोः पराजयकरा वृषाजचापैः प्रयाति रि
 पुः २५ नवमाद्ये चक्रदले विज्ञेयायायितस्तृतीया
 दौ पौरा : शुभसंयुक्ते भाग्ये विजयो[ऽ]न्यथा भङ्गः २६
 सौम्यैर्नराशिगतैर्लग्ने लाभे व्यये[ऽ]थवा सन्धिः भवति।



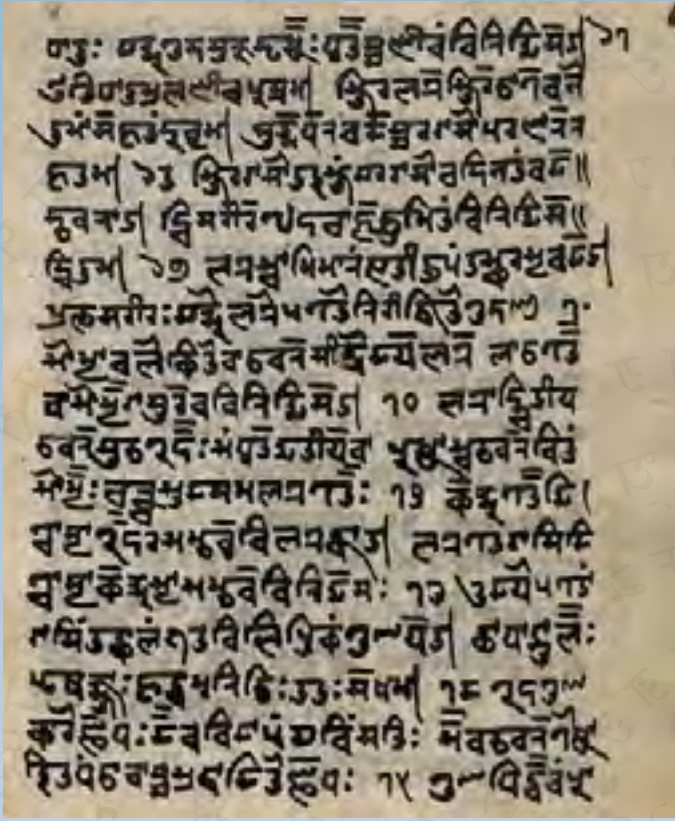
नृपाणां प्रवदेदतो[ऽ]न्यथा विग्रहो ज्ञेयः २७ इति सन्धि
 विग्रहौ। अथ लग्नविधिः उपचयसंस्थे च
 न्द्रे सौम्यास्त्रिकोणकेन्द्रनिधनस्थाः लग्ने या शुभदृष्टे सु
 खिनस्तत्रान्तरा वाच्यम् २८ परिपूर्णतनुश्चन्द्रो लग्नो
 पगतो निरीक्षितो गुरुणा गुरुशुक्रौ केन्द्रे वा पीडान्तास्तत्रा
 पि सुखिनः स्युः २९ इति लग्नविधिः जामित्रप
 चयगतः शीतांशुजीववीक्षितः कुरुते स्त्रीलाभे पा
 पयुतो[ऽ]वलोकितो[ऽ]पि तन्नाशम् ३० दुश्चिक्यतन
 यसप्तमरिपुर्लाभगः शशी विलग्नक्षात् गुरु
 विसौम्यैर्दृष्टो न्वि(वि)वाहदः स्यात्तदा चन्द्रः ३१ केन्द्र
 त्रिको(को)णगो वा सप्तमभवनं शुभग्रहस्य यदि सज्जा
 यां लभते[ऽ]सौ पापत्रैर्विगतंरूपांश्च ३२ इति वि
 वाहः पञ्चमलाभोपगतैस्सौम्यैः[ऽ] स्त्री गर्भिणी वक्त
 व्या जीवरविलग्नचन्द्रा विषमक्षेणता नरं कुर्युः ३३
 समराशिगतः कन्यां मिश्रोपगतैर्बलाधिकाद्वाच्यम्
 सौरो विषमक्षेणगते लग्नात् पुंजन्मदो भवति ३४ विष
 मर्क्षे गुरुसूर्यौ बलिनौ पुंजन्मकरो प्रश्ने भृगुभौमशी
 तकिरणा युग्मक्षेणताः स्त्रियं कुर्युः ३५ इति गर्भादा
 नविधिः
 प्र २

कटुको लवणस्तिको मिश्रो मधुराम्लकषायः सूर्योदि
 ता रसाः[.] स्युः प्रश्ने बलवांश्चतुष्टयगः ३६ पश्यति य
 स्तत्काले लग्नं तस्य ग्रहस्य यो रसः प्रोक्तः स रसः प्र
 ष्टुर्वाच्यो भोजनकाले क्रमादपरे ३७ सौम्यर्क्षगतैः
 सरसं पापक्षगत्तैरिसं वाच्यम् विपरीतग
 तैरर्धं प्राप्तमपि न भक्षयति भोक्ता ३८ सूर्ये मूलं
 पुष्पमिन्दौ कुजे स्यात्पत्रं शाखां(खा) वापि शाकं सवी
 र्ये शुक्रज्यज्जैर्व्यञ्जनं भूरिभेदं मन्देनोष्णं सामिषे
 राहुकेत्वोः ३९ लग्नाधिपो भोज्यदाता सुखेशो भो
 ज्यमीरितम् बुभूक्षा मदपः कर्मपतिर्भोक्ता वि
 चिन्तयेत् ४० लग्ने लाभे च सत्खेटयुतदृष्टे सु
 भोजनम् जीवे लग्ने सिते वापि सुभोज्यं तत्स्थितय
 पि ४१ मन्दे तममिवा लग्ने सूर्येणालोकिते युते
 लभ्यते भोजनं नात्र शस्त्रभीतिस्तदा क्वचित् ४२ र
 विदृष्टं युतं वापि लग्नं न यदि तत्र हि उपवास
 स्तदा वाच्यो नक्तं वा विरसाशनम् ४३ चन्द्रे कर्म
 गते भोज्यं शीतमुष्णं च खे कुजे तुर्यस्थखेटवशतो
 भोज्यान्नीरसमादिशेत् ४४ स्निग्धमन्नं सिते तुर्ये

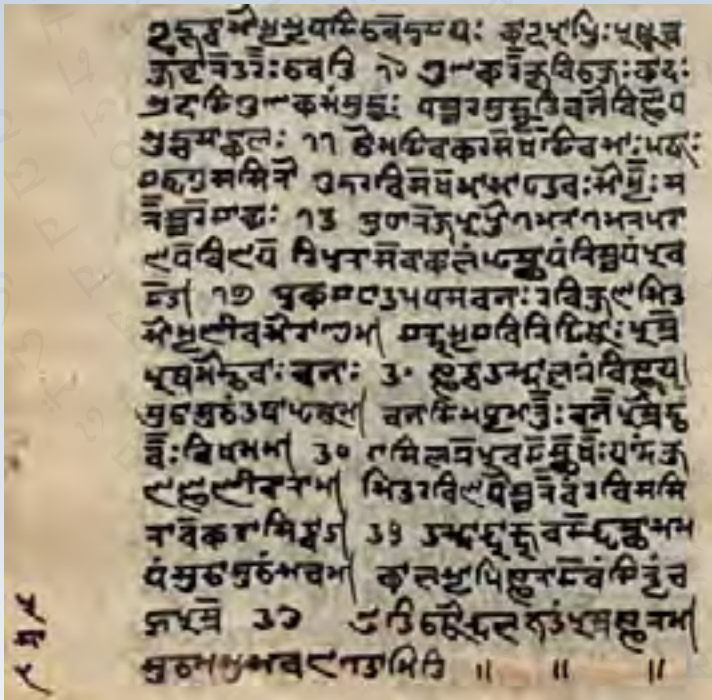
कटुको लवणस्तिको मिश्रो मधुराम्लकषायः सूर्योदि
 ता रसाः[.] स्युः प्रश्ने बलवांश्चतुष्टयगः ३६ पश्यति य
 स्तत्काले लग्नं तस्य ग्रहस्य यो रसः प्रोक्तः स रसः प्र
 ष्टुर्वाच्यो भोजनकाले क्रमादपरे ३७ सौम्यर्क्षगतैः
 सरसं पापक्षगत्तैरिसं वाच्यम् विपरीतग
 तैरर्धं प्राप्तमपि न भक्षयति भोक्ता ३८ सूर्ये मूलं
 पुष्पमिन्दौ कुजे स्यात्पत्रं शाखां(खा) वापि शाकं सवी
 र्ये शुक्रज्यज्जैर्व्यञ्जनं भूरिभेदं मन्देनोष्णं सामिषे
 राहुकेत्वोः ३९ लग्नाधिपो भोज्यदाता सुखेशो भो
 ज्यमीरितम् बुभूक्षा मदपः कर्मपतिर्भोक्ता वि
 चिन्तयेत् ४० लग्ने लाभे च सत्खेटयुतदृष्टे सु
 भोजनम् जीवे लग्ने सिते वापि सुभोज्यं तत्स्थितय
 पि ४१ मन्दे तममिवा लग्ने सूर्येणालोकिते युते
 लभ्यते भोजनं नात्र शस्त्रभीतिस्तदा क्वचित् ४२ र
 विदृष्टं युतं वापि लग्नं न यदि तत्र हि उपवास
 स्तदा वाच्यो नक्तं वा विरसाशनम् ४३ चन्द्रे कर्म
 गते भोज्यं शीतमुष्णं च खे कुजे तुर्यस्थखेटवशतो
 भोज्यान्नीरसमादिशेत् ४४ स्निग्धमन्नं सिते तुर्ये

तैलसंस्कृतमर्कजे नीचोपगैकद(दा)शनं विरसं न
 च संस्कृतम् ४५ सूर्योदिभिः लग्नगतैः सवीर्यै
 राज्यादिगेहे भुजिमामनन्ति सुखे सुखेशे सब
 ले सुभोज्यं चरादिगे स्यादसकृत्सकृद्द्विः ४६ ॥
 मूलत्रिकोणगे खे गे लग्ने पितृगृहे[.]शनम् पि
 त्रालये मित्रभस्थे शत्रुगेहे[.]रिगेहगे ४७ शुभे
 क्षितधुते लग्ने बलाढ्ये स्वगृहे भुजिग्रहराशि
 स्वभावेन यत्नादन्यश्च चिन्तयेत् ४८ अथ स्व
 प्तविधिः लग्नांशपे[.]के तनुगे[.]पि वास्मिन्दुःस्व
 प्तमीक्षेत यथार्कबिम्बम् रक्ताम्बरं वह्निमथा
 पि चन्द्रे शुभाश्वरत्नाम्बरपुष्पवज्रम् ४९ स्त्रि
 यः स्वरूपाश्च कुजे सुवर्णं रक्ताम्बरं सूक्पशुवि
 क्रमाणि बुधे हयस्वर्गातिधर्मवार्ता गुरौ रति
 धर्मकथा सुरेक्षा ५० सद्बन्धुसङ्गश्च सिते
 जनानां पारे गतिर्देवतिर्विलासः शनौ व
 नेष्वद्रिगतश्च नीचैस्सङ्गश्च राहौ शिखित्थर्ममेव
 प्र३

तैलसंस्कृतमर्कजे नीचोपगैकद(दा)शनं विरसं न
 च संस्कृतम् ४५ सूर्योदिभिः लग्नगतैः सवीर्यै
 राज्यादिगेहे भुजिमामनन्ति सुखे सुखेशे सब
 ले सुभोज्यं चरादिगे स्यादसकृत्सकृद्द्विः ४६ ॥
 मूलत्रिकोणगे खे गे लग्ने पितृगृहे[.]शनम् पि
 त्रालये मित्रभस्थे शत्रुगेहे[.]रिगेहगे ४७ शुभे
 क्षितधुते लग्ने बलाढ्ये स्वगृहे भुजिग्रहराशि
 स्वभावेन यत्नादन्यश्च चिन्तयेत् ४८ अथ स्व
 प्तविधिः लग्नांशपे[.]के तनुगे[.]पि वास्मिन्दुःस्व
 प्तमीक्षेत यथार्कबिम्बम् रक्ताम्बरं वह्निमथा
 पि चन्द्रे शुभाश्वरत्नाम्बरपुष्पवज्रम् ४९ स्त्रि
 यः स्वरूपाश्च कुजे सुवर्णं रक्ताम्बरं सूक्पशुवि
 क्रमाणि बुधे हयस्वर्गातिधर्मवार्ता गुरौ रति
 धर्मकथा सुरेक्षा ५० सद्बन्धुसङ्गश्च सिते
 जनानां पारे गतिर्देवतिर्विलासः शनौ व
 नेष्वद्रिगतश्च नीचैस्सङ्गश्च राहौ शिखित्थर्ममेव
 प्र३



धातुः चन्द्रगुरुशुक्रदृष्टैः युतैश्चजीवं विनिर्दिशेत् ६७
 इति धातुमूलजीवप्रश्नम् [॥] स्थिरलग्ने स्थिरे भागे वर्गो
 तु(त्)मांशे हतं द्रव्यम् आत्मे(त्मी)येन वदेश्वरराशौ परजनेन
 हतम् ६८ स्थिरराशौ तत्रस्थं चरराशौ बहिर्गतं वदे
 द्भवनात् द्विशरीरे गृहबाह्ये भूमि[ग]तं विनिर्दिशे
 द्वित्तम् ६९ लग्नस्वामिमानं जातीरूपं तस्करस्य वदेत्
 पूर्णशरीरः चन्द्रो लग्नोपगतो निरीक्षितो गुरुणा ७०
 सौम्यावलोकितो वा भवने शीर्षोदये लग्ने लाभगतै
 र्वा सौम्यैराशुरेव विनिर्दिशेत् ७१ लग्नाद्द्वितीय
 भवने शुभग्रहैः संयुते तृतीये वा प्रष्टा स्वभवने वित्तं
 सौम्यैः बन्ध्वस्तदशमलग्नगतैः ७२ केन्द्रगतैर्दि
 ग्वाच्या ग्रहैरसम्भवे विलग्नक्षात् लग्नगतराशिदि
 ग्वाच्या केन्द्रस्यासम्भवे विनिर्देशः ७३ उदयोपगतं
 राशिं तत्कालं कृतविलिप्तिकं गुणयेत् छायाङ्गुलैः
 पृथक्स्थाः हत्वा मुनिभिः ततः शेषम् ७४ ग्रहगुण[
 करो ज्ञेयः दैवविदा पंच विंशतिः सैव भवने गोष्ठा
 त्रितयं भावाश्च सूर्यादितो ज्ञेयः ७५ गुणयित्वैवं प्रा



ग्युद्(?) कृत्वा सौम्यस्य यदि भवेदुदयः कार्यप्राप्तिः प्रष्टुर्व
 क्तव्या नेतरेः भवति ७६ गुणकारैक्यविभक्तः कार्यः
 सूर्यादिगुणकसंशुद्धः यश्चरः[] शुद्धयति वर्गो विज्ञेय
 स्तद्वशात्कालः ७७ भौमदिवाकरशेषे दिवसाः पक्षाः
 च भृगुशशिनौ गुरुविशेषे मासा ऋतवः सौम्यैः श
 नैश्चरे चाब्दाः ७८ आधाने[] प्रप्राप्तौ गमनागमन(ने) परा
 जये विजये रिपुनाशे वा कालं पृच्छाय(यां) निश्चयं प्रव
 देत् ७९ अकचतपयशवर्गाः रविकुजसित
 सौम्यजीवसौराणाम् चन्द्रस्य च विनिर्दिष्टाः प्रश्ने
 प्रथमोद्भवाः वर्गाः ८० ज्ञात्वा तस्मात्त्य(ल्ल)ग्नं विज्ञाय
 शुभाशुभं तथा पृष्टम् वर्गादिमध्यमान्तैः वर्गैः[] प्रश्नोद्भ
 वैः विषमम् ८१ राशिलग्ने प्रवदेच्छेषैः युग्मं कु
 जज्ञीवानाम् सितरविजयोश्च नैवं रविशशि
 नावेकराशित्वात् ८२ तस्मात्प्राक्प्रवदेत्पृच्छासम
 यं शुभाशुभं सर्वम् कालस्यापि ज्ञानादेवं चिन्त्यं ब
 हुप्रश्ने ८३ इति भट्टोत्पलकृतं प्रश्नज्ञानम्
 शुभमस्तु सर्वजगतामिति ॥ ॥ ॥
 प्र५



CST

रुद्रैकल कृतं प्रसूनभा

कोर शारदा टीम द्वारा संकलन किया गया

उि नभे विप्रकृते ॥ उि नभे नारायणस्य सुकभमु प्रसूः ॥

रविममिकुण्डलपगुरुभित्तविण्णमात्ता प्रसूभृगण्णमात्ते ।

वकुं(S)रं प्रसूणतं प्रसूनं कित्तव देवविष्णवा ॥ ० ॥

दिसकं गुरुगण्णं उडकभवलेकृ निरवमधमपि ।

वः कषयति सुकभमु उभृ न भिवृ चवेष्ण ॥ ३ ॥

रभृभृले कुडागे मंप्रसू गुरुगण्णं मनरुत्ता ।

प्रसूदृषं विण्णं कुडादेनपुवादिष्णिभा ॥ ३ ॥

प्रसूभृण्णं कनकवृतेः ढलकुभृमै रामिण्णभृभृत् ।

प्र(प)ण्णैकृषाठिलधितं कृत् विनवावित्तः प्रसूभा ॥ ५ ॥

उडवनिभिद्वैवलेः प्रसूदृतेवृकिः(ः)प्रिउंकेकुचैः ।

वकुवृ सुकभमुं प्रसूभाङ्कलरुतं यडा ॥ ५ ॥

प्रसूनभे पीडिकरी प्रसू कुडु(ः)चनं वदि मव(व)ण्णं ।

भाङ्कलुडुवृण्णं रुवति सुं निरिमेदृषु ॥ ७ ॥

रु(रु)वगण्णव धरुभादेः प्र(प)ण्णैकृ कले रुतं रुवति ।

प्रसूनभवा उंभा सुकप्रं निरिमेदृषु ॥ १ ॥

वे वे रुवः प्रसूना(ण्ण) वृकुं(ः) प्रसू(S)षवा रुवेडा प्रसू ।

गुरुण्णमुकैरेवं वकुवृ उभृ वापि सुकभा ॥ ३ ॥

वभिद्वैवृभिना रुवे द्विष्णदमभपुभमिष्णःभैभृः ।

उभिद्वैवृभिद्वैवृः दमभण्णुते प्रिउंभृद्वैवृ ॥ ७ ॥

द्विपदं ण्णुप्रं वा रुवनं लये गुरुः पापः ।

प्रसूति उडमकरे ऋवः भैभृ विवृष्णिकरः ॥ ० ॥

लगाण्णपतिः केचु उदिदं वा वृवाङ्ककेचुः ।

प्रसूडु गताःपापाः उडपि सुं वदिदृषु ॥ ० ॥

पंणभनवभेपगतैः गुरुण्णमुकैः वषेपिउं(ता)वापिः(ः) ।

धदिक्कलण्णैपगतैः विडिभुडरविभृदृ ण्णैभृद्वैवृ ॥ ०३ ॥

पापैः लयेपगतैः मरीरपीरं विनिरिमेदृकलरुभा ।

भापभंभैः भापनामं गुरुकं गुरुविण्णं ण्ण रुवेडा ॥ ०३ ॥

प्रसू गभनविरेणं कडुमैः कडुण्णंभपि विनामः ।

सुकप्रसूभंप्रवेगाङ्कः कडुण्णैद्विष्णिभा ॥ ०५ ॥

ण्णै पापभमेते कृगुण्णै वापि विण्णै भृदिः ।

वकुवृ प्रनगतैः पापैः भापभंभैभृभृद्वैवृ ॥ ०५ ॥

भिरगामै लयगतै भृनपापि वदिउगभनं ण्ण ।

रेणेपमभे नमं वभृण्णं भृद्वैवृरुवे नमि ॥ ०७ ॥

ण्णै विपरीतं भिमं वाण्णै द्विभृण्णै ।

भिरवदृषभे(S)के भृण्णै ण्णै मिवद्वैवृभा ॥ ०१ ॥

सुकलये लयगतै लये वा भैभृवेगभावाते ।

वृवाण्णैभित्तमिष्णि प्रसूः भृनभृ(उ)रपापिभा ॥ ०३ ॥

केचुदिकेण्णंभृः भैभृः पापाभिधृलाठेधु ।

लाठं मिष्णै वृवाङ्कण्णं प्रेधित्तु ण्णै(ग)भनभा ॥ ०७ ॥

प्रसूकृण्णभमेते गुरुसुकावागभनं प्रवभवताभा ।

गुरुगतावेते गुरुप्रवेमं वृण्णैकुडुः ॥ ३ ॥

लगाण्णैद्वैवृण्णै प्रसूण्णै गुरुगुरुगुण्णैः ।

भरुण्णै लण्णैगभनं (गभनं वापृ) नभृदि विनिरिमेदृषु ॥ ३० ॥

भिरगामिष्णै ण्णै ण्णै(-)ये उडवंमके मीभृभा ।

सुवाति रिप्रसूणै विपद वृते(S)वृषा वाण्णै ॥ ३३ ॥

द्विमरीरं विभरुमै उडवगतै भिरगुण्णै वृण्णैः ।

लण्णै(S)पि विनमृति गुरुण्णैभित्तमंभृते धृ ॥ ३३ ॥

पापैः भृण्णैः मडुभा नान्णैवृते वाण्णै ।

भंण्णै(S)पि ण्णै उडुते उडुव विवृते रुण्णैः ॥ ३५ ॥

कडुण्णै विष्णैकण्णैभृण्णै विष्णैकेपगतः सुकैवृण्णैः ।

मडुः पण्णैकण्णै वृवाण्णैः प्रवाति रिपुः ॥ ३५ ॥

नवभादे ण्णै विष्णैवावाविउभृदिवादे ।

पैण्णैः सुकभंभृते रुगु विष्णै(S)वृषा रुण्णैः ॥ ३७ ॥

भैभृण्णैगामिण्णै प्रेण्णै लाठं वृषे(S)षवा मडुः रुवति ।

ण्णै प्रवेण्णै(S)वृषा विण्णै ऋवः ॥ ३१ ॥

॥ उडि मडुविण्णै ॥

॥ प्रसू लयविण्णैः ॥

उडमभंभृ ण्णै भैभृभृकेण्णैकेचुनिण्णैः ।

लये वा सुकप्रसू भृण्णैभृण्णै वाण्णै ॥ ३३ ॥

परिप्रसूउडुण्णै लयेपगतै निरीदिडे गुरुण्णै ।

गुरुसुके केचु वा पीरुण्णै(पि भृण्णैः भृः ॥ ३७ ॥

॥ उडि लयविण्णैः ॥

प्रसूण्णैपण्णैः मीण्णैवृदिः कुडुते ।

भृलाठं पापवृते(S)वलेकिडे(S)पि उडमभा ॥ ३० ॥

प्रसूकृण्णैभृण्णैभृण्णैः मरी विलयण्णैः ।

गुरुविभैभृण्णै वि(वि)वाण्णैः भृण्णै ण्णैः ॥ ३० ॥

केचुदिके(के)ण्णै वा मभृण्णै सुकगुरुभृ वदि ।

मङ्गलां लरुते(S)भौ पापद्विगउरुपाञ्च ॥ ३३ ॥

॥ ॐ विवारुः ॥

पञ्चभलाहेपगतेभौभ्रै(ः) भू गमिणी वक्रुवा ।

स्त्रीवरविलग्रामन् विधमङ्गुगता नरं कुट्टः ॥ ३३ ॥

मभरासिगतः कर्तुं भिम्पेगतेत्रलाणिकाष्टमृभा ।

भौरे विधमङ्गुगते लयाता पुंस्त्रुटे रुवति ॥ ३४ ॥

विधमङ्गु गुक्रुमटे गलिने पुंस्त्रुकरे पृषे ।

रुगुहेभमीउकिर... युगङ्गुगताः भिषं कुट्टः ॥ ३५ ॥

॥ ॐ गङ्गावविणिः ॥

कएके लव...भिकुं भिम् मपराभूकषावः ।

भुटे मिता रभा(ः) भूः पृषे गलवंसुउक्षयगः ॥ ३६ ॥

पमृति यमुङ्गले लयं उभृ गुरुभृ वे रमः पेकुः ।

म रमः पृषुवा गृहे हेएनकाले कृभाएपरं ॥ ३७ ॥

भौभ्रुगतेः मरभं पापङ्गुगतेत्रीरभं वापृभा ।

विपरीउगतेरत्तं पापुभपि न रुवति हेकु ॥ ३८ ॥

भुटे भुलं पृषुभिवै कुरे भृदुं मापां(पा) वापि माकं मवीढे ।

सुकुष्टैवृङ्गुनं रुगिहं भूनेपुं भाभिषे राककैः ॥ ३९ ॥

लयाणिये हेएटाता मुपिमे हेएभीरिउभा ।

वृहुवा मरुपः कङ्गपतिहेकु विणिउवेता ॥ ४० ॥

लये लाठे ग मङ्गएवउरुहे भुहेएनभा ।

स्त्रीवे लये मिउे वापि भुहेए उङ्गिउवपि ॥ ४० ॥

भू उभभिव लये भुटे...लेकिउे वृडे ।

लरुते हेएनं नाउ मभृहीउिमुटा कृणित्ता ॥ ४३ ॥

रविमृङ्ग वृडे वापि लयं न वमि उउ कि ।

उपवाभमुटा वागृ नकुं वा विरभासनभा ॥ ४३ ॥

गन्तु कङ्गगते हेए मीउभुं ग पि कुरे ।

उरु मृपिएवमतेहेएत्रीरभभादिमेता ॥ ४४ ॥

भ्रिगुभं मिउे उरु उैलमंभुउभकुरे ।

नीपेपगैकए(ए)मनं विरभं नग मंभुउभा ॥ ४५ ॥

भुटादिठिः लयागतेः मवीढे राएदिगेरु रुस्त्रिभाभनत्रि ।

भुपि भुपिमे मगले भुहेए गरादिगे भृमभकङ्गुमिः ॥ ४६ ॥

भुलदिके...गे पि गे लये पिउगुके(S)मनभा ।

पिशालवे भिरुमु मरुगेके(S)रिगेरुगे ॥ ४७ ॥

सुहेकिउएते लये गलाहृ भृगुके ।

रुस्त्रिगरामिभृवावेन वङ्गाएवृङ्गु गिउवेता ॥ ४८ ॥

॥ मष भृपविणिः ॥

लयंमपे(S)के उत्रगे(S)पि वाभिन्नुःभृपभीवेउ वषाकृविभृभा ।

रक्रुभ्रं वक्रिभषापि गन्तु मुठुङ्गुगङ्गाभ्रपृषुवएभा ॥ ४९ ॥

भ्रिषः भृरुपाञ्च कुरे भुवले रक्रुभ्रं भृकृमुविभृभा... ।

वृपे रुवभृजतिउरुवाता गुणे रतिउरु कषा भृरेवा ॥ ५० ॥

मङ्गुमङ्गु मिउेएननं पापे गतिउेवरतिविलाभः

मने वनेध्रिगउञ्च नीपेभ्रुङ्गु गले मिपिपडीरुभेव ॥ ५० ॥

॥ मषावृङ्गुः ॥

रविमृग्ये मीपुपिनेकिउवभनानि एमनं नृपतेः ।

मिमिरकिर... तु नारीभितुकुभुभवभृभा... ॥ ५३ ॥

हेमे भुवले विभृभरुभृवं उषाभृभाभानि ।

पिगभनं ममिपुते स्त्रीवे मरु गङ्गुहिटे गः ॥ ५३ ॥

एलभत्रर... सुके उरुगेके(रु) वरुउउङ्गुभृते ।

लयमैवृकुवृ भिमैमिं वरुङ्गुभृभा ॥ ५४ ॥

रिपुनीपेपगतेभृभृपुं विनिपि मृङ्गुकेविवस्त्रिः ।

रविकिर...भृउरुकेः पृषुः भृपे वरुङ्गुभा ॥ ५५ ॥

रविलये ममि...रविगमेभृभृभे विलयाष्ट ।

भृपे मृङ्गुः प्वरुङ्गुगुगुगुङ्गुलः ॥ ५६ ॥

॥ ॐ भृपुः ॥

॥ मष पावृङ्गुलः ॥

कङ्गएभीनानामेकनवभभुः ममी विलयागउः ।

रुगुस्त्रीवे वृङ्गिकरभृषैव केनृभृते ऋषः ॥ ५७ ॥

भौभ्रैपृषुः पृषं पापैरव(ले)किउे एलभलभा ।

वद्यपृषे कुरुते एलमंरुवृरुमननवभा ॥ ५८ ॥

रविममिने मभृभगे ममि...वेमृगे(गे) विलयाष्ट ।

द्विदिनिणनभृते वद्यमभये पृटे रुवउः ॥ ५९ ॥

एलरासिगतः भौभृः कङ्गएणनभरुएभृताः ।

वा भूः उरुवगते वा गन्तु पृष्ठाभभये रुवेदृङ्गुः ॥ ६० ॥

॥ मष णाउपुं मभृङ्गुनभा ॥

मेधवृधकुभृभीनारुध्वा युगकङ्गिगापणरभकरः ।

भृण रुविषवतिउलालयः भृता लयाग मीङ्गुः ॥ ६० ॥

गलिने केनेपगते रविहेभौ णाउकारके पृषे ।

वृपभौरे भुलकरे ममिगुरुमुः भृता स्त्रीवाः ॥ ६३ ॥

रकुं भृटावनिले वृते ममि...वे विनिपि... ।

रुगिउः भौभ्रै स्त्रीवः पीउः भौरभृषा कृङ्गुः ॥ ६३ ॥

गउरमे(S)के हेमे वृउः(उः) भृधिरभृए मीङ्गुः ।

मीङ्गुः भृउत्रु(ः) भेभे स्त्रीवः परिवरु(त्रु)ले ऋषः ॥ ६४ ॥

मभृभृके रुगुउनये मीङ्गुः भृधिर(S)रुउनयः भृता ।

रुउनहाटे पृषे मृते मगलाङ्गुगुवृरुता ॥ ६५ ॥

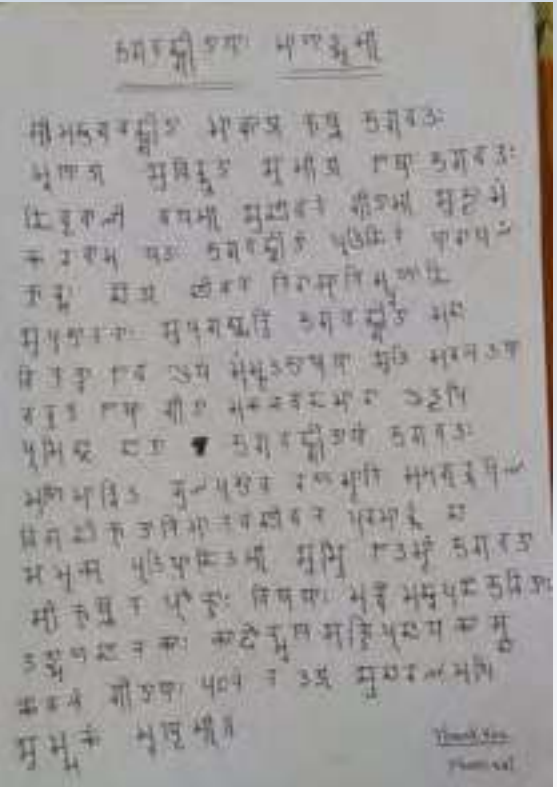
मेधालिभिरुलयै कुरुकृयुक्ते निरीक्षिते(S)पृषवा ।
 णाउेञ्जितं प्रवेष्टे(S)ष कृत्वाभूते भिषत्ते ॥ १० ॥
 इणरविस्वयैः भूलं वृधुलरुधभीनककृते णातुः ।
 णत्तुगुरुकुरुः श्रुतैस्त्वैवं विनिर्दिमेता ॥ ११ ॥
 ॥ अति णातुभलस्वीवप्सभा ॥
 भिरुलयै भिरुं चागे वजै(उ(उ)भांमे रुते द्रवृभा ।
 सुद्धे(द्धी)घेन वद्वेस्तरामे परस्वतेन रुतभा ॥ १३ ॥
 भिरुगामे उरुं णागामे मरुजते वद्वेस्वरनाता ।
 द्विमरीरि गुरुगृहे ह्युभि(ग)ते विनिर्दिमेद्विद्वभा ॥ १० ॥
 लयध्वाभिभानं रतीरुपे उभ्रभृ वद्वेता ।
 प्ररुमरीरः णत्तु लयेपगते निरीक्षिते गुरुकुरु ॥ १० ॥
 भौभृवले किते वा रुवने मीधेद्वे लये ।
 लाकगतेवा भौभृगामेव विनिर्दिमेता ॥ १० ॥
 लयाद्वितीवचवने मुरुगृकेः मंश्रुते उतीघे वा
 पृष्ठा ध्रुवने विद्वं भौभृः मृदुमुदमभलयागतेः ॥ १३ ॥
 केचुगतेनिश्चाष्टा गृहैरभभुवे विलयकृता ।
 लयागतामिदिश्चाष्टा केचुभृमभुवे विनिर्दिमः ॥ १३ ॥
 उदधेपगतां रामि उद्वलं कृतविलिपिकं गुरुकुरुयेता ।
 कावाङ्गुलैः पृषक्तुः रुद्धा भुनक्तिः उतः मेधभा ॥ १५ ॥
 गुरुगुरुकुरुं कुरुः दैवविद्व पंग विमतिः मेव ।

रुवने गेष्टा दिउयं चावाङ्गु मृद्विद्वे कुरुः ॥ १५ ॥
 गुरुकुरुद्वैवं प्रागृप्ता कृद्धा भौभृमु यद्वि रुवेद्वेद्वः ।
 काद प्राप्तिः पृष्वकृत्वा नेउरैः रुवति ॥ १० ॥
 गुरुकुरुकुरुविद्वः कादः मृद्विद्विगुरुकुरुकुरुमः ।
 यस्तरः(ः) मुद्विद्वि वने विद्वेयमुद्वमाङ्गलः ॥ ११ ॥
 दैभद्विवाकरमेधे दिवभाः पद्वः ण कुरुगमिने ।
 गुरुविवमेधे भाभा उउवः भौभृः मनेस्वरि णाद्वः ॥ १३ ॥
 मुणने(S)द्वप्राप्ते गभनागभन(ने) परस्वये विस्वये ।
 विपुनामे वा कालं पृष्ठाघं(यं) निस्त्रयं प्रवेष्टेता ॥ १० ॥
 मकणउउपयमवजाः रविकुरुभिउभौभृस्वीवभौगुरुभा ।
 णत्तुभृ ण विनिर्दिष्टाः पृष्वे पृषभेद्वेवाः वजाः ॥ ३० ॥
 कृद्धा उभ्रलृ(ल)यं विद्वेय मुद्वामुठं उवा पृष्ठाभा ।
 वजादिभपृभातैः वजैः(ः) पृष्वेद्वेवैः विधमभा ॥ ३० ॥
 रामिलये प्रवेष्टेद्वैः श्रुतं कुरुकुरुस्वीवनाभा ।
 भिउरविस्वयेस्त्र चैवं रविममिनावेकरामिद्वता ॥ ३३ ॥
 उभ्रद्व कुरुवेद्वेद्वेद्वामभयं मुद्वामुठं भवभा ।
 कालभृापि कुरुद्वैवं णिद्वं मरुपृष्वे ॥ ३३ ॥
 ॥ अति रुद्वेद्वल कुरुं पृष्वरुवभा ॥
 ॥ मुरुभमु भवस्वगताभिदि ॥ ॥ ॥



Phani Sri

Student contribution -Hand written Sharada





A.K. Razdan

ललु वाप / ललु वाख

Understanding some Vaaks spoken by Mata Lalleshwari through different phases of her spiritual evolution.

I. Her intense and deep yearning to know the Truth....

ललिथ ललिथ वदय वु वाय

चेता मोहच पेयियु चे माय

रोजि नु पतु लोहलंगरुच छाया

निज सोरूप क्याजि मोठुय हाय

ललिष ललिष वदयु वाय

पेठ भोळुय पेयियु पे भाय

रेसि नु पतु लोहलंगरुच छाया

निरे भोरुप कुरि भोय रुय

“This Vaak of Mata Lalleshwari in an expression of deep pangs in her early quest for spiritual realisation. She was feeling disconsolate and yearning from within, weeping and sobbing, restless and distraught. She understood that her efforts were going in vain. Here she councils her own mind and pleads thus, “O my Chita (mind), why do you get deluded by worldly attachments (and aversions), these worldly pleasures, these attachments, are transitory and not even a shadow of these possessions are everlasting. These cannot stand by you forever. Alas ! How have you forgotten your own identity (that you are nothing But the Self Divine).”

The evolution starts when the seeker clearly sets goals to be achieved. These goals are not the heaven above or the hell below. It is neither the search for the Devta nor the Devis. It is just one thing called the SELF, the innate content in us all. The real process of seeking begins when the seeker's own SELF becomes paramount for him/ her in all respects. It gradually becomes his/ her all. It shines as the only entity of the search, the sole pursuit and discovery.

True that we are looking outward at the world we are born in, we consider our life and it's needs variously. But the fact remains that all these factors, these earnings and savings, feeding and breeding devolve ultimately on me , the real Me in ' I '. If there is no me (the Self in me you and all), there is no thought, no attachment, no aversion, no need for anything whatsoever. The SELF is therefore the basis, the beginning and end of all, the only thing to be fundamentally understood is the Self and nothing else. By knowing the Self we shall become ALL KNOWING .

आमि पनु सँदरस नावि छस लमान

कति बोजि दय म्योन मेति दिवि तार

आम्यन टाक्यन पोन्य ज़न शमान

जुव छुम ब्रमान गरु गछुहा।

मुमि पनु सँदरस नावि क्कम लमान

कति रेसि दय भेन भेति दिवि तार

मुभुन एकुन पेनु एन ममान

एव क्कम रमान गरु गछुहा।

“With a slender thread of untwisted yarn, I am towing my boat across the ocean (of Samsara). Would it be, that HE answers my prayer and ferry me safely across (to the other shore where Bliss Absolute is). My personal efforts are just like collecting water in unbaked clay pots, where the pot itself sucks it (without His Grace all my efforts are futile). My intense yearning to cross over (reach my home, my desired destination) is wrenching my heart asunder.”

II. Meeting her Guru, Sidha Sri Kantha and the Guru's grilling her before imparting Para Vidhya (Highest Knowledge) to her. A true Guru ultimately leads a True seeker.

अर्थस्य निश्चयो दृष्टो विचारेण हितोक्तिः

न स्नानेन न दानेन प्राणायामशतेन वा ॥

मरुभु निष्पथे रूहे विगारिन् किडेकिडः

न भुवनं न एवेन पुराणभमतेन वा ॥

“Neither sacred baths, nor any amount of charity, nor hundreds of Pranayamas can give us the knowledge about our own Self, but a mind along with its thoughts and all arguments having subsided, can help us gain that experience”

गोरन वोननम कुनुय वचुन

नेबर वोननम अंदर अचुन

सुय ललि मे गव वाख तु वचुन

गोरन वोननम कुनुय वचुन

नेमरु वोननम अंदर अचुन

मुय ललि मे गव वाप तु वचुन

“Lala's intense yearning and deep introspection made her to look for a Guru. Divinity intervened, and brought her to the feet of a perfect Guru, Siddha Sri Kantha who, it is believed, was a direct descendent from the lineage of Acharya Vasugupt, the compiler of SHIV SUTRAAS , who rediscovered the Trika Darshana, as we know it, in its present form today. Her Guru, Sri Kantha, took his own time to initiate her into his fold.

गोरस प्रुछयोम सासि लटे

यस नु केह वनान तस क्या नाव

थुचिस तु लूसस

केह न मंजय क्याह ताम द्राम

गोरस पुकेम भाभि लटे

यम नु केह वनान उम कुरा नाव

थुचिस तु लुमुम

केह नु मंजय कुरा उम द्राम

“In this Vaak, Lalla says that, “ a thousand times I asked my Guru (गोरस प्रुछयोम सासि लटे), how do we define One Who is without a Name or Form (यस नु केह वनान तस क्या नाव). Hearing her question, her Guru remained silent and did not answer her question in spite of repeated pleadings by his disciple. He probably saw that his Shishya needs to go through a little more grinding and polishing. Lalla, feeling drained and tired (थुचिस तु लूसस), introspected deeper and deeper to know the reason for her Guru's silence and suddenly the answer to her question came from her within. She realised that every name and form in this vast universe has come out of that One Nameless and Formless Being (केह न मंजयक्याहताम द्राम)

She realised the Truth as it is ... declared by Mother Shruti ...

यतो वाचो निवर्तते अप्राप्य मनसा सः

अन्यत्र भूता च भव्या च यस्मिन्नु

अक्षरे आकाश ओतञ्च प्रोतञ्च

यतोवाचो निवर्तन्ते अप्राप्य मनसा सः।

यते वाचो निवर्तते मपुपु भनभा मः

मपुपु हुता ए रुवा ए यमिभु

मपुपु मुकाम उउउ प्पुउउ

यतेवाचो निवर्तते मपुपु भनभा मः।

‘ The Ultimate Truth is That, wherefrom words turn back, together with the mind, not having attained it’. Again it says ... अन्यत्र भूताच्च भव्याच्च । ... ‘ It is separate from what has been and what has to be’. And yet further it says ... यस्मिन्नु अक्षरे आकाश ओतञ्च प्रोतञ्च । ... ‘ IT is in the IMPERISHABLE that vast expanse of ether and space is contained, it is across HIM that space is woven, wrap and woof.

मंकरिस मल जन चोलुम मनस
अदु मे लबेम जनस ज्ञान
सुय यलि इयुठुम निशे पानस
सोरुय सु तय बु नो केह
“अहो निरञ्जनः शान्तो बोधोहं प्रकृतेः परः ।
एतावन्तमहं कालं मोहेनैव विडम्बितः ॥

Raja Janak

भंकरिम भल एन गोलुम मनस
अदु मे लबेम जनस ज्ञान
सुय यलि इयुठुम निशे पानस
सोरुय सु तय बु नो केह
“अहो निरञ्जनः मातुं वैपैठं प्रकृतेः परः ।
एतावन्तमहं कालं मोहेनैव विडम्बितः ॥

“O! I am taintless, serene, Pure Consciousness and beyond Nature. So long I have spent my days bewildered, by delusion. ”

Raja Janak after meeting his Guru.

In the above quoted Vaak Mata Lallishvari also gives expression to a similar revelation after coming face-to-face, with the Truth, the Real Truth.

“Following the instructions of my Guru, I continued my Sadhna. I felt all the dust from my mind’s mirror suddenly cleared and I beheld HIM pervading everything everywhere, and every being. All the distance between HIM and me were bridged and I found HIM so very close to me. He became ALL and I (Lalla) got reduced to nothingness.” The drop (Lalla) merged with that All Pervading Vastness to become the Ocean (HE). My precarious drop identity was lost in the Vastness of that ocean forever.

Her Guru’s Instructions. Siddha Sri Kantha says “ Fear not my child, there is no danger for you. There is a way to cross over the ocean of change. I shall instruct you in the very path by which the ancient Rishis walked to the BEYOND.”

Siddha Sri Kantha, having tested his disciple and satisfying himself that his Shishya is ready for the flight to the highest realms, he speaks to her and bestows upon her all protection from fear. He utters the Sacred Mantra in her ear and properly instructed her on how to proceed.

गोरन वोननम कुनुय वचुन
नेबर वोननम अंदर अचुन
सुय ललि मे गव वाख तु वचुन
गोरन वोननम कुनुय वचुन
नेगरु वोननम अंदर अचुन
सुय ललि मे गव वाप तु वचुन

“ In this Vaak Mata Lallishwari says that the Guru having uttered the Mantra (गोरन वोननम कुनुय वचुन) (in my ear), instructed me to move away from the objective world of things and beings to the subjective realms of All Encompassing SELF (नेबर वोननम अंदर अचुन). This ONE word received from my Guru, (the Mantra and the instructions .. how to proceed), that moment became the very purpose of my life (सुय ललि मे गव वाख तु वचुन). All my apprehensions, all the obstacles in my path, suddenly cleared and my unhindered journey onwards to that Glorious Knowledge, that Truth and Bliss Absolute began in right earnest

इति लल्लेश्वरी वाक्यानी
उति लल्लेश्वरी वाक्यानी

All Vakhs (quatrains) of Laladed comprise of 4 lines, but as can be seen in the Bojpatra (Birch bark) Sharada lipi manuscript, only three lines are written and the whole manuscript ends there with , इति लल्लेश्वरी वाक्यानी (here ends Lallishwari’s Vakyani).

The manuscript must be very old, but why did the manuscript writer not mention the 4th line, (only in this quatrain), is intriguing. This shows that there was, even then, a controversy about the 4th line of the Vaak. The line that is attributed as the 4th line of this Vaak (in many publications doing the rounds at present) looks like a deliberate and mischievous interpolation. Since this line (the 4th line) is not part of the Sharda manuscript, I have not touched upon this. I have given the Devnagri transliteration of the Vaak on the Bhojpatra manuscript itself, word for word as it is written in Sharda Lipi. There is fable in Kashmiri आयेयि वानिस गयि कांदुरस, which has a fake narrative woven around it to prove spiritual superiority of the Proselytiser from Hamadan to justify the interpolation in the 4th line of this quatrain.

III. Following the instruction of Her Guru, Lalla experiences a complete transformation.

वावुच ग्रायाह पानस वृछिम
पानस इयुठुम सूरि रंगु वस
द्यानस अंदर दमु दमु मीलुस
गोनन त्रोवुम मुचरिथ बर

वावुच ग्रायाह पानस वृछिम
पानस इयुठुम सूरि रंगु वस
द्यानस अंदर दमु दमु मीलुस
गोनन त्रोवुम मुचरिथ बर

Once a sincere seeker realises his true nature and understands who he is, he settles down for contemplation on that Absolute Truth. He is convinced that he is not this finite body, mind, intellect or ego equipment, but is the Eternal (नित्य) Supreme Brahman, that Shiv Tatva, that I-ness, that Being, that is Everlasting and Eternal, Pervading everything that moves or does not move.

ग्रायाह वृछिम पानस
पानस इयुठुम
द्यानस अंदर
गोनन त्रोवुम मुचरिथ बर

ग्रायाह वृछिम पानस
पानस इयुठुम
द्यानस अंदर
गोनन त्रोवुम मुचरिथ बर

In this Vaak Lalla says that, “ I experienced a complete transformation (ग्रायाह वृछिम पानस) and find the subjective Self and the objective world outside (पानस इयुठुम), blissful and in ecstasy. Moment by moment and day by day (दमु दमु), in my meditations (द्यानस अंदर), I feel elated and evolving, my three mortal qualities (सत्त्वगुण, रजोगुण, तमोगुण) seem to escape, as if from the door left open by me (गोनन त्रोवुम मुचरिथ बर)

In Bagvad Gita Baghwan Sri Krishan exhorts Arjuna ... “Be you above three mortal attributes (गुण) O Arjun and free yourself” निश्चैगुण्यो भवार्जुन ।”

युस हा मालि ह्योडुम गयूलुम तु मसखर कर्युम
सु हा मालि मनस खरेम नु ज्ञांह
शिव वेलि पनुनुय अनुग्रेह कर्युम
मे लूक ह्यडुम गेलुन कर्युम क्याह ॥

युम का भालि ह्योडुम गयूलुम तु मभापर कंदुम
मु का भालि भनम परोभे नु रंरु
शिव वेलि पनुनुय मुतुगैरु कंदुम
मे लूक ह्यडुम गेलुन कंदुम कृरु ॥

A Spiritual Seeker in his/ her State of Supreme bliss which illumines everything, remains unaffected and untouched by the blemishes of worldly transactions like hate and avarice, attachments and aversions, greed, anger, pride, conceit, harshness etc. Such a man of Pure Knowledge walks the path of Shreyas (श्रेयोमार्ग), that which leads to state of highest perfection. He abandons the path of Prayas (प्रेयोमार्ग) and the worldly pleasures are no more able to shackle him. What exists for such a Yogi is, Pure Eternal Consciousness, (नित्यं परं ब्रह्म) and he knows that, That alone He/She is, (तदेवाहमस्मि).

Mata Laleshwari, having attained the Bairavavastha, started roaming here and there, singing her Vaaks, oblivious of her demeanour and all social rules. The ignorant people started mocking and ridiculing her. Mata Lalla, from her lofty pedestal of Spiritual Glory, addresses them through this Vaak, thus....

“The ones who mock me, ridicule and abuse me, (यस हा मालि ह्योडुम गयूलुम तु मसखर कर्युम), I harbour no ill will towards them (सु हा मालि मनस खरेम नु ज्रांह). How can this ridiculing and these jibes disturb me (मे लूक ह्यडुम गेलुन कर्युम क्याह), if I am perpetually blessed with Shiva's Grace (शिव वेलि पनुनुय अनुग्रेह कर्युम).”

ट्योठ मोदुर तय म्यूठ जहर
यस युथ छुनुन जतन बाव
येम्य यथ करुय कल तु कंहर
सु तथ शहर वातिथ प्यव

ए० भोऽर उष भु० ए०र
यम यष कृ०न ए०न ग०व
येभृ यष क०य कल तु कंरु
भु उष मरु० व०डिष पु०व

“Sanatan Philosophy is never tired of declaring that, “Man is essentially divine by nature.” The call of the Higher is therefore, in the bosom of every one of us. However, while facing the challenges of life, we know not the right direction in which to turn. The scriptures, like a true compass, always indicates the right direction, but due to our blinding ignorance we are not able to read the compass correctly. The Nature sends sages and saints and Gurus, from time to time to direct us on the right path and to steer the ship of our life with love, faith and devotion.

Mata Laleshwari, a great Shiva Yogini appeared on the scene, when there was chaos and confusion all around in Kashmir.

In this Vaak Lalla exhorts us to be vigilant when we have to make a choice whether to go by the path of pleasant (प्रेयो) or by the path of good (श्रेयो)”

“The path of pleasant (प्रेयो), as name suggests, pleases us, fascinates us, and we are enticed to go by this path. So long as we think we are just body, mind intellect and ego, this path seems alluring and we start walking this seemingly pleasant path. This apparently looks pleasant but ultimately putrefies into enlarging ripples of disappointments and sorrows and we begin to fall deeper and deeper into this mire. (thus, म्यूठ जहर, the sweet path, is like poison). In striking contrast, the path of good (श्रेयो) may look detesting in the beginning, but later, it leads to greater happiness and sense of fulfilment. (what looks and tastes bitter to start with, ultimately turns out to be very very sweet and satisfying (ट्योठ मोदुर). It all depends on our individual choices that we make. If we use our intellect and faculty of discrimination, we can live a life of everlasting bliss and fulfilment. The choice is always ours. (यस युथ छुनुन जतन बाव, जिस का जैसाभाव). As is our determination and power of discrimination so is the result that we get. (येम्य यथ करुय कल तु कंहर). Your intention and your action determine the results (सु तथ शहर वातिथ प्यव).”

The above Vaak of Mata Laleshwari looks like a spontaneous expression of a verse (Shaloka) from Kathopnishad, issuing forth from her bosom.

श्रेयश्च प्रेयश्च मनुष्यमेतः तौ सम्परीत्य विविनक्ति धीरः ।

श्रेयो हि धीरोभिः प्रेयसो वृणीते प्रेयो मन्दो योगक्षेमाद् वृणीते ॥

मृषसु पृषसु भनुभृमेः उः भभृरीटु विविनक्ति धीरः ।
मृषे कि धीरेति पृषमे वृणीते पृषे भवे वैगर्भभासा वृणीते ॥

Both the good and the pleasant approach mortal man, the wise man examines them thoroughly and discriminates between the two. The wise man prefers (वृणीते) the good over the pleasant, but the ignorant one chooses the pleasant for the sake of his body, through greed for material wealth (योग, क्षेम .. धन कमानेकी लालसा एवं जमा कर के उसे सुरक्षित रखने की चिन्ता). He remains in constant worry for its safe keeping and holding on to that wealth (objective things and

beings).

IV. Roaming in ecstatic bliss and giving sermon to the common man in the lanes and by-lanes of Kashmir.

नार गच्छि चालुन तु आर गच्छि गालुन नार गच्छि चालुन तु आर गच्छि गालुन
ओहर गच्छि कडुन व्वपलहाकस तु हंदे ओहर गच्छि कडुन व्वपलहाकस तु हंदे
हद गच्छि रटुन तु मद गच्छि वालुन हद गच्छि रटुन तु मद गच्छि वालुन
वेह गच्छि चालुन अदु अचख ग्रंदे वेह गच्छि चालुन अदु अचख ग्रंदे
शूब गच्छि कांछिन्य तु लुब गच्छि मारुन शूब गच्छि कांछिन्य तु लुब गच्छि मारुन
पान गच्छि नावुन अमि सेंदे पान गच्छि नावुन अमि सेंदे

The essential nature of man being Absolute Freedom, he detests any shackles being put on him. He does not relish being told what to do and what not to do. Any precepts, or code of conduct to him are like red rag shown to a bull. He naturally revolts against the idea of spiritual discipline and self-denial. All religious scriptures and great Masters instruct us to intelligently try to understand and appreciate the necessity of self-restraint. Even a true seeker, before adjusting to these injunctions of self-discipline, feels a revolt from within like a raging fire from which he again and again tries to escape and begins to pity himself. Few lucky ones, who are able to stand up firmly against these initial revolts, gradually learn to calm down and earnestly begins to make attempts for self-development. He gradually and voluntarily appreciates the necessity of self-restraint and control over sensual desires and gladly accept to walk the path leading to their own good (श्रेयस).

Mata Laleshwari in this Vakh says that to control emotional attachments, physical cravings and intellectual pursuits are not easy to overcome if you intend to focus your attention on Spiritual Core, which is our real nature.

You have to go through a mill to crush your ego to dust and douse the raging fire within by your sheer will (नार गच्छि चालुन), self pitying has to be abandoned (आर गच्छि गालुन). Gluttony has to be given up and sense of taste has to be curbed, (ओहर / आहार food has to be simple and Satvik like व्वपलहाक तु हन्द). Limits have to be reset to become humble where there is no room for pride (हद गच्छि रटुन तु मद गच्छि वालुन). All these restrictions initially look like a potent poison, but you have to gulp down this poison to be counted to walk on this path of Truth (वेह गच्छि चालुन अदु अचख ग्रंदे). Your seeking should be to explore your infinite dimension of Supreme Bliss therefore, total dispassion from all material cravings is required from you, O True seeker (शूब गच्छि कांछिन्य तु लुब गच्छि मारुन). Without such thorough cleansing from within, (पान गच्छि नावुन अमि सेंदे) with the waters of disciplined self-restraint, no redemption is possible.

दछिनिस ओबराय जायुन जानुहा
संदरस जानुहा कडुन्य अठ
मेन्दुनिस रूगिस वैदियुत जानुहा
मूडस जानुहा नु वनिथय कथ

दछिनिम ओबराय रूयुन रूनुका
भंदरस रूनुका कडुनु म०
मेनुनिम रूगिम वैदियुत रूनुका
भरुम रूनुका नु वनिथय कथ

Unless there is within us an intelligent principle, that can carefully cognise, that there is nothing in the objective world of things and beings that can satisfy our innate desire for peace and joy, there can be no redemption for us. To a true seeker, who feels that inner urge to find a way out of this perpetual chaos and confusion, his sincere self introspection alone can lead him to search that peace, that joy from within. He alone will start a subjective search to reach that glorious portal of Truth. Those who don't introspect and investigate into the nature, constitution and function of the subjective Self, are referred as मूडः in Sanatan Shastra.

In this Vaak Mata Laleshwari says that, “I can, if you so wish, diffuse the

rain bearing southern clouds (facing East, South is on the right side) देखिनिस ओबराय जायुन जानुहा. I can even drain the whole ocean dry संदरस जानुहा कडुन्य अठ. I can cure a person suffering from incurable disease/ leprosy, but it is beyond me to counsel a fool

मेन्दुनिस रूगिस वैदियुत जानुहा
मूडस जानुहा नु वनिथुय कथ

भेनु निम रुगिम वैदियुत इनुरु
भुडस इनुरु नु वनिथुय कथ

In Pandav Gita a similar predicament is expressed by Dharyodana to Lord Shri Krishna....

जानामि धर्म न च मे प्रवृत्तिः
जानाम्यधर्म न च मे निवृत्तिः ।
त्वया हृषीकेश हृदि स्थितेन
यथा नियुक्तोस्मि तथा करोमि ॥

एनामि एणं न म मे प्रवृत्तिः
एनाम्यधर्म न म मे निवृत्तिः ।
द्वया रूषीकेश हृदि भित्तुन
यथा नियुक्तेभि उषा करेमि ॥

O Harshikesha (One Who has full control over His senses, one of the names of Sri Krishan), I know what virtue is , but I don't have any inner inclination to practice it. I know what vice is, but I have no power to desist from it. O Thou Lord of the senses, unless by Your grace I am impelled to change from within, it is beyond me to change.

That inner urge, that restlessness for unbound joy and everlasting peace and tranquility, that awareness, that the objective world is not the field of that search, alone can lead us to our goal, the real purpose of our being given to this human body. The urge should be to know “ Who am i, what was I sent here for. As Mata Lalla in one of her Vaak says.. नियम कर्योथ गर्भा, च्यतस प्ययि करबा, मरन ब्रौटुय मरबा, मरिथमरतब हुरयि ॥

You had made resolve in your Mother's Womb to know Your True Self, when shall you redeem that pledge, kill your world of desires before you are claimed by physical Death. You will attain immortality.

Our koti koti Pranam to Param Yogini Mata Laleshwari, May she shower Her Grace on us, so that we too are impelled to change from within. तथास्तु “
I shall conclude with a Vakh where Mata Laleshwari herself describes about her immortal presence, being beginning less and endless.

त्रिय न्यंगिसराह सरी सरस
अकि न्यंगि सरस अर्शस जाय
हरमोख कौसर अंक सुम सरस
सति न्यंगि सरस शून्याकारा॥

ट्रिय त्रुंगिभगरु मरी भरम
मकि त्रुंगि भरम मच्चम एय
करभोप कैभर मंक भुभ भरम
मडि त्रुंगि भरम सुत्रु कार॥

I (Lala) am a witness to Pralaya (dissolution) and Creation again and again, thrice over. I was there as well, when the whole cosmos seemed to be filled upto the brim and even overflowing, with nothing but the sky alone being reflected in this unending and shimmering sheet of water. I am a witness to Sati Sar (Kashmir Desha) stretching as a homogeneous body of water from the peaks of Kaunsarnag (Vishnupaad) to Haramukh (Gangabal) which could be bridged (सुम) to cross over from one peak to another. Seven times have I seen the Lake vanishing (drying up) and getting filled again to the brim.” I am a witness to dissolution of the universe seven times over when there was nothing but absolute void.

Mata Laleshwari through this Quatrain (Vakh) describes her Swaroopa as Mother Divine, Who is beginningless and endless (Anant), there never was a time when She was not, nor will there be a time when She will not be. MAY HER OMNIPRESENCE GUIDE US TOWARDS KNOWLEDGE, THE TRUE KNOWLEDGE.

Our billion prostrations to this Great Yogini who walked through the lanes and bye lanes of the land of our forefathers 700 years ago.”

Adi Shankara in his Brahmagyanavalli (Asangoham Stotra)says ...

गुणत्रयव्यतीतोहं ब्रह्मादीनां च साक्ष्यहम्। गुणत्रयव्यतीतेनं ब्रह्मदीनां च साक्ष्यहम्।
अनन्तानन्दरूपोहं अहमेवाहमव्ययः ॥ मन्त्रानुपेक्षं मन्त्रभवात्कृपयः ॥

“I am without three Gunas (the mortal qualities of Satva, Rajas and Tamas), I am witness to the creation of the very creator, Brahma and the Trinity (ब्रह्मा आदि). I am of the form of endless Ananda (अनन्तानन्द). I am That, That I AM, which is irreducible and endless factor.”

Mata Sharikaswaroopa Alakhishvari also asserts this very fact in Her very famous Svanubhavullhasdashkam (स्व अनुभव उल्लास दशकम्)

युगो युगान्तर संन्यास वर्णम्
तुरिया अतीता तथा प्रसिन्देहम्
अचिन्त्यरूपं परमाकारम्
थ्यर केवलोहं परं ब्रह्म सोहम् ॥

युगो युगात्तर संन्यास वर्णम्
तुरिया अतीता तथा प्रसिन्देहम्
अचिन्त्यरूपं परमाकारम्
थ्यर केवलोहं परं ब्रह्म सोहम् ॥

I have been a Yogini, an ascetic in every Yuga, in every epoch, always beyond the fourth state of consciousness (तुरियातीत), (beyond Jagrat, Swapan, Sushupti and even Turiya awastha). Of form I am omnipresent and immutable, I am a homogeneous mass of endless Ananda, I am That, That I am, which is an endless factor.

Every realised Yogi gives us the same description of the SELF, that principle which makes us conscious of our Being. Vedanta also is not tired of saying this again and again (Ayam Aatm Brahm, Pragnyan Brahm). The question for all of us remains, how to move from Being to Becoming. Understanding some Vaaks spoken by Mata Laleshwari through different phases of her spiritual evolution.

I. Her intense and deep yearning to know the Truth....

ललिथ ललिथ वदय वु वाय
त्रेता मोहय पेयियु त्रे माय
रोजि नु पतु लोहलंगरुच छाय
निज सोरूप क्याजि मोटुय हाय

ललिथ ललिथ वदय वु वाय
त्रेता मोहय पेयियु त्रे माय
रोजि नु पतु लोहलंगरुच छाय
निज सोरूप क्याजि मोटुय हाय

“This Vaak of Mata Laleshwari in an expression of deep pangs in her early quest for spiritual realisation. She was feeling disconsolate and yearning from within, weeping and sobbing, restless and distraught. She understood that her efforts were going in vain. Here she councils her own mind and pleads thus, “O my Chita (mind), why do you get deluded by worldly attachments (and aversions), these worldly pleasures, these attachments, are transitory and not even a shadow of these possessions are everlasting. These cannot stand by you forever. Alas ! How have you forgotten your own identity (that you are nothing But the Self Divine).”

The evolution starts when the seeker clearly sets goals to be achieved. These goals are not the heaven above or the hell below. It is neither the search for the Devta nor the Devis. It is just one thing called the SELF, the innate content in us all. The real process of seeking begins when the seeker's own SELF becomes paramount for him/ her in all respects. It gradually becomes his/ her all. It shines as the only entity of the search, the sole pursuit and discovery.

True that we are looking outward at the world we are born in, we consider our life and it's needs variously. But the fact remains that all these factors, these earnings and savings, feeding and breeding devolve ultimately on me , the real Me in ' I '. If there is no me (the Self in me you and all), there is no thought, no attachment, no aversion, no need for anything whatsoever. The SELF is therefore the basis, the beginning and end of all, the only thing

to be fundamentally understood is the Self and nothing else. By knowing the Self we shall become ALL KNOWING .

आमि पनु सँदरस नावि छस लमान मुमि पनु भँदरस नावि छम लमान
कति बोझि दय म्योन मेति दिधि तार कति मेँसि दय भुन मेति दिधि उर
आम्यन टाक्यन पोन्व ज्ञन शमान मुभुन एकुन पेनु सन मभान
जुव छुम ब्रमान गरु गछुहा । एव छुम रभान गरु गछुहा ।

“With a slender thread of untwisted yarn, I am towing my boat across the ocean (of Samsara). Would it be, that HE answers my prayer and ferry me safely across (to the other shore where Bliss Absolute is). My personal efforts are just like collecting water in unbaked clay pots, where the pot itself sucks it (without His Grace all my efforts are futile). My intense yearning to cross over (reach my home, my desired destination) is wrenching my heart asunder.”

II. Meeting her Guru, Sidha Sri Kantha and the Guru's grilling her before imparting Para Vidhya (Highest Knowledge) to her. A true Guru ultimately leads a True seeker.

अर्थस्य निश्चयो दृष्टो विचारेण हितोक्तिः

न स्नानेन न दानेन प्राणायामशतेन वा ॥

मरुभु निम्नैश्चै च्छे विप्रारैः किञ्चिदुः
न भवेत् न च्छे न भवेत् न भवेत् न भवेत् न ॥

“Neither sacred baths, nor any amount of charity, nor hundreds of Pranayamas can give us the knowledge about our own Self, but a mind along with its thoughts and all arguments having subsided, can help us gain that experience”

गोरन वोननम कुनुय वचुन गोरन वोननम कुनुय वचुन
नेबर वोननम अंदर अचुन नेगु वोननम अंदर अचुन
सुय ललि मे गव वाख तु वचुन मुय ललि मे गव वाप तु वचुन

“Lala's intense yearning and deep introspection made her to look for a Guru. Divinity intervened, and brought her to the feet of a perfect Guru, Siddha Sri Kantha who, it is believed, was a direct descendent from the lineage of Acharya Vasugupt, the compiler of SHIV SUTRAAS , who rediscovered the Trika Darshana, as we know it, in its present form today. Her Guru, Sri Kantha, took his own time to initiate her into his fold.

गोरस प्रछयोम सासि लटे गोरस पुँकेम भाभि लटे
यस नु केह वनान तस क्या नाव यम नु केरु वनान उम कृ नाव
थचिस तु लूसस घुगिम तु लुमुभ
केह नु मंजय क्याह ताम द्राम केरु नु भँस्य कृरु उम म्रम

“In this Vaak, Lalla says that, “ a thousand times I asked my Guru (गोरस प्रछयोम सासि लटे), how do we define One Who is without a Name or Form (यस नु केह वनान तस क्या नाव). Hearing her question, her Guru remained silent and did not answer her question in spite of repeated pleadings by his disciple. He probably saw that his Shishya needs to go through a little more grinding and polishing. Lalla, feeling drained and tired (थचिस तु लूसस), introspected deeper and deeper to know the reason for her Guru's silence and suddenly the answer to her question came from her within. She realised that every name and form in this vast universe has come out of that One Nameless and Formless Being (केह न मंजयक्याहताम द्राव)

She realised the Truth as it is ... declared by Mother Shruti ...

यतो वाचो निवर्तते अप्राप्य मनसा सः यते वागे निवर्तते म्पापु भनभा मः
अन्यत्र भूता च भव्या च यस्मिन्नु मनुतु रुता म रुता म यभिनु
अक्षरे आकाश ओतञ्च प्रोतञ्च मरु मरुम उउम पेउम
यतोवाचो निवर्तते अप्राप्य मनसा सः यते वागे निवर्तते म्पापु भनभा मः।

The Ultimate Truth is That, wherefrom words turn back, together with the mind, not having attained it'. Again it says ... अन्यत्र भूताच्च भव्याच्च । ... ' It is separate from what has been and what has to be'. And yet further it says ... यस्मिन्नु अक्षरे आकाश ओतञ्च प्रोतञ्च । ... ' IT is in the IMPERISHABLE that vast expanse of ether and space is contained, it is across HIM that space is woven, wrap and woof.

मंकरिस मल ज्ञन चोलुम मनस भंकरिम भल सन गोलुम भनम
अदु मे लबेम ज्ञनस ज्ञान मरु मे लबेम सनम सन
सुय यलि इयुतुम निशे पानस मुय यलि रुम निम पाचम
सोरुय सु तय बु नो केह भेरुय मु उर्ये तु ने केरु

अहो निरञ्जनः शान्तो बोधोहं प्रकृतेः परः ।

एतावन्तमहं कालं मोहेनैव विडम्बितः ॥

Raja Janak

मके निरञ्जनः माते मेपेकं पुरुतेः परः ।
एतावन्तमहं कालं भेरुनैव विरुभितः ॥

“O! I am taintless, serene, Pure Consciousness and beyond Nature. So long I have spent my days bewildered, by delusion. Lalla in this Vaak says...” Raja Janak after meeting his Guru.

Following the instructions of my Guru, I continued my Sadhna. “ I felt all the dust from my mind's mirror suddenly cleared and I beheld HIM pervading everything everywhere, and every being. All the distance between HIM and me were bridged and I found HIM so very close to me. He became ALL and I (Lalla) got reduced to nothingness.” The drop (Lalla) merged with that All Pervading Vastness to become the Ocean (HE). My precarious drop identity was lost in the Vastness of that ocean forever.

Her Guru's Instructions. Siddha Sri Kantha says “ Fear not my child, there is no danger for you. There is a way to cross over the ocean of change. I shall instruct you in the very path by which the ancient Rishis walked to the BEYOND.”

Siddha Sri Kantha, having tested his disciple and satisfying himself that his Shishya is ready for the flight to the highest realms, he speaks to her and bestows upon her all protection from fear. He utters the Sacred Mantra in her ear and properly instructed her on how to proceed.

गोरन वोननम कुनुय वचुन गोरन वोननम कुनुय वचुन
नेबर वोननम अंदर अचुन नेगु वोननम अंदर अचुन
सुय ललि मे गव वाख तु वचुन मुय ललि मे गव वाप तु वचुन

“ In this Vaak Mata Lalleshwari says that the Guru having uttered the Mantra (गोरन वोननम कुनुय वचुन) (in my ear), instructed me to move away from the objective world of things and beings to the subjective realms of All Encompassing SELF (नेबर वोननम अंदर अचुन). This ONE word received from my Guru, (the Mantra and the instructions .. how to proceed), that moment became the very purpose of my life (सुय ललि मे गव वाख तु वचुन). All my apprehensions, all the obstacles in my path, suddenly cleared and my unhindered journey onwards to that Glorious Knowledge, that Truth and Bliss Absolute began in right earnest

(The Sharda Lipi Vakh and its Devnagri transliteration is appended at the close of the write up for the below mentioned Vakh.)

इति लल्लेश्वरी वाक्यानी

All Vakhs (quatrains) of Laladed comprise of 4 lines, but as can be seen in the Bojpatra (Birch bark) Sharda lipi manuscript, only three lines are written

and the whole manuscript ends there with , इति लल्लीश्वरी वाक्यानि (here ends Lalleshwari's Vakyanani).

The manuscript must be very old, but why did the manuscript writer not mention the 4th line, (only in this quatrain), is intriguing. This shows that there was, even then, a controversy about the 4th line of the Vaak. The line that is attributed as the 4th line of this Vaak (in many publications doing the rounds at present) looks like a deliberate and mischievous interpolation. Since this line (the 4th line) is not part of the Sharda manuscript, I have not touched upon this. I have given the Devnagri transliteration of the Vaak on the Bhojpatra manuscript itself, word for word as it is written in Sharda Lipi. There is fable in Kashmiri आयेयि वानिस गयि कांदुरस, which has a fake narrative woven around it to prove spiritual superiority of the Proselytiser from Hamadan to justify the interpolation in the 4th line of this quatrain.

III. Following the instruction of Her Guru, Lalla experiences a complete transformation.

वावुच ग्रायाह पानस वृछिम
पानस ड्यूठुम
द्यानस अंदर दम दम मीलस
गोनन त्रोवुम मुच्चरिथ बर

वावुच ग्रायाह पानस वृछिम
पानस ड्यूठुम मुच्चरिथ बर
द्यानस अंदर दम दम मीलस
गोनन त्रोवुम मुच्चरिथ बर

Once a sincere seeker realises his true nature and understands who he is, he settles down for contemplation on that Absolute Truth. He is convinced that he is not this finite body, mind, intellect or ego equipment, but is the Eternal (नित्य) Supreme Brahman, that Shiv Tatva, that I-ness, that Being, that is Everlasting and Eternal, Pervading everything that moves or does not move.

ग्रायाह वृछिम पानस
पानस ड्यूठुम
द्यानस अंदर
गोनन त्रोवुम मुच्चरिथ बर

ग्रायाह वृछिम पानस
पानस ड्यूठुम
द्यानस अंदर
गोनन त्रोवुम मुच्चरिथ बर

In this Vaak Lalla says that, “ I experienced a complete transformation (ग्रायाह वृछिम पानस) and find the subjective Self and the objective world outside (पानस ड्यूठुम), blissful and in ecstasy. Moment by moment and day by day (दम दम), in my meditations (द्यानस अंदर), I feel elated and evolving, my three mortal qualities (सत्त्वगुण, रजोगुण, तमोगुण) seem to escape, as if from the door left open by me (गोनन त्रोवुम मुच्चरिथ बर)

In Bagvad Gita Baghwan Sri Krishan exhorts Arjuna ... “Be you above three mortal attributes (गुण) O Arjun and free yourself” निस्त्रैगुण्यो भवार्जुन ।”

युस हा मालि ह्योडुम गयूलुम तु मसखर कर्युम
सु हा मालि मनस खरेम नु ज्राह
शिव वेलि पनुनुय अनुग्रेह कर्युम
मे लूक ह्यडुम गेलुन कर्युम क्याह ॥

युस हा मालि ह्योडुम गयूलुम तु मसखर कर्युम
सु हा मालि मनस खरेम नु ज्राह
शिव वेलि पनुनुय अनुग्रेह कर्युम
मे लूक ह्यडुम गेलुन कर्युम क्याह ॥

A Spiritual Seeker in his/ her State of Supreme bliss which illumines everything, remains unaffected and untouched by the blemishes of worldly transactions like hate and avarice, attachments and aversions, greed, anger, pride, conceit, harshness etc. Such a man of Pure Knowledge walks the path of Shreyas (श्रेयोमार्ग), that which leads to state of highest perfection. He abandons the path of Prayes (प्रेयोमार्ग) and the worldly pleasures are no more able to shackle him. What exists for such a Yogi is, Pure Eternal Consciousness, (नित्यं परं ब्रह्म) and he knows that, That alone He/She is,

(तदेवाहमस्मि).

Mata Lalleshwari, having attained the Bairavavastha, started roaming here and there, singing her Vaaks, oblivious of her demeanour and all social rules. The ignorant people started mocking and ridiculing her. Mata Lalla, from her lofty pedestal of Spiritual Glory, addresses them through this Vaak, thus....

“ The ones who mock me, ridicule and abuse me, (युस हा मालि ह्योडुम गयूलुम तु मसखर कर्युम), I harbour no ill will towards them (सु हा मालि मनस खरेम नु ज्राह). How can this ridiculing and these jibes disturb me (मे लूक ह्यडुम गेलुन कर्युम क्याह), if I am perpetually blessed with Shiva's Grace (शिव वेलि पनुनुय अनुग्रेह कर्युम).”

द्यूठ मोदुर तय म्यूठ ज़हर
यस युथ छुनुन जतन बाव
येम्य यथ करुय कल तु कंहर
सु तथ शहर वातिथ प्यव

द्यूठ मोदुर तय म्यूठ ज़हर
यस युथ छुनुन जतन बाव
येम्य यथ करुय कल तु कंहर
सु तथ शहर वातिथ प्यव

“Sanatan Philosophy is never tired of declaring that, “ Man is essentially divine by nature.” The call of the Higher is therefore, in the bosom of every one of us. However, while facing the challenges of life, we know not the right direction in which to turn. The scriptures, like a true compass, always indicates the right direction, but due to our blinding ignorance we are not able to read the compass correctly. The Nature sends sages and saints and Gurus, from time to time to direct us on the right path and to steer the ship of our life with love, faith and devotion.

Mata Lalleshwari, a great Shiva Yogini appeared on the scene, when there was chaos and confusion all around in Kashmir.

In this Vaak Lalla exhorts us to be vigilant when we have to make a choice whether to go by the path of pleasant (प्रेयो) or by the path of good (श्रेयो)”

“The path of pleasant (प्रेयो), as name suggests, pleases us, fascinates us, and we are enticed to go by this path. So long as we think we are just body, mind intellect and ego, this path seems alluring and we start walking this seemingly pleasant path. This apparently looks pleasant but ultimately putrefies into enlarging ripples of disappointments and sorrows and we begin to fall deeper and deeper into this mire. (thus, म्यूठ ज़हर, the sweet path, is like poison). In striking contrast, the path of good (श्रेयो) may look detesting in the beginning, but later, it leads to greater happiness and sense of fulfilment. (what looks and tastes bitter to start with, ultimately turns out to be very very sweet and satisfying (द्यूठ मोदुर). It all depends on our individual choices that we make. If we use our intellect and faculty of discrimination, we can live a life of everlasting bliss and fulfilment. The choice is always ours. (यस युथ छुनुन जतन बाव, जिस का जैसाभाव). As is our determination and power of discrimination so is the result that we get. (येम्य यथ करुय कल तु कंहर). Your intention and your action determine the results (सु तथ शहर वातिथ प्यव).”

The above Vaak of Mata Lalleshwari looks like a spontaneous expression of a verse (Shaloka) from Kathopnishad, issuing forth from her bosom.

श्रेयश्च प्रेयश्च मनुष्यमेतः तौ सम्परीत्य विविनक्ति धीरः ।

श्रेयो हि धीरोभिः प्रेयसो वृणीते प्रेयो मन्दो योगक्षेमाद् वृणीते ॥

मैयश्च प्रेयश्च मनुष्यमेतः तौ सम्परीत्य विविनक्ति धीरः ।

मैयश्च प्रेयश्च मनुष्यमेतः तौ सम्परीत्य विविनक्ति धीरः ।

Both the good and the pleasant approach mortal man, the wise man examines them thoroughly and discriminates between the two. The wise man prefers (वृणीते) the good over the pleasant, but the ignorant one chooses the pleasant

for the sake of his body, through greed for material wealth (योग, क्षेम .. धन कमानेकी लालसा एवं जमा कर के उसे सुरक्षित रखने की चिन्ता). He remains in constant worry for its safe keeping and holding on to that wealth (objective things and beings).

IV. Roaming in ecstatic bliss and giving sermon to the common man in the lanes and by-lanes of Kashmir.

नार गच्छि चालुन तु आर गच्छि गालुन
ओहर गच्छि कडुन व्वपलहाकस तु हंदे
हद गच्छि रदुन तु मद गच्छि वालुन
वेह गच्छि चालुन अदु अचख ग्रंदे
शूब गच्छि कांछिन्य तु लुब गच्छि मारुन
पान गच्छि नावुन अमि सेंदे

नार गच्छि चालुन तु आर गच्छि गालुन
ओहर गच्छि कडुन व्वपलहाकस तु हंदे
हद गच्छि रदुन तु मद गच्छि वालुन
वेह गच्छि चालुन अदु अचख ग्रंदे
शूब गच्छि कांछिन्य तु लुब गच्छि मारुन
पान गच्छि नावुन अमि सेंदे

The essential nature of man being Absolute Freedom, he detests any shackles being put on him. He does not relish being told what to do and what not to do. Any precepts, or code of conduct to him are like red rag shown to a bull. He naturally revolts against the idea of spiritual discipline and self-denial. All religious scriptures and great Masters instruct us to intelligently try to understand and appreciate the necessity of self-restraint. Even a true seeker, before adjusting to these injunctions of self-discipline, feels a revolt from within like a raging fire from which he again and again tries to escape and begins to pity himself. Few lucky ones, who are able to stand up firmly against these initial revolts, gradually learn to calm down and earnestly begins to make attempts for self-development. He gradually and voluntarily appreciates the necessity of self-restraint and control over sensual desires and gladly accept to walk the path leading to their own good (श्रेयस).

Mata Laleshwari in this Vakh says that to control emotional attachments, physical cravings and intellectual pursuits are not easy to overcome if you intend to focus your attention on Spiritual Core, which is our real nature. You have to go through a mill to crush your ego to dust and douse the raging fire within by your sheer will (नार गच्छि चालुन), self pitying has to be abandoned (आर गच्छि गालुन). Gluttony has to be given up and sense of taste has to be curbed, (ओहर / आहार food has to be simple and Satvik like व्वपलहाक तु हन्द). Limits have to be reset to become humble where there is no room for pride (हद गच्छि रदुन तु मद गच्छि वालुन). All these restrictions initially look like a potent poison, but you have to gulp down this poison to be counted to walk on this path of Truth (वेह गच्छि चालुन अदु अचख ग्रंदे). Your seeking should be to explore your infinite dimension of Supreme Bliss therefore, total dispassion from all material cravings is required from you, O True seeker (शूब गच्छि कांछिन्य तु लुब गच्छि मारुन). Without such thorough cleansing from within, (पान गच्छि नावुन अमि सेंदे) with the waters of disciplined self-restraint, no redemption is possible.

दछिनिस ओबराय जायुन जानुहा
संदरस जानुहा कडुन्य अठ
मेन्दुनिस रूगिस वैदियुत जानुहा
मूडस जानुहा नु वनिथुय कथ

दछिनिस ओबराय जायुन जानुहा
संदरस जानुहा कडुन्य अठ
मेन्दुनिस रूगिस वैदियुत जानुहा
मूडस जानुहा नु वनिथुय कथ

Unless there is within us an intelligent principle, that can carefully cognise, that there is nothing in the objective world of things and beings that can satisfy our innate desire for peace and joy, there can be no redemption for us. To a true seeker, who feels that inner urge to find a way out of this perpetual chaos and confusion, his sincere self introspection alone can lead him to search that peace, that joy from within. He alone will start a subjective

search to reach that glorious portal of Truth. Those who don't introspect and investigate into the nature, constitution and function of the subjective Self, are referred as मूड: in Sanatan Shastra.

In this Vaak Mata Laleshwari says that, "I can, if you so wish, diffuse the rain bearing southern clouds (facing East, South is on the right side) दछिनिस ओबराय जायुन जानुहा. I can even drain the whole ocean dry संदरस जानुहा कडुन्य अठ. I can cure a person suffering from incurable disease/ leprosy, but it is beyond me to counsel a fool मेन्दुनिस रूगिस वैदियुत जानुहा मूडस जानुहा नु वनिथुय कथ."

In Pandav Gita a similar predicament is expressed by Dharyodana to Lord Shri Krishna....

जानामि धर्म न च मे प्रवृत्तिः
जानाम्यधर्म न च मे निवृत्तिः ।
त्वया हृषीकेश हृदि स्थितेन
यथा नियुक्तोस्मि तथा करोमि ॥

एवमि पद्म न म मे प्रवृत्तिः
एवमभुपद्म न म मे निवृत्तिः ।
इया रुधीकेश हृदि भित्तुन
यथा नियुक्तेभि उषा करेमि ॥

O Harshikesha (One Who has full control over His senses, one of the names of Sri Krishan), I know what virtue is , but I don't have any inner inclination to practice it. I know what vice is, but I have no power to desist from it. O Thou Lord of the senses, unless by Your grace I am impelled to change from within, it is beyond me to change.

That inner urge, that restlessness for unbound joy and everlasting peace and tranquility, that awareness, that the objective world is not the field of that search, alone can lead us to our goal, the real purpose of our being given to this human body. The urge should be to know " Who am i, what was I sent here for. As Mata Lalla in one of her Vaak says.. नियम कर्योथ गर्भा, ज्यतस प्ययि करबा, मरन ब्रोंडुय मरबा, मरिथमरतब हरयि ॥

You had made resolve in your Mother's Womb to know Your True Self, when shall you redeem that pledge, kill your world of desires before you are claimed by physical Death. You will attain immortality.

Our koti koti Pranam to Param Yogini Mata Laleshwari, May she shower Her Grace on us, so that we too are impelled to change from within. तथास्तु " I shall conclude with a Vakh where Mata Laleshwari herself describes about her immortal presence, being beginning less and endless.

त्रिय न्यंगिसराह सरी सरस
अकि न्यंगि सरस अर्शस जाय
हरमोख कौसर अंक सुम सरस
सति न्यंगि सरस शून्याकारा॥

त्रिय त्रुंगिभगरु मरी मरम
मकि त्रुंगि मरम मरम रय
करभोप कैभर मरु मरम
मति त्रुंगि मरम सुत्रु कार॥

I (Lala) am a witness to Pralaya (dissolution) and Creation again and again, thrice over. I was there as well, when the whole cosmos seemed to be filled upto the brim and even overflowing, with nothing but the sky alone being reflected in this unending and shimmering sheet of water. I am a witness to Sati Sar (Kashmir Desha) stretching as a homogeneous body of water from the peaks of Kaunsarnag (Vishnupaad) to Haramukh (Gangabal) which could be bridged (सुम) to cross over from one peak to another. Seven times have I seen the Lake vanishing (drying up) and getting filled again to the brim." I am a witness to dissolution of the universe seven times over when there was nothing but absolute void.

Mata Laleshwari through this Quatrain (Vakh) describes her Swaroopa as Mother Divine, Who is beginningless and endless (Anant), there never was a time when She was not, nor will there be a time when She will not be. MAY HER OMNIPRESENCE GUIDE US TOWARDS KNOWLEDGE, THE

TRUE KNOWLEDGE.

Our billion prostrations to this Great Yogini who walked through the lanes and bye lanes of the land of our forefathers 700 years ago.”

Adi Shankara in his Brahmagyanavalli (Asangotham Stotra)says ...

गुणत्रयव्यतीतोहं ब्रह्मादीनां च साक्ष्यहम्।

अनन्तानन्दरूपोहं अहमेवाहमव्ययः ॥

“I am without three Gunas (the mortal qualities of Satva, Rajas and Tamas), I am witness to the creation of the very creator, Brahma and the Trinity (ब्रह्मा आदि). I am of the form of endless Ananda (अनन्तानन्द). I am That, That I AM, which is irreducible and endless factor.”

Mata Sharikaswaroopa Alakhishvari also asserts this very fact in Her very famous Svanubhavullhasdashkam (स्व अनुभव उल्लास दशकम्)

युगो युगान्तर संन्यास वर्णम्

तुरिया अतीता तथा प्रसिन्देहम्

अचिन्त्यरूपं परमाकारम्

श्वर केवलोहं परं ब्रह्म सोहम् ॥

युगे युगात्तर मंत्रुम वरुभा

तुरिया मतीता उघा प्मिन्नु रुभा

मृणितुयुपं परमाकारभा

घुर केवलैरु परं ब्रह्म भेरुभा ॥

I have been a Yogini, an ascetic in every Yuga, in every epoch, always beyond the fourth state of consciousness (तुरियातीत), (beyond Jagrat, Swapan, Sushupti and even Turiya awastha). Of form I am omnipresent and immutable, I am a homogeneous mass of endless Ananda, I am That, That I am, which is an endless factor.

Every realised Yogi gives us the same description of the SELF, that principle which makes us conscious of our Being. Vedanta also is not tired of saying this again and again (Ayam Aatm Brahmn, Pragnyan Brahmn). The question for all of us remains, how to move from Being to Becoming.



Nidhi Bhatt

मारण का नवीनीकरण

परिचय:

छात्र की मांभुतिक विराभउ की मभुद्रु गिउ वभनिका (एपेक्षी) में, मारण लिपि एक म्दिवृ णगे के रूप में एपी है ऐ युगे में वृती गर है। पारंपरिक रूप में णाम्मिक गंधें में एडी यरु प्मणीन लिपि सुपुण्ड्रिक हन का प्डीक रली है। कालीकि, मभकालीन युग में, मभय की भांग है कि रुम मारण की हुभिका का पुनम्लुंकरण करे छात्र उमें न केवल णाम्मिक उद्देश्य के लिए, गन्धि रुभारे दैनिक एीवन छात्र मिखा के एक भरुद्रुपुरु किम्पे के रूप में सुने वाली पीडी भापृ णरा में उपवैग में लार्गि।

द्वितीय लिपि भाची एने वाली मारण मर्दिषें में पविउ गंधें छात्र णाम्मिक पारुलिपिषें के पत्रें की मेरा ग्मडी रली है। उभकी एएिल वकुटां छात्र गुरुडी करे रोपाणं गुरुन द्मनिक मिखाउ के वृकु करती है, एिभमें म्डीउ के भाष सुपुण्ड्रिक मंगण गनउ है। कालीकि, एैमे-एैमे रुम ७०वीं म्डी में गुएर रले है, उभ प्मणीन लिपि के सुपुण्ड्रिक द्मधरें में परे एक वृपक रंगारवली (मैकुभ) पर विणार करन सुनिवार है।

पुभाप सुवमुकडांठें में मे एक मैदिक ब्रु में मारण लिपि के द्मि में लागु करन है। उमें प्मृकुभ में माभिल करके, रुम युवा पीडी के भुनृवान रुधारे केमल प्पु करने के भाष-भाष म्पनी एहें में एडुने का एक म्नुा सुवभर प्दान कर मकउ है। भुलें में मारण के प्दान रुभारी मांभुतिक विराभउ छात्र रुधारे विविणउ की म्णिक गुरुन मभार के लिए उद्देश्यक गन मकउ है।

रुभने निभंरु कांरुं छात्र मंभुणरु में मारण की पीर-पीर धीकाटउ टोपी है, द्मि ही उलाभने के लिए गुरुउ कुक है। लिपि की म्दर परक मुकदुं छात्र एडिउमिक भरुद्रु उमें मंणार के विदितु रुपें के लिए एक मुदुन उभीदवार गनउ है। एक ऐभी द्मनिका की कलुना करे एंरं मारण म्दक के मंकेउ, भावएनिक म्णनारंठे छात्र दैनिक वभुंठे की मेरा ग्मडी है, एिभमें परंपरा छात्र सुपुनिकउ का एक भरुए भिम् गनउ है। मारण के भापृणार के उपवैग में छात्र एकीकुउ करने के लिए, रुम एनु, छात्र विवार म्णिकार प्उ एैमे नवीन रभु उलाभ मकउ है। एीवन की उन भरुद्रुपुरु अएनारंठे के मारण लिपि में प्लेगिपउ किषा ए मकउ है, ऐ न केवल कात्रनी रिर्करु, के रूप में गन्धि वृकुषें के उनकी मांभुतिक एहें में एडुने वाले यद्मणार म्पुडिगिदु के रूप में ही काम सुणगा।

एक म्से की म्पें में उभ उद्देश्य की कलुना करे एग उमें मारण

लिपि में म्पनी पुरुली पुभुक भिलडी है। मारण में म्से की किउरें गनान न केवल मांभुतिक गेरव प्मै करउ है गन्धि रुधारे विविणउ की नीव ही रापउ है। यरु प्मरंठिक प्दुन रुभारि लिपि के लिए सुएीवन म्णरुन के ग्मदवा द्मकउ है, एिभमें सुने वाली पीडीषें के लिए उभकी निरंउर प्मंगिकउ मुनिमुउ के मकडी है।

दिएएल मंणार के युग में रं-कारु उम्पुां वृकु करने का एक लेकपिष माणन गन गवा है। मभुणरु के हीउर, विदितु सुवभरें के लिए रं-कारु, में मारण का उपवैग एकउ छात्र मांभुतिक पुरुणान की रुवना के ग्मदवा द्मउ है। ये उल्लेखनिक मुदिवारन परंपरा छात्र मभकालीन द्मनिका के मीण भूयी मंगण का प्म

गन एउ है। मारण की पंरुण का विभार करने के लिए, मारण में म्णिक रं-पडिकांठे छात्र पुभुके का म्नुवार छात्र म्दुं करने का प्माम किषा एन णादिण। यरु न केवल वृपक पंरुण की मुविण प्दान करउ है गन्धि ब्रुीय रुधारे छात्र गेलिषें के मंरुं में ही वेगएन द्मउ है। यरु एक मादितिक परिदुम गनने की द्मि में एक कदम है एंरं मारण लिपि विविण कषांठे का मापृम गन एडी है।

मारण के रुभारे दैनिक एीवन में म्मंदिउ करन केवल एक लिपि का पुनरुम्लर नली है; यरु रुभारी मांभुतिक पुरुणान का मुलिगन है। एैमे-एैमे रुम उभके भापृणार के उपवैग की द्मि में कदम ग्मदुं है, रुम एक ऐभी द्मनिका के लिए द्मरारु ऐलउ है एंरं परंपरा छात्र सुपुनिकउ माभंएमुपुरु रूप में भरु-म्पुिदु में है। विदितु ब्रुं में मारण की धीकाटउ एक ऐमे मभारु के द्मजाडी है ऐ रुविधु की छात्र मुदुविम्वाम में सुने ग्मदुं छात्र म्पनी विराभउ के भरुद्रु द्मउ है।

पुनरुणरु का मभय मु गवा है, एंरं मारण लिपि म्पने णाम्मिक म्दुं के पार कर रुभारे रैएभार के म्पुिदु का म्दितु म्ग गन एडी है। मांभुतिक मंवत्तन छात्र रुधारे विविणउ के लिए उभकी रुभउ के पुरुणानकर, रुभारक म्णिक मभारुमी, पुनरु मभारु का भात्त पुमभु करउ है। मुदुए रुभारक भाष उभ यारु पर निकलें, यरु मुनिमुउ करउे छात्र कि मारण की द्मिवृ लिपि म्गली पीडी के द्मि छात्र द्मिभाग में म्पनी एणरु गनार।



Efforts at preserving Kashmiri Language - Sh.M.K.Raina A Passionate Lover of Kashmiri Language

Kuldip Dhar



Maatrika is indebted to Sh.M.K.Raina for providing free access to his website, which is a mine of information for literature in Kashmiri. We have been publishing regularly Shuri Bath based on his collection apart from referring to it for various

other articles. Sh M K Raina has been my teacher for reading & writing Kashmiri in Devanagari, Roman and Nastalik. I am using my learning in editing the Kashmiri articles for Maatrika.

Born on 10.02.1948 in Srinagar, Raina Sahab came to Jammu in 1990 at the height of militancy and then to Mumbai in 1993. A civil engineer by profession, he has been working on Kashmiri language since 1995. Was Convener of the Project Zaan. It was started in Mumbai in collaboration with Lalla Ded Educational & Welfare Trust and Kashmiri Pandits' Association in 1998-99 under inspiring leadership of Late Shri J.N.Kachroo, ex Principal, National High School, Srinagar. Main Objective of the Project Zaan was to disseminate information about motherland, language and culture to younger generations and popularise Kashmiri language.

Raina Sahab has been conducting Kashmiri Learning classes since 1996 and started Kashmiri Vocabulary classes on internet from January 2019. He co-authored the Basic Reader for Kashmiri Language and produced lessons on How to Read & Write Kashmiri in Devanagari Script and in Nastaliq Script. He was instrumental in getting the Kashmiri Software Kashmiri Arinimal Engine developed. He authored tsók módúr, kénh nón kénh són and silsilùvâr kyah kyah vanû , a collection of Short Stories in Kashmiri, also translated many of them in Hindi & English. He also wrote a collection of short stories in English by the name Pentachord. He has a Collection of Poems pèvàn chhúm yàd to his credit.

Apart from his work, he also retyped many Kashmiri classics including Lalla Vaakh, Shrukh, Kashmiri Proverbs, Kashmiri Folk Tales, Kashmiri Riddles, Folk Songs of Kashmiri children, Hatim's Tales, Kashmiri Talmih, Sarvanand Koul Premi's Koshur Ramayan, Shrimad Bhagvad Gita and 'Rusi Padshah Katha' in Devanagari-Kashmiri script, as also works of other renowned Kashmiri authors and poets and put them on internet. He rewrote old classics like Gulrez and Gule Bakawali in Devanagari Kashmiri script and translated Gulrez in to Hindi. He re-typed some Chapters of Dr Amar Malmohi's Katha Sarit Sagar in Devanagari-Kashmiri and reworked on Kashmiri folk tales published by J&K Academy of Art, Culture & Languages, transforming them into Grandma's Stories in

Kashmiri, Hindi and English.

Was editor of the community journal Milchar of Kashmiri Pandits' Association, Mumbai for about 10 years, editor of the Hindi & Kashmiri Sections of another Community journal of Bangalore Aalav for three years and editor of the e-journal of Project Zaan Harvan for two years. Was also editor of monthly e-journal of Project Zaan renamed Praagaash, dedicated to Kashmiri Heritage, Language and Culture.

Raina Sahab has been felicitated by The Kashmir



Education, Culture and Science Society, New Delhi in 2013, by All India Kashmiri Samaj, New Delhi in 2015 and Jammu & Kashmir Vichar Manch, New Delhi in 2020 for his contribution to Kashmiri language.

A brief conversation with Raina Sahab

Mātrkā : Namaskàr Māhrà. When and how did you develop the desire to learn, read and write Kashmiri.?

Sh MKR: It was a subject in my primary classes. I loved to read small stories in the books like Gātúl Kāw, Yādal Potsh etc.

Mātrkā : Who were the main motivators?

Sh MKR: None. I loved my mother tongue. Loved the way mothers would tell their children Lagyí Balàyi, Lagyí Ratùchhépí, Zuv Vanday etc. I did not find such phrases in any other language.

Mātrkā: What drives you still to share what you know?

Sh MKR : I want my mother tongue to live forever, not die. I want new generation to speak this language like they speak English or Hindi or Urdu. Emotional moments in life can only be shared perfectly in one's mother tongue only. If you are in an alien atmosphere, you can transmit your views to a fellow Kashmiri secretly in your mother tongue only.

Mātrkā: How many books have you written & which are



these and where are these available?

Sh MKR: I have written the following books:

- i. Tsók Módur (Short stories in Kashmiri)
- ii. Kénh Nón, Kénh Són (Short stories in Kashmiri)
- iii. Kyàh Kyàh Vanû (Short stories in Kashmiri)
- iv. Pèvàn Chhúm Yàd (Poetry in Kashmiri)
- v. Basic Reader for Kashmiri Language
- vi. Let Us Learn Kashmiri
- vii. Kashmiri Workbook
- viii. Pentachord (Short stories in English)
- ix. Elementary Kashmir Information Digest in English.
- x. A Dictionary of Peculiar and Uncommon Words & Phrases.

Except for ix, all books are out of stock now.

I have also written Folk Tales of Kashmir in English which is yet to be printed.

Mātrkā: Are you thinking of writing any more books? If so, what & when shall the readers get to see these.

Sh MKR: One more volume of short stories in Kashmiri Sangarmal is ready, yet to be printed

Mātrkā: What is the most cherished moment of your life as a writer and lover of Kashmiri language?

Sh MKR: Publication of my book of Kashmiri short stories Tsók Módur. This was my first collection but I consider it my best. I also love my story Zàn Dêd, part of Kénh Nón Kénh Són. It is based on our exodus from Kashmir and gives stress on why we need to save our language and culture.

Mātrkā : You have translated many English poems. Which one is your best?

Sh MKR: 'Paying the Debt' by Dr. K.L.Chowdhury.

Mātrkā: Name your best short story in Kashmiri.

Sh MKR: Nāsīhath from Tsók Módur collection

Mātrkā: Which are your favourite Kashmiri stories, articles?

Sh MKR: a. 'Vèdàkh' on tribute to Virendra Razdan.

b. " Zaan Ded" from Kénh Nón, Kénh Són on our culture

and exodus:

c. "Kadam chhúm túlún" poem on our exodus and our struggle:

6. Vaitàl Pâchisì, translation of English Classics.

7. Râni gâyí màlyún , Kashmiri Rhyme.

Mātrkā: What do you wish to do in immediate future?

Sh MKR: Because of my health issues, am not able to concentrate on anything. My desire was to continue teaching Kashmiri online for a long time but can't do it because of health issues.

Mātrkā: What have been the trying times of your life? How do you look at these now that you have survived & overcome these.

Sh MKR: Exodus from Kashmir was the most trying time. It was so difficult to even survive. Though we are out of that situation now, but it is difficult to forget those years. We had to stand in queues at Jammu to get a bucket, a mug, a bed sheet and so on, in burning Sun. Many died of Sun stroke. Time we lived in tents with serpents and scorpions around cannot be forgotten.

Mātrkā: What in your opinion are the traits that an individual should try to imbibe to create love for mother tongue?

Sh MKR: Parents only can help. They need to educate their children, give them time teaching our mother tongue. Otherwise, I don't think Kashmiri language will survive for more than 20 or so years.

Mātrkā: What do we need to do as individuals and as a community to create and popularise Kashmiri language in the present situation as a scattered community?

Sh MKR: In every Batta Mohalla or in big housing colonies in Jammu or Delhi or elsewhere where Kashmiri Pandits live in numbers, people need to assemble at least once a week along with their children and do everything to popularise the language. I remember, in our childhood, we and our parents used to assemble at somebody's home on Saturday night and do Bhajan Kirti. Same can be done for popularising language too. In my childhood, we used to go to Pathshala in our neighborhood to learn Gita. Why can't we do the same to learn language too.

Mātrkā: Lastly are you satisfied with the outreach through social media to your audience.

Sh MKR: Not really. Sometimes the views and likes are not appropriately reflected. Don't understand that. But I have a long rhyme based on Kashmiri Nastaliq Primer and circulated by Search Kashmir which got more than 350,000 views.

Mātrkā: Thanks a lot for sharing your thoughts."



शारदा वर्णमाला का रहस्यात्मक आयाम



Dr.S.S.Toshkhani

आगम शास्त्रों में वाक्-तत्त्व-विचार अथवा भाषा-दर्शन का विशिष्ट महत्त्व है। इन शास्त्रों में, जिनसे कश्मीर के अद्वयवादी शैव दर्शन का विकास हुआ है, परतत्त्व की परिकल्पना वाक्-रूप में की गयी है और उसे “अनिवार्यतः चैतन्य-स्वरूप” माना गया है। इसीलिये कश्मीर शैव-दर्शन में परम शिव को शब्दराशि कहा गया है और उससे अभिन्न उसकी परम शक्ति को परावाक् की संज्ञा दी गयी है। यह परावाक्, जो अपने सूक्ष्मतरंग और विभेद रहित रूप में विमर्श का ही पर्याय है, अपनी वैखरी अवस्था में ‘अ’ से ‘क्ष’ तक पचास अक्षरों में फैली संस्कृत वर्णमाला का रूप ले लेती है। आचार्य अभिनवगुप्त ने अपने ‘परात्रिंशिका-विवरण’ और ‘तन्त्रालोक’ ग्रन्थों में इस वर्णसमूह को परम चैतन्य का ध्वन्यात्मक रूप और सम्पूर्ण बाह्य जगत का मूल कहा है और इसके द्वारा “सारी जागतिक सृष्टि के प्रसार की व्याख्या करने का प्रयत्न” किया है। अभिनव इसे परम चैतन्य का ध्वन्यात्मक स्वरूप मानते हुए “आक्षरी सृष्टि” का नाम देते हैं और इस “आक्षरी सृष्टि” की प्रक्रिया और “जागतिक सृष्टि” की प्रक्रिया में एकात्मता की स्थापना करते हैं। उनके अनुसार यह वर्णसमुदाय परम शिव से लेकर पृथ्वी तक उन छत्तीस तत्वों से सम्बद्ध है जिन्हें इस जगत के प्रसार का मानचित्र कहा जा सकता है।

परम शिव की सर्वोच्च क्रियात्मक शक्ति परावाक् के प्रतीक अथवा प्रतिनिधि माने जाने के कारण ही संस्कृत वर्णमाला के उच्चरित अथवा (शारदा में) लिप्यांकित विविध वर्णों को आगमों में मातृका का नाम दिया गया है। आगमों के वाक् तत्त्व सम्बन्धी विचार-दर्शन का कश्मीर शिवाद्वयवादी दृष्टि से विकास करते हुए शिवसूत्रों में शारदा लिपि के वर्णसमूह को “मातृकाचक्र सम्बोधः” कह कर आत्मबोध की ओर ले जानेवाले ज्ञान का आधार माना गया है। एक अन्य शिवसूत्र, “ज्ञानाधिष्ठान मातृका”, में इस परिभाषा को और भी स्पष्ट रूप से रेखांकित किया गया है। ‘चक्र’ शब्द से यहाँ अभिप्राय है लिपि की सम्पूर्ण वर्णमाला। इस प्रकार मातृका शब्द का न केवल शारदा लिपि के वर्णों के सामान्य नाम के रूप में बल्कि इन वर्णों के दैवी स्वरूप की ओर संकेत करने की दृष्टि से भी प्रयोग किया गया है। किन्तु ‘अ’ से लेकर ‘ह’ तक के अपने वर्णक्रम द्वारा शिव और शक्ति के ऐक्य और उनकी सृजनात्मक शक्ति की ओर प्रतीकात्मक रूप से संकेत करनेवाली इस लिपि के रहस्यात्मक आयाम अधिकांश रूप से अज्ञात ही हैं।

अभिनवगुप्त की वाक् की अवधारणा भाषा के उत्स तक ले जाती हुई भरतृहरी की भांति शब्द को नहीं वर्ण को भाषा की आधारभूत इकाई मानती है। उनके अनुसार वर्ण ही शब्दात्मकता का मूल है। वर्ण से शब्द और शब्द से पद, वाक्य और फिर अपने लिपिबद्ध रूप में आगम (ग्रन्थ) का आकार वह उसी प्रकार ग्रहण करता है जिस प्रकार सार रूप में अपने बीज में स्थित न्यग्रोध (अश्वत्थ) का महावृक्ष “यथा न्यग्रोध बीजस्थं शक्तिरूपं महाद्रुमं” शारदा (अथवा देवनागरी) लिपि में लिखित संस्कृत वर्णमाला दो अवस्थाओं में विभक्त है, स्वर और व्यंजन, जिनका मिलन-स्थल है ‘अः’ अथवा विसर्ग जो अपने में एक विशेष रूप से महत्त्वपूर्ण वर्ण है। तांत्रिक शब्दावली में ‘अ’ से ‘औ’ तक स्वर-वर्ग के अंतर्गत आनेवाले समस्त वर्णों को “बीज” कहा जाता है और उनका शिव के साथ तादात्म्य किया जाता है “अकारादि विसर्गान्तं शिवतत्त्वं”। इसी प्रकार ‘क’ से लेकर ‘क्ष’ तक समस्त व्यंजन वर्ग को “योनि-रूप” माना जाता है और उसका शक्ति के साथ तादात्म्य किया जाता है। व्यंजन स्वतन्त्र सत्ताएं न हो कर अपने उच्चारण और अस्तित्व के लिए स्वरों पर निर्भर हैं। दोनों संस्कृत वर्णमाला के सोलह स्वर और चौतीस व्यंजन मिलकर शिव और शक्ति की एकात्मता की ओर संकेत करते हैं। देवनागरी की ही भांति शारदा में भी स्वरों को प्रथम स्थान दिया गया है। पाणिनि “स्वरं राजन्ते” कह कर स्वरों को परिभाषित करते हैं, अर्थात् स्वर वे हैं जो स्वयं-प्रकाश हैं।

अभिनवगुप्त के अनुसार सभी वर्ण - स्वर तथा व्यंजन - परासंविद् में वर्णपरामर्श की प्रक्रिया द्वारा उद्भूत होते हैं। आदिवर्ण ‘अ’ परासंविद् में होनेवाले ध्वनि के प्रथम स्पंदन से उभरता है और उसके पश्चात् उससे अन्य स्वर वर्ण उभरते हैं। ‘अ’ अनुत्तर के शुद्ध चैतन्य में सब से पहले उभरने वाला वर्ण है, अनुत्तर, अकुल का, परम शिव की सर्वोच्च और शुद्ध शक्ति का प्रतिनिधि। ‘अ’ वर्ण आदि वर्ण है और वर्णरूपता से परे ‘अ-वर्ण’ और सभी वर्णों का स्रोत भी। ‘अ’ ‘अहं’ मंत्र का पहला अक्षर है जो संस्कृत वर्णमाला का प्रथम वर्ण होने के साथ-साथ उसके के सामस्त्य का भी द्योतक है। ‘अ’ अहंता का, अहं-विमर्श का प्रतीक है। ‘अहं’ मंत्र का, और संस्कृत वर्णमाला

का, अंतिम वर्ण ‘ह’ सृष्टि-प्रक्रिया के आरम्भ से लेकर विलय तक की गति का प्रतिनिधित्व करता है। इस प्रकार संस्कृत वर्णमाला के आरम्भिक और अंतिम वर्णों से निर्मित ‘अहं’ शब्द अपने में शिव और शक्ति का ऐक्य, सभी मन्त्रों का मूल स्रोत, यहाँ तक कि विश्व-ब्रह्मांड का उद्गम, सब कुछ समेटे हुए है।

‘अहं’ की यह ध्वन्यात्मक प्रतीकात्मकता ‘अ’ की शक्ति का ‘ह’ के साथ सम्बद्धता द्वारा उद्घाटन करती है और एक बिंदु मात्र (अं) में संकेंद्रित होती है जो शारदा और देवनागरी दोनों में अक्षर के ऊपर, अनुनासिक ध्वनि को व्यक्त करती हुई एक बिंदी के रूप में लिखी जाती है जिसमें यह दृश्यमान जगत पुनः एकत्व में विलीन हो जाता है।

‘अ’ के बाद आनेवाली स्वर-ध्वनियों की शिव की शक्तियों से प्रतीकात्मक समरूपता है। इनमें ‘आ’ आनंद], ‘इ’ इच्छा, ‘ई’ ईशान (ऐश्वर्य) और ‘उ’ उन्मेष के प्रतीक हैं। ‘अ’, ‘इ’, ‘उ’ – इन तीन लघु स्वरों से ‘आ’, ‘ई’ ‘ऊ’ ये तीन ह्रस्व स्वर, संयुक्त स्वर ‘ए’, ‘ऐ’, ‘ओ’, ‘औ’ और चार अन्तस्थ ‘य’, ‘र’, ‘ल’, ‘व’ अपना रूप ग्रहण करते हैं। ‘अ’ अपने आप को ‘अ’ + ‘अ’ दो में विभाजित करता है और दूसरे वर्ण ‘आ’ का रूप लेता है, जो ह्रस्व स्वर है। अनुत्तर तत्त्व शिव और उसकी आनंद शक्ति में विभक्त होता है। जैसा कि कश्मीर शैव दर्शन के सुप्रसिद्ध फ्रेंच विद्वान आंद्रे पदोस ने स्पष्ट किया है, परम तत्त्व और कुछ नहीं केवल शुद्ध चैतन्य का स्फुरित प्रकाश है, जबकि ‘आ’ वर्ण इस प्रकाशरूपता के बोध के आनन्द का रूप लिए है। लघु स्वर ‘इ’ इच्छा शक्ति के समरूप है, पर यह उतनी सृजनात्मकता की दैवी इच्छा नहीं जितनी कि सृजनोन्मुखता, जो कि आनन्द से परिपूर्ण है। ह्रस्व स्वर ‘ई’ का ईशान अथवा ऐश्वर्य शक्ति से तादात्म्य है। लघु स्वर ‘उ’ जगत के सर्जन की इच्छा को द्योतित करता है और चेतना के भीतर ज्ञान के उन्मेष का रूप लेता है। ह्रस्व स्वर ‘ऊ’ विषयगत जगत के विकास का वाचक है। यह वह अवस्था है जब कि जगत के विकास के ज्ञान का उन्मेष होता है, पर तिरोधान की अनुभूति से उसमें ऊनता या कमी का आभास होता है। इसे चैतन्य के समुद्र में उठनेवाली एक ऊर्मि के रूप में भी देखा जा सकता है। ‘ए’ स्वर ‘अ’ के साथ ‘ई’ के संयोजन से बना है और इसे इसकी त्रिकोणात्मक आकृति के कारण ‘त्रिकोण बीज’ कहा जाता है। शारदा का ‘ए’ स्वर आलेखनात्मक और तत्त्वदार्शनिक दृष्टियों से त्रिकोणात्मक है और इच्छाशक्ति से सम्बद्ध त्रिदेवताओं का आह्वान करता है। अपने लिखित रूप में भी हम शारदा के इस वर्ण को थोड़ा-बहुत तिकोने आकार का पाते हैं। अभिनवगुप्त के अनुसार ‘ए’ पृथ्वी तत्त्व के स्तर से लेकर शिव तत्त्व तक विश्व-बीज रूप है जो इच्छा, ज्ञान, क्रिया इन तीनों शक्तियों के संयोजन द्वारा आकार लेता है और जो अपने भीतर रौद्री, अम्बिका तथा ज्येष्ठा शक्तियों समाहित किए हुए है। अगला वर्ण ‘ऐ’ है जिसे शारदा में दो त्रिकोणों के रूप में लिखा जाता है और अपनी संरचना के कारण सृष्टि प्रक्रिया का अगला कदम माना जाता है।

‘अ’ और ‘आ’ अब ‘उ’ और ‘ऊ’ से युक्त होकर ‘ओ’ की इस प्रकार से उत्पत्ति करते हैं कि क्रियाशक्ति ‘ऐ’ से अधिक स्पष्ट रूप से प्रकट होती है। इसके बाद ‘औ’ वर्ण आता है जिसमें इच्छा शक्ति और ज्ञान शक्ति समान रूप से उपस्थित हैं। यह उन तीन वर्णों में भी एक है जिन्हें मिलाकर बीज मंत्र “सौः” बनता है जिसकी कि पूर्ण अनाहत शक्ति को ध्वनित करने में अत्यंत महत्त्वपूर्ण भूमिका है।

इसके बाद आनेवाला वर्ण बिंदु अथवा अनुस्वार है, जिसे पूर्ण रूप से स्वर न कह कर स्वर के साथ जोड़ा जानेवाला बिंदु कहा जा सकता है जो कि विश्व-चेतना की भेदरहित एकता अथवा शिव का प्रतीक है। यह वह अयामहीन बिंदु है जिसमें समस्त लोक, सम्पूर्ण सृष्टि बीज रूप में अवस्थित है, वह धुरी जिसके इर्द-गिर्द सभी वर्णात्मक शक्तियाँ घूमती हैं, और इस सब को “मातृका-चक्र” का नाम दिया गया है।

आनुनासिकता के चिह्न के रूप में अपने प्रतीक-चित्र के बिलकुल अनुरूप बिंदु बीज मन्त्रों की एक अनिवार्य विशिष्टता है। ‘अ’ से लेकर ‘अः’ तक सम्पूर्ण स्वरवर्ग को शिव-तत्त्व का प्रतिनिधि माना जाता है “अकारादि विसर्गान्तम् शिवतत्त्वं”। स्वरवर्ग के पश्चात् विसर्ग (‘अः’)

आता है “विसर्ग स्वरं अनुभवति:”। अनुत्तर अथवा शिव-शक्तिस्वरूप माना जानेवाला विसर्ग “सृष्टि के प्रसार का संकेतक” है। इस प्रसार के दो पक्ष हैं : “संहारात्मक तथा सृष्ट्यात्मक”। डॉ. नवजीवन रस्तोगी के शब्दों में, “संहारात्मक का अर्थ है स्वरूप में प्रवेशात्मक तथा सृष्ट्यात्मक स्वरूप से निर्गत होकर जगत रूप में प्रसारात्मक”। ‘अः’ के विसर्ग की दो बिंदियाँ इस प्रसार का प्रतिनिधित्व करती हैं। इन में से ऊपरवाली प्रवेशरूपी प्रसार तथा नीचेवाली निर्गमरूपी प्रसार का संकेत देती है। ऊपरवाली बिंदी, जो बाहर से केन्द्र की ओर गति को दर्शाती है, का प्रतीक सोम है और नीचेवाली बिंदी, जो बाह्य प्रसार को दर्शाती है, का प्रतीक सूर्य है।

संस्कृत वर्णमाला के १६ स्वर यदि शिवरूप हैं तो ‘क’ से ‘क्ष’ तक व्यंजनों का भी अपना एक रहस्यात्मक रचना-विन्यास है जो शैव ब्रह्माण्ड-दर्शन के ३६ तत्त्वों के प्राकट्य के समरूप है। इन वर्णों और तत्त्वों का प्रसार साथ-साथ होता है ‘क’ से ‘ड.’ तक पाँच कठ्य व्यंजनों से पृथ्वी से आकाश तक पञ्च महाभूतों, ‘च’ से ‘ज’ तक पाँच तालव्यों से घ्राण से शब्द तक तन्मात्राओं, ‘ट’ से ‘ण’ तक मूर्धन्य वर्णों से पाद से वाक् तक कर्मेन्द्रियों, ‘त’ से ‘द’ तक पाँच दंत्य वर्णों से प्राण से श्रोत्र तक ज्ञानेन्द्रियों, ‘प’ से ‘म’ तक पाँच ओष्ठ्य वर्ण मन, बुद्धि, अहंकार (अन्तःकरण), प्रकृति और पुरुष से सम्बन्धित हैं। ‘य’, ‘र’, ‘ल’, ‘व’, ये चार अर्धस्वर, जिन्हें संस्कृत व्याकरण की शब्दावली में अन्तस्थ कहा जाता है, माया और उसके कंचुकों से उद्भूत हैं। ‘य’ राग से सम्बद्ध है, ‘र’ विद्या से, ‘ल’ नियति से और ‘व’ कला से सम्बद्ध है। इसी प्रकार इन चार अन्तस्थ वर्णों में ‘य’ वायु बीज का, ‘र’ अग्नि बीज का, ‘ल’ सलिल बीज का और ‘व’ इन्द्र बीज का प्रतीक है। इस वर्ग को ‘ब्रह्म-पंचक’ भी कहा जाता है।

शारदा (और देवनागरी) वर्णमाला के अंत में उष्म वर्ग के वर्ण ‘श’, ‘ष’, ‘स’, ‘ह’ आते हैं, जिनमें ‘स’ महामाया का प्रतिनिधि है और ‘ष’ शुद्धविद्या का। इसी प्रकार ‘श’ ईश्वर तत्त्व का और ‘ह’ सदशिव तत्त्व का प्रतिनिधि माना जाता है। संस्कृत वर्णमाला के अंतिम अक्षर ‘ह’ वर्ण

के बारे में यह भी लक्षित किया गया है कि शारदा लिपि में उसकी आकृति उत्थित कुण्डलिनी जैसी प्रतीत होती है।

तो इस प्रकार पूरी होती है वाक् देवी के कंठ में शारदा लिपि के पच्चास वर्णों की अक्षमाला या कहें तो मातृकाओं का यह चक्र जो ज्ञान का “अधिष्ठान” है।

यह है वह संरचनात्मक साँचा जो शारदा वर्णों में अंतर्गर्भित है और उन्हें रहस्यात्मकता का पुट प्रदान करता है। इससे पता चलता है कि किस प्रकार शारदा वर्णक्रम जागतिक सृष्टि की प्रक्रिया को प्रतीकात्मक रूप से व्यक्त करता है। ऐसे ही शिव, जो शब्दराशि हैं, अपनी शब्दनात्मकता की शक्ति से स्वयं को विश्व के रूप में अभिव्यक्त करते हैं। इस अद्वयवादी चिंतन में भाषा और चैतन्य अपरिहार्य रूप से अंतर्ग्रथित हैं, शाश्वत रूप से एक दूसरे से जुड़े हुए हैं। यह वर्णों और तत्त्वों के बीच की तात्त्विक क्रीड़ा की कुंजी है। यह क्रीड़ा ‘परात्रिशिका विवरण’ और ‘तन्त्रालोक’ में अभिनवगुप्त के भाषा-चिंतन का आधार है। अभिनव ध्वनि विज्ञान का तत्त्व-दर्शन में अनुवाद करते हैं। ‘शिवसूत्रों’ पर अपनी विमर्शिनी टीका में क्षेमराज भी वर्ण-परामर्श के इस रहस्यात्मक तत्त्व की ओर संकेत करते हैं। प्रस्तुत संक्षिप्त लेख में इसी चिंतन के सार को परिप्रेक्ष्य में रखते हुए शारदा लिपि के रहस्यात्मक आयाम पर दृष्टिपात करने का प्रयत्न किया गया है।

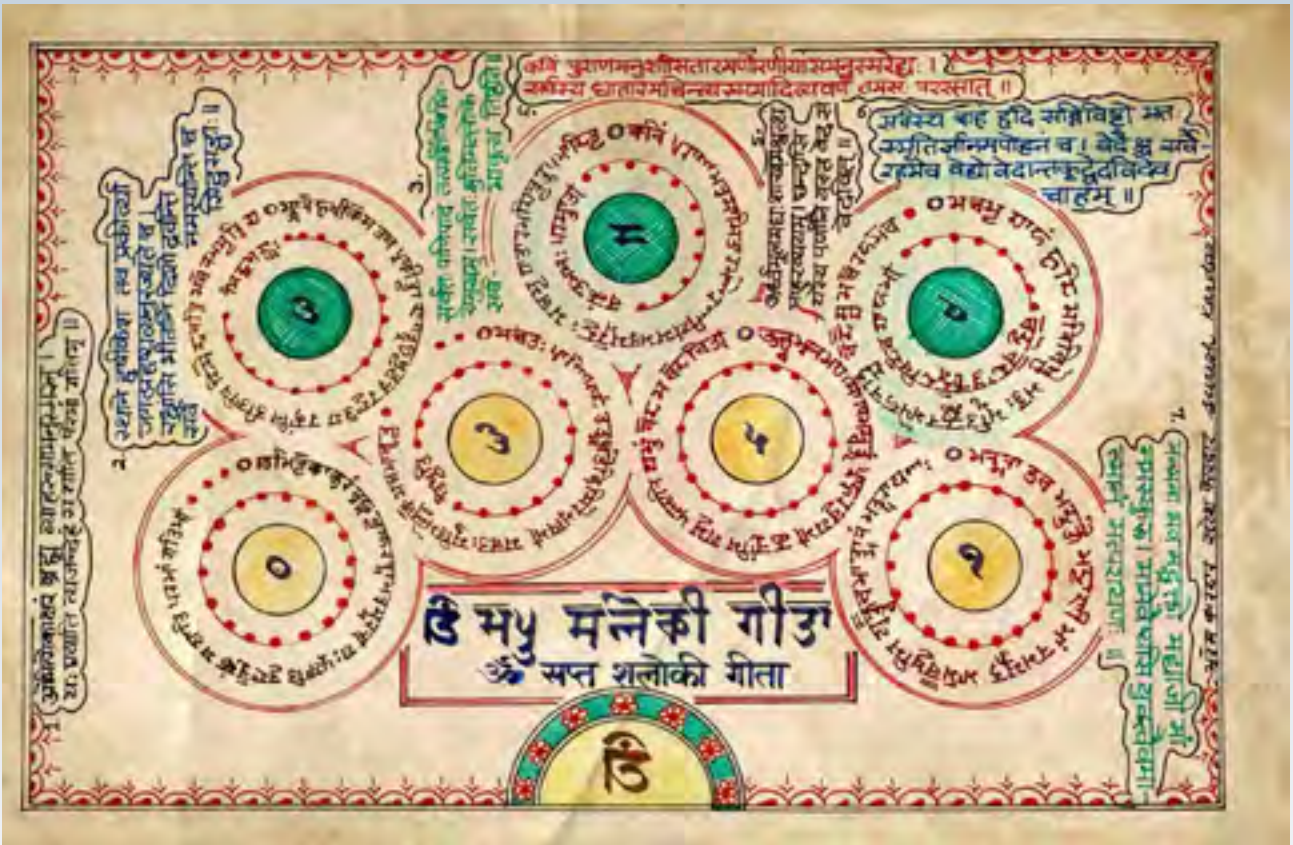
सन्दर्भ-संकेत

परात्रिशिका विवरण: दि सीक्रेट ऑफ़ तांत्रिक मिस्टिसिज्म, अनुवाद: जयदेव सिंह, मोतीलाल बनारसीदास, दिल्ली, पुनर्मुद्रण २०००।

दि शिवसूत्र विमर्शिनी ऑफ़ क्षेमराज, अंग्रेज़ी अनुवाद: पी.टी. श्रीनिवास आयंगर, श्री सत्गुरु पब्लिकेशंस, दिल्ली, दूसरा संस्करण १९९४।

वाक्: दि कांसेप्ट ऑफ़ दि वर्ड इन सेलेक्टेड हिन्दू तंत्राज, आद्रे पदोस, स्टेट यूनिवर्सिटी ऑफ़ दि न्यू यॉर्क प्रेस, अल्बेनी, यू.एस.ए., १९९०।

काश्मीर शिवाद्वयवादी की मूल अवधारणाएं, नवजीवन रस्तोगी, मुंशीराम मनोहरलाल, दिल्ली



Sharada Art by Suresh Kardar



Shr.A.K.Razdan - A Torch Bearer at CST for Sharada Script

CST



Razdan Sahab has been a continuous source of encouragement to Core Sharada Team Foundation since inception. I am personally indebted to him for initiating and continuously guiding me in various aspects of MĀTRKĀ since we started publication of MĀTRKĀ in its present form.

He has been instrumental in making transliteration work at CST a success. With his in-depth knowledge of Upanishads, Bhagwad Gita and the Kashmiri literature related to saints of Kashmir, he has been guiding the teams in correctly interpreting the manuscripts, which have no standard writing methodology as we have it today.

He continues to guide every member of CST enthusiastically and with passion that one can feel in his communication on any subject. A person deeply involved in Adhyatma, but most modern in his outlook to life. A disciplined person, who wishes that Kashmiri Shaivism be explored by the younger generation as none after Swami Lakshmanjoo did really do any creative work on the same.

Razdan Sahab is one of those blessed to have got initiated into Adhyatma in childhood at the age of three to four years from his grandfather, who was a teacher by profession. His grandfather spent his post-retirement life in deep study of Shastras particularly Upanishads and Bhagwad Gita. This rubbed on Razdan Sahab and made a significant impact on his life.

Razdan Sahab spent his childhood and early adulthood days in curricular and spiritual development. He learnt to read Bhagwad Gita, Ramayana, Srimadbhagvatam, verses from Panchastavi etc. from his grandfather.

After completing college education, he worked in Delhi at Small Scale Industries, then Fertilizer Corporation of India in early sixties. After completing Computer Training in Calcutta (now Kolkata), he joined FCI, Gorakhpur Unit. After engagement in 1967, he returned to Srinagar on the orders of his father, being the eldest son, to take up a job at REC Srinagar (now NIT). His grandfather continued his guidance and that drew him more and more towards studies of Shastras under his guidance till he breathed his last in Feb. 1970.

At REC, among Kashmiri Pandit intellectuals, was initiated into Transcendental Meditation by his friend, philosopher, and my guide Shri B L Hakhu. After exodus from Kashmir, the meditators group started gathering again at a rented accommodation in Jammu till the Group constructed a proper Meditation Centre at Topsherkhan which continues to initiate deserving young meditators even now.

MĀTRKĀ approached Razdan Sahab to find what prompted him to learn Sharada script and then get involved with CST and manuscript transliteration.

Razdan Sahab said "Almost a decade back Dr. Christopher Tomp-

kins had posted a Lalla Vakh along with a Sharda Version of the same Vakh written on a Bojpatra (Birch bark). This looked like a very old manuscript page where the Vaak was written in freehand Sharda. I was fascinated to see such an old Sharda Manuscript of Lalla Vakhs. I wrote back to Dr. Tompkins to find out the source of the manuscript and requested to share a pdf version of the full manuscript. Within a few hours of my sending my request by email, he sent me a complete bunch of Sharda Manuscripts, hundreds of them in pdf version. This lot contained almost all the important books on Trika Darshana of Kashmir, Kalhana's Rajtarangini, Upanishads, Sanskrit Stotras, books on Dramatics, Jyotish, Neelmatpurana, books on Music, in fact many Shruti and Smriti books in Sharda script, some written on Bojpatra and some on old hand made Kashmiri local paper.

It was a trove treasure of Knowledge, but my predicament was my lack of Sharda reading and writing skills. As if by divine intervention, I soon found a facebook post of Shri Rakesh Ji Kaul of Banglore (my revered teacher now), wherein he was inviting candidates interested in enrolling for "Learning Sharda".

I immediately sent my request to him and within 5/6 days I attended the first session of this "Sharda Learning" course. The session lasted 30/35 days and soon I was able to read and write In Sharda Script. However, reading from the old Sharda manuscripts was still very difficult, particularly the ones written in free hand.

I practiced writing and I did Sharda transliteration of complete 700 verses of Bhagwad Gita and

shared that in a pdf version with Rakesh Ji. That document is available on e.Gangotri as well.

Gradually I took up doing Devnagri transliteration of many Sharda Manuscripts and regularly posted these on my FB wall. Some of these I posted with my English translation as well. My gratitude to Rakesh Ji and his team of dedicated teachers. My sincere thanks to Dr Cristopher Tompkins as well, but for him, I would not have been motivated to learn reading and writing in Sharda script, the very own script of we Kashmiri Pandits."

These words of Razdan Sahab should be enough to motivate anybody and everybody to learn Sharada. Core Sharada Team is honoured and blessed to have a student of his calibre, who guides each and every one of us in manuscript transliteration, because of his knowledge of the script and his life long Sadhana for all Hindu literature from Upnishads, Gita to Kashmiri Shaivism.

We at Core Sharada Team and MĀTRKĀ wish him a long healthy life and may he guide us perennially.





Ketu RamaChandra Shekhar

(This is Verse 5 in continuation to the article series started in Dec 23 edition of Maatrika)

लघुभट्टारक प्रणीत लघुस्तवी / लघुस्तवी क पूर्णत लघुस्तवी



यत्सद्यो वचसां प्रवृत्तिकरणे दृष्टप्रभावं बुधै-
स्तार्तीयकमहं नमामि मनसा तद्वीजमिन्दुप्रभम् ।
अस्त्वौर्वोऽपि सरस्वतीमनुगतो जाड्याम्बुविच्छित्तये
गौःशब्दो गिरि वर्तते स नियतं योगं विना सिद्धिदः ॥ ५॥

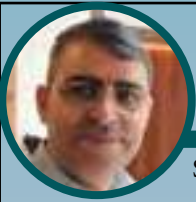
वद्भूते वचसां प्रवृत्तिकरणे दृष्टप्रभावं बुधै-
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गौःशब्दो गिरि वर्तते स नियतं योगं विना सिद्धिदः ॥ ५॥

Padartha: हे नित्ये ! O Eternal one! यत् That bija; सद्यः immediately; वचसाम् of the speech; प्रवृत्तिकरणे in articulation; बुधैः by the wise; दृष्टप्रभावम् seen the efficacy; तार्तीयम् the third; इन्दुप्रभम् of the lecture of the moon; तत् that; त्वत् Your; बीजं bijakashara; अहम् I; मनसा mentally; नमामि bow; यः that; गौः शब्दः word namely; "गौः" वर्तते is present; यः गं विना that without the first 'ग्' sound i.e. औः ; सिद्धिदः is capable of bestowing siddhis; सरस्वतीम् अनुगतः following Goddess of Speech, Sarasvati ; सः that ; औः अपि letter 'औः' too ; जाड्य - अम्बु-विच्छित्तये for drying the waters of dullness ; नियतम् surely; अस्तु be so;

Shlokartha: O Eternal Mother! That bijaksara of yours which is experienced by the wise as the source and cause of speech filled with sweetness and wisdom, which shines with the lusture of moon (i.e., pleases everyone equally) and which also connotes you (i.e., the bijaksara सौः), I bow to it mentally. May the औः in the third bijaksara (सौः) denoting the knowledge aspect of Sarasvati, even when it transforms into "गौः" (another term to denote 'word' or sunrays) too, bestow all siddhis upon the sadhaka in meditation and dry up all the waters of his ignorance which itself transforms into सौः and denotes Goddess Sarasvati, with 'स्' as सौः or without the 'ग्' in "गौः" (another term to denote 'word') too can bestow all siddhis by meditation dry up all the waters of ignorance.

दृष्टप्रभावं (Whose effectiveness is seen). Here the author speaks from his personal experience wherein by the power of meditation on the bija सौः he is able to bring forth such wonderful composition named Laghustavi.

Mantratha: This shloka is in praise of the third bijaksha सौः, also known as the Shaktibija. The औः within this bija is also known as Vadavagni bija- वाडवाग्नि बीज, the subterranean fire bija. Hence, even a partial utterance of the Shaktibija in the form of the Vadavagni bija would result in the drying up of the ignorance. Moreover, the word "गौः" refers to Speech and also sunrays. Another implication therefore is that this bija of Sarasvati- सौः, would dry up the waters just as the sunrays dry the waters from the waterbodies, without leaving behind any trace.



Sanjay Kaul

कश्मीर के मंदिर - माता बदरकाली / भाउ गद्गु काली



कशीरि मंज छि माजि बगवती हुंद वार्याह मंदर तु सथापना। बदरुकाली छु वार्याह परोन मंदर, हंदवारि पयठ आठ किलोमीटर अकिस बालु थंगिस पयठ दिवदार जंगलस मंज दिवदार कुलिस तलकन्या। मंदरस तान छि लगबग ५०० हेर पाव्य यिमन अँद्य पंक्य शिवजी, गनपत, हनुमान सुँद्य मंदर छि। माता बदरुकाली हुंद वरनन छु नीलमत पुरानस मंज मेलाना। माता छि काशिर्यन बटन कुल दीवी।

दपान हंदवारि छु मछेशवर राख्युस ओसमुत युस सारिनी वार्याह तंग करान ओस। दिवता गंघि काली मातायि शरन तु माता गंघि कोट तीर्थ वरमुलि प्रगटा। तति पयठु बगतपोर, अनुपोर, बिनुयार, रेशपोर तु वाँच सँ बदरुहार। अति कर सपतु रेशव तु दिवतावव मातायि पूजा तु कोरहोस टयोका। बदरुकाली योत गंघि तति छु अख नागा। माताय कोर राख्यसन वद तु कोरुन बदरुकोल दिवदार्य कुलिस तल थखा।

विष्नु बगवान तु दिवता आयु बदरुकोल तु करुख माजि बगवती असतुती।

अति छि बदरुकाली हुंज अशटदातु मूर्ती। बदरुकाली यातरा छि जैठु गटपछ काश देह आसाना। १९९० केन दोहन गव मंदरस नोकसान यि आव नोव मंदर २०१७ मंज बनावनु। कोट तीरथ पयठु बदरुकोल तान्य आस्य १४ नाग आसमुत्या। यि मंदर छु तंतर सादनायि हुंद बोड तीरथ माननु यिवाना। विसथापनाय पतु छु मातायि हुंद मंदर थलवाल मंडल जमिस मंज बनावनु यिवाना। जय माता बदरुकाली

कमीरि भंए कि भाएरि गगवती ऊँट वाटारु भंएर तु मषापना। गद्गु काली क वाटारु परोन भंएर, ऊँटवारि पयठु मंज किलेभीएर मकिम गलु पंगिम पयठु दिवदार एंगलम भंएर दिवदार कुलिम उल कनु। भंएरम उत कि लगगग ५०० केर पाँवु विभन म्हेरु पंहु मिवर्णी, गनपउ, कनुभान मुँहु भंएर कि भाउ गद्गु काली ऊँट वरनन क नीलमत पुरानम भंएर मेलाना। भाउ कि कांमिटन गएन कुल दीवी।

एपान ऊँटवारि क भकेमवर गणपुम उभभुउ शुभ भारिनी वाटारु उंग करान उभ। दिवता गंघि काली भाउयि मरन तु भाउ गंघि केए डीरु वरभुलि पूगए। उति पयठु गगउपेर, मनुपेर, गिनुयार, रेमपेर तु वाँच सँ गद्गुकार। म्हेरु केर मपतु रेमव तु दिवतावव भाउयि पूर तु कोरकेम एघेका गद्गु काली धेउ गंघि उति क मषा नागा। भाउय कोर गणपुम वद तु कोरुन गद्गुकेल दिवदार कुलिम उल घापा।

विष्नु गगवान तु दिवता म्हेरु गद्गुकेल तु करुप भाएरि गगवती मभउती।

म्हेरु कि गद्गु काली ऊँए मषएरतु भुगी। गद्गु काली यातरा कि एँउ गएपक कांम टेरु मषाना। ०७७० केन टेरुन गव भंएरम नोकसान यि म्हेरु नोव भंएर ३००१ भंएर गनावनु। केए डीरु पयठु गद्गुकेल उतु म्हेरु नोव नाग म्हेरु म्हेरु यि भंएर क उँउर भाउयि ऊँट गेठु डीरु भाननु यिवाना। विमषापनाय पतु क भाउयि ऊँट भंएर थलवाल भंउल एभिभ भंएर गनावनु यिवाना। एघ भाउ गद्गु काली



Gokal Dembi

Śiva Sūtra Section 3 ĀNAVOPĀYA Shalokas 1-10

Commentary By Jai Deva Singh and Paintings by Artist Gokal Dembi



Sūtra 1: आत्मा चित्तम् Atmā
Cittam.

Aatma means the individual self. Cittam means mind. The individual self is mind (continued by Buddhi, Aham, and Manas)." That which is deeply effected with desire for objects of sense is Citta. The constituents of the citta are buddhi, ahankara and Manas. In the context of the individuals, it is this citta or the conditioned mind that is knower or Ātmā. The Citta is called Atmā, because the means of Sattva, Rājas and Tamas, it moves on from one form of existence to another. (Atati iti ātmā, that which moves on is ātmā).



Sūtra 2: ज्ञानं बंधः Jñānam
Bandhah

ज्ञानं means knowledge which is the product of Citta. बंधः means source of bondage. "(Of this limited, empirical self) mind-born knowledge is a source of bondage." The knowledge of this annu or limited individual self is confined to the modes of his psychic apparatus, and his desires are associated with the pleasure of sense objects. Under their influence, he wonders about from one form of existence to another.



Sūtra 3: कालादीनां
तत्त्वानामविवेको माया
Kalādinām Tattvānām
Aviveko Māyā.

कालादीनां means of Kalā etc. तत्त्वानाम् of constitutive principles. अविवेको means non discrimination. The non discrimination of the tattvas like kalā etc. is Māya. Man's bondage is due mainly to māyā. Māyā in this context, means non-discrimination between the real self and the pseudo-self constituted by the kañcukas like kalā (Limited efficiency), vidyā (limited knowledge), rāga (egoistic desires), etc and subtle and gross body.



Sūtra 4: शरीरे संहारः कलानाम्
Śarīre Samhārah Kalānām.

कलानाम् means of the various parts. संहारः means dissolution. शरीरे in the body. Dissolution of the various parts of the Tattvās in the body (gross, subtle, and causal) should be practised by Bhāvanā. (To put an end to the bondage brought about by Māyā). One should meditate on the dissolution of all the tattvās successively in their preceeding source right up to Śiva i.e., of the gross body into the subtle, and of the subtle into the causal and thus realize the highest tattva, viz Śiva.



Sūtra 5: नाडीसंहार-भूतजय-
भूतकैवल्य-भूतपृथक्त्वानि
Nādi-Samhāra-
Bhūtajaya-Bhūtaikaivalya-
Bhūtaprthaktvāni

नाडीसंहार means dissolution of the prāna flowing in the channel. भूतजय means conquest i.e., control of the elements. भूतकैवल्य means withdrawl of the mind from the element. भूतपृथक्त्व means separation from the elements. "Dissolution of the flow of prāna in nerve channels into the suṣumnā, control over the elements. Withdrawl of the mind from the elements and separation from the elements (are to be brought about by the yogi by means of Bhāvana)." By means of Prānāyāmā, Pratyāhāra, Dhāraṇa, etc., one can acquire the power of dissolving prānā and apāna in suṣumna, control over the elements like earth, water etc. withdrawal from the elements, and isolation from the elements.



Sūtra 6: मोहावर्णात्सिद्धिः
Mohāvaranāt Siddhih

मोहावर्णात् means due to a veil of ignorance. सिद्धिः means supernormal power "Supernormal power is due to a veil drawn by ignorance. By prānāyāmā, dhāraṇā etc. one acquires Supernormal powers over the elements, but such powers are the outcome of moha (delusion about the essential nature of the self) which draws a veil over the Highest Reality. By these means, one cannot realize the highest reality.



मोह means delusive maya. मोहजयात् means conquest of delusive Māyā; अनंत means boundless, infinite.

अभोग means expansion ya extension. अनंताभोगात् whose extension is boundless i.e. which provides to an unlimited extent. सहजविद्या means mastery of natural, inherent knowledge. "By an all pervasive conquest of delusive Māyā is there mastery of the natural, inherent knowledge of reality." When there is a complete conquest of māyā, there is acquisition of Sahaja Vidyā which makes for complete identification with Śivā.

Sūtra 7:
मोहजयादनन्ताभोगात्सहजविद्याजयः
Mohajayād Anantābhogāt
Sahajavidyājayah.



जागृत् means awake, watchful. द्वितीय means second one i.e. the world. करः an effulgence of light. "(He is) one who is always awake i.e. who is always at onement with unmanā and in whom the world appears as his effulgence of light. In one who is at-onement with unmanā, the world appears only as a ray of his light. Dualism has completely disappeared in his case.

Sutra 8:
जाग्रद् द्वितीयकरः ॥
Jāgrat-Dvitiya-Karah.)



नर्तक means dancer on the world stage, actor. आत्मा means self. "Such a one who has realized his essential spiritual nature is a self that is only an actor (on the world stage). The essential self is like an actor on the world-stage. He is unaffected by the parts he plays.

Sutra 9
नर्तक आत्मा Nartaka Ātmā



अन्तरात्मा means the inner self. i.e. the subtle and casual aspects which contain the inner life of the individual. रङ्ग here means the stage. The inner soul constitutes the stage (of the self that is the actor). The inner self, i.e. the subtle body, constitutes the stage of the actor if the world-drama.

Sutra 10
रङ्गोअन्तरात्मा Raṅgo 'ntarātmā



Rakesh Kaul

CST - The Way Forward

We have drawn up an aggressive plan for the coming year for ourselves, to further our aim and objective of "Preserve, Protect and Propagate" Sharada Script.

- We have developed lot of teachers, but still feel the need to develop more and shall work on it.
- We have successfully completed an advanced Sharada course using Whatsapp Group methodology. Continue to conduct Advanced learning sessions, this year.
- We wish to have advanced Sharada Online tutorials this year.
- To enable easy access of Satisar Sharada Font we wish to pursue recognition of the same by online applications like Google etc.
- Last year we have announced Scholarships for students pursuing research on Sharada script and associated topics. We shall pursue it and make a regular yearly exercise.
- We published a primer for Kashmiri writing in Sharada last year. We wish to pursue introduction of the same Primary schools with the competent authorities. This will help our efforts at protecting Sharada Lipi for writing Kashmiri.
- We shall continue to work with the Ministry of Education, Govt. of India for popularizing Sharada Lipi at National level and shall extend all our help for doing the same.
- We have started an ambitious OCR "Optical Character Recognition" project in the current year and wish to complete the same this year.

Errata :-

December 23 Edition Name of Sh Gokal Dembi was wrongly written in the article as Golak Dembi. Our Apologies..



मु आ

र ा



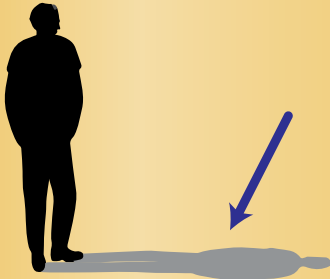
मुंणर
आंचार

(आचार/ Pickle)



मुभुर
आसुर

(सरसों के बीज/ Mustard seeds)



ऋय
छाय

(परछाई/ Shadow)



उलव
तालव

(छत/ Ceiling)



वरन
वान

(दुकान/ Shop)



रुय
क्राय

(कढ़ाई/ Wok)

Shaivism in Prospect and Retrospect



Dr. C.L. Raina

The circuitous upper valley of Vitasta, is the famous Kashmir in the Himalayan region. There are Harimukh (Haramukta) and Amarnath mounts, branches off from the great Himalayas a little further east, proceeds due south and encircling the sources of Vitasta, turns north west, where it is called Pir Pansal or Panchaldhara now Banihal range). These lesser mountains of the Himalayas surround the valley of Kashmir on all sides; leaving only a narrow outlet for the Vitasta at Baramulla. Kashmir valley is thus surrounded by the Himalayas and Vitasta has been the life and source for the socio-economic welfare of Kashmir. The climate of Kashmir is fine to suit the spring, summer and autumn season while the winter season makes the inhabitants of Kashmir to be in their homes. At the fag end of winter Kashmiri Hindus observe the Maha Shivaratri with great pomp and show associated with the belief and tradition of the union of Siva and Shakti. Many mythological stories are connected with the celebration of the Maha Shivaratri popularly known in Kashmir as Herat. Should we believe that Harmukta, Amarnath cave or Ma Shivaratri are the impact of Saivism for which Kashmir enjoys a special position in the globe for giving a dynamic philosophy of day-to-day living? Is it closely related to Vedanta System or the Sankhya System or its obligation is due to Shakti worship that we see in every corner of Kashmir or because of the impact of Tantra fold prevalent in Kashmir. Kashmir is one of the Shakti pithas among fifty pithas mentioned in Lalita Sahasranama. Such questions need a rationalistic approach of study rather to believe in tradition and myth.

Dr. Radhakrishnan has very truly said that spiritual life was the true genius of India. Those who made the greatest appeal to the Indian mind were not the military conquerors, not the rich merchants or the great diplomats but the holy sages, the rishis who embodied spirituality at its finest and purest. The great sages and seers or the holy men had the vision to realise the truth according to the need and requirement of the time. Ekam Sat, Vipra Bahuda Vadanti stands true in the highly rationalistic age. It is, therefore, no wonder why Kashmir could give its own philosophy of Saivism.

Philosophy in its widest etymological sense means “ love of knowledge. “ It tries to know things that immediately and remotely concern man. What is the real nature of man? What is the end of this life? What is the nature of this world in which he lives? Is there any creator of this world? How should man live in the light of his knowledge of himself, the world and God? These are some of many problems that have been discussed threadbare in the Siva philosophy. It is easily intelligible because it does believe in the existence of matter and spirit. Life is worth knowing and hence worth enjoying. There seems to be vision of truth (Darshana). According to Rabindranath Tagore in “ The Spirit of India, “ “ Brahman is Truth, Wisdom and Infinite-Satyam, Jnanam Anantam Brahma. Peace is in Brahma, goodness is in Brahma and the unity of all things. He who is one, who

is above all colour distinctions, who dispenses the inherent needs of men of all colours, who comprehends all things from their beginning to the end. Let Him unite us to one another with wisdom which is the wisdom of goodness.

The Saiva philosophy is typical of the entire range of Hindu thought. It subscribes to the belief in three padarths or categories viz., God, Soul and the bonds and thirty six tatvas (principles). It varies from idealistic monism and the pluralistic realism. It recognises thirty six principles as against the twenty four of the Sankhya and Yoga system. Panchratra also recognises twenty four principles. According to Pauskara Agma- “The Advaita Vedanta reckons thirty six principles, but the new principles in this scheme are not independent principles, being for the most part, modification of one principal, Vayu the cosmic force. “

We have the five gross elements known as “Mahabutas”- ether, air, fire, water and earth; the last possesses the five qualities of sound, touch, colour, taste and odour; ether has sound alone. These qualities are called “ Tanmatras “. According to “Paushkara-Agma “ and Sivajnanamahapadyam, it is very much of an idealistic view of substance. The tanmatras are themselves evolutes of that variety of individuation (ahankara) wherein the quality of darkness and inertia (tamas) is predominant. This variety of “ Ahankara “ is also called bhutadi, since it is indirectly the cause of the elements. According to Sankhya “ manas “ is recognised to be an organ of both sense and action. Ahankara is itself derived from “ Buddhi “ or intellect. It is the determining faculty and self-derivative. Buddhi, Ahankar, manas and chitta constitute the internal organs. Thus, the twenty-four impure principles are known as “ Bhogyakanda.”

Further, in Saiva system, there are seven mixed principles where Mula Prakriti is termed as “ Prakriti-Maya “. It is the product of “ Ashudda Maya and it evolves primarily into three principles- Kala (Time), Niyati (Destiny) and Kala. Time is an independent Principle. In experience, we observe that even when all necessary causes are present, the effect is not produced except with the passage of time. We find that time matures and time heals. Destiny sees that every soul has its due in the matter of the enjoyment of its appropriate fruit. Kala is the instrument whereby the darkness that envelopes souls is removed in part. It has two functions to evolve into “Mula Prakriti “ and on the other into Vidya (knowledge) and Raga (attachments) Kala, Niyati, Kala, Vidya and Raga are termed as five sheaths or pancha kanchukas. According to Tattva Traya Nirnyaya the five Kleshas are called Pumsatva Mala or human impurities and the soul is admitted to be known as Purusha Tattva.

The pure principles are five. Siva Tattva is the first of these and the cause of the rest - Shakti, Sadasiva, Ishwara and Shuddhvidya. Shivattva is one, pervasive and eternal, it is the resultant of both knowledge and action and happens to be the cause of other pure principles. It is not however to be identified with Siva. Neither

Siva himself not his inherent Shakti can be directly the cause of any principles as they would then be the cause liable to transformation and affected by interness. Thus Shivatattva is an evolution through “Maha Maya “ or cosmic force quite different from “Ashuddh maya” as mentioned earlier. Dr. Burnett has translated the Aghora Siva’s commentary on the Tattva Prakasha in the following manner “ Even the realistic school has to admit maya to be a parigraha shakti. While, however, the idealistic school draws what seems to be the natural inference and compares the product to the reflection in a mirror.... Aghora Siva condemns it as an interpolation According to him There is an order of evolution and involution even among the pure principles. Souls are naturally infinite, pervasive and omniscient, yet they experience themselves as limited, finite and little knowing. This is due to the bonds of “ anava “ Karma and Maya. Souls which have all the three kinds of bonds are called Sakalas. Those for whom Maya alone has been resolved by the involution of the worlds in the periodical deluges are called Pralaya Kalas.

God is pure, omnipotent, omniscient, gracious, eternally free from bonds. He is both the material and the efficient cause of the world; through his Shaktis. He is the material cause and in His own nature the efficient cause. Souls in their essential nature are the same as God but their potencies are concealed by beginningless “ Anava. “ The ignorance of souls can be removed partially through the bodies, instruments provided by “ Ashuddha Maya “- the physical world around us. God functions through His own energy called the energy of concealment (Tirodham Shakti). Through mere momentum or through the residue of Prarabdha Karma, the physical body may persist for a while after spiritual illumination; but it does not fetter the enlightened soul since it is not cognised as such. The attainment of Sivatva may be understood as complete merger in Siva or the realisation of an identity of essence in spite of difference in existence.

The origins of Saivism or the roots of Saivism are found in pre-Aryan society. The hold of Saivism extends not only over the whole of India, from the Indus valley to Bengal but beyond the northern mountains to central Asia. The characteristics of Saivism are the exaltations of Siva above all other gods, the highly concrete conception of the deity and a close relationship between Siva and his devotees. On the one hand, Siva is identified with the eternal Absolute, formless. On the other hand, he is the God of all gods, potent for good and evil. He is “ Girish “, “ Ishan “ and “ Maheshwara “ the supreme Lord. In Rig Veda, he is known as Rudra,

कुलं च परमेशस्य शक्तिः सामर्थ्यं मूर्ध्वता

स्वातन्त्र्यमोजो वीर्यं च पिण्डः संवित् च छरीरकमा॥ (तंत्रालोक)

“ Prostrations to the Lord, the Master of the Universe, the great God, the three eyed one, the destroyer of Tripura, the extinguisher of the Trika fire and the fire of death, the blue-necked one, the Victor over Death, the Lord of all, the ever peaceful one, the glorious God of gods. He is attained by Tapas or austerity and comes to our refuge and frees us from all bondage.”

In the Yajur Veda ~Taittiriya Samhitta, “ VI 2 3, however we meet with stories concerning Rudra’s exploits such as killing the “Asuras” and destroying their “Tripura.”

Due to the advancement of Hindu mathematics, it has been felt to

simplify the highest Truths in the symbolic fashion. Lingam has been the emblem of Siva. Is the Sivalinga a phallus? The worship of the Linga as a symbol once started, there was little to prevent a confusion in the popular mind between this and the cult of phallus and legends came to be invented of the origin of the worship of Linga as the phallus of Siva. Barth is of the opinion that these lingas are perhaps the east offensive to look at. Anyhow, they are the least materialistic and if the common people make fetishes of them, it is nevertheless true that the choice of these symbols by themselves to the exclusion of every other image was, on the part of certain founders of sects such as Basava, a sort of protest against idolatry. In other words, the Puranic exaltation of Linga worship over image worship, the former leading to release and the latter only to some variety of prosperity. The Linga purana version is due to Siva becoming a pillar of fire, whose top and bottom could not be seen by Brahma and Vishnu.

Siva is known as Pashupati (the lord of creatures). Abhinav Shankara in his Rudrabhashya lays the foundation for the tenets of Saivism concerning pati, pashu and pasha (bondage). Kaivalya Upanishad describes Sivayoga as a means of release. Saivism closely agrees with the Sankhya in its dogmatics and with the Yoga school in its practical discipline.

Role of Shakti in Saivism is clear from Lalita, Bhawani and Rajina Sahasranam. Sri Chakra worship stands a witness to the unification of Shakti and Siva. Sri Chakra is the symbol of the infinite.

Sri Aurobindo in his book-philosophic work Savitri-has sung the praises of the symbol of the infinite as under:

The unseen grew visible to student eyes,
Explained was the immense Inconscients Scheme
Audacious lines were traced upon the Void;
The infinite was reduced to Square and Cube
Arranging symbol and significance
They framed the Cabbla of Cosmic Law,
The balancing line discovered of Life’s technique
And structured her magic and her mystery. - Savitri (11:11)

Consciousness in the spirit and it is responsible for the Truth and Bliss. Arunopanishad says: “ Realise in us the microcosm, Thy form of Macrocosm. Make me know again “. In Saiva system we can’t ignore the Shakti, the energy force of Siva.

Shankara in Soundarya Lahari explains the unification of Siva and Shakti in the following fashion:

ईश्वरस्य च वा स्वात्म विरोधित्सा तत्तामा

सभ्येति कर्म मलयोर तोनादि व्यवस्थितिः । । (तंत्रालोक)

Sri Chakra is verily the macrocosm as well as the microcosm, is the body of the two in one, Siva Shakti. Sri Aurobindo emphasised it as under:

“This is the knot that ties together the stars;
The two who are one and the Secret of all power,
The two who are one are the might and right in things “ - Savitri (1.4)
In Kashmir Saivism is known as “ Trika Philosophy “ or Trika Shasua. Trika Shastra symbolises the same Trayambhaka Sampradaya or Rahasya Sampradaya. Trika accepts the most important triad Siva, Shakti and Anu or atom (matter) or again Siva, Shakti and Nara or lastly

of the goddesses Para, Aparā and Paratpara. It also explains nondual (abheda), non-dual cum dual (bhedaabedha) and dual (bheda).

This system has two main branches Spanda and Pratibijna. The Trika is also known as “ Svantryavad “, “ Svantantriya “ and Spanda expressing the same concepts. Abhyasvada is another name of the system. It is called Kashmir Saivism, because it enriched its culture, literature and spiritual integrity.

The Trika is a spiritual philosophy. Its concepts are experience concepts. Its greatest exponents are yoginies of high stature who showed wonderful insight into abstruse points of philosophy. (Pratybigna-Karika I-38)

This system is a statement based on experience about the nature of Reality and a way of Life. Among the Agamas, Malinivijaya, Sivachanda, Vignān Bhairva, Ananda Bhairva, Mrigendra, Matang, Netra Svayambhu and Rudrayamala happen to be the chief ones, they were written to stop the propagation expounding a purely advaitic metaphysics of Siva Sutra revealed to a sage called Vasugupta (9th century).

The Pritigna Shastra is really the philosophic branch of Trika. Siddha Somananda, the disciple of Vasugupta is credited with adopting the method of giving an elaborate treatment of his own views. Parmartha Sara and Tantra Sara both by Abhinava Gupta and Pritibigna Hridya are three but important works of the school: Tantraloka.

According to the Trika, the Shastras have eternal existence. It means wisdom, self-existent and impersonal. It is also known as ‘ Shabda ‘ and ‘ Vak. ‘ Shastra is authority according to Tantrasara, told or revealed by the Supreme Lord. Therefore, Shabda creates or manifests every thing. Reality is ineffable and beyond any descriptions. Trika tries to formulate a philosophy about its nature. Siva and Shakti are not two separate realities. Kalidasa in Raghu Vamsa refers to Siva and Shakti as “ Jagtah Pitarau Vande Parvati Parameshwarau “. Like fire and its burning power, Siva and Shakti are the same identical facts though they are spoken of as distinct (Siv Drishti III. 7). Shakti is known as Swantriya and the principles of universal manifestation of fivefold aspects as Chit Shakti- the power of self-consciousness entails Ananda enjoyment and wonderment on the part of Siva, bliss gives rise to Ichha, desire to create, then Jnana or knowledge leading to Kriya Shakti will to act. According to Tantrasara, sometimes, Chit and Ananda Shaktis are kept in background; Icha, Jnana and Kriya are taken to be the principal powers.

Universe is Siva’s Krida or play. Siva’s self-imposition of limitation upon Himself and also His breaking the fetters and returning to His

own native glory are both Krida and play. Siva as Shakti manifests Himself as a correlated order of knowers, knowables and means of knowledge. The limited individual is subject to ignorance, which according to Trika is twofold viz. paurasha and bandha. The descent of the force of grace achieves two purposes: first pasa-kshya, the destruction of fetters and secondly Sivatva yoga - the restoration of Shiva-hood. The most important of this is Diksha or initiation. The Trika says that is a result of Shaktipat, one is brought to a real Guru. It awakens the “ kriya-shakti “ in the limited soul. There are four “ upayas “ or means of attaining the supreme goal. They are “anupaya; Sambhava, Sakta and Anav upaya “. Due to Shaktipat or descent of grace in a very intense degree, everything needed for the realisation, beginning from the liquidation of the atomic impurity down to the recognition of the state of Paramashiva may be achieved by the aspirant immediately and without going through any Sadhna or discipline. Samvid is the only reality, knowledge of duality is nothing in itself and can be removed through the rise of Shuddha Vikapa of Nirvikalpa. “

Dhyana means meditation in the hear space or “ Hriday-Akash “ on the Supreme Reality. By the process of meditation the whole field of knowables is swallowed up and absorbed into the knower. Uccara means the directing the pranta or vital force upwards in the process of meditation. Through these already experienced means, the limited individual attains the rich treasures of his own true Self.

The Trika does not stop with the deliverance of the Soul from Maya from the delusion of duality. It goes to the concept of the divinisation of the Soul which means the recognition of its own identity with Parmashiva.

The Trika philosophy promises to satisfy both matter and spirit. It does not give independent reality to Prakriti. It is a stage in the evolution of the universe out of parmashiva. The Trika is a virgin field of research and will repay the most conscious labour of philosopher for many years to come.

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Highlights of Dec / Jan

CST

- Sharada lipi course with Vimarsha Foundation commenced from 13 January.
- Successfully completed the basic course with our september batch.
- Some progress has been made towards our OCR project with the help of our collaborators this month.
- Conversation about Swami Ramji by Rakesh Kaul



हाख त बतु / काप उ गतु

English post by unknown, translated by CST in Kashmiri.

विषु पांठु “ दाल रोटी गलती रहे” छि हिंदीयस मंज त “ Bless us with daily bread and butter” मंगरीजस मंज छि वनान विथय पांठय छि कशीरि मंज अख अकिस “ हाख त बतु गछि पोशुन” यछान। हाख : बंध हाख, तोल हाख, काछि हाख, हांज हाख तु कानुल छि अमिक्य केह कुसुमा कावुडार्य हाख, यथ जन जायि प्यठ नाव प्योमुत छु, गव सारिवुय खवतु जान कुसुम, तु तमाक्य हाख गव सारिनि जांचव मंजु खराब कुसुमा तमाक्य हाख छि तथ हाकस वनान युस जन तमाक्य फसलस निशु ववनु यिवान छु। यि छु ट्योठ आसाना हाख छु यिवान अलग अलग तरीक रनुनु। छट्ट हाख, सिविथ हाख, दंगिथ हाख। हाक छि बेयन सबजीयन सुत्य ति रनुनु। यिमन मंज हाक वांगुन, अलु हाख, ओलव हाख, हाक नदुर्य / नदुर्य हाख, ह्वागु हाख, हाख तु माज / स्युन तु हाख, गाडु हाख छि स्यठा आमा

केहन मंगरीयन कुंमन वंधुरन डि छि काप वनान। विभव भंए भुए काप / भुलिवेनु, गोगए काप, मोनए काप, धुएलि काप(धुएल) छि भांसुर। काप क विवान भुंरु कभ भभालु इ विष गनवुनु। सुभउर क वि पेनु, डील, जतु डील भुएगुवागन इ विष रनुनु विवान। कुनि कुनि वकतु छि वर तु थंगु डि इवान। मभी कितु क काप कामदन भंए यि भुंरु सुभ मंगरी।

गतु: गतु डि क गतु भंरुल गनवुन। भुंरु भुंरुन गरि गनेवभुड गरु गतु या वुरि पृं वरुन गनेवभुड वुरि गतु गतु क गनान डेभुलभा डेभुल केकि कामुर डेभुल भांमिषा। केरु छि भुमकु वरुए, गृव एरि, एग डेभुल, पंरुव / पंरिभ डेभुल, गभमघ, जीनी डेभुल डि गनान। कनु गतु तु भिद गतु छि डेभुलकु भुंरु भेभुली कुमुभ तु भुमकु वरुए, गृव एरि गवि भुंरु एन कुमुभा गतुकु कुमुभ छि , गतु (पंरिभ भंए गेनुभुड डेभुल), नमकीन पोलाव, भोएर पोलाव, वुगरु गतु, पनु गतु, उंरु गतुगी।

काप उ गतु क लगभग एकेय गनान, वरु गतु क विवान एन भांनुनु। कामुद गतु छि वरिषम भंए मकि लए, पोरु टउम भंए, गारु गतु गरु विवठरुम पांउरु गनवान तु पांनम डि छि मभी भंए नवीरु पृवना। गतु पाव गव मकिम गंरुम पांउरु तु गतु इम छि एने नदरन पेमान।

काकम तु गतुम भुडलिक छि भुंरु ककरवगु। थंरु पभुनु काकु कुनु, भुए काप कू, गारु गतु कू, गतु थरु एएवुनु, गतु गेकि, गतु गेक, गतु एन, गतुम उल वरु, गतु गतु सुभ पतु, गतु कुनालु पिन, कउरि गतु, एम तु गतु, एन कुरु एनि पोन गतु पिन छि विभव भंए केका गतु क कामरिभ गरम भंए एकेय गनान। “ए काप गु कडि माप, न ए लुएर तु न ए पापा” भोपभर गछि मभि भारिनी कामदन काप उ गतु पेमुन।

यिथु पांठय “ दाल रोटी चलती रहे” छि हिंदीयस मंज त “ Bless us with daily bread and butter” अंगरीजस मंज छि वनान विथय पांठय छि कशीरि मंज अख अकिस “ हाख त बतु गछि पोशुन” यछान। हाख : बंध हाख, तोल हाख, काछि हाख, हांज हाख तु कानुल छि अमिक्य केह कुसुमा कावुडार्य हाख, यथ जन जायि प्यठ नाव प्योमुत छु, गव सारिवुय खवतु जान कुसुम, तु तमाक्य हाख गव सारिनि जांचव मंजु खराब कुसुमा तमाक्य हाख छि तथ हाकस वनान युस जन तमाक्य फसलस निशु ववनु यिवान छु। यि छु ट्योठ आसाना हाख छु यिवान अलग अलग तरीक रनुनु। छट्ट हाख, सिविथ हाख, दंगिथ हाख। हाक छि बेयन सबजीयन सुत्य ति रनुनु। यिमन मंज हाक वांगुन, अलु हाख, ओलव हाख, हाक नदुर्य / नदुर्य हाख, ह्वागु हाख, हाख तु माज / स्युन तु हाख, गाडु हाख छि स्यठा आमा

केहन सबजीयन हंघन वंधुरन ति छि हाख वनान। यिमव मंजु मुजि हाख / मुलिवेन्य, गोगजि हाख, मोनजि हाख, स्वचलि हाख(स्वचल) छि मांशुर। हाख छु यिवान स्यठाह कम मसालु त्रविथ बनावुनु। आम तोर छु यि पोन्थ, तील, नून तु नील्य मरचुवागन त्रविथ रनुनु यिवान। कुनि कुनि वकतु छिस वर तु थंगु ति त्रावाना अमी किन्य छु हाख कांशर्यन मंज यि स्यठा आम सबजी।

बतु: बतु ति छु बडु संहल बनावुनु। सु आस्यतन गरि बनोवमुत गरु बतु या वुरि प्यठ वाजन बनोवमुत वुरि बतु। बतु छु बनान तोमुलसा। तोमुल हेकि काशुर तोमुल आसिथा केह छि मुशक बुदिज, ग्यव जीर, जग तोमुल, पंजाब्य / पारिम तोमुल, बासमथ, चीनी तोमुल ति रनान। कनु बतु तु सिर्य बतु छि तोमलुक्य स्यठा मोमूली कुसुम तु मुशक बुदुज, ग्यव जीर गवि स्यठा जान कुसुमा बतुक्य कुसुम छि , बतु (पानिस मंज रोनुमुत तोमुल), नमकीन पोलाव, मोदुर पोलाव, वुगरु बतु, पनु बतु, तँहर बेतरी।

हाख त बतु छु लगभग दोहय बनान, वाजु बतु छु यिवान जान माननु। काशुर्य बटु छि वरियस मंज अकि लटि, पोह र्यतस मंज, गाडु बतु गरु दिवताहस खांतरु बनावान तु पानस ति छि अमी मंजु नवीद ख्यवाना। बतु पाव गव अकिस बांचस खांतरु तु बतु त्राम छि चोन नफरन पोशाना।

हाकस तु बतस मुतलिक छि स्यठा कहावत्तु। यंड खसुन्य हाक कुल्य, सबज हाख ह्य, गाडु बतु घुन, बतु यंड फाट्रावुन्य, बतु बेछि, बतु बोछ, बतु जिन, बतस तल ब्वद, बतु बतु यम पतु, बतु कुनालु खेन्य, कतरि बतु, ओश तु बतु, ओन क्याह ज्ञानि प्रोन बतु ख्योन छि यिमव मंजु केहा।

बतु छु काशरिस गरस मंज दोहय बनान। “ऐ हाख ज्ञु कति आख, न च्ने ल्यदर तु न च्ने पाखा” मोखसर गछि असि सारिनी कांशर्यन हाख तु बतु पोशुन।



Dr. C.L.Raina

Punya Shreyaskara Jayanti of Trikacharya Swami Ram Ji Maharaj

My Charan Vandana
to Swami Ram Ji
Mahraj (Saumansya Poorna
Trikacharya of the line of Maha
Maha Maheshwaracharya
Abhinavgupta, Param
Shaivacharya of Kashmir)
Jayanti Tithi--January 8,2024
Shabda Samarpanam



Painting by Julie Orsini Shekhar

Pausha Krishna Paksha
Dwaadashi, is revered as the
Janma Diwas (Jayanti) of
Swami Ram ji, the "Parama
Shaiva Trikacharya", by the
devotees of the Trika Darshan/philosophy, around the globe.
Swami Ji left his mortal coil, in the year 1971 Bikrami era
corresponding to 1915 A.D. It is known as the "Shiva Saayujya",
according to the Trika philosophy. Swami Ji was born in the year
1910 Bikrami, corresponding to 1852 A.D. He lived the life of an
exalted Rishi, of the Trika order for a period of sixty three years.

Swami Ramji the Parmachrya of Kashmir Shaiva Darshana/
Kahmir Shaivism, happened to be the great Master of the
Shaivistic renaissance, in Kashmir during the reign of Maharaja
Pratap Singh. He through his intuitive faculty, known as "Pragya
Shakti" mastered the Trika Shastra. Not only, he mastered this
spiritual discipline, but also taught this Shaivistic discipline to
the people of Kashmir, who came in close touch with him. This
is known as the "Shaivi Kripaa". Thus, the masses got inspiration
through his discourses, Deeksha and spiritual grace. Swami

Trikacharya Swami
Ram Ji Maharaj

Mahtab Kakji, Swami Govind
Kaul Ji Jalali, Swami Vidyadhar
Ji, were his chief disciples, who
were initiated into the Shaiva
Yoga, some were initiated into
Sadhana and 'Saayujya-Shaivi
Spandam.

Swami Lakshmanjoo initiated
by Swami Mahtab Kak
ji propounded the Trika
philosophy around the Globe,
through his lectures and
writings.

Inline image

The great Trikacharya would
teach, in his discourse:

मायास्वरूपगोपनात्मिकापारमेश्वरीइच्छाशक्तिः

Māyāsvārūpagopanātmikā pārameśvarī icchāśaktiḥ

The whole manifestation is the great flux of the Divine Mother
known as Parmeshwari. It is only the Maya tattva, being the
'Svaatantrya Shakti' of the Divine puissance or power and force
together. 'Prakasha' and 'Vimarsha' are not different. They form

a single unity. But are distinguished as the male and female
aspect of the Absolute, within the descent of the Tattvas. Shiva
is attributed as the Parma Tattva, and Shakti as the application
of the 'Ichha, Gyaan and Kriya', in relation to Shiva, Shakti and
Anu. Shiva is adored as the 'Naama-Roopa Vivarjita', 'Akula' and
Shakti as 'Kula-Kaulini Nam-Ruupini'. It appears to be Maya and
Mahamaya, and the tradition expresses it as the Poorna Prakriti,
to be known through the Shambhavi-Upaya.

शाम्भवाः शक्तिजा मन्त्रमहेशा मंत्रनायकाः ।

मन्त्रा इति विशुद्धाः स्युरमी पंच गणाः क्रमात् ॥

śāmbhavāḥ śaktijā mantramahēśā mantranāyakāḥ
mantrā iti viśuddhāḥ syurmī pañca gaṇāḥ kramāt||

Shiva is the universal - essence, is with Shakti and is revered as
the 'Mantra Maheshvara', 'Mantra Naayaka'. Mantra is the 'Shabda
Sharira' of the Divine, in the Para and Pashyanti appearance.

उद्यमो भैरवः is for understanding the very essence of चैतन्यमात्मा
The Trika resembles the Saumya Svarupa is that of full moon.

Swami Ji is the incarnation
of Svayambhava Shiva,
who imparts the spiritual
knowledge of the Shaiva
Shakti Agamas. He tastes
the sweetness of Bhakti
and reciprocates with
the Supreme knowledge
of the "Tantraloka,
Samba Panchashika,
Para Trimshika" and
"Panchastavi etc." He is
accessible to all, because
of his being in the
"Poorna" state of Shiva
consciousness.



Painting by Ravi Dhar

परमार्थगुरुरदत्तः सुरिराश्रित वत्सलः ।

सोमोरसज्ञोरसदःसर्वसत्त्वावलम्बनः ॥

parmārthagururdattaḥ sūrirāśritavatsalaḥ|

somo rasajño rasadaḥ sarvasattvāvalambanaḥ||

He imparts the knowledge of the 36 Tattvas, related to the ascend
and descend of Shiva. He is the embodiment of the Great Rishi
Dattatreya, who is filled with all compassion. He is the great seer
of the Shri Sharika Bhavani, the Universal Mother of "Being
and Becoming". He explains all the niceties of the 'Shaiva Shakti
Anubhavas' or realizations, within the orbit of the Pratybijnya
Shastra, Spanda Shastra and Agama Shastra. All the Tattvas find
their abode in him, and equally he finds his Shiva Nature in all
the Tattvas. He is the embodiment of all perfection.

Om Namah Shivaaya! Mahadevaya Maheshvaraya
Trayambhakaya Namah! '

Namaskar to Lord Shiva, who is adored as the Mahadeva-
Maheshvara --Trayambhaka!

१९१०विक्रमीय मन्त्रं ह्युखं चयुं कश्मीरं मण्डलयं ज्ञामुत्
लिक-क्यु ग्यानं ह्युच्यते शक्तिं पातं सूत्यं फहलामुत्
फ्रतेहं कदलं कशीरं मन्त्रं ह्युच्यते पानयं प्रागाशं ह्योवमुत्
स्वामी जियनं ह्यु जगत् शैवीं अमर्येथं चावनोवमुत् ----Jaya Sibū
1910 bikramīyas manza chukhā tsuya zāmut
trika kuya gyāna chūya tseya Saktipaat sutya phahalomuta
Fateha kadala kaśīri manz chhu paanaypragāśa hovamut
svami Jiyan chhū zahath śhaivī amretha cāvanovamu

अथ श्रीस्वामीरामरूपाय समर्पणमन्त्रः

ॐ नमो भगवते श्रीयुक्ते

संवित्स्वरूपाय, लिक वैभवाय

महादेवस्य परमप्रिय शिवभक्ताय

शिखरपुरुषाय आनंदमूर्तिमानाय

श्रीमंताय

अरूपाय निखिलाकाराय

सकलाकाराय सर्वाकाराय

भास्कराय चित

विमर्श स्वरूपाय

अरविन्दलोचन श्रीराम प्रियनाम्नाय

भरण- रवण- वमन भैरव स्वरूपाय

भैरव पिनाकिन लीला पुरुषाय

शिवशक्ति एकाकाराय परमपुरुष-

-अवधूताय

सतीसर कश्मीर शैवशाक्त सिद्धपीठे

चक्रेश्वर सान्निध्ये

वितस्तातटे श्रीराम शैव-त्रिकाश्रम

विजयसेतु (फ्रतेहकदल)

महालय अन्तर्गत स्थिताय

स्वामीराम रूपाय सौम्य राम विग्रहाय रामरत्नाय भवचक्र मुक्तिदा सेतु श्रीमंताय
प्रणामाम्यहं अर्हर्निशम् ।

अथ श्री स्वामी रामरूपाय समर्पणमन्त्रः

Now, the dedication mantra of Swami Ram Ji,

ॐ नमो भगवते श्रीयुक्ते संवित् स्वरूपाय, लिक वैभवाय....,

Om Namaskar to the Bhagawan, who is the embodiment of all auspiciousness, having an innate nature of the Samvit Shakti, which is inherent in the Trika-Vaibhava, the Absolute oneness of Shiva, Shakti and Nara.

महादेवस्य परम प्रिय शिवभक्ताय

Namaskar to Him, who is very endearing to Mahadeva, being the dearest disciple of Lord Shiva.

शिखरपुरुषाय आनंदमूर्तिमानाय श्रीमंताय

He is the quintessence of being the Primal person, adored as the graceful Purusha. He is the embodiment of the Ananada Murti, blissful Murti, which is the All auspiciousness.

अरूपाय निखिलाकाराय सकलाकाराय

He is without any form, a formless cosmic Divinity, enshrined in the human incarnation, with cosmic effulgence, totality and wholeness.

सर्वाकाराय भास्कराय चितस्वरूपाय

He is present and existent in all manifestation, which radiates and graces with its splendour of the dazzling Sun, which is but the Divine consciousness.

विमर्श स्वरूपाय

He is in the power of intuitive faculty, which is Shakti of Vimarsha, with its essentials or innate nature.



Vaibhava / Trikaswaroopaya

अरविन्दलोचन श्रीराम प्रियनाम्नाय

He is the Lotus eyed Shri Rama, adorning the lotus eyes, bearing the epithet of dearest name, none other than that of Shri Ram himself.

भरण- रवण- वमन-भैरवस्वरूपाय

He is the essential nature of creation, sustenance and dissolution, as being the dynamic energy of Bhairava.

भैरवपिनाकिन लीलापुरुषाय

He is Pinakina Shiva, who holds the bow and arrow representing the Pramata Pramana and Prameya, as being Himself the play of the Universe.

शिवशक्ति एकाकाराय

He is one in the Ardhanareeshvara appearance, and the cross triangles of the Shri Chakreshvara at Sharika Parbat.

परमपुरुष अवधूताय

He is the one and only one Absolute Shiva, as Avadhuta, which is the Svachhanda, Freewill form of Shiva.

सतीसर कश्मीर शैवशाक्त सिद्धपीठे चक्रेश्वर सान्निध्ये

His abode is the Siddha Peetha, in the vicinity of Shri Chakreshvara, supreme abode of all Shaivistic and Shakta Peethas of Satisar, Kashmir.

वितस्ता तटे श्रीराम शैव-त्रिकाश्रम विजयसेतु (फ्रतेह कदल) महालय अन्तर्गत स्थिताय
स्वामी रामरूपाय सौम्यराम विग्रहाय रामरत्नाय भवचक्र मुक्तिदासेतु श्रीमंताय प्रणामाम्यहं
अर्हर्निशम् ।



Vaibhava / Trikaswaroopaya

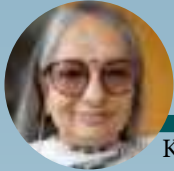
I bow to Him, every time, whose abode is at the Vijay Setu Fateh Kadal, adored as Shri Ram Shaiva Trika Ashram, where his conscious self is visible with the names of Swami Rama, Shri Rama Vighraha, Shri Saumya Ram Ratana, who is the giver of Mukti, highest oneness/merger with Shiva, who removes all the shackles of transmigration of soul, the embodiment of soul.

Complete translation:

OM, I bow before the Lord (Absolute Brahman) of auspiciousness, with intrinsic Force (Shakti), and embodiment the Absolute oneness of Shiva--Shakti and Nara (being the complete radiance of Oneness). The dearest disciple of Lord Mahadeva. The utmost, Blissful with supreme grace among the Human beings and adored as Purusha (Absolute Brahman). A formless cosmic divinity enshrined in human form representing totality, oneness of Swami Ram and wholeness. He is present and existent in all the forms of creation and radiates like dazzling Sun, representing the Divine consciousness. He is quintessence of all prevalent knowledge. The lotus eyed, bearing the epithet of dearest name of Swami Ram, is none other than Shri Ram himself. Being the

dynamic energy (Bhairava), He essentially imbibes the quality of creation, sustenance and dissolution. He is bestowed with the powers of the performing the role of Bhairava, for his wonderful role of creativity, preserving what is created and ultimately, what is to be merged in His own being. He is (Pinakin Shiva) ever ready with a specific aim like that of beholder of a bow and arrow. He is the personification of Ardhanareeshvara (Shiva and Shakti). He is the absolute Brahman with existent, conscious nature, the Preserver, and the second manifestation of the Trimurti, along with Brahma the Creator and Shiva the Destroyer. I bow to Him with full mental subjugation, who is adored as, Swami Rama, Shri Rama Vighraha, Shri Ram Rattana, at his abode at Shri Ram Shaiva Trika Ashram, Vijay Setu (Fateh Kadal). He is the giver of Mukti—(highest oneness with Shiva), and removes all the shackles of transmigration of soul.

Om Namah Bhairava Siddha Purushaya!



Karuna Raina

पोशुबबुन्य रामजीयिन लीला /

पेमुगुनु राभणीयिन लीला

हनि हनि मे आमय आराम,
अज हय यियम पानु श्री राम,
बर्य बर्य मे लोलु मस तु जाम,
अज हय यियम पानु श्री रामा

राजु कोलुकुय सु कनु दूर,
सासु सिरियुक छुस नूर,
कव्शालियायि हुंद सु गुलफाम।अज...

सुत्य तस छे मांज सुता,
जगतुच जगतमाता,
लंख्यमन जी हेथ सु नेशकामा।अज..

राजु जनकुन सु अंछ गाश,
तीजुवान तु बेयि खोश बाश,
पोखतय सु करवुन खामा।अज..

दशरथ राजु क्याह छु बाग्यवान,
आव जनमस सु बगुवान,
सुब फोल तु दूर गव शामा।अज..

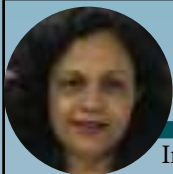
दिवनगरी भंए लीळभुण
रुनि रुनि मे मुभय मुगभ,
मए रुय विचम पानु मी राभ,
गंद गंद मे लैलु भम तु एभ,
मए रुय विचम पानु मी राभा

राए कोलुकुय मु कनु एर,
भामु भिरिचुक क्कम नुर,
कङ्कलि ययि कंर मु गुलदाम।मए...

मुटु उभ के भंए मुगु,
एगुगुए एगुगुगु,
लापृभन एी रुष मु नेमकाभा मए..

राए एनकुन मु मंळ गाम,
डीएवान तु गेयि एपेम गाम,
पोपउच मु करवुन एाभामए..

दमरघ राए कुरु क्क गगुवान,
मुव एनभम मु गगुवान,
मुग छेल तु एर गव माभा मए..



Swami Vidhyadhariji a Shiva devotee with Somnath Pandita

Indu Pandita

एक भेंट वार्ता श्री सोमनाथ पंडिता जी के साथ उन के गुरु स्वामी विद्याधर जी को समर्पित ।

ध्यानमूलं गुरुर्मूर्तिः The foundation of meditation is the image of the Guru.

पूजामूलं गुरुपदम् The foundation of worship is the feet of the Guru.

मंत्रमूलं गुरुवाक्यम् The sentences of the Guru are like mantras.

मोक्षमूलं गुरुकृपा ॥ The salvation is possible only by the grace of the Guru.



Swami Vidhyadhar Ji was the one of the disciples of Swami Ram Ji and was initiated in Trika philosophy of Kashmir Shaivism by him. Swami Ram Ji himself was an incarnate of Shiva and his uncle Swami Ishwar Ji introduced him to the Trika philosophy and subsequently initiated him on this path. Swami Vidhyadhar Ji Maharaj was a Sanskrit scholar and by virtue of his guru bhakti, fearless and practical approach to all aspects of Kashmir Trika philosophy he mastered it by virtue of his scholastic Sanskrit background and unflinching devotion of his guru. He quickly rose to the

lofty heights of spirituality and spreaded amongst his disciples. His pradhan disciple was Dr. Srikenath Ji who too rose to the great heights and blessed his disciples in this field. Amongst other well known disciples of Swami Ji was Swami Mahadiv Kak Ji of Ratnipura, Pulwama who also established an ashram there. He was a brahmachari throughout and had written a couple of books in Urdu on the structure of mind and some devotional songs in favour of his satguru. He was a patwari by profession and had command on Urdu language. He too had number of disciples in his lineage.

भाउका: नभभार मेभनाष पंछिटा एसी । मै उंद् भाउका पीम की इर मे सुप का धागत करती है इर गुरु उंद्क क्री सुप मे कमीरी के एक भजन सिवागाट धाभी विष्टुण एसी की एवीनी के गरे मे रने के लिचे ।

म० न० एसी: वरु रुभार भेहागु है की धाभी विष्टुण एसी एिरे, रुभ मर धार मे हगवन भजराए एसी कडा करउे थे, भुएँ इर भर परिवार के उनका भाविणु भिला । रुभ कमीरी के एक पुत्र पुलवाभा के एक गाँव डूल मे रहते थे । भुएँ बाट है, भाल ०७-१३-१३ रजा देगा, मेरा पकला पिन, एम भुएँ पांमाला मेरा गवा। मेरी भाउ एसी ने कडा, " मपनी उणु लि कर हगवान भजराए एसी के पाभ रड इर उन का सुमीबाट पाड" । मै उनके कब मे गवा इर उन का सुमीप पाया उषा उनके मेरी उणु पर छि लापा ।

भाउका: एसी की वरु भेहागु नी है की सुप के एवीन का मर मे भरुडुपुल काट, विष्णु सुभु एक भजन उपधी सूरा क्रम । मेभनाष एसी मर रुमे उनके पिन परिषा के गरे मे कुक गउाये ।

म० न० एसी: हगवान भजराए एसी डूल मैलगहग ०० वरु रडे इर सुभ पाभ के गाँव, रउनपुरा, भली, भंएगाभ उषा डुलभुल छी रडे थे । पठि पिन रुभभुरुतु मै उं उं इर मपनी भापन करउे उम उक उन के कब मै रन वल्लि उषा। वरु धुवे मपने कब का म्हर पिलउे इर परिवार के मर लेग उन के पूंम करने रडे। वरु रुमे रुभु का डिलक करउे उषा सुमीबाट डेउे । पडेक पिन उनमे उन के सिधु कमीरी के विहितु पाँवे मे सुउे इर करे पिन उेक रुभारं अर मेरुउे। मेरी भाउ एसी व पिउा एसी उन मर की मेवा करउे। हगवान भजराए एसी की एक परभ हकु मेरी पापी एसी थी एिनका नाम डुरा था। उँरे, मेपना भारा एवीन मपने गुरु की मेवा मैलगाथा। रुर पिन मंणु सुरी डेरी, मर कब मै रं कर "रुवनी भरुभुनाम", भकिभापार", गुरु भुडिडी, भजराउर संठि परर उषा मडी भंरे का उम्वार भीपडे। उनके कब मे एक मपंठ पिषा इर पुप की पुनी एलडी ररुडी थी ।

भाउका: मेभनाष एसी, सुप के कब उम लगा कि हगवान भजराए एसी एक भापार वृत्ति नली है कुक रुभ के गउाये मे?

म० न० एसी: गुरु भी पिभी अएनाचे है एे भुएँ कही नली हुल मकडी । एक मर मरुड रउु मे, रुभार कमीरी पंछिउ लेग अर डेवडा के लिचे हएन गनाउे है एिभमे भकली का हेगु लगाथा रउा है इर मर परिवार के लेग छी उभी के पुमाट के रुप मै गुरु करउे है। वरु भाउता है कि अर की भापन पर अर के डेवडा, एे उभकी भरबा करउे है, उम पिन सुकर हएन गुरु करउे है। हगवान भजराए एसी कनी गवे वे उे मेरी भाउ एसी ने पुए के मर अर डेवडा का पुमाट मेरी वृस के डुला कर हगवान भजराए एसी के कब मै रापने के कडा वरु मभए के कि उम मे पविउ भूत केँ इर नली है मकडा । मर ने पाता पाया लकिन कुक डेर मर मेरी वृस कुक मभाभाउ रुकउे करने लगी, कही रेडी, कही रुभी इर उभका मरीर काभरुणा था। किभी के छी कुक मभा नली सु रजा था की उमे रु रुस गउमर मर परमान रको मेर पिउा एसी रुभार पाभ के भंदि के पुएरी के ले सुवे, उभने वेडा पुप एला कर मेरी वृस का लूष पकडा इर पुक ने लगे, "केँ परमान किषा है उन के केन हैरु?" मै हुपा क्री, भाल के एक पिन भुएँ पाता पाता देउा है वरु छी नली पिषा, मेरी उउनी रुभी नली की मै हगवान भजराए एसी के कब मै र कर उमे गुरु करुं। फिर उन मे बभा बापन कर के फिर मे पुमाट गनाथा इर अर की कउ पर राप पिषा इर वृस एसी डीक डे गयी । एक इर मर धाभी एी रउनपुरा उनके परभ सिधु भजराए काक के पाभ गवे थे । माभ के पाभ के छी एक भंदि के पुंगन मै मर लेग मङ्ग मं सुवे, हएन कीरुन गला उसी एक मांपु कनी मे पकए के कर धाभी एसी की गेड मै रं गवा इर उम उक वनी रं रजा एम उक हगवान भजराए एसी उम के रने का सुमिम न डेउे। मुना है वरु रुमरु देउा था ।



भाउका: मैने वरु पडा है कि धाभी एसी ने डूल के सुभ पाभ के एंगले मै छी उपभु की है रु सुप के उम गरे मे कुक पडा है ।

म० न० एसी: एसी, रुभार वरु एक एंगल के पाभ कारकुए नाग उपभु के लिचे रडे थे । एक मर डुरा ने धाभी एसी के भाष रने की एिड पकड ली, धाभी एसी ने कडा, "कुक मगर डेपे उे रुना नली, मपनी सुपे मं ड कर डेन "डुरा ने कडा," गुरुवर सुप मेर भाष डेउे रु कैम "माभ डेउे नी एम धाभी एसी भापन के लिचे रं उे डुरा के उए रेमिनी मे रुरे रे गनु मे सुउे रुस पिपे इर कुक नी डेर मे उमे लगा वरु एक मर है एे हगवान भजराए एसी के एक गुरु लगा कर गला गवा। उन अएनाउ मे रुभमर सुमगट गकिउ व पुवाविउ रने ।

भुएँ बाट सु रजा है एक मर धाभी एसी मभनाष वाशु के लिचे गवे इर विना मरु के एक भनीन वनी उपभु कर के वापम अर सुवे ।

भाउका: मेभनाष एसी मर रुमे धाभी विष्टुण एसी के मणुदिक एवीन के गरे मे कुक गउाये ।

म० न० एसी: धाभी एसी मंभुउ के विष्टुना वे इर मिव के हकु थे। उँरे, मेरी मिबा मपने गुरु धाभी गभ एसी मे पाँ छी एिनके रुर निरुम का वरु पालन किषा करउे थे । उँरे, मपने वेवन काल मै नी मांभारिक एवीन मे वैगगु लिषा था इर अर मे निकल कर एंगले मै भापन करने गले गये। पुन इर हन की पाकाधु पर पकीग के उँरे, "गुरु मुडी" लापी इर मपने गुरु धाभी गभ एसी के मभदिउ की । उउ पमृगाउ निबा विलाप, भाउ कालिका मुडी, भाउ मरभुडी (भाउ मारुड) मुडी छी लापी। हगवान भजराए एसी पाष: भाउ पीर हवनी भंदि रया करउे थे। एक मर धाभी एसी के करुने पर मै ने भाउ के ००० मर पुडि की । धाभी विष्टुण एसी कमीरी के भजन सिवागाट रने एिरे, मेपना वेगएन डिका माभु के पिषा ।

भाउका: सुप ने मपने कीभडी मभय रुभार लिचे, उम के लिचे गुरु गुरु उनववा ।

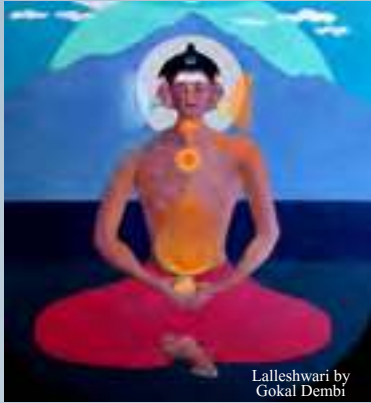


CST

The Bhakti movement of Bharat Mata Lalleshwari and Akka Mahadevi

The Bhakti movement was a prominent religious movement in medieval Bharat that aimed to bring religious reforms to different strata of society through the devotional method to attain salvation. It swept all over Bharat from 600 CE onwards, reaching its peak around 1500 CE. It has traditionally been considered an influential social reformation as it provided an individual-focused alternative path to spirituality regardless of one's birth or gender.

Many poet-saints preached various philosophical teachings using the local languages so that the message reached the masses. Among them,



Lalleshwari by Gokal Dembi

Mata Lalleshwari and Akka Mahadevi are two prominent female mystic poetess & saints who lived in different regions of Bharat. While they belonged to distinct cultural and linguistic backgrounds, both share similarities in their devotion, spiritual teachings, and the impact they had on the socio religious landscape of their times.

Mata Lalleshwari (also known as Lalla or Lal Ded), left an indelible mark on the spiritual and cultural landscape of Kashmir. She was born into a Brahmin family in the 14th century in Kashmir, at Pandrethan, near Srinagar. From an early age, she showed a proclivity towards spirituality. Her quest for spiritual knowledge led her to renounce worldly pleasures and embark on a journey of self-discovery. She emphasized the unity of all beings and advocated for an inclusive approach to spirituality transcending religious boundaries reflecting the universality of her message.

Mata Lalleshwari's philosophy is deeply rooted in the principles of Kashmir Shaivism. Her Vakhs, literally "speech" (from Sanskrit वाक्), beautifully encapsulate profound spiritual truths in the Kashmiri language. Her poetry often delves into the impermanence of the material world and the eternal nature of the spiritual realm. It reflects a deep sense of devotion and love for the Divine, often using metaphors from everyday life to convey profound spiritual truths.



One of the striking aspects of Mata Lalla's life is her choice of a life of asceticism, renouncing material possessions and societal expectations. She often used symbolic gestures to convey profound spiritual messages, and her life became a living testament to her teachings. She

is also known for wandering naked, a symbolic expression of shedding societal constraints and ego to attain spiritual purity. Her actions were not mere eccentricities but deliberate choices to emphasize the importance of

inner purity and the futility of external attachments. As a female mystic in a conservative society, Mata Lalla faced challenges due to gender norms. However, her spiritual prowess transcended these barriers. She became a disciple of a spiritual leader, Siddha Srikanth or Sêdûbôy. As part of her religious education, she travelled alone on foot, surviving on alms, before becoming a teacher and spiritual leader herself.

Her poetry, marked by its simplicity and depth, has a timeless quality that resonates with seekers across generations by offering insights into the profound truths of existence and self-realization. The impact of Lal Ded's poetry extends beyond literature. Her verses have been set to music, becoming an integral part of the rich cultural heritage of Kashmir. The annual festival, Lal Ded Jayanti, celebrates her life and contributions, bringing people together to honor this revered figure.

Akka Mahadevi, a 12th-century mystic, was a prominent figure in the Veerashaiva Bhakti movement. Her vachanas are known for their bold rejection of societal norms and her intense devotion to Lord Shiva. Her life, marked by an unwavering commitment to Lord Shiva and a radical departure from societal norms, serves as an inspiration for seekers on the path of Bhakti.

Akka Mahadevi expressed her mystical experiences through Vachanas, a form of poetry, written in Kannada. She was born in Udatadi, Karnataka, and her parents were devotees of Shiva. Akka Mahadevi displayed an early inclination towards the divine. As a young girl, she became enamored with Lord Shiva and, in a significant moment of spiritual awakening, chose him as her eternal consort. This marked the beginning of her extraordinary journey into the realm of mysticism. She is renowned for her rejection of conventional life, including marriage, in pursuit of a direct and intense connection with the divine.

The term Akka ("elder Sister" or "mother") is an honorific given to Mahadevi by great saints such as Basavanna, Allamaprabhu and an indication of her high place in the spiritual discussions held at the "Anubhava Mantapa". She is seen as an inspirational woman in Kannada literature and in the history of Karnataka. She considered the god Shiva ('Chenna Mallikarjuna') as her husband. Akka Mahadevi's contributions played a significant role in shaping the Veerashaiva tradition. Akka Mahadevi's renunciation of worldly life, including her refusal to wear clothes, challenged societal norms. Her life is an embodiment of the struggle against conventional expectations.

In her Vachanas, Akka Mahadevi explores the nuances of divine love, portraying the profound connection between the devotee and the beloved. Her poetry is not merely literary; it is a direct outpouring of her soul's experiences. The imagery in her verses draws from everyday life, making her teachings accessible to people from all walks of life. She chose the path of a wandering mystic, rejecting conventional



expectations, including the institution of marriage. Her decision to wander naked covered in her tresses, often misunderstood, was a symbolic expression of shedding external layers to reveal the true self, a soul yearning for divine union. It symbolized the abandonment of societal conventions and the stripping away of material attachments. It was a courageous act of defiance affirming her singular focus on the pursuit of spiritual truth.

Akka Mahadevi's philosophy revolves around the concept of "Para Bhakti" or supreme devotion. Her teachings emphasize the path of devotion as a means to transcendental realization. She rejects the notion of duality, emphasizing that true love is unconditional and all-encompassing. Her Vachanas continue to be recited and cherished, not only for their literary and philosophical merit but also for the courage they embody. Her life and teachings have transcended regional and linguistic boundaries and she is revered as a spiritual luminary.

While Mata Lalla and Akka Mahadevi lived in different regions and times,

their spiritual teachings and the impact they had on their respective societies showcase the universality of mystical experiences and the transformative power of devotion. Both these female mystics continue to inspire generations with their profound verses and the courage to challenge societal norms in the pursuit of a deeper connection with the divine.

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Ketu Chandra Shekar

Sahib Kaul Maharaj's Shabdachitra Kavya

Sahib Kaul Maharaj, was a great saint-philosopher in 17th-century Kashmir, who left an indelible mark in both philosophy and literature. Born in 1629 C.E. into the esteemed Kaul family, he set out on a spiritual journey under the guidance of his maternal uncle, Jnāna Svāmi.

Sahib Kaul's philosophical leanings toward Śaiva principles and his expertise in Kaula mārga set him apart as a Siddha, or a perfect being. His divine realization at a young age catapulted him into the world of profound poetry, expressing his spiritual insights through the medium of Sanskrit. His synthesis of Advaita Vedānta and Kashmirian non-dual Śaivism is evident in his writings. The colophons in Sahib Kaul's works provide glimpses into his family and teachers, offering valuable insights into his life. Among his works are pūjāpaddhatis (ritualistic manuals), stotras, and stutikāvya (religious poems).

Sahib Kaul's literary prowess is exemplified in his notable works, such as Devināmavilāsa and Kalpavṛksha, showcasing his mastery of Sanskrit poetry. While Devināmavilāsa and Kalpavṛksha have been published, the discovery of more Kashmiri manuscripts has shed light on some of the previously unknown works, i.e. not listed in the edition of Devināmavilāsa by Pt. Madhusudhan Kaul. Some of his compositions known till date are-

1. Śivasiddhinīti.
2. Gayatrimantrabhashya.
3. Chitsphārasārādvaya.
4. Sacchidanandakandali.
5. Śivaśaktivilāsa.
6. Śārikāstava.

7. Guruvrittachintamani.
8. Sahajārcanaṣṭikā.
9. Nijātmabodha.
10. Candramaulistava.
11. Suprabhātastava.
12. Citsphārasārādvaya
13. Janmacarita
14. Śivajīvadaśakam



An attempt is made here to present the Śivajīvadaśakam with a free-hand translation.

Devināmavilāsa, composed in 1666 C.E., a poetic exposition of the Bhavānīśahasranāma, not only reflects his scholarly depth but also showcases his love for linguistic aesthetics, employing alliteration and other figures of speech. His proficiency in ornate poetry is evident, adding a layer of nuance to his literary contributions.

The Kalpavṛksha, written in 1676 C.E., stands out as an enigmatic masterpiece, transmitted in manuscripts and also on large cloths. It is a citrakavya which contains many elements

of ornate poetry or visual poetry where the intexts are used to produce images. This visual representation of the Kalpavṛksha, with its base text intricately woven into a grid alongside intexts in red ink, adds a unique dimension to his creative output. It is named as Kalpavṛksha, the wish-fulfilling tree since it yields to the onlooker and the reader a large variety of poetical and philosophical texts.

The Śrīvidya scholars consider Pratyabhijñā as an integral component of the Śrīvidya. According to Śivananda, an early commentator on Nityāśoḍaśikārṇava tantra, Kashmir is believed to be the birthplace of the Srividya tradition- सम्प्रदायस्य काश्मीरोद्भूतत्वात् (sampradāyasya kāsmīrodbhūtatvāt). The Srividya tradition incorporates the philosophical foundations of Trika, utilizing them as a significant part of its own interpretive framework. Beyond his literary contributions, Sahib Kaul is remembered through anecdotes that highlight his spiritual powers. He was an adept Śrīvidya upasaka. In the manuscript of Śrīvidyā Nitya Paddhati of Mamāheśvarācārya cakracūḍāmaṇi sāhib kaul we find the guruparamparā of Sahib Kaula as follows- श्रीमद्ग्यादेवानन्दनाथ (śrīmadgāyādevānandanātha) श्रीमदाह्लाददेवानन्दनाथ (śrīmadāhlādādevānandanātha) शिवनन्दमणिरामवाजपेयानन्दनाथ

(śivanandamaṇirāmavājapeyānandanātha)

लक्ष्म्यंबा सहित ज्ञानानन्दनाथ (lakṣmyāmbā sahita jñānānandanātha)

श्रीदेव्यंबा सहित साहिबकौलानन्दनाथ (śrīdevyāmbā sahita sāhibkaulānandanātha)

भगवत्यंबा सहित ज्योतिष्प्रकाशानन्दनाथ (bhagavatyaṃbā sahita jyotiṣprakāśānandanātha)

शारदाम्बा सहित गोविन्दकौलानन्दनाथ (śāradāmbā sahita govindakaulānandanātha)

भगवत्यंबा सहित महानदकौलानन्दनाथ (bhagavatyaṃbā sahita mahānadakaulānandanātha)

It is also evident from the colophon that Cakracūḍāmaṇi Sahib Kaul belonged to the lineage of Sahib Kaul and came at least five generations of śiṣyas after him (महामहेश्वराचार्य श्री साहिबकौलाश्रमे अवतीर्णः ...) and therefore the work is wrongly attributed to Sahib Kaula by some scholars.

Worshippers of learning, recognize him not just as a literary figure but as a profound mystic who made a lasting impact on philosophy and poetry, bridging the spiritual and the artistic world in a unique and enriching way, just like the past-masters of the Kashmir.

श्रीमच्छ्रीसाहिबकौलवर्यैः

विरचितं शिवजीवदशकम्

येनोत्कीर्णं विश्वचित्रं स्वभित्तौ

नानावर्णैश्चित्रितं येन भक्त्या

अन्ते स्वस्मिन् ऋत्यते येन सृष्ट्वा

सोऽहं साहिबकौलकारामशम्भुः

श्रीभम्भूभाकिं कौलवट्टैः

विरचितं शिवजीवदशकम्

येनोत्कीर्णं विश्वचित्रं स्वभित्तौ

नानावर्णैश्चित्रितं येन भक्त्या

अन्ते स्वस्मिन् ऋत्यते येन सृष्ट्वा

सोऽहं साहिबकौलकारामशम्भुः

I, Sahib Kaul or Sahibram, am the blissful embodiment of

Sambhu (Lord Shiva, the absolute God), who intricately etched the representation of the entire universe on the canvas of his own being. With devoted focus, I adorned it with a myriad of hues, creating a marvel of wonder. Ultimately, I engage in the Tandava dance, assimilating the universe back into my own essence.

कःस्विदेहः कस्यदेहः कदेहो

देही देहे नैवबद्धो न बद्धः

सोऽहं शम्भुर्विष्णुरर्को गणेशो

धाताशक्तिः सर्वशक्तिर्नमो मे

कःस्विदेहः कस्यदेहः कदेहो

देही देहे नैवबद्धो न बद्धः

सोऽहं शम्भुर्विष्णुरर्को गणेशो

धाताशक्तिः सर्वशक्तिर्नमो मे

What is the essence and where does it reside, and who possesses it? (Essence itself is, indeed, the Lord). A soul, seemingly confined by a form, is not truly confined (for there is no form but the Lord). As for myself, I am Sambhu, Vishnu, Surya, Ganesha, Brahma, Shakti, and even the Supreme Divine. Hence, let all reverence be directed towards me.

नाहं जाने नैव कुर्वे नवेच्छाम्

आविर्भावं वेत्यवेत्यो नयामि

जाने कुर्वे स्वेच्छया स्वं परस्वं

भावमभावं भावाभावो नमो मे

नाहं जाने नैव कुर्वे नवेच्छाम्

आविर्भावं वेत्यवेत्यो नयामि

जाने कुर्वे स्वेच्छया स्वं परस्वं

भावमभावं भावाभावो नमो मे

I am unaware and have no inclination for anything distinct from my own essence. I don't manifest as an object of sensory perception. Yet, by my own volition, I comprehend and engage with my own essence, recognizing everything other than myself as an extension of my own being. Salutations to me, the fundamental existence of every entity that exists.

जाग्रत्यां वा स्वप्राजायां दशायां

सौषुप्त्यां वा याविदाभाति तुर्या

तामप्येतां तिष्ठते स्मा अतीत्य

सर्वस्मै मे सर्वभासे नमोस्तु

जाग्रत्यां वा स्वप्राजायां दशायां

सौषुप्त्यां वा याविदाभाति तुर्या

तामप्येतां तिष्ठते स्मा अतीत्य

सर्वस्मै मे सर्वभासे नमोस्तु

I, as the transcendent reality, exist beyond the pure consciousness of the fourth state, which persists in the waking, dreaming, and sleeping states. Salutations to me, who encompasses everything, and by whose radiance all things shine.

मृत्युर्मृत्युर्मृत्युभाजां न मृत्युः

मृत्युज्ञानाम् नैव जातां यतस्ते

सोऽहं मृत्युम् चापमृत्युम् व्यतीत्य

भासे भासामृत्युर्मृत्युर्नमो मे

मृत्युर्मृत्युर्मृत्युभाजां न मृत्युः

मृत्युज्ञानाम् नैव जातां यतस्ते

सोऽहं मृत्युम् चापमृत्युम् व्यतीत्य

भासे भासामृत्युर्मृत्युर्नमो मे

Death holds its conventional significance for those who experience it, but for those who grasp its essence, it loses its grip, for such souls are never truly born. As for me, I transcend both the notions of death and immortality, radiating eternally through my own luminosity. Salutations to me, the one who even absorbs the god of death.



यश्चित्तेनामृष्टमेतद्विभाति
यल्लैत्स्याभानमेवेहभानम्
नातोयैः संचिन्तितो जन्मभावः
तेषां मृत्युः कः कदृष्टः श्रुतः क

यश्चित्तेनामृष्टमेतद्विभाति
यश्चित्तेनामृष्टमेतद्विभाति
नातोयैः संचिन्तितो जन्मभावः
तेषां मृत्युः कः कदृष्टः श्रुतः क

In this world, knowledge is perceived through the mind, if the mind grasps something, it is known; if not, it remains unknown. Therefore, for those who are oblivious to the true nature of their own birth, how can there be death? Where, then, has the demise of such individuals been witnessed or heard?

चेत्संयोगो देहजो जन्मभावः
तद्विच्छेदो मृत्युरित्येववादम्
तत्संयुक्ते वा वियुक्ते स्वयं यौ
कस्तज्ञानां हर्षशोकावतारः

चेत्संयोगो देहजो जन्मभावः
तद्विच्छेदो मृत्युरित्येववादम्
तत्संयुक्ते वा वियुक्ते स्वयं यौ
कस्तज्ञानां हर्षशोकावतारः

If, however, the concept of death is presented as the union of a soul with a body constituting birth and its separation indicating death, then the response is, 'What joy or sorrow can befall wise individuals who, well aware of the transient nature of life, remain unperturbed during the arrival or departure of their loved ones?'

कोऽहं कोऽहं यावदित्यं स्मरामि
सोऽहं सोऽहं तावादा संपुरोस्मि
स्वां चास्मत्वा त्वामिमं मां च तं यं
स्वात्मा स्वात्मन्यस्मि शेषोहमेकः

कोऽहं कोऽहं यावदित्यं स्मरामि
सोऽहं सोऽहं तावादा संपुरोस्मि
स्वां चास्मत्वा त्वामिमं मां च तं यं
स्वात्मा स्वात्मन्यस्मि शेषोहमेकः

All along, I existed as the ultimate reality, even during contemplation on the question, 'Who am I?' I am and can only be the Supreme. Without recalling any relative notions such as - you, this, (limited) I, he, who, etc., I persist solely as my own self, an indivisible entity.

मत्तो भानं त्वन्मयं मन्मयं च
मत्तश्चेत्तत्साम्यमेवात्र भाति
भानं भानं चाप्यभानं च भानं
सोऽहं भामि प्रास्तभेदैकभावः

मत्तो भानं त्वन्मयं मन्मयं च
मत्तश्चेत्तत्साम्यमेवात्र भाति
भानं भानं चाप्यभानं च भानं
सोऽहं भामि प्रास्तभेदैकभावः

I manifest the diversity of 'you-ness' and 'I-ness.' The current

unity within this diversity is also a manifestation by me. The radiance of consciousness, whether in its pure form (Nirvikalpa) or mixed form (Savikalpa), is the illuminating force, and I shine uniformly amid all diversity.

भानं चेत्स्यात् निर्विमं ...
तत्तनच्चेत् तद्रूपं तर्हि भेदो
तयोत्र भारोप्याहम् विमर्षात्मकाय
जीवयास्मै मे नमो वा शिवाय

राजं त्रिभुवनं त्रिभिर्भं ...
उत्तमस्तेषां उत्तमं उत्तमं, त्रिभिः
उत्तमं उत्तमं पुरुषा विभक्तं कृत्वा
स्वीयवाप्यै मे नमो वा शिवाय

If the light of consciousness, Prakasa, lacked awareness, it wouldn't be true illumination. When awareness is intrinsic to its nature, the apparent diversity in the phenomenal world becomes insignificant. I bow to myself, with Prakasa as my form and Vimarsa as my essence, appearing either as the soul or God.

देहे याते मृत्युकल्यामवश्यां
पञ्चश्लोकी के न चित्तं स्मृत्ययम्
पञ्चश्लोकी प्राप्यसंज्ञा कृतान्या
स्सहिष्कौलारामसुस्थेन भूयः

देहे याते मृत्युकल्यामवश्यां
पञ्चश्लोकी के न चित्तं स्मृत्ययम्
पञ्चश्लोकी प्राप्यसंज्ञा कृतान्या
स्सहिष्कौलारामसुस्थेन भूयः

When the poet's body approached a state resembling death, the first five stanzas were stirred in his memory, presumably by someone, possibly Lord Siva. The remaining five were crafted by Sahibram Kaul upon regaining his normal health. *

*Note: Sahib Kaul, was unable to withstand the spiritual force that surged during his sudden self-realization. Overwhelmed by the immense pressure of this experience, he perceived his physical body as inadequate to contain it, leading to a sensation of collapse. In response to the fear of imminent death, he articulated the fifth verse. Following the utterance of this verse, the philosopher-poet lost consciousness. Upon regaining awareness several hours later, he recited an additional five verses, forming the hymn named Śiva-Jīva-Daśaka. The initial five verses expressed his state of Sivahood, while the subsequent five reflected his return to Jivahood. The sixth verse was spoken upon regaining consciousness.

पङ्क्तिश्लोकी देशिकेन्द्राद्विबुध्य
भूयो भूयः स्वात्मना सन्विसृत्य
जीवत्प्राप्य स्वानुभूतिम् विमुक्तो
लीये तस्मिन्यामि नित्ये शिवे स्वे

पङ्क्तिश्लोकी देशिकेन्द्राद्विबुध्य
भूयो भूयः स्वात्मना सन्विसृत्य
जीवत्प्राप्य स्वानुभूतिम् विमुक्तो
लीये तस्मिन्यामि नित्ये शिवे स्वे

An enlightened individual, having diligently imbibed the teachings of the afore mentioned ten stanzas from a seasoned mentor and having contemplated upon them repeatedly, may unite with the eternal and blissful radiance of pure consciousness, achieving self-realization and subsequent liberation from all forms of bondage.

इति श्री महामहेश्वराचार्यवर्यं स्साहिष्कौलानन्दनाथ विरचितं शिवजीवदशकं संपूर्णं

ॐ त्रिं मी भक्तभक्तेश्वराचार्यवर्यं स्साहिष्कौलानन्दनाथ विरचितं शिवजीवदशकं संपूर्णं

मातृका Matrika

ACCEPTED INTERNATIONAL ORGANIZATION OF THE
FOR SHARADA EXPERTISE



चित्र गोकल डेबी व किशानी पंडिता जी की भेंट
पि३ गोकल ङी व
किमनी पंरिउ र्सी की ङर

January

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

चित्त मन्तः

May

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4		
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

विद्यासुस्थान स्वाभाविके खरवरी शिवावस्था

February

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3			
4	5	6	7	8	9	10
11	12	13	14	15	16	17
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25	26	27	28	29		

प्रवतः साधकः

June

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

गुरुध्यायः

March

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

विद्यारसिता मन्तरद्वयम्

July

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

मातृकाचक्रधर्मोद्यः

April

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

गर्भे चित्तिकासोअविशिष्टविद्यारम्भः

August

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
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28	29					

सोसरे हृदयः

September

SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
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ज्ञानमन्त्रम्

October

SUN	MON	TUE	WED	THU	FRI	SAT
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7	8	9	10	11	12	13
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28	29	30	31			

विद्यासंहारे

November

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
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28	29	30				

उद्यमो भैरवः

December

SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
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22	23	24	25	26	27	28
29	30	31				

शुद्धविद्योद्यम्यक्रेशत्वसिद्धिः



Mahārthamañjarī- A Karma composition from Cidambaram

Ketu RamaChandra Shekhar



Mahārthamañjarī- A Karma composition from Cidambaram

The vast Bharatavarsha is the Puṇyabhūmi, a source of blessings which has been sanctified by countless Saints and Rṣis. No one place could be claimed as an exclusive domain of any one sect be it linguistic or community based. The whole of Āryavarta followed the common Sanatana principles with its unique localized flavor. The land of Rishi Kashyapa, Kashmira, has been the crown not merely in figurative sense but also because it had enriched the Bharatiya Jñāna Paramparā through its unique contributions. Trika Siddhanta, otherwise known as Kashmir Shaivism is one of the best that the scholars and saints of the land of Prajapati Kashyapa had to offer along with several other contributions made to enrich the Knowledge landscape of Bharat.

Trika comprises of three streams of thoughts- Kaula, Krama and Pratyabhijñā, all of which supplement and compliment each other. Krama accords highest place to Supreme Consciousness and names Her as Kalasankarshni. An attempt is made here to merely highlight the composition of a Krama work in Cidambaram, located in the delta region of Tamilnadu, far away from its land of origin, the Karavīra in Kashmir (in SWAT valley). This work along with another which finds frequent mention in the current were considered to be finest specimens of expository works on Krama, and these were held in great esteem by Sw. Lakshman Joo Maharaj. But before we know about the work, a preface to its composition would be in order.

Epigraphical evidence indicates that a small community adhering to the Pratyabhijñā school of Saivism from Kashmir established a settlement in Chidambaram, the Temple town which houses the Golden hall where Naṭarāja dances his Ananda Tandava. Their religious practices were centered around the yoga and jnana aspects of Saivagamas. Notably, the Bhairavagamas they followed differed from

the 28 Śaivāgamas prevalent in the Tamil region. The primary focus of meditation for Pratyabhijñā followers was the ananda taṇḍava icon, embodying the pancakṛtya and pancākṣara aspects of Siva, while the local worship centered on the Siva linga. The distinctive yet unobtrusive practices of the Pratyabhijñā followers caught the attention of the Cōla rulers, who, despite following a different Saivite cult, provided patronage out of genuine respect. In the practical realm of Pratyabhijñā philosophy, the Five-lettered unit na-ma-śi-vā-ya held immense sanctity. This unit represented various parts of Siva's body and served as the mystic sounds (mantras) of symbolic yantras (cakras) for sadhakas (individuals undergoing discipline). These formalizations symbolized the sūkṣma-śarīra (micro-body, invisible body), signifying the non-anthropomorphic aspect of Śiva. The golden bilva leaves on the 'rahasya' panel in the cit-sabha are believed to contain engravings of yantras representing different philosophical aspects of Pratyabhijñā, such as Śri-cakra, Cit-ambara-cakra, Sammelana-cakra, Tiraskaraṇī-cakra, Ānanda-cakra, and more.

The detailed inquiry and research into the spread of the Kashmirian dispensation, particularly to the far South of India, remain a vital subject of exploration. Prevailing explanations often simplify the movement of peoples and texts southward as a consequence of the ascendancy of Turkic power in northern India. But we have such migrations much earlier than the Islamic invasion. A comprehensive understanding is lacking, and there are no in-depth prosopographical studies examining the migration of intellectuals or lineages to their new Southern abodes.

It is so far clear that the Kashmiri Pandits migration to southern part of India, to the current states of Karnataka, Tamilnadu and Kerala, and we have literary and epigraphical evidences to support them.

While the poet Bilhana's autobiographical account of

relocating to the court of the Calukya kings and the appearance of figures with the title Kasmira Pandita in the inscriptions of Kālamukha monasteries in medieval Karnataka offer intriguing but anecdotal evidence, the foundation for constructing a history remains limited. This historical narrative stands as one of the most significant processes of cultural transmission in pre-modern India. Undoubtedly, the knowledge-forms originating from Kashmir found an exceptionally conducive environment in the far southern reaches of the peninsula, reshaping the intellectual and cultural landscape of their newfound home. The critical role of Kashmirian texts and authors is evident in their profound influence on distinctly southern cultural manifestations.

A wealth of textual material was generated and circulated extensively, linking distant textual cultures through lines of transmission and reciprocation. In this global order, starting in the early eleventh century, biographical and bibliographical evidence indicates a specific pattern emerging in the movement of resources from the textual culture of Kashmir to the southern peninsula. This generous transfer included works spanning diverse genres and styles, facilitated by the efforts of itinerant poets and intellectuals of various affiliations. Particularly noteworthy was the movement of Sanskrit texts associated with the Saiva religion, directly correlated with the migration of lineages of the religion's textual virtuosos, appearing in successive waves in the Deccan and Tamil country. The history of this movement involving people, texts, and ideas remains relatively obscure, however, it is within this trajectory that the composition of the Mahārthamañjarī assumes considerable significance. This movement provides the backdrop to the life of a South Indian, Goraksa, son of Madhava, known as Maheśvarānanda. His Mahārthamañjarī bears witness in nearly every sentence to the formative influence of Saiva speculation emanating from Kashmir.

Maheśvarānanda frequently references Sri Utpaladeva's Siva Stotra and Srivatsa's ' Cidgaganacandrika. Notably, the Cidgaganacandrika, a crucial source text for the Krama worship, again originated from the South Indian Krama textual culture.

In Kerala, the carriers of the Krama Śākta tradition are identified as Piṭaras (Bhaṭṭaraka) and Mūssads, recognized as Śākteya Brahmins. Their designation as Śākta Brahmins stems from their worship of Śakti and adherence to Vedic rites of passage (samskāras), along with the meticulous observance of daily and incidental rituals characteristic of orthodox Brahmins in Kerala. This community is believed to be a migratory group, purportedly descendants of Kashmiri Brahmins. While the trajectory of their exodus and the exact time of their settlement remain elusive, Kerala eventually became their chosen final abode. Not only do these Śākta Brahmins form a distinct group, but they also uphold a unique ritual cult. Śrīvatsa, the author of Cidgaganacandrikā, belonged to the Śākteya tradition and held the position of Ilayapiṭaran (Laghubhaṭṭaraka), assisting the main priest in worship ceremonies. The cult of Kālasaṅkarṣiṇī, the goddess integral to the Kashmirian Krama system, is expounded

in various texts such as Brahmayāmala, Kramasadbhāva, Kālikulapañcaśataka, Devīdyardhaśatikā, three Mahānayaprakāśa-s authored by Śitikaṅṭha, Arṇasimha, and an unidentified author, Mahārthamañjarī of Maheśvarānanda, Cidgaganacandrikā of Śrīvatsa, Kālikulakramārcana of Vimalaprabodha, and Mahārthamantrapaddhati.

The Piṭaras' system closely follows the Mahārthamañjarī in terms of order, particularly in the internal ritual (kulaprakriyā). This suggests a well-developed transmission of the Krama system from Kashmir to Kerala. Additionally, Mahārthamanjari makes numerous references to Cidgaganacandrikā, further emphasizing the interconnectedness of these ritual traditions.

Mahārthamañjarī of Maheśvarānanda, a unique and unjustly neglected text composed in the South Indian city of Cidambaram around the beginning of the thirteenth century. The work is an amalgam of philosophical treatise, liturgical guidebook, and visionary literary essay, cast in a highly unusual, bilingual form. Mahārthamañjarī venerates a line of sages "beginning with Patanjali," possibly alluding to the Cidambaram Mahatmya that contributes to a portion of the Naṭarāja temple's composite ritual culture deriving from that sage.

There is a legend behind the composition of the work, which is narrated by the author himself in a vivid manner. In the recounting of this surreal tale, he disclosed his given name and the name adopted at initiation, Maheśvarānanda, unraveling the inspiration behind his magnum opus, the Mahārthamañjarī.

The Dream:

"In the sacred enclave of the temple, where shadows wove intricate patterns in tandem with the flickering lamps, Goraksa, renowned as Maheśvarānanda, was engaged in a profound ritual discipline. The air itself seemed saturated with the lingering essence of incense, fostering an atmosphere of profound contemplation on that tranquil night. The adept, found solace in the hushed stillness—an ephemeral moment that seemed to transcend the conventional boundaries of time.

Within this quietude, an unexpected visitor materialized—the goddess, unmistakably marked as a devotee of Siva, adorned in the unassuming garments of a mendicant. Her ethereal presence resonated with an otherworldly aura, as indicated by the beggar's bowl she carried—an inverted human skull. Goraksa, moved by the grace of the moment, paid his respects.

In a gesture of generosity, he extended coins as a guest-gift to the celestial visitor. However, the response took an unexpected turn. The goddess, with a subtle shift in demeanor, dismissed the proffered gift and, with a mysterious smile, communicated in Maharashtrai prakrt, a language not frequently heard in the place where Goraksa lived. The adept, in this perplexing linguistic exchange, might have harbored a flicker of suspicion, questioning the unconventional choice of language.

The zenith of this enigmatic encounter unfolded when the goddess, with gentle grace, pressed her skull-bowl to Goraksa's forehead, displayed a symbolic gesture of forming the number 'seven' on her hand and vanished into

the ethereal night. Left in a contemplative haze, Goraksa, grappled with the question of reality—was it a mere dream? Contemplating the extraordinary marvel he had witnessed, Goraksa proceeded with the remaining rituals, spending the entire night in deep reflection. At the break of dawn, he reverently visited his teacher, Mahaprakasa’s abode. With folded hands, he paid homage to his teacher’s feet and then, articulating the night’s events with courtesy, shared the unfolding tale.

The sagacious teacher, upon pondering the matter, swiftly discerned its essence. Delighted by the auspicious nature of the occasion, he addressed his pupil, proclaiming that there was no need for intricate interpretations. The siddhayogini’s act of dismissing material offerings, coupled with her symbolic gesture of forming the number ‘seven’ on her hand, signified a transcendence beyond mere physical gifts. Instead, she yearned for a gift in the form of language—spoken words akin to mantras—that would allow the worship of the Supreme Goddess. The teacher affirmed that the goddess Saptakotisvari was undoubtedly the object of veneration, as evidenced by the yogini’s profound gesture.

Instructing his pupil to compile seventy sutras brimming with mantras into a tantra encapsulating the Mahārtha or Krama, the teacher emphasized the importance of the pupil’s eloquence. The guru envisioned a grand composition, enriched by the pupil’s purified voice and comparable to ancient scriptures, with the yogini’s language serving as a sublime embellishment.

Wholeheartedly embracing his teacher’s directive, Goraksa, guided by an independent spirit, dedicated several days to design the text. He titled it “Mahārthamañjarī- The bouquet of the Supreme Purpose,” a reflective mirror of consciousness. Recognizing the inherent potency in tasks initiated without hesitation, Goraksa offered the fruit of his labor to his erudite teacher Mahaprakasa, well-versed in the Vedas, sastras, and arts.

This dream delves into a deeper narrative—the inception of the Krama tradition. Centuries earlier, in the northern seat of Oddhyana pitha in SWAT valley of Kashmir, the goddess Mangaladevi imparted the foundational knowledge of Krama to Sivananda in similar circumstances.

An analogous dream served as the muse for the ninth-century Kashmirian luminary, the poet, and critic Anandavardhana, compelling him to compose his *Deviśataka*. This visionary encounter, where ethereal meetings became the focal point, permeates the extensive body of Tibetan revelations known as *gter ma* or ‘treasures.’ These treasures, akin to Maheśvarānanda’s account, depict goddess figures—referred to as *dakinis* in the Tibetan tradition, distinct from Maheśvarānanda’s *Yogini*—conveying sacred scriptures through a blend of enigmatic language and profound gestures.

This narrative, enshrined in the teachings and scriptures

of the Krama tradition, unfolds as a vital thread within a broader list of stories woven across the expanse of southern Asia. In this intricate network, a celestial feminine presence descends into the realm of dreams, bestowing inspiration or catalyzing the genesis of a transformative text. This recurring motif transcends geographical boundaries. Based on the above said description we can discern the various stages that the evolving *Mahārthamañjarī* undergoes:

- The initial encounter within a private dream.
- Interpretation and endorsement by Mahaprakasa, the teacher of Mahesvara.
- Crafting the 70 gathas consisting of the Prakrt mula or foundational text.
- Initial circulation of this foundational text, prompting subsequent requests from Maheśvarānanda’s students for a comprehensive explanation.
- Composition of the commentary in Samskrt for these 70 Prakrt gathas.

On one hand, we have the mula text, the *Mahārthamañjarī* itself. This concise compilation comprises seventy-one verses in Maharastrī Prakrt, with all but the concluding verse adhering to the *arya* meter.

On the other, we have an exhaustive commentary named *Parimala* which exhibits the expanse of author’s knowledge and indebtedness to Kashmirian masters.

Maheśvarānanda’s explanations find substantial support in a compilation of excerpts from sacred scriptures and earlier authorities of the Kashmirian tradition. He explicitly affiliated himself with *Acarya Abhinavagupta* and the esteemed lineage he represents. His reference to “the wish-giving trees that are none other than the revered teacher *Abhinavagupta*- कल्पकवृक्षान् आचार्यान् अभिनवगुप्तनाथपादान् ... (*kalpavṛkṣān ācāryān abhinavaguptanāthapādān...*)” is not mere praise but a deliberate acknowledgment. These citations from scriptural sources and past Kashmirian authorities serve as constant reinforcements in the text, serving to validate the language of the *Prākṛt mūla* and to provide additional insights within the commentary. They bear witness to the extensive presence of these precursor textual materials in Maheśvarānanda’s *Cidambaram* and underscore his command over these resources.

Picture suggestions:

Nataraja - <https://www.pinterest.com/pin/568509152952339632/>

Nataraja Temple in Cidambaram

<https://www.orientalarchitecture.com/sid/152/india/chidambaram/nataraja-temple>

Acharya Abhinavagupta

Durvasa Matham in Cidambaram





Uma Kant Kachroo

Kashmiri Language & the script conflict

My five-year-old granddaughter was with her Hindi vernacular book opened on a page which had one word on each page with pictures. The words were शलगम and षट्कोण. What struck me was the way she was deciphering the words. She just spoke the alphabets and the words came out. It just set me thinking; if this was written in Arabic or Roman scripts, would this child be able to read the words? In Arabic, the first word would be spelt and read as “Sheen, Laam, Gaaf, Meem” and in Roman, “Ess, Ech, Aey, El, Jee, Aey, Em”. In neither would the self-learning child be able to read the correct word. This is because these scripts are non-phonetic. Devnagri alphabet is purely phonetic. This took me to the last few weeks’ video conference discussions on the social media on alternate/co-script for Kashmiri since Government of India has, so far, not granted recognition to the requested Devnagri as the alternate official script for it. While this is a welcome move and all the active organisations / groups who have taken this initiative, deserve congratulatory accolades, it is ironical that an unsuited, Nastaliq script has the official recognition while the one which is scientifically better suited, is lamenting to be recognised and is ignored. This tells volumes about how professional is our official system of linguistics in the country.

However, these video conference discussions precipitated four issues that form the basis of this article:

1. Is there a need for seeking recognition for an alternate script?
2. Conflicting views on Devnagri or Sharada to be the alternate script.
3. Which is scientifically better suited for adapting to Kashmiri phonetics?
4. What should be the approach methodology?

I will deal with each one separately.

Is there a need for seeking recognition for an alternate script?

To me, this is a non-issue. Instead, I would first ask myself, “Why do I need an alternate script?” And the answer is very clear; because majority of the Kashmiri Pandit diaspora doesn’t know how to read or write in the recognised script, which is Nastalik. In order to keep our language alive amongst the Kashmiri diaspora, we need to provide a script for our writers, poets and creative artists through which they can reach their creative works to their audience. This is the basic need. And, if we have consensus on this, who stops us from using the chosen medium. The critical question then is, which script? I will deal with this in a while. The focus here is that we must provide the medium for communication, irrespective of it not having government recognition. If my diaspora across the globe standardises on a script and adopts it for writing Kashmiri, in the next one decade we will make loads of literature of varied kind available to our community that will motivate and facilitate them to communicate in Kashmiri. It is also a great opportunity for transliteration of the rich Kashmiri work available in Nastaliq that can be made accessible to the diaspora. When we have large amount of literature available in the alternate script, we will have a strong footing and reason to present our case and seek recognition for it. Let us also remember that recognition has only a cosmetic value for the script, particularly in the digital world of today, except for publishing the works by the Sahitya Academy.

Conflicting views on Devnagri or Sharada to be alternate script:

If we believe that there is need for an alternate script, the next natural question is which script? To me, any Indian script is good enough for Kashmiri with modifications to accommodate the nuances of Kashmiri

phonetics. To support my argument, I will take you to the basics of the majority of the Indian scripts. The basic alphabet of all the major Indian scripts is the same, with different symbolic representations. The “स्वर” (vowels) start with अ and end with अः. Similarly, “व्यंजन” (consonants) start with क and end with ञ. The symbols make them different for different languages. This basic concept will help us understand that Devnagri or Sharada is not the issue. The issue is which is easier in adaptation. The good news is that both the scripts have their respective UNICODE, thus making them equally digitally enabled. However, if we look at the demography of our diaspora, more than 95% are familiar with Devnagri, mainly because of Hindi being the common connecting language which uses Devnagri script. It, therefore, becomes an easier choice because the readership community will only need to learn phonetic variations through modified signs (मात्राएँ). On the other hand, Sharada, by dint of its remaining dormant for centuries, the majority diaspora is not familiar with it. Besides, historically, Sharada has been predominantly a script for scholarship in Sanskrit. All the works and manuscripts in this script are in Sanskrit language, including the scriptures. Though we find Grierson mentioning in his “Preliminary Note” of his famous – A Dictionary of the Kashmiri Language, “Kashmiris use three alphabets for writing their language. Hindus as a rule employ either the Sharada or the Nagari character and Musalmans the Persian”, we haven’t found any authentic original Kashmiri work available in Sharada. This also lends support to the theory of Kashmiri having been largely a dialect till Nastaliq was adopted as its script. Adopting this, Sharada will involve mass training which is a long and tedious effort before it becomes the popular first choice for the people. Sharada, though is extremely important to be revived through training and learning as there is a lot of rich material in published and manuscript forms in libraries spread across the globe that need to be retrieved and made readable. For this we don’t only need students knowing Sharada but also knowing Sanskrit language. We have a young group – The Core Sharda Team (CST) which started a campaign a few years ago to train students desirous of learning the Sharada script. This team deserves accolades for the way they have adopted a simple but effective method of training people using the social media – WhatsApp. Today they have enabled a respectable brigade of over 2000 people who can read and write in this script and these numbers are continuously increasing. What is, though, a challenge still is that not all are Sanskrit enabled. However, the good news is that CST has a group of 140 PhD Sanskrit scholars already working with them on the manuscripts. This drive of training people to learn both, Sanskrit and Sharada script, has to be cultivated within the diaspora, which may need a different approach. This team has also developed a mobile app that facilitates writing in Sharada on the mobile phones. They also have lately adopted new मात्रा to make it fully Kashmiri phonetic ready. I believe they have updated the app with these phonetic updates and made available to general masses to popularise it among those who are interested in using it with some basic training. This drive needs support from the community for revival of this script which is thought to be older than Devnagri.

With Devnagri, we have a different challenge. Although it has evolved as a reasonably ready script, there is no standard version adopted by the writers. Each one uses her/ his own method of playing with signs (मात्रा) for phonetic representations of typical Kashmiri words, making it hard for the reader to decipher. This seems to be a historical problem with us. Even,

for building the Kashmiri dictionary, Grierson had to face the problem of different flavours floating, of which he has made exemplified mention in the preliminary note. This problem persists till date with multiple standards in use. Incidentally, this also makes our case weaker when presenting to the Government authorities, since we don't have a standard Alphabet. This has happened because, yet again we have adopted unstructured and individualistic approach in silos when trying to adopt signs for phonetic nuances. It may be pertinent to mention that an effort in making Devnagri as its alternate script was made more than a century ago in 1914 when the first primer for it was written by the famous Sanskrit scholar, Pt. Nityanand Shastri. What is notable is that this primer was published two years before the famous Indologist, G A Grierson brought out the first ever edition of Kashmiri dictionary in 1916 which, interestingly is also predominantly using Devnagri script for phonetic representation. However, what is also sad is that this primer remained only in private possession and came to light only a decade or so ago. Despite making it known, we yet again repeated the mistake by ignoring it and preferred to redesign the wheel individually, resulting in multiple versions sans standardisation. However, let bygones be bygones. These experiences give us new learnings. The first step, therefore, is to bring all the versions to converge into one standard script. Each version has meant a lot of individual effort and we must not ignore that. We need to invite all the creators, scholars, writers, poets on a common platform and bring consensus on a standard version. Then this standard version will need to be computer enabled. This will not be a challenge because, Kashmiri script writing software – Akruti Kashmiri Arinimal Engine is already available, thanks to Dr Roop Krishen Bhat (former Director at Ministry of HRD, Deptt. of Higher Education, Govt of India) and his team who undertook the development of the engine which is usable with the normal computer keyboard. Dr Bhat and his team deserve accolades for making this brilliant software available. However, it is not much known or easily available for use by masses. This must be made free downloadable so that more and more people use it for writing their stuff. There is already an Android version of Devnagri keyboard available on Android phones which has all the signs that Akruti is using for Kashmiri. Which is scientifically better suited for adapting to Kashmiri phonetics? Much of this is already explained above. Any Indian script is scientifically equal with modifications to include new signs. If Arabic script, which doesn't have signs to represent the phonetics of Kashmiri language, could be modified by the Kashmiri scholars to create Nastaliq, Sharada and Devnagri scripts have many of the signs (मन्त्र) suitable for easy adoption.

Akruti and Maatrika have done it very effectively in the respective scripts in Devnagri and Sharada by introducing additional appropriate signs (मन्त्र) to make them fully suitable to write Kashmiri. Thus, the issue with Sharada is not in the science of its script but practicality of its adoption as addressed above. Since CST has already created the Kashmiri version of the script, which is a big leap forward, it is as suitable to be used as Devnagri. It is a collective responsibility of both the teams with the initiatives in Devnagri and Sharada, to see that Sharada script revives to its full glory.

Approach methodology:

1. Devnagri Script:
 - a. Standardise on one Devnagri script by consensus with writers and scholars.
 - b. Reach out to the intellectual community to adopt the standard script.
 - c. Adopt the standard in Akruti.
 - d. Adopt a publicity strategy to make the script available to the global community.
 - e. Make Akruti freely available to all.
2. Sharada Script:
 - a. CST continues its drive of training.
 - b. Prepare a publicity campaign for mass reach of the concept of Sharada learning.
 - c. Create a Sanskrit literate Sharada core group in the team to work on scriptures and manuscripts in different libraries.
 - d. Create a time bound program for converting them into Devnagri.
 - e. Make the converted work available to masses.
 - f. Make publicity campaign to reach the new Kashmiri version of the App to the diaspora with awareness campaign and encourage them to learn and write Kashmiri in Sharada.
3. Recognition for alternate/ co-script:
 - a. Bring all active groups, scholars, writers under one platform.
 - b. Let there be one official representative organisation.
 - c. Adopt and agree upon the common standard script.
 - d. Create database of available literature written in the alternate script.
 - e. Represent the case for recognition to HRD Ministry with data through the official organisation only.
 - f. Approach influencing Government organisations/ ministers/ officials at different levels to push the case.



CST

Readers Feedback Maatrika Dec'23

Great effort, no doubt about it. It is not an easy job to bring alive a script long deemed dead and dusted. Resurrecting it and promoting it for preservation of posterity needs not only passion and perseverance but also certain amount of madness. Seeing the effort through Maatrika, I think Core Sharda Team has that level of craziness needed for scaling the mountain of difficulties and hardships. Your efforts are praiseworthy not only that you are doing it, but because of the fact that you are far removed from the ground zero where this script had been in prevelance in our hoary past, great pieces of literature written in this script. In the absence of basic material of research by way of manuscripts or pieces of literature found in old households or oral tradition, it is like groping in the dark or fixing jigsaw puzzles and then getting it right. Not to speak of financial component needed for such endeavours. Hats off to you and your team. I fully concur with you that Sharda needs wide promotion and publicity especially in the community. It is sacred to us and links us with our glorious past. Thanks a ton for sharing Maatrika this annual edition and also previous three editions. With all my Regards:.....Alka Lahori



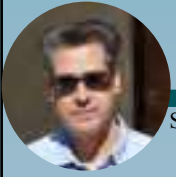
Deepak Sopori

हर शाम साढ़े सात की खबर / हर माभ भाढ़े भाउ की प्रगर

हर माभ भाढ़े भाउ की प्रगर के भुन भकें,
 उक रेडियो के उगु गिरु गैउंउ घे वे,
 कश्मीर के हालात की गजर के भुन भकें,
 उक रेडियो के उगु गिरु गैउंउ घे वे।
 एभु के पिडी कैभु भै, रामन रिपे के पाम,
 भिलउं घे माभ केउं की ठेरु कं उराम,
 कितने फार कलाक उर कितने रै मरुक,
 हर उक प्रगर भभेउं घे, भारे पुन राप,
 भरकार की उरु मे केरं प्राम के तिलान,
 गम दिक् घी घनी मेरा भरुदरु के भकान,
 एिनके मसीए घे उमे कमभीर भै मसी,
 उनकी मलाभती की दुआ मांगते मसी,
 उक गांठ दुपुटे पे गांठ लेते घे मरुकर,
 फैलाए कलम भापि मिल पे रापती घी पडुरा।
 उम टेर भै उक मुभ भै एीउं घे रुभ मसी,
 तारीख पर के लौटे की मुएगी कसी,
 हर माभ भाढ़े भाउ की प्रगर के भुन भकें,
 उक रेडियो के उगु गिरु गैउंउ घे वे।
 लेकिन ये कृ के उर ही गडुंउ है उभाके,
 उभीए लौए मुती है कुळ दुर की एके,
 रुबु कदल भै कल मुना पर एक एला है,
 मेरा ही न शायद के वे भनिर मे भए है,
 उक लाम भिली है कहीं अमिरा कदल के पास,
 माथे पे तिलक था, फेरन बदन पे था लिबास,
 वादी की ये खबरें ऐ रेडियो पे मुनाउ,
 माथद था वे ही दु के की मुभु मरुउ,
 मुग मुपिरी भै एले रुगरउ के कृ भुने,
 दिल की हरारतों के लेके ख्वाब गम बुने,
 उक दुसरे के दु पे रोते है एर एर,
 उर लौटे घे टेंट भै, ऐ एणु का था गारा।
 हर माभ भाढ़े भाउ की प्रगर के भुन भकें,
 उक रेडियो के उगु गिरु गैउंउ घे वे,
 कश्मीर के हालात की गजर के भुन भकें,
 उक रेडियो के उगु गिरु गैउंउ घे वे।

हर शाम साढ़े सात की खबर को सुन सकें,
 इक रेडियो के इर्दगिर्द बैठते थे वो,
 कश्मीर के हालात की गजर को सुन सकें,
 इक रेडियो के इर्दगिर्द बैठते थे वो।
 जम्मू के झिड़ी कैम्प में, राशन डिपो के पास,
 मिलते थे शाम होते ही चेहरे कई उदास,
 कितने हुए हलाक और कितने जाँ बहक,
 हर इक खबर समेटते थे, सारे ध्यान रख,
 सरकार की तरफ से कोई खास हो ऐलान,
 बस फिर थी यही मेरा महफूज हो मकान,
 जिनके अजीज थे फंसे कश्मीर में अभी,
 उनकी सलामती की दुआ मांगते सभी,
 इक गांठ दुपुटे पे बांध लेते थे अक्सर,
 फैलाए हलम माएँ दिल पे रखती थी पत्थर।
 उस दौर में इक आस में जीते थे हम सभी,
 तारीख घर को लौटने की आएगी कभी,
 हर शाम साढ़े सात की खबर को सुन सकें,
 इक रेडियो के इर्दगिर्द बैठते थे वो।
 लेकिन ये क्या के और भी बढते हैं धमाके,
 उम्मीद लौट आती है कुछ दूर ही जाके,
 हब्बा कदल में कल सुना घर एक जला है,
 मेरा ही न शायद हो वो मन्दिर से सटा है,
 इक लाश मिली है कहीं अमिरा कदल के पास,
 माथे पे तिलक था, फेरन बदन पे था लिबास,
 वादी की ये खबरें जो रेडियो पे सुनाता,
 शायद था वो भी दर्द के ही आंसू बहाता,
 अब आखिरी में दर्जे हरारत को क्या सुने,
 दिल की हरारतों को लेके ख्वाब बस बुने,
 इक दूसरे के दर्द पे रोते हैं ज़ार ज़ार,
 और लौटते थे टेंट में, जो ज़ख्म का था गारा।
 हर शाम साढ़े सात की खबर को सुन सकें,
 इक रेडियो के इर्दगिर्द बैठते थे वो,
 कश्मीर के हालात की गजर को सुन सकें,
 इक रेडियो के इर्दगिर्द बैठते थे वो।





Sandeep Raj Koul

Hindi Alphabet and Kashmiri Shaivism

In Kashmiri Shaivism, the Sanskrit/Hindi Vowels represent Shiv, and the consonants represent the Shakti. Shiv is allegorically termed as light and Shakti as its luminosity. Shiv is static, Shakti is dynamic.

Param Shiva, like the Brahman (of Advaita) cannot be defined, though the creativity, both non dual and dual of Paramshiva can be expressed by the 36 elements or tattvas. The first tattva or element according to Kashmir Shaivism is Shiv, a synonym for Chaitanya or Consciousness. All the activity goes on in this first element.

The sixteen vowels of KS are represented by the first Tattva-shiv. Everything is Shiv-Shakti. Even our language. When Shiva(vowels) and Shakti(consonants) meet, a word is formed and when many words combine, a language is formed. The language is the expression of thoughts. The mind is nothing without these thoughts and they act as a support for mind. At the same time, it makes the mind to forget its non-dual nature and engages it in the world of duality. Thus, this language binds a pashu (empirical being) or liberates him/her. Every word is thus a manta for the Yogi.

The first alphabet अ represents Chaitanya. आ represents Anand or Bliss. A desire arises in Shiva to experience its nature, Ananda, in duality as well. For that Shiva has to create Duality, as to begin with there is nothing except Shiva. This desire is represented by the next two alphabets इ, ई. The first one represents Ichha and the second one Ishan. As soon as the desire arises, the knowledge of duality too arises instantly in the heart(consciousness) of Shiva. They are represented by the next two Vowels उ ऊ. They are known as Unmesha and Unnata. At this point, an apprehension arises in Shiva, that what if Shiva forgets its real nature, once he manifests as duality(universe). Fearing that it might forget its real nature i.e. Consciousness - bliss, he rests back in its nature that is अ आ(Consciousness bliss). Retracting from knowledge to first stage (consciousness bliss) gives rise to the next 4 vowels.

ऋ(r) ॠ(r) ॡ (lr) ॢ (lrii) These are the four stages of void. After retracting to the initial stage of अ आ, it strikes Shiva that it cannot forget its real nature and Shiva comes out from the apprehension and carries forward from where it has stopped. अ आ mixes with the Iccha इ ई thus giving rise to the next two vowels ए ऐ. Again, अ आ now mixes with Gyan उ ऊ, and gives rise to the next two vowels ओ औ. These four vowels ए ऐ ओ औ represent the four stages of kriya or action of Shiva. ए ऐ ओ औ represent the least vivid, somewhat vivid, vivid and the most vivid action of Shiva.

The next vowel अं represent that though desire, knowledge and knowhow has risen in the heart(consciousness) of Shiva, yet it is still at the level of non-duality (represented by point). The next vowel is represented by two dots : The upper dot represents Shiv and the lower dot represents Shakti. In fact, it also signifies that at this level, it is the Shiva that becomes Shakti.

From this point on, everything becomes Shakti. It has been termed

that the projection of Shiv on Shakti happens inversely, that is, the first element appears as the last and the last tattva which is Prithvi(Earth) appears as first. In other words, it implies that the subtler elements appear last and the grossest first. Thus the projection appears first as the Panch Mahabhutas (five gross elements) represented by क varg, then Panch tanmatras represented by च varg. Panch karmindreyas(organs of action) represented by ट varg. Panch gyanindreyas by त varg. Antahkarn(5 internal organs) by प varg. 5 kanchukas+maya(sheaths) by य र ल व and 5 shuddh tattvas(pure elements) by श ष स ह.

The first vowel- which is Shiv is अ, and the last consonant is ह. When they combine with each other, they become अहं or Aham-that means 'I' or 'I am'. Whenever we say anything that has 'I', or wherever we refer to the first person, it is Shiva (and Shakti), to whom we are referring. Shiv is always the first person and thus we all are 'Shiva'. Thus 'Aham' is also a mantra which is meant for the contemplation for the Sadhakas of Kashmir Shaivism as not only all the 36 elements are present in this mantra, but its philosophy as well.

The first vowel अ (Siva tattva) when joins with the last consonant ह (Shakti tattva) , Aham अहं is formed. The expression of shiv-shakti tattva is This Aham or I (I am). The third tattva Sadashiva denoted by स in Matrikachakra has an expression as अहं ईदम or I am this or thisness. The classification of first person with respect to thisness (universe or objectivity) is clear.

The fourth tattva is Isvara represented by ष in Matrikachakra. This stage is represented by ईदम अहं or Idam Aham meaning I am this or thisness. Idam or thisness has become the first person here and Aham has been relegated to inferior stage. The stage of objectivity is clearer to another degree.

The fifth tattva is Shuddh vidya represented by श in Matrikachakra and its expression is अहं ईदम ईदम अहं. Meaning I am this/thisness and this I am. The sense of duality is much more clear than the previous stages. From Aham at Shiv-Shakti to Aham Idam Idam Aham at Shuddh vidya in the decreasing order of the subtleness or the process of subjectivity to objectivity has been displayed lucidly in the philosophy as well as epistemology of Kashmir Shaivism.

The attributes of Shiva which are Chaitanya (Consciousness) , Anand(bliss), Ichha(will), Gyan(knowledge) and Kriya(action) apply in this order in the 36 elements (but inversely)

The 36 elements in their order and as denoted by Alphabets according to Matrikachakra is given below.

1.Panch Maahaabutaas-five Gross elements

Prithvi(Earth) क (Kriya)

Jaala(water) ख (Gyan)

Tejas/agni(fire) ग (Iecha)

Vaayu(air) व (Anand)
 Akasha(ether) ऊ (Chaitanya)
 2.Panch Tanmatras -Five Subtle elements
 Gandha(smell)घ (Kriya)
 Rasa(taste)छ (Gyan)
 Roop(form)ज (Iecha)
 Sparsha(touch)झ (Anand)
 Shabda(sound)ञ (Chaitanya)
 3.Panch Karmendriyas- (five organs of action)
 Upastha(creation/reproduction) ट (Kriya)
 Paayu(excretion) ठ (Gyan)
 Paada(foot) ड (Ichha)
 Pani(hand) ढ (Anand)
 Vaak(speech) ण (Chaitanya)
 4.Panch jnanendriyas (five organs of cognition)
 Ghraana-(nose, organ of smelling) च (Kriya)
 Rasaana-(Tongue, organ of taste) छ, (Gyan)
 Chakshu-(eye, organ of seeing) ज (Ichha)
 Tvak-(Skin, Organ of touching) झ (Anand)
 Srotra-(ear, organ of hearing) ञ (Chaitanya)
 5. Antahkarnas-(3+2 internal organs)
 Manas-(mind) ष Kriya

Buddhi-(intellect) फ Gyan
 Ahamkara-(ego connected with objectivity) ब Iecha
 Prakriti-(nature/three Gunas i.e satvic,rajsic and tamsic) भ Anand
 Purusha-(ego connected with subjectivity-reacts to prakriti) म
 Chaitanya
 6. Sat Kancukas-(six coverings)
 Niyati-(limitation of place) य (Kriya)
 wRaga-(limitation of attachment) ल (Iecha)
 Vidya-(limitation of knowledge) र (Anand)
 Kala-(creativity) ल (Chaitanya)
 7. Maya (illusion of individuality) व (Consciousness gets contracted in case when subject becomes object and vice versa i.e. object dissolves in subject)
 8.Suddha tatvas (pure elements)
 Suddha vidya-(iness in iness, thisness in thisness) श Kriya
 Isvara-(thisness in iness) ष Gyan
 Sadasiva-(iness in thisness) स Iecha
 Shakti-(iness) ह Anand
 Shiva-(iness-being)-(अ आ इ ई उ ऊ ऋ कृ लृ ए ऐ ओ औ अं अः)

Reference – Kashmir Shaivism books (mostly translated by Swami Lakshmanjoo)



Vinod Koul

भक्ति कविता / भक्ति कविता

मुठ एले मुवैपु एभ
 लेए मुए कै पुरु मीरुभ
 भन भै कर ले मुभिरन उनका
 एपउरे रके उन का नाम
 राम नाम का दिया जलाएँ
 मुठरु के वा माभ
 मुए पुरीका करे मभापु
 वनवास पे लगा विराम
 मुठ राम की मरण भै एरि
 वकीं मुवैगे रुभारे काम
 एरौं उर गुंजे नारा
 एव मी राम एव मी राम

आओ चलो अयोध्या धाम
 लौट आए हैं प्रभु श्रीराम
 मन में कर लो सुमिरन उनका
 जपते रहो उन का नाम
 राम नाम का दिया जलाएँ
 सुबह हो या शाम
 आज प्रतीक्षा हुई समाप्त
 वनवास पे लगा विराम
 आओ राम की शरण में जाएँ
 वहीं आयेंगे हमारे काम
 चारों ओर गुंजे नारा
 जय श्री राम जय श्री राम



वर्णमाला / वरुभाला

अ अनार परभा	आ आम सुभ	इ इमली डभली	ई ईख रौप	उ उल्लू उल्लू	ऊ ऊन ऊन	ऋ ऋषि ऋषि	ए एकतारा एकतारा
ऐ ऐनक ऐनक	ओ ओखली ओखली	औ औषध औषध	अं अंगूर अंगूर	अः अः			

क कबूतर कबूतर	ख खरगोश खरगोश	ग गमला गमला	घ घड़ी घड़ी	ङ ङ
च चरखा चरखा	छ छाता छाता	ज जूता जूता	झ झंडा झंडा	ञ ञ
ट टमाटर टमाटर	ठ ठेरा ठेरा	ड डमरू डमरू	ढ ढोलकी ढोलकी	ण ण
त तरबूज तरबूज	थ थैला थैला	द दूध दूध	ध धनुष धनुष	न नारियल नारियल
प पतंग पतंग	फ फल फल	ब बकरी बकरी	भ भालू भालू	म मछली मछली
य यज्ञोपवीत यज्ञोपवीत	र रस्सी रस्सी	ल लड्डू लड्डू	व वाहन वाहन	श शलगम शलगम
ष षटकोण षटकोण	स सेब सेब	ह हिरण हिरण	क्ष क्षत्रिय क्षत्रिय	ज्ञ ज्ञानी ज्ञानी

0 ०	1 १	2 २	3 ३	4 ४	5 ५	6 ६	7 ७	8 ८	9 ९
०	१	२	३	४	५	६	७	८	९



शुनन हंघ बरथ / सुट न कुंरु गं घ

एरु मकल गंघम वरुन कुने
उडल मभुपेघम भभनृ उंभृ सुडुनम गृव एरु
भु कुंभ एरुने एरुने लेरुभ नपुने
गं० लेरुभ वरुने
रुक गीं गीं रुकु गीं गीं

दुह अकल गंघस वरुन कुने
ततल समुखेघम मरुन्य तंघ्य दुतुनम ग्यव टूरा
सु कुकुम जगीरे जगीर लजलम नपुने
गरुठ लजलम वरुने
हक चीं चीं हक चीं चीं

Kashmiri Vowels in Devanagari & Sharada Scripts

A. Special vowels used in Kashmiri Devanagari & Sharada

अं	आं	ओं	अु	अु	ऐ	अँ	आँ
ँ	ां	ो	ु	ु	े	ँ	ाँ
अं	आं	ओं	अु	अु	ऐ	अँ	आँ
ँ	ां	ो	ु	ु	े	ँ	ाँ

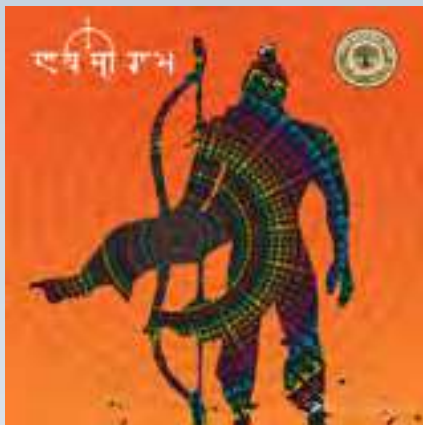
Vowels with Guide words

अ	आ	अं	आं	अु	अु	ओ	ओ	औ	अं
	ा	ँ	ां	ु	ु	ो	ो	ी	ं
अख	आररुम	अंख	मरुज	बु	तुरु	दुेर	मूल	औशद	अंग
मरुप	मुरुभ	मंरु	भंरु	वु	वुरु	एरु	भेल	डमरु	मंग

Vowels with Guide words Continued..

इ	ई	उ	ऊ	ए	ऐ	ऐ
ि	ी	ु	ू	े	ै	े
खलर	शीन	बुथ	जून	रेल	वैकुंठ	रेह
पलर	मीन	वृष	एन	रैल	वैकुं०	रेरु

Social Media Posts and marriage card on Sharada



ॐ ॐ

| सुकुटुम्भु भक्तकाय मुदकेति मभवुड
निविधं कुड मे देव मव कदिउमवय |

इि नमे वरवयवय । इि नमे उववडे ववुदेवय ।

ॐ गि. राहुलः
ॐ मे. तुदिनी

सुड
विवडः

वयं निभवुवभदे यत्र मी कुनदिचठा वभं वववुदिन
 उदुडेयः सुड विववः सुडुगुवववुडिः विमिडः
 वमि । उववुः भडुगुभुं सुड उववुव वुवगे सुमिध
 वववडु उडि ववुवभदे ।

विववः ववुवुभा

सुववभमे ववुवु ववुं ववुविवे ठावुवभडे वुडः
 ७२ ववुवे विववः ववुवुः सुमभुवः उविव ।

विवव सुवभं मवडेववभं

ॐ उववुं विविवः ववभु/ववुः वविवः

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