

श्रीशिवरहस्याख्यः महेतिहासः

THE ANCIENT SHIVA-PURAANA

TITLED

SHREE SHIVARAHASYAAKHYAH MAHETIHAASA

THE GREAT HISTORY
KNOWN AS
THE AUSPICIOUS MYSTERY OF SHIVA

प्रथमांशः

FIRST PORTION

CHAPTER TWO

[CONVERSATION BETWEEN MUNI JAIGEESHAVYA AND THE SURAS]

Sanskrit text & Translation

by

Narayanalakshmi

DEDICATED
TO
ALL THE SEEKERS OF TRUTH

ABOUT THE AUTHOR

Narayanalakshmi

Narayanalakshmi (Shubhalakshmi), an ascetic spent most of her life in the Himalayan terrain, engaged in the penance of knowledge. She is well-versed in all philosophies and is a scholar in Sanskrit language. Her mission in life is to retrieve the lost knowledge of the ancient Rishis and offer it unblemished to all the seekers of the Truth. She is from Bangalore, Karnataka, India.

जैगीषव्यसुरसंवादे द्वितीयोऽध्यायः

SECOND CHAPTER

‘THE CONVERSATION BETWEEN JAIGEESHAVYA AND THE SURAS’

Soota spoke:

SALUTATION TO LORD GANESHA

शतमुखशिखिवेदशाखा शतमुखनुतषण्मुखासबन्धुं
नभशिखसुखदं महेभवक्त्रं खगगतिपंकजजातसंस्तुतम्भजे॥ (01)

भजे

I take shelter in Ganesha,

षण्मुख-आसबन्धुं

who is the dear relative (brother) of ‘ShanMukha (six-faced one),

शत-मुख शिखि वेद-शाखा शत-मुख नुत

who is extolled and worshipped

by the ‘hundreds of mouths (Sages/deities)’

representing the

‘hundreds of branches of the Vedic wisdom,

which are like hundreds of flames of Knowledge-fire (Sacrificial-fire) -

which burn off the ignorance’,

नभ-शिख सुख-दं

who radiates supreme bliss up to the absolute summit of the cosmos,

(or, who gives joy to Supreme Shiva -

who has the his locks of hair spread out as the entire space-expanse),

महा इभ वक्त्रं

who has a huge elephant face,

खग-गति, पंकज-जात, संस्तुतम्॥

who is praised by

‘Vishnu who traverses the sky on Garuda’, and ‘Brahmaa who is born of lotus’.

SALUTATION TO GODDESS VAANEE (SARASVATI)

उत्फुल्लामलनीलनीरजमहासिम्हासनाध्यासिता
 पारावारजगद्विबोधचतुरा वाणी मनोहारिणी
 भो शम्भो शिव साम्ब शंकर महादेवेति
 तानामृतास्वादास्वादनवल्लकीमुखरितानंदोल्लसा पातु नः॥ (02)

वाणी मनो-हारिणी

Let Vaani -

who with her divine eloquence captivates all the hearts,

उत्फुल्ल-अमल नील-नीरज महासिम्हासन-अध्यासिता

who is well-seated on

the 'Grand Supreme throne which is actually a beautiful fully-bloomed taintless blue lotus;

पारावार-जगत्-विबोध-चतुरा

who is talented enough to awaken

'the entire world that is stuck between creation and destruction' to the state of Knowledge;

भो शम्भो शिव साम्ब शंकर महादेवेति

तानामृत-आस्वाद-आस्वादन-वल्लकी-मुखरित-आनंद-उल्लसा -

who radiates with an overflow of supreme bliss,

reciting the names of Shiva like

'Shiva, Shambhu, Shiva, Saamba, Shankara, MahaaDeva etc',

*which is made resonant by the Veenaa (that is alive), as it relishes and tastes
 the nectar-like sweetness of the musical notes (Taana),*

पातु नः॥

protect us.

[The word 'Mukharita' (mouthed/vocalized) implies that the Veenaa is not just an instrument, but is 'speaking' the music. The music is so sweet that the instrument itself seems to be 'tasting' (Aasvaada) the nectar (Amrta) of the melody it produces.]

[वाणी मनोहारिणी

The beauty of the compound 'Vaanee Manohaariṇee' is so profound that it echoes across other major text traditions as well. In classical Subhaashita (anthology) literature and the Shaantishataka, this phrase is used in a context of deep Vairaagya (dispassion) to remind the spiritual seeker of their innate, accessible wealth:

"सत्यं वक्तुमशेषमस्ति सुलभा वाणी मनोहारिणी"

To speak the absolute, uncompromised Truth,

*one already possesses a deeply beautiful tool that is completely free and accessible to all:
 heart-captivating, elegant speech.*

In both contexts, whether as the musical Veenaa-player of the ShaivaRahasya or the voice of simple, unvarnished truth in the Subhaashitas, the phrase celebrates speech not as mere worldly talk, but as a bridge back to pure, unblemished consciousness.]

SALUTATION TO THE GURU WHO NARRATES THIS GREAT GRANTHA

पापागाधमहाम्बुधेर्जनिजराकल्लोलपारंपरीमज्जज्जन्तुकदम्बकं

करुणया पारं परं योगतः।

शंभोः सुन्दरसत्कथासुरसया सन्नौकया केवलं सन्तीर्णन्तु करोति

जन्तुनिवहं सत्कर्णधारो गुरुः॥ (03)

सत्कर्णधारो गुरुः

The Guru who is an excellent helmsman,

सन्तीर्णन्तु करोति

fully safely carries across (ensures a complete transit)

पारं परं

to the absolute, furthest shore, the realm of ultimate liberation.

पाप-अगाध महाम्बुधेः जनिजरा-कल्लोल-पारंपरी-मज्जत्-जन्तु-कदम्बकं

the 'mixed group of beings -

*that are sinking inside the succession of turbulent waves of birth and ageing',
within the 'huge ocean of sins (ignorance) with unfathomable depth',*

शंभोः सुन्दरसत्कथा-सुरसया सन्नौकया केवलं

solely through

*the 'beautiful divine nectar-like narration of Shambhu's story with exquisite sweetness'
'which acts like an unsinkable boat',*

योगतः

through proper instructions,

करुणया॥

out of pure (causeless) compassion.

[The multitude of living beings, is helplessly drowning in a vast, bottomless ocean of ignorance, trapped in a relentless, crashing succession of waves called birth, decay, and death. Out of pure compassion, the Guru, acting as the ultimate, expert Helmsman, takes this entire assembly of Jeevas and carries them fully across to the absolute, furthest shore of liberation. He does this solely by placing them aboard a magnificent, indestructible ship: the sweet, nectar-rich narratives and non-dual teachings of Lord Shambhu.]

[The text is stating that raw human effort alone cannot cross the ocean of Samsaara; if you try to swim across a bottomless ocean manually, you will eventually tire and sink under the weight of your own conditioning (Vaasanaas). You need a structural vehicle (Shiva-Kathaa) and an expert navigator who knows the currents (the Guru). By placing this verse right at the gateway of the text, the ShaivaRahasya alerts the reader that the chapters ahead are designed to function as that very vessel of liberation.]

SALUTATION TO THE 'GREAT ISHA', 'THE SUPREME LORD'

कालावच्छेदयुक्तान् विधिहरमुरभिच्छक्रसूर्येन्दुवायून्
 सृष्ट्वा तैः क्रीडतीशो जगदुदरदरीमध्यपद्मैकसंस्थः।
 नीरूपो विश्वरूपः प्रमथगणवरैर्विश्वकर्त्र्या जनन्या
 हेरंबस्कन्दयुक्तो गुरुरमरवरः पूर्विकः पातु नित्यम्॥ (04)

The Great Isha -

जगदुदर-दरी-मध्य-पद्मैक-संस्थः

*who stays inside the single lotus within the hollow belly of the Jagat
 (as the self-essence in all),*

नीरूपो विश्वरूपः

who is formless,

yet is the of the form of the entire Vishva (entire perceived phenomenon),

काल-अवच्छेद-युक्तान् विधि-हर-मुरभित्-शक्र-सूर्य-इन्दु-वायून् सृष्ट्वा
who,

after creating divine entities like

Brahmaa (Vidhi, the Creator), 'Hara, the Destroyer', 'Vishnu, the killer of Mura',

Indra, Soorya, Indu, Vaayu, and others -

*who are bound, delimited, or conditioned by
 the strict divisions and boundaries of Time (Kaala) -*

तैः क्रीडति ईशो॥

plays with them.

प्रमथ-गणवरैः विश्वकर्त्र्या जनन्या हेरंब-स्कन्द-युक्तो

The Great Isha -

who is accompanied by his excellent PramathaGanas,

(such as Nandi, Bhṛngin, and others)

and also by the 'Janani' (Mother) (as his inseparable power) creates the Vishva ,

and also by Herambha (Ganesha) and Skanda (his sons);

गुरुः

who is the Guru of all,

अमर-वरः

who is the most excellent of all the immortal Suras,

पूर्विकः

who is the foremost source of all,

पातु नित्यम्॥

protect us always.

[Deities like Indra, Surya, and even the creator-sustainer archetypes (Brahmaa and Vishṇu) are described as conditioned by time. They have cosmic lifespans; they rise and fade. Shiva, however, is - 'KaalaKaala, the Time of Time', the timeless awareness (Adhiṣṭhaana) within which, time itself passes.]

[Shiva sits in the centre of the universe's womb, holding the cosmic matrix steady. This directly invokes the 'Daharaakaasha' of the Upanishads - the "subtle space within the cave of the heart."
(*'Heart' - 'Hridayam' - 'Hrt' refers to the central essence of Self in each Jeeva – which is not bound by any time or place-measure.*)

[नीरूपो विश्वरूपः

How can something be simultaneously formless and also as the forms of all?

This is the heart of Shiva-Shakti philosophy.

In its unmanifest essence (Shiva), Reality-state of pure awareness is entirely devoid of attributes, ripples, or colour (neeroopa). Yet, via its own creative, cinematic projection (Shakti, the Vishvakartṛi mentioned in the very same line), it appears as the kaleidoscopic display of the physical universe (VishvaRoopa). The formless does not destroy form; it appears as if with form while remaining entirely untouched.]

[हेरंब

Ganesha is highly attached to his mother (Ambaa),
and is always calling out for her as 'Hey Ambaa' 'Hey Ambaa';
which when repeated fast becomes 'herambaa';
and this itself became the name of Ganesha as 'Heramba'.]

[स्कन्दः

Kumaara is a warrior God and has very strong shoulders;
so he is referred to as 'Skanda' - 'one with mighty arms'.]

[विधि

Brahmaa (the Creator) – the totality-structure of his Creation.]

[हर

Hara – one of the Trinities, who resides in the Kailasa Mountain.]

[मुरभित् (MuraBhit - the destroyer of Mura, i.e. Vishṇu).]

[तैः क्रीडति

Isha plays with these Devas as his cosmic playthings or chess pieces.]

[नीरूपः (Neeroopah):

Formless, attribute-less, beyond physical configuration (Nirguṇa).

विश्वरूपः (Vishvaroopah): Possessing the entire universe as His form (Saguna); manifesting as all multiplicity.]

गुरुः The ultimate, primordial Preceptor of all creation.]

पूर्विकः The ancient, timeless, primordial One (Sanaatana).]

DRINK THIS KNOWLEDGE-HONEY OF SHIVA

पञ्चास्यवक्त्रकमले मकरंदमेतत्
 पञ्चत्वनाशनकरं श्रुतिपञ्चकं हि
 पुण्यं शैवरहस्यसारमधुना पेपीयतां मुक्तये
 पञ्चास्यध्यानपूता द्विजवरतिलकाः पञ्चपापैर्विहीनाः॥ (05)

पञ्चास्य-वक्त्र-कमले मकरंदं एतत्
This Knowledge is the nectar of the lotus made of the five faces of Shiva.

पञ्चत्व-नाशन-करं
*It destroys the Panchatva (elements) (death of the body made of elements)
 (by proving the unreal nature of the Jagat).*

श्रुति-पञ्चकं हि
It is indeed the knowledge contained in the five Vedas.

पुण्यं शैव-रहस्य-सारम्
It is the meritorious-essence of 'ShaivaRahasya'
 अधुना पेपीयतां मुक्तये
Drink it now, (drink over and over again with intense relish), for attaining liberation,
 पञ्च-आस्य-ध्यान-पूता
for, you are all purified by the contemplation upon the Five-faced one.

द्विजवर-तिलकाः
You are the excellent of all Brahmins (those who strive for the Knowledge of Brahman).
 पञ्च-पापैः-विहीनाः॥

*You are freed of the five sins
 (killing a Brahmin, stealing any object, consuming of intoxicating drinks,
 coveting other man's wife, keeping the company of the selfish wicked people).*

[Five faces of Shiva:

Sadyojaata (the Revealer of the perceived world)

VaamaDeva (the Concealer of Truth),

Aghora (the Destroyer of the perceived things, which continuously deteriorate and perish),

Tatpurusha (Supreme Purusha, who exists as all),

and Ishaana (the Supreme Lord, who hides within all as their very essence)]

[मकरन्दम् (मकरन्दते इति)

That which is continuously trickling, oozing, or exuding from the core of a fully opened blossom. 'Makarandam' signifies a substance that is meant to be absorbed, tasted, and experienced directly, rather than merely analyzed from a distance.

The absolute, non-dual teachings on the nature of the Self are the 'makaranda' exuding from that divine mouth.]

[In classical Sanskrit, पञ्चत्व (pañchatva) literally "five-ness" or "the state of being five" - is a highly poetic euphemism for death. When the physical body dies, the unified life-force shatters, and the body dissolves back into its five constituent material elements (earth, water, fire, air, and ether). Therefore, to "attain five-ness" (pañchatvam gataḥ) means to die.

By calling the text पञ्चत्वनाशनकरं, the ShivaRahasya boldly asserts its non-dual power.

By drinking this nectar, you realize that you are not the composite body made of five elements; and that you are the immutable witness. Hence, "five-ness" (death) is destroyed forever.]

[The verse addresses the Muni-audience as पञ्चपापैर्विहीनाः (devoid of the five great sins).

In the Dharma Shaastras, the five unpardonable cardinal sins are -

killing or physically hurting or abusing with words, a Brahmin (a person who is in Brahman-path of realization),

stealing any object that belongs to others,

consuming of intoxicating drinks,

coveting other man's wife,

keeping the company of the selfish wicked people.

The text states that listening to this Shiva-Kathaa acts as an immediate internal fire, burning away even the deepest psychological impressions - 'Samskaaras' of these cardinal downfalls.]

[The verb पेपीयताम् (peypeeyataam) is a grammatical gem. Instead of using a standard command like 'pibatu' (drink), the author deploys the Frequentative/Intensive verbal base. It implies an action done with desperate thirst, profound relish, and unbroken continuity.

The reader is told not to just casually browse the ShivaRahasya, but to ingest it completely, absorbing its non-dual essence into their very bloodstream.]

BE FREED OF THE BODY-IDENTITY

वेदेषु प्रथितञ्च पञ्चकतया भूतेषु पञ्चस्वपि
 कोशे पञ्चकतोऽन्तिमैकवसतेः शंभोः कृपाकारणम्।
 श्रुत्वा जन्मजरादिदुःखनिवहैः पञ्चत्वहीनो भवेत्॥ (06)

शंभोः कृपा-कारणम्

*This Shiva-Rahasya is revealed
 because of the compassionate nature of Shambhu,*

वेदेषु प्रथितं च

who is extolled in the Vedas -

पञ्चकतया भूतेषु पञ्चसु अपि कोशे पञ्चकतः अन्तिम-एक-वसतेः

*and who exists as
 the 'one and only final essence'
 of the 'beings' -*

*'that are made of five elements and five Koshas
 and the five-fold processes of Ahamkaara, Buddhi, Chitta, Manas,
 and the ten Indriyas (Jnaana and Karma Indriyas) '.*

श्रुत्वा जन्म-जरादि-दुःख-निवहैः पञ्चत्व-हीनो भवेत्॥

*One who listen to it,
 will be freed of the binding of the body made of five elements.*

[The stanza plays on a profound double meaning of the word पञ्चत्व (pañchatva):

In common usage, 'pañchatvaṃ gataḥ' means "to die" (to dissolve back into the five elements).

But here, the text radically flips it; by finding the single baseline beneath all fivefold structures,

the seeker becomes पञ्चत्वहीनः (pañchatva-hīnaḥ): entirely free from death, decay, and the fivefold material matrix.

The Vedic Pentad: (Vedeshu Prathitam)

Why does the text anchor Shiva to the number five?

In the Vedas, and specifically within the KṛṣṇaYajur Veda, the Absolute is structured around five primal powers. He is praised through the five majestic faces of Shambhu: Sadyojaata, VaamaDeva, Aghora, Tatpurusha, and Ishaana.

These are not separate deities; they are the five vector beams through which the single white light of pure awareness projects the universe into motion.

The Surgical Piercing of the Sheaths: (Koshe Pañchakataḥ)

The second line presents a spectacular psychological extraction based on the Taittiriya Upanishad.

Human beings mistake themselves for five layers or five levels of evolving Jeeva, which begins from the basic level of the physical body that is based only on food (Annamaya), which has only survival instinct and is engaged in the basic acts of eating, excretion, reproduction only.

Next the Jeeva evolves to the level of Praana-control (Praanamaya) – where he becomes stronger in physique by controlling the energies within the body.

Then the Jeeva evolves to the Manomaya-layer, where he develops various types of emotions, sees beauty in Nature, masters the arts of poetry, music, devotion to deities, affection for others around him and so on.

Next is the Vijnaanamaya-layer, where one transcends the physical and the energy-level and develops the capacity to raise intellectually by mastering many intellectual-fields of study.

The last one is the 'Aanandamaya' layer, where the Jeeva experiences subtle blissful states through Yoga, devotion to deities, Scriptural studies etc.

A Brahma-Jnaani is far above these layers and stays as the source-state itself, without any layers covering Jeeva-ness. He is in the Nirvaana-state – where no sheaths cover him.

He is in the Brahman -state, the Shiva, the self-state within.

The verse identifies Shiva as the अन्तिम-एक-वसतिः (antima-eka-vasatih) - the final, single home.

He does not sit inside the five sheaths as a sixth item.

He is the Transparent Screen upon which all five clothes are pinned.

When the text says अन्तिम, it points straight to Turyaa - the unconditioned baseline that witnesses the presence or absence of all the five sheaths.

Reversing Death: Pañchatva-Hīnaḥ

In classical Sanskrit literature, when a person dies, authors say “pañchatvaṃ gataḥ” (he has gone to the five) - it means that the artificial alignment of the body has snapped, and the elements have returned to their cosmic pools.

The ShivaRahasya turns this idiomatic language completely upside down.

The Sage who registers this insight via शंभोः कृपा, stops identifying with the physical container entirely. If you know that you are the un-cuttable, birth-less screen, how can you die?

You cannot be dissolved into the five elements because you are already the absolute Space hosting them. The chain of birth, ageing, and existential terror (जन्मजरादिदुःखनिवहैः) snaps instantly, leaving you to rest eternally as the unyielding, fearless, and blissful ocean of absolute Reality.]

THE PLIGHT OF AN IGNORANT MAN
WHO RUNS AFTER THE WORLDLY PLEASURES

दुर्मायालसितेन पापमतिभागायात्यहो संस्मृतिं
त्यक्त्वा शंकरनामबोधितकथापीयूषपानोड्डिङ्गतः
(जन्मप्राप्यमहीतले बहुविधं पापानिकृत्वा मुहुः)
कामक्रोधजराविपत्तिमरणैः सौरिं ब्रजेद्दुःखितः
स्वस्यास्यान्तरवर्तिपायसवरं त्यक्त्वाऽऽखुमूत्रं पिबेत्॥ (07)

अहो आयाति

Alas! What sad plight he has arrived at -

दुर्माया-लसितेन

*because of the 'play of the deceptive power of Maayaa'
(which makes one blind to the truth,
and which makes something else to appear as the truth),*

पाप-मति-भाक्

the ignorant one -

*who is of a sinful mind (because of not striving for the Self-knowledge),
(and, existing as a Jeeva trapped inside a wretched life-story),*

संस्मृतिं त्यक्त्वा

*by completely abandoning or forgetting
the true, recollected awareness of the Self-essence,*

शंकर-नाम-बोधित कथा-पीयूष पान-उड्डिङ्गतः

*and abandoning the nectar-drink of
'the instruction revealing the truth about the one who is named Shankara',*

(जन्म-प्राप्य-महीतले बहुविधं पापानि कृत्वा मुहुः)

*(and after taking birth in this earth-land,
committing varieties of sinful acts repeatedly),*

काम-क्रोध-जरा-विपत्ति-मरणैः

*and going through a wretched existence filled with
desire, anger, ageing, dangers, and death,*

सौरिं ब्रजेत् दुःखितः

*moves helplessly towards Sauri (Death-deity, son of Surya)
(suffering pains akin to that of hell),*

स्वस्य आस्य-अन्तरवर्ति-पायस-वरं त्यक्त्वा आखुमूत्रं पिबेत्॥

is actually the fool

*who throws away the excellent delicious milk-dish within one's own mouth
and drinks the 'urine of the rat'.*

[Meaning of the verse:

“Alas! Dazzled and stupefied by the deceptive play of cosmic illusion, a person of fragmented intellect, completely throws away the true, recollected awareness of the Self. He wilfully turns away from drinking the sweet nectar of those wisdom-infused narratives that celebrate the name of Shankara. Having obtained a precious human birth on this earth, he compulsively commits endless acts of ignorance over and over again. Battered by desire, rage, decay, and the terror of death, he sinks into misery and marches straight into the jaws of mortality. His actions are exactly like a madman who spits out the divine, supreme sweet pudding already resting inside his own mouth, just to turn around and lap up the urine of a rat!”]

[Sanskrit scriptures typically favour incredibly soft, ethereal imagery- lotuses, swans, oceans, and moonbeams. However, when the text encounters absolute human stubbornness in clinging to suffering, it intentionally deploys a shocking, visceral metaphor (Bibhatsa Rasa- the aesthetic of disgust) to jolt the reader awake.]

[‘Paayasa’ is the highest form of traditional ritual sweet offering, rich, nourishing, made of milk, rice, and sugar. The text notes that this pudding is already inside your mouth.

This is a radical non-dual statement. The text is not saying that you have to travel across mountains to find liberation. The nectar of supreme consciousness (Shiva-Svabhaava) is already your innate nature. It is closer to you than your own breath.]

[Instead of resting in that innate bliss, the egoistic mind constantly reaches outward into the world, chasing fleeting sensory pleasures, being driven by lowly desires.

The ShivaRahasya pulls no punches here: it equates worldly attachments, sensory addictions, and egoistic anxieties to drinking rat-urine. It is bitter, toxic, contaminated, and entirely worthless, yet the deluded mind actively walks away from its own internal treasures to chase it.]

[Because the ignorant man spends his entire human birth, chasing these toxic, transient illusions, he remains trapped in the physical matrix. When the body inevitably breaks down, he is handed over to ‘Sauri (Yama, the Lord of Death)’, totally bankrupt of spiritual wealth, forced to repeat the cycle of embodiment all over again.]

CONVERSATION WITH SOOTAMUNI CONTINUES

Munis spoke:

स कथं तपसा देवं प्रसाद्य परमेश्वरम्। जैगीषव्यस्सर्वगुरुस्तपोराशिः शिवार्चकः॥

कं काममलभत्सूत तं नो विस्तरतो वद। श्रोतुमिच्छास्ति महती चरित्रे शांभवे हि नः॥

How did that ‘Jaigeeshavya, the Guru of all, the heap of penance, the worshipper of Shiva’ - please Parameshvara with his penance,

and what desired object did he get, tell us in detail, hey Soota.

We entertain a longing to hear the story of Shambhu.

वदायकरुणामूर्ते शूलिनोविलसत्कथाः। स वाजश्रवसां वाक्याज्जहर्ष परमेश्वरम्॥

ध्यात्वा स्वहृत्पद्मकोशे जगादागाधबोधदाम्। कथांकलुषचित्तानां तमःकालुष्यमुक्तये॥

Hey you with a personified form of compassion!

Tell us today, the wondrous legends of ‘Shoolin (Shiva who holds the weapon called Shoola)’, where - Jaigeeshavya guided by the words of Vaajashravas, pleased Parameshvara, and through contemplation, got revealed inside the hollow of his heart-lotus, the ‘Story of Shiva’, which bestows the ‘Unfathomable Knowledge’ which removes the ‘taint of darkness (ignorance) in those, whose minds are tainted by dirt’.

Soota spoke:

SHAMBHU-LEELAA

वायुर्दोधूयते यद्युदयमुडुगणो बंभ्रमतीति द्रुतं खे
वह्निर्जाज्वल्यते यन्न च सलिलनिधिर्माधवीं दोधवीति
भूर्यद्वद्वोभवीति स्थिरचरधृतये तच्च तादृक्च सर्वं
स्वायत्ताशेषसत्तास्थितियमनपरं शम्भुलीलोत्थमुक्तम्॥ (12)

वायुः दोधूयते यत् उदयं उडुगणो बंभ्रमति इति द्रुतं खे

*The wind blows and rages over and over again and again (without destroying the earth);
and, the massive hosts and star-constellations that rise up regularly -
wheel, whirl and spin swiftly in the empty space expanse (without falling down);*

वह्निः जाज्वल्यते यत् न च

*the fire blazes and flashes with intense fury,
and yet does not violate its boundaries;*

सलिलनिधिः माधवीं दोधवीति

*the ocean, the abode of waters
does not drown off the earth (Maadhavi - one who belongs to Maadhava/Vishnu)*

भूः यद्वत् बोभवीति स्थिरचर धृतये

*and, the Earth-pedestal stays steady, strong and stable
for supporting the moving and non-moving things;*

तच्च तादृक्च सर्वं

so it is with all other things also;

स्वायत्त अशेष सत्ता स्थिति यमनपरं

*all these remain in control, by their own nature, steady and stable
(without destroying the earth that is filled with beings)!*

शम्भुलीलोत्थं उक्तम्॥

All this is said rise from

the 'Sport of Shambhu (who protects the Jeevas as PashuPati)'.

[The entire Creation - from the roaring winds to the shifting stars - is not moving randomly.
The entire cosmos is a perfectly coordinated dance executed solely by the playful will of Lord Shambhu.

Nature is incredibly hyper-active, volatile, and intense.

Yet, despite this colossal, roaring energy, everything stays in perfect order (yamanaparam).

The oceans do not swallow the continents; the stars do not fly out of their trajectories.

Why? Because they are held in place by the silent, absolute will of Shambhu.

This verse acts as a bridge between the Vedic concept of 'Rta' (Cosmic Order) and the non-dual Shaiva concept of Svaatantrya (Absolute Freedom).

Prakrti (Mother Nature) is the dynamic, beautiful, and resilient form - through which the supreme consciousness chooses to play out its cosmic drama.

In dualistic philosophies, the universe runs like a rigid mechanical clock created by a distant god. But the Shiva-Rahasya states that this entire macrocosm springs from Shiva's Leelaa (play).

Just as a master dancer moves his limbs effortlessly without accumulating stress - the Supreme Consciousness - projects, moves, and regulates the entire universe of elements (earth, water, fire, air, space) - as a completely free, spontaneous expression of its own unbounding joy. To look at the night sky or feel a raging wind is to witness the playful brushstrokes of the Absolute.]

Soota spoke:

शृणुध्वं मुनयस्सर्वे सत्रिणः पूतमानसाः। जैगीषव्यतपश्चर्याकारणं तारणं नृणाम्॥

Hey all of you Munis, who have performed the 'Maaheshvara Satra', who are of purified minds - listen to the 'reason' as to why Jaigeeshavya performed the penance, which will take the 'Naras' across the Bhava-Ocean.

स तपोऽतपदुग्रं शांभवं व्रतमास्थितः। हिमवच्छिखरे पूर्वं संवत्सरशताष्टकम्॥

अग्निरित्यादिभिर्मन्त्रैर्विमृज्यांगानि भस्मना। त्रिपुण्ड्रफालस्सततं कण्ठकक्षोरुबाहुषु॥

धृतरुद्राक्षकोटीरो रुद्राक्षकवचावृतः। पञ्चाक्षरपरो नित्यं रुद्रावर्तनतत्परः॥

ग्रीष्मेपञ्चाग्निनिरतः केवलं सलिलाशनः। वर्षास्वाकाशनिलयो हेमन्ते जलमध्यगः॥

फलपर्णाशनो नित्यं वर्षं पवनपारणः। कटधूमाशनो वर्षं वर्षं लंबदधशशिशराः॥

He performed fierce penance, engaged in the discipline of Shambhu (Shaambhava Vrata), on the peak of Himavat Mountain, for eight hundred years, by reciting Mantras on Agni and others, with his body covered fully with ashes, with three-lines of ashes adorning his fore-head, neck, arm-pits, thighs and shoulders, with his hair held by the Rudraakhsha-garland, his chest region protected by the Rudraaksha-armour, reciting continuously the Panchaakshara - 'namasivaaya', absorbed in repeating the Rudra Mantra, performing penance in the hot summer in the midst of five fires (four blazing fires in the four directions and the sun burning fiercely above in the sky), in the rainy season - consuming only water, staying on the bare empty ground, in the snow-season - staying inside the cold water, consuming fruits and leaves always, consuming only air, for an year, consuming the smoke covering him (by burning leaves), for an year, with the veins in his body drooping down, for an year.

एवं तपस्यतस्तस्य जैगीषव्यमहामुनेः। वर्षायुतमगातीव्रं रुद्रविन्यस्तचेतसः॥

वरेणाच्छन्दयद्ब्रह्मा तं विष्णुः पाकशासनः। तस्य ते चित्तजिज्ञासां कर्तुं देवाव्यवस्थिताः॥

ताननालोकयन्विप्रो नैव किञ्चिदथोऽर्थयत्॥

Even as Jaigeeshavya MahaaMuni, who had completely surrendered his mind to Rudra, performed fierce penance like this, one Ayuta (myriad) years passed off.

The Devas, namely Brahmaa, Vishnu and Indra decided to test his mind, by honouring him with extraordinary boons. Ignoring them, the Brahmin did not ask for anything from them.

गंभीरसागराकारमलक्ष्यं शिववल्लभम् जितेन्द्रियं जिताहारमूर्ध्वरेतसमव्ययम्।
 शिवलिंगार्चनव्यग्रं पञ्चाक्षरजपादरम् रुद्रसूक्तार्थविज्ञानप्रवणं संयतेन्द्रियम्।
 हंसारूढः पद्मसंस्थश्शाङ्गधृग्गरुडासनः ऐरावतसमारूढः पाकशास्त्रमरैर्वृतः।

तस्य चित्तं सुविज्ञातुमागतास्ते मुनिं तदा॥

To understand his mind properly,
 Lotus-born seated on his swan -

Vishnu the holder of the Shaarnga bow seated on Garuda -

and Indra (Paakashaastra) (one who allots the results of merits and demerits) seated on Aeiraavata,
 along with his retinue of Amaras -

arrived there to meet the 'Great Sage' -

who had a majestic disposition like the deep ocean; who was invisible to ordinary people;

who was a great devotee of Shiva; who had conquered all his senses;

who had conquered the desire to eat; who was UrdhvaRetas (conquered passion);

who had not given up his penance, even after such a long time of hardship;

who was engaged in the worship of ShivaLinga;

who was reciting the five-letters - ' namasivaaya' - continuously;

who had accomplished the subtle meaning of RudraSookta; who was in full control of his senses.

[NOTES:

RudraSookta:

(Jaigeeshavya had accomplished the subtle meaning of RudraSookta.)

The Rudra Sookta (more widely celebrated in its expanded recension as Shrī Rudram or the Shatarudrīya) is an ancient, highly revered Vedic hymn dedicated to Lord Rudra (Shiva). It resides at the absolute geographic and esoteric heart of the Krshna YajurVeda (Taittiriya Samhita).

For a philologist and non-dualist, this text is monumental: it marks the definitive Vedic transition where the entire manifest universe -with all its light, shadows, contradictions, and movements - is systematically recognized as the direct, visible manifestation of the Absolute divine Ground.]

[Textual Architecture: Namakam and Chamakam

The hymn is classically divided into two massive structural movements that mirror the non-dual realization of the universe.]

[Crucial Structural Verse: The First Shock of Oneness

To see the exact philological and metaphysical tone of the Rudra Sookta, look at this famous passage from the Second Anuvaaka:

नमो हिरण्यबाहवे सेनान्ये दिशां च पतये नमो।

नमो वृक्षेभ्यो हरिकेशेभ्यः पशूनां पतये नमो ॥

Salutations

*to Him who possesses golden, effulgent arms,
 to the ultimate Commander of the cosmic vanguard,
 and to the sovereign Lord of all spatial directions,*

*to the green-leaved trees whose foliage forms his beautiful green hair (Harikeshebhayah),
 to Pashupati - the Lord and liberator of all bound souls (pashu).]*

[The text ShivaRahasya consistently references the Shatarudreeya because it provides the ultimate scriptural authority for the concepts mentioned in this text.

The Metaphor of the Tree:

The 'Soota Samhita' contains a celebrated verse regarding the practice of chanting this hymn, visible in traditional study frameworks:

वृक्षस्य मूलसेचेन शाखाः पुष्पन्ति वै यथा।

शिवे रुद्रजपात् प्रीते प्रीत एवास्य देवताः॥

Just as the watering of the unmoving root (moola) of a single tree causes all its branches, twigs, and leaves to naturally flourish, similarly, when Lord Shiva is pleased through the deep chanting of Shrī Rudram, every other administrative god and universal force is simultaneously nourished and satisfied.]

The Dissolution of Duality:

The absolute beauty of the Rudra Sookta is that it leaves nowhere for the ego to hide.

It forces the intellect to see the unmoving "Rope" (Rajju) beneath every terrifying "Snake" (Sarpa).

It salutes Rudra as the physician (bhishak), and as the storm that destroys.

It salutes Him - in the high scholar, and in the marketplace worker.

By collapsing the dualistic categories of "pure" and "impure," the hymn completely shatters the user's defence mechanisms (udaramantaram). It forces the mind to look directly into the eyes of the universe, dissolve its internal fractures, and wake up to the unshakeable reality that there is nothing here but the singular, boundless, and fearless ocean of Shiva-consciousness.]

Soota spoke:

ब्रह्मा विष्णुस्तथा शक्रस्सुरासुरमरुद्गणाः। ध्यायन्तं परमेशानं जैगीषव्यं तदा द्विजाः।

स्वं स्वं वाहनमारुह्य स्वस्वालंकारभूषिताः। शैवेन्द्रं तं सुरेन्द्रास्ते दृष्ट्वाविस्मयमागताः।

तस्यचित्तपरीक्षार्थं ब्रह्मावाक्यमथाब्रवीत्॥

Brahmaa, Vishnu, Shakra, Suras, Asuras, MarutGanas, other Brahmins (Siddhas),

adorned by their own special attires, seated on their own vehicles,

came there to meet Jaigeeshavya and were awe-stuck by the sight of the best of Shiva-devotees.

In order to test his mind, Brahmaa spoke these words.

Brahmaa spoke:

वत्सोत्तिष्ठ महाभाग जैगीषव्य महाव्रत, अदेयं तव नास्त्येव त्रिलोक्यां त्वत्तपस्यया॥

Vatsa (Child)! Hey you of Great achievement! Jaigeeshavya! You of Great asceticism!

There is nothing in the three worlds that cannot be offered, for your penance.

त्वत्समो न मुनिर्ब्रह्मन्तूर्ध्वरेता महातपाः रुद्रावर्तनशीलश्च रुद्रविन्यस्तमानसः॥

There is no one equal to you -

who are 'UrdhvaRetas', who are renowned for your penance,

who are always chanting RudraMantras, with your mind fully absorbed in Rudra.

[(Rudraavartanasheela - one whose very baseline disposition and natural character has become the continuous, rhythmic chanting and cyclic mental rotation of the Rudra hymn).

(Rudravinyastamaanasa - one whose individual mind has been completely cast down, thoroughly anchored, and irreversibly deposited into the vast ocean of Rudra- consciousness).

(For such a person, absorbed in Rudra-contemplation, the mind stops viewing itself as an isolated entity running around in Samsaara. Having saturated itself with the truth of the RudraSookta -which declares that everything from the trees to the stars is Shiva, the mind's boundaries dissolve.

The individual wave collapses back into the water, completing its journey from an anxious worldling to an unshakeable, fearless, and immortal master, knowing absolutely nothing other than the infinite light of Shambhu.)]

युब्रह्मोपेन्द्रलोकेषु विहरस्वाजरामरः भुङ्क्ष्वभोगान्यथाकामं देवभोग्याननुत्तमान्॥

With an immortal body freed of ageing, wander in the above worlds of Brahmaa and Vishnu (Upendra). Enjoy any excellent pleasure that belongs to the Devas, as much as you desire.

शक्रस्थानेऽप्सरोभिस्त्वं नन्दने विहराजरः पिबस्वामृतमुत्कृष्टं देवैः पेयमनुत्तमम्॥

In Indra's world, in the Nandana Garden, wander with a youthful body, in the company of the beautiful Apsaraas. Drink the excellent nectar that belong to the Devas.

विष्णुलोके तथाभोगान्वैष्णवान्भुङ्क्ष्व।

Just enjoy the pleasures that belong to Vishnu, in the VishnuLoka also.

केवलम् नानाविधैर्महायज्ञैः प्राप्यं शक्रसदोऽखिलैः॥

Only through the performance of many varieties of Great Yajnas, even Shakra's assembly gets obtained by all.

गवां दानैस्तथान्नादिप्रदानैष्पड्रसान्वितैः देशे काले च पात्रे च गृहवस्त्रादिदानतः॥

पानीयशालानिवहैर्घर्मकाले मुनीश्वर महाषोडशदानैश्च शुद्धद्रव्यार्जितेन च॥

मण्टपाट्टालकरणैर्विप्राणां स्थापनार्चनैः उद्यानारामकरणैश्छायावृक्षादिरोपणैः॥

कन्यादानैश्च विविधैर्व्रतकृच्छ्रादिभिर्द्विज प्राप्या लोकामदीयाहिधन्यैर्मानुष्यवर्त्मभिः॥

तेषूत्सवेन भोगांस्त्वं भुङ्क्ष्व विप्र यथासुखम्।

Hey Muneeshvara!

My world is attained by some meritorious noble human beings, only through acts of charity like -

'Godaana', 'Annadaana offered along with all the six types of taste',

'offering of the house, cloths etc to deserving ones at proper time and place',

'constructing water-supplying shelters in the summer',

'the charity of sixteen excellent things with the money earned honestly',

'building festival sheds', and 'building mansions for the Brahmins to stay' and 'the worship offered to them',

'building the gardens by planting trees with thick foliage to offer shade',

'KanyaaDaana', and through the 'performance of various types of ascetic practices that are very difficult'. Hey Vipra! You enjoy all those pleasures gloriously, as much as you like.

अयं शक्रोऽमराधीशो वरं दातुं तवागतः। करीन्द्रो यस्य वहने चतुर्दन्तस्सुपाण्डरः।

यस्सर्वयज्ञे विप्रेन्द्रैराहूतस्सोमपायिभिः सर्वासुरविसंहर्ता कुलिशं यस्य चायुधम्।

This Shakra, the King of Amaras has arrived here to offer you the boon.

The white-hued Aeiraavata with four tusks, the chief of the elephants, is his vehicle.

He is invited in all the Yajnas (to partake the Havis) by all the excellent Brahmins who consume 'Soma'. He has destroyed all the Asuras, and 'Kulisha' is his weapon.

अहं सर्वजगत्स्रष्टा भारतीपतिरुत्तमः। मत्पुत्रास्सृष्टिकर्तारो न कश्चिन्मत्समो द्विज।

I am the Creator of the entire Jagat, and the excellent one who is the Lord of Bhaarati.

My sons produce the Creations. Hey Dvija! No one is equal to me.

पुलस्त्यः पुलहोऽत्रिश्च कश्यपो मनुरेवच। अंगिरा नारदो दक्षो वीतिहोत्रो महामुनिः।

नव प्रजानांपतयो येभ्यस्सृष्टिर्विनिर्गता। चतुर्वक्त्रस्त्वहं साक्षाद्वरान्दातुं तवागतः॥

Pulastya, Pulaha, Atri, Kashyapa, Manu, Angira, Naarada, Daksha, Veetihotra the Great Sage - all these are the nine Prajaapatis, from whom the Creations rise up.

I am the four-faced one, have arrived here to meet you directly, to offer you any boon you like.

Soota spoke:

ततः प्राहाम्बुजाभाक्षस्तं मुनिंचातिगर्वितः॥

Then, Vishnu whose eyes were like the lotus, spoke to the Muni, in an arrogant voice.

Vishnu spoke:

अहमेवाखिलाधारशंखचक्रगदाधरः। ममशाङ्गारवं श्रुत्वा दैत्येन्द्रा मूर्च्छिता भृशम्॥

I am the support of all the beings. I hold the Shanka, Chakra, and Gada.

By listening to the sound of my Shaarnga bow, all the Chiefs of Asuras faint away.

सिंहकोलाकृतिरहं भूत्वा देवानतोषयम्। हिरण्याक्षञ्च कशिपुं मुरश्च मधुकैटभौ॥

रणे मया हता दैत्या रावणाद्या महाबलाः।

I pleased the Devas by becoming the violent mixed form of the lion and man.

The Daityas namely, Hiranyaaksha, Hiranyakashipu, Mura, Madhu, Kaitabha, and even great Daityas like Raavana were killed by me in the battle-field.

लक्ष्मीपतिरहं साक्षात् क्षीराब्धिर्निलयो मम॥

I am the Lord of Goddess Lakshmi; 'Milk Ocean' is my abode.

शेषोऽनन्तफणामौलिर्ममतल्पं महामुने। प्रभाभासितदिक्कुञ्जं कौस्तुभं मम वक्षगम्॥

Hey MahaaMuni! Shesha with limitless hoods on his head is my bed.

The KaustubhaMani which I wear on my chest, lights up all the directions with its lustre.

चक्रं शतदशारं मे दैत्यासृङ्मसृणं करे।

The discus with its thousands of blades makes my hand wet with the blood of the Daityas.

यत्पक्षाघातपवनैरुल्लोलास्सप्तसागराः काद्रवेयफणारत्तराजिधारो हि वाहनम्।

Garuda - by whose wing-movements the seven oceans turn turbulent, and who wears the garland of gems taken from the hoods of Kadru's sons (serpents /Kaadraveyas) - is my vehicle.

मन्नाभिकंदसंभूतस्साक्षालोकपितामहः॥

The Grandfather of the world, Brahmaa - rises out of my navel only.

मदीययशसा व्याप्तं जगदेतच्चराचरम्।

This Jagat made of moving and non-moving things is pervaded by my fame.

मत्प्रसादेन सर्वेषां सिद्ध्यन्त्यखिलसिद्धयः॥

All the Siddhis are attained by all, by my grace only.

तादृशं स्वदृशा पश्य त्वत्पुरस्थितमाशुमाम्। त्वत्कामं पूरयाम्याशु तच्छीघ्रं वरयस्वमे।

Look at me now, with your own eyes and understand that such a Great Deva is standing in front of you. I will fulfil any desire of yours. Therefore, quickly ask for any boon that you wish for.

त्वदीयतपसाविद्वन् प्रसादसुमुखोऽस्म्यहम्॥

Hey learned one! I am pleased by your penance, and am ready to grant anything you wish for.

Soota spoke:

तदा स विष्णुवचसा जैगीषव्यो महामुनिः दृष्ट्वा प्राहामरश्रेष्ठान्निष्कामान्तरसुन्दरः।

कामारिध्याननिर्धूतनिष्कामहृदयो मुनिः॥

Jaigeeshavya MahaaMuni, who shone beautiful with a mind freed of all desires,

with his heart removed of all the desire-dirt by contemplating on the 'Destroyer of Kaama' heard Vishnu's words, and addressed those Great Devas.

**JAIGEESHAVYA DISREGARDS
THE FAVOURS OFFERED BY THE GREAT DEVAS**

Jaigeeshavya spoke:

MY MIND STAYS UNSHAKEN

यत्प्रोक्तं तत्तथा विष्णो त्वया पद्मासनेन च।
शक्रस्यास्य श्रुतं सर्वमैश्वर्यं लोकविस्मयम्॥
न विस्मापयितुं शक्यं निष्कामस्य ममान्तरं।
यथोन्मूलयितुं शक्यः किं मेरुर्वायुनामुना॥ (54)

यत्प्रोक्तं तत्तथा विष्णो त्वया पद्मासनेन च। शक्रस्यास्य श्रुतं सर्व ऐश्वर्यं लोकविस्मयम्॥

*Hey Vishnu! Whatever was spoken by you,
by Padmaasana (Brahma seated on the Lotus), and by Shakra -
about all the riches that are coveted by the world as amazing achievements,
has been heard (by us).*

न विस्मापयितुं शक्यं निष्कामस्य मम अन्तरं।

*They (those words) are not capable of producing any feeling of amazement
in my inside, which entertains no desire for anything.*

यथा उन्मूलयितुं शक्यः किं मेरुः वायुना अमुना॥

How can this blowing wind be capable of uprooting Meru Mountain?

YOUR WORDS DO NOT AFFECT ME IN ANY MANNER

विष्णो त्वद्वचसा चेतो न विचालयते मम।
कैवर्तकन्याकानीनद्विजदैत्यनृपार्भकाः तवावतारमाहात्म्यवेत्तारो न वयं हरे।
हरपादांबुजध्याननिर्धूततमसो वयम्॥ (55)

विष्णो त्वद्वचसा चेतो न विचालयते मम।

Hey Vishnu! My mind does not shake even a little by your words.

कैवर्तकन्या-कानीन-द्विज-दैत्य-नृपार्भकाः तव अवतार-माहात्म्य-वेत्तारो न वयं हरे।

*Hey Hari! Only children born to fishermen, gullible young girls,
Brahmins born of young unmarried girls, Daityas,
and kings (who pass their time in listening to your stories)
know (relish) the greatness of your Avataars; not people like us!*

हर-पादांबुज-ध्यान-निर्धूत-तमसो वयम्॥ (55)

*We have shaken off the darkness (ignorance) in the mind,
by meditating on the lotus-feet of Hara.*

शैवेन्द्रेषु न ते धाष्ट्र्यं विद्यते हि गदाधर।
प्राप्तकामावयंविष्णो नित्यानित्यविवेकिनः॥ (56)

शैवेन्द्रेषु न ते धाष्ट्र्यं विद्यते हि गदाधर।

Hey Gadaadhara! Your impudence cannot affect the Great devotees of Shiva.

प्राप्त-कामा वयं विष्णो

*We have already attained the fulfilment of our desires (as the 'devotion to Shiva'),
hey Vishnu!*

नित्य-अनित्य-विवेकिनः॥

*We are endowed with the discrimination -
that reveals what is permanent and what is impermanent.*

[This stanza acts as a direct philosophical retort from the Sage to Vishṇu.)

[कैवर्तकन्याकानीनद्विजदैत्यनृपार्भकाः तवावतारमाहात्म्यवेत्तारो न वयं हरे।

“Hey Hari!

Only children born to fishermen, gullible young girls, Brahmins born of young unmarried girls, Daityas, and kings (who pass their time in listening to your stories) know the greatness of your Avataars; not people like us!”

This stanza means-

“Hey Lord Hari!

Let Veda Vyaasa (the son born of the ferryman's daughter), the Brahmin avatar Parashuraama, the demon-child Prahlada, and the young prince Dhruva be the ones who sit around and fathom the immense glory of Your earthly incarnations.

As for us, we are simply not among them.”

[When Vishṇu appears in front of Jaigeebhavya, displaying his grand cosmic illusions, weapons, and divine incarnations (avataars), the Sage responds with this precise, uncompromising verse of detached, non-dual wisdom:

कैवर्तकन्या-कानीन - Sage Vyaasa

कानीन - means a son born to an unmarried maiden

कैवर्तकन्या means the daughter of a ferryman/fisherman.

This is a direct reference to the sage Kṛṣṇa Dvaipāyana (Veda Vyaasa), who was born to Satyawati (the daughter of a ferryman) before her marriage to King Shantanu.

Vyaasa is the composer of eighteen Puraanas, that glorifies the Devas like Vishnu, Brahmaa and others.

द्विज - The "twice-born" or Brahmin incarnation, referring explicitly to ShukaMuni, the narrator of Bhaagavata Puraana.

दैत्य - The demonic entities or those born of Diti, referring here to Prahlada, Bali and other devotees born in a demonic lineage who are highly devoted to Vishnu.

नृप-अर्भकाः - The young prince, referring explicitly to Dhruva, the child-prince who performed fierce austerities to gain the vision of Vishṇu.]

[In non-dualistic Shaivism, an 'Avataara' represents a descent into time, form, and specific action (saguna). 'Avataaras' come to accomplish a physical task (like slaying Hiranyakashipu or reclaiming the earth), and then they depart.

Jaigeeshavya tells Vishṇu that while children like Dhruva or devotees like Prahlada might be enchanted by these grand, shifting cinematic spectacles, a true Nityaanitya-Viveki (one who discriminates between the Eternal and the Transient) searches for that which never changes.

Vishṇu tries to offer the sage material kingdoms, celestial pleasures, or structural boons. But the text states that Jaigeeshavya's heart is completely (Nishkaama) desire-less.

If you have zero desire for the items moving across the screen, the most spectacular movie cannot tempt you. By bowing exclusively to Hara (the Destroyer of illusion), the Sage declares that he has already anchored his awareness directly into the unmoving, formless Screen (Nīroopa) hosting the entire play.]

A JEEVA CHASES ONLY DESIRE-FULFILMENT ALWAYS

यः कामाननुसंदधाति मनसा प्राप्नोति लोकानमून्
 ब्रह्मोपेन्द्रशतक्रतुप्रभृतिनां वासस्ततोभ्रश्यति।
 प्राग्जन्मानुभवेन योनिषु चिरं भ्रान्तस्ततो विद्यया
 विश्वेशस्य कृपावशाच्छततनुप्रान्ते विमुक्तो भवेत्॥ (57)

यः कामान् अनुसंदधाति मनसा प्राप्नोति लोकान् अमून्
 ब्रह्म-उपेन्द्र-शतक्रतु-प्रभृतिनां

*He who is after the fulfilment of desires in his mind,
 and who attains those worlds of Brahmaa, Upendra, Shatakratu and others,
 वासः ततो भ्रश्यति।*

slips from these abodes soon (at the end of his merits);

प्राग्जन्म-अनुभवेन योनिषु चिरं भ्रान्तः

*and, because of the experiences of the past life
 (filled with varieties of good and bad Vaasanaas),
 he roams in various wombs for long,*

ततो विद्यया विश्वेशस्य कृपावशात् शततनु-प्रान्ते विमुक्तो भवेत्॥

*and later after hundreds of body-experiences,
 attains the 'Vidyaa' (Correct Knowledge)
 and is liberated by the Grace of Vishvesha.*

[The verse pulls no punches regarding cosmic geography.

It targets the highest heavenly destinations: Brahmaa, Upendra (Vishṇu), and Shaatakratu (Indra). In the non-dual landscape of the ShivaRahasya, even entering the realm of Vishṇu or Brahmaa is considered an incomplete, transient achievement.

Why?

Because those realms are still within the matrix of time and space.

They are modifications of the dynamic display (Shakti).

Once the spiritual credit card of your good karma runs out, you slip, and plummet back down to earth. The text uses the highly evocative phrase "at the very end of hundreds of bodies."

It recognizes that a soul does not wake up to non-dual truth overnight.

It takes hundreds of lifetimes of touching fire, tasting "rat urine," and being thrown out of heavens to finally exhaust the illusion that happiness lies outside the Self.

How does the wandering finally stop?

The verse balances two factors.

Vidyaa (Wisdom): The internal intellectual realization that you are the unmoving Screen, not the shifting movie. The Lord's Grace: The ultimate, causeless descent of grace (ShaktiPaata) that breaks the structural gravitational pull of your past habits (Vaasanaas).

When these two unite, the cycle of physical vessels (tanu) reaches its final absolute boundary, and the seeker steps out of the burning house of transience into the cool, immortal bliss of Shiva-consciousness.]

[Muṇḍaka Upanishad:

कामान् यः कामयते मन्यमानः स कामभिर्जायते तत्र तत्र।

पर्याप्तकामस्य कृतात्मनस्त्विहैव सर्वे प्रविलीयन्ति कामाः॥

*Whosoever longs for objects of desire, brooding over them with his mind,
is born again and again*

in those very environments driven by his desires.

*But, for the one whose desires are completely satisfied because he has discovered the Self,
and who is firmly established in that unmoving Reality,*

all his worldly desires completely dissolve and vanish off, right here in this very life.

The text uses the word (manyamaanah).

It implies that rebirth isn't an arbitrary punishment handed down

by an angry god. Rebirth is your own mind's deep-seated belief that it needs an external world to feel complete.

The Seed of Reincarnation:

When you drop the physical body at death, you do not travel alone; you travel with the magnetic cluster of your unfulfilled desires (kaamabhih). If your mind is intensely fixated on a sensory experience, the cosmic laws (Dharma) naturally configure a new body and a specific environment where that desire can be played out.

The second half of the verse provides the ultimate non-dual twist.

The text does not say that a realized Sage suppresses his desires or fights them.

Instead, it describes him as (paryaapta-kaamah) - one whose desires are entirely satiated.

How can human desires be saturated when the world is endless?

By shifting the focus from the transient movie to the infinite, unmoving Screen (Aatman)!

Once you realize that you already are the absolute ocean of bliss, then - trying to chase external objects becomes as meaningless as a king begging for a penny. Because there is no longer any belief that the fulfilment lies outside the Self - the magnetic charge vanishes.

The Upanishad uses the breathtaking word (pravilīyanti) - they dissolve off, like a salt doll melting back into the ocean. With no seed left to sprout, the wheel of birth halts (Ihaiva) - right here, leaving only the timeless, immortal reality of pure consciousness.]

PLEASURES OFFERED BY YOU ARE WORTHLESS

किं वा ब्रह्मेन्द्रविष्णुप्रभृतिसुरपदैः पुण्यलेशैकलभ्यैः
 किं रंभादिकयोनिभोगनिचयैस्स्रक्चन्दनाद्युत्सवैः।
 पातान्तावधिसुन्दरैः किमधमैः किं कामनाविप्लुतैः
 युष्मद्रोधनया न चालयति मनो निष्कामजाः श्रोत्रियाः॥ (58)

किं वा ब्रह्मेन्द्र-विष्णु-प्रभृति-सुरपदैः पुण्यलेशैक-लभ्यैः
*What use are the positions of the Suras,
 leading up to even the higher levels of Brahmaa, Vishnu and Indra,
 which are attained by the least of the merits?*
 किं रंभादिक-योनि-भोग-निचयैः स्रक्-चन्दनादि उत्सवैः।
 पातान्त-अवधि-सुन्दरैः किं अधमैः किं कामना-विप्लुतैः
*What use are the festivities enjoyed
 by the application of sandal paste, adornment of garlands,
 or the fleeting joys obtained by the company of Rambhaa and other Apsaraas?
 For they are beautiful experiences lasting only till the fall (when the merit-measure ends);
 and are inferior in nature, and drown you with the sensuous joys only.*
 युष्मत् रोधनया न चालयति मनो
My mind does not move (towards these joys), by you obstructing my path of penance.
 निष्कामजाः श्रोत्रियाः॥
The ones who are well-versed in Shrutis like us, are bereft of all desires.

WRETCHED JEEVAS

संसारापारसारप्रचुरितमनसो नित्यनित्याश्च भोगाः
 काम्यन्ते कामिभिर्ये सततबहुरसाः कातराः पामरास्ते॥ (59)

संसार-अपार-सार-प्रचुरित-मनसो नित्यनित्याश्च भोगाः
 काम्यन्ते कामिभिः ये सततबहुरसाः कातराः पामराः ते॥
*Those individuals -whose minds are so completely deluded
 that they perceive this boundless, shoreless ocean of transience (Samsaara)
 as being packed with real, substantial worth -
 they are the ones who chase after sensory pleasures,
 imagining them to be eternal and packed with an endless variety of sweet, rich essence.
 In truth, those desire-driven seekers are -
 fundamentally anxious, fragile, and spiritually unawakened (Paamaras).*

[In Vedaantic and Shaivait philosophy, the core error of human existence is not a moral failure; it is a cognitive categorization error called 'Adhyaasa (superimposition)'].

[The Delusion of Substance (Saara-Prachurita):

The text describes the 'Paamara' as someone who looks at a mirage in a desert and convinces himself that it is a vast lake of fresh water.

'The seer-seen-seeing' unit rises anew at every split second.

'Samsaara-scenes' – made only of changing sense-patterns - change at each and every split second.

The perceived phenomenon is like a movie on a screen, completely weightless on its own.

Yet, the bound mind projects an absolute reality onto it, by treating names, forms, wealth, and relationships as if they possess an unshakeable, permanent core (saara).]

[Why does a person chasing (satata-bahu-rasaah) the endless sweet flavours of the world, become chronically anxious? Because deep down, the ego (the body-identified I-ness) (Ahamkaara) knows that the object of its dependency is moving.

If you derive your bliss from your physical youth, you live in terror of the mirror.

If you derive your value from wealth, you live in terror of the market.]

By seeking the 'Nitya' (the Eternal) inside the 'Anitya' (the Fleeting), the 'Paamara' traps himself in an endless cycle of background panic.

The Sages who look at even the highest heavens, say, "Of what use is this inferior, temporary stuff?"

Their minds are completely unshakeable.

The unawakened soul who looks at basic sensory objects and screams, "This is eternal! This is everything!" is constantly shaken.

By placing these two side-by-side, the Shiva-Rahasya asks the practitioner to choose their alignment:

Do you want to remain a fragile explorer of "rat urine" (Aakhu-mootra), or do you want to wake up as the sovereign, desire-less monarch of your own infinite awareness?]

[In classical non-dual texts, human beings are not categorized by external parameters like birth, social status, or academic degrees. Instead, they are mapped along a precise spectrum of cognitive orientation and desire. These texts identify a three-tiered evolutionary hierarchy of the mind: the Paamara (the unawakened, worldly person), the Jijñāsu (the earnest spiritual seeker), and the Jnani (the liberated sage). Here is how these foundational texts systematically distinguish between them across their psychological profile, cognitive errors, and ultimate orientation.

'Paamara' The Deluded Extrovert:

The word 'Paamara' fundamentally means "spiritually base, vulgar, or unawakened."

In the Vedaantasaara, this state corresponds to the mind completely under the sway of 'Avaraṇa Shakti (the veiling power of ignorance) and Vikshepa Shakti (the projecting power that creates delusion).

The Paamara suffers from intense Adhyaasa (superimposition).

As the 'Vivekachoodāmaṇi' highlights, these Paamaras - look at the mutable, transient physical body (Anaatman) and firmly believe - "I am this flesh and bone" (Aatma-buddhiḥ asati).

They treat Samsaara as Saara-prachurita (bursting with absolute reality and substance).

They are driven by 'Kaamyā-karmas' - actions performed purely to gain external, sensory gratification or celestial rewards.]

In the words of the Vivekachoodāmaṇi, the Paamara is like someone who builds a house on a shifting sand dune. Because his happiness depends on objects that change every second, his baseline psychological state is 'Kaataara' (chronically anxious, fearful, and fragile).]

[The Jijñāsu, The Discerning Seeker is a Paamara whose mind has undergone a profound structural shift.

The word means "one who has a burning, insatiable thirst to know the ultimate Truth."

The absolute hallmark of the Jijñāsu is 'Mumukshutva' - the fierce, agonizing desire to break free from the shackles of ignorance.

Like a person whose hair has caught fire, runs desperately toward a body of water, the true seeker runs toward liberation, unable to tolerate the burning friction of worldly existence for a single moment longer. The seeker has seen through the illusion of the high heavens of Brahmaa or Vishṇu. He realizes that these achievements are 'Paataantaavadhi-sundara' (beautiful only until they collapse), and has shifted his focus entirely from Bhoga (enjoyment) to Moksha (freedom).

The Jnaani / JeevanMukta - The awakened Sage is one who has successfully crossed the ocean of Samsaara. In the Vedaantasaara, he is described as a 'JeevanMukta' - one who is thoroughly, completely liberated while still inhabiting a physical body. For the Jnaani, the veil of Avidyaa (ignorance) has been utterly incinerated by the fire of self-knowledge (Jñānaagni). He no longer sees the world as a collection of independent, threatening objects; he recognizes everything as an expression of his own infinite, non-dual Awareness (Brahman). 'Vivekachoodaamani' notes that while the physical body of a Sage continues to move due to 'Praagrabha Karma' (the momentum of past actions already set in motion, like an arrow shot from a bow), the Sage has zero identification with it. He looks at the body's ageing or illness like a spectator looks at a movie on a screen. The Jnaanis are Nirbhaya (completely fearless) and Paryapta-kaama (fully satiated). Because they are anchored in the ocean of internal bliss, external circumstances can cause zero ripples in their unmoving mind (na chaalayati mano).]

[The transition from Paamara to Jijñāsu requires a radical shift in attention - moving from the transient objects to the structural question of who is experiencing them. The final transition from Jijñāsu to Jñānī is the complete collapse of the questioner itself, revealing that the individual was always the boundless, immortal screen of Shiva-consciousness, entirely untouched by the play of birth and decay.]

[The Cognitive split: :
Duality: Udaram Antaram) Fear (Bhayam)
"I am inside the body, the world is outside."
Objectification, transaction, vulnerability to time.

Non-duality: (Abhayam Pratiṣṭhaam) Fearlessness (Abhayam Gatah)
Merging the Witness with the independent Screen (Anilayana).
Nothing exists outside the Self; nothing left to lose.]

[Taittiriya Upanishat:

The Taittiriya Upanishad presents an absolute structural law of consciousness:
Fear is a direct product of duality (Dvaita). Fearlessness is the natural property of Non-Duality (Advaita).

यदा ह्येवैष एतस्मिन्नदृश्येऽनात्म्येऽनिरुक्तेऽनिलयनेऽभयं प्रतिष्ठां विन्दते। अथ सोऽभयं गतो भवति॥

यदा ह्येवैष एतस्मिन्दरमन्तरं कुरुते। अथ तस्य भयं भवति। तत्त्वेव भयं विदुषोऽमन्वानस्य॥

*For, whenever an individual seeker discovers
his unshakeable permanent foundation
in that Supreme Reality -*

*which is invisible, formless, undefinable, and entirely independent -
then, immediately, he raises into a state of absolute Fearlessness.*

But the moment he makes

*even the slightest, microscopic division or separation (antaram) within this absolute Reality -
then, instantly, Fear grips him.*

*In truth, that very Brahman becomes the source of terror
for the learned man who still maintains the illusion of a separate ego-state.*

The text notes that fear grips even the 'vidvaan' - the intellectually learned man - if he retains a sense of separation. Intellectual knowledge of the texts is not a shield against existential dread. True fearlessness (abhayam) blossoms - only when the cognitive split collapses entirely, leaving no "other" to fear.]

Support-less support (Anilayane)

The world teaches you to look for security in things that have structural foundations: a stable bank account, a strong physical body, a powerful relationship.

But the Upanishad flips this completely.

All these objects are mutable; they age, shift, and decay.

If you anchor your happiness to a moving boat, you will live in constant, background terror of the water.

True fearlessness arises only when you ground yourself in the (Anilayana) -the "Support-less Support."

This is the pure, non-dual screen of awareness (Saakshi) which doesn't need a shelf to sit on.

It is the timeless foundation that hosts the entire universe without being altered by it.]

[As long as you create even a hairline fracture (udaramantaram) between yourself and the Absolute, fear is mathematically inevitable.

If God is "outside" you, you must constantly worry if you are pleasing Him.

If the world is "outside" you, you must constantly worry if it will destroy you.

When you absorb your mind into the pair of lotus feet described in your previous Shiva-Rahasya verses, you are doing exactly what this Upanishad prescribes.

You step off the fragile carousel of your changing egoistic identity and realize:

"I am not the transient character running around on screen. I am the immutable, formless space within which the whole play occurs."

The moment there is no "other," there is nobody left to fear, and you become fearlessness itself.]

अदृश्येऽनात्म्येऽनिरुक्तेऽनिलयने :

The text lists four extraordinary negative descriptors (Neti-Neti) to define the nature of the Screen:

अदृश्ये - In that which is entirely un-seeable, invisible, or beyond sensory perception.

It cannot be turned into an object of sight.

अनात्म्ये - In that which is completely devoid of an embodied form, individual personality, or physical configuration (an-aatmya). (It has no structural body).

अनिरुक्ते - In that which is unutterable, indefinable, and completely beyond the boundaries of vocabulary or concepts.

अनिलयने - In that which is shelter-less, support-less, or independent (an-nilayana).

It does not rest on anything else; rather, everything else rests upon It.

अभयम् - The state of absolute fearlessness; safety from the matrix of time and change.

प्रतिष्ठाम् - Unshakeable foundation, permanent anchoring, or ultimate resting place.

विन्दते - He finds, discovers, or firmly establishes himself within.

अथ - Then, immediately following that realization,

सः - He (the awakened seeker),

अभयम् गतः भवति - He becomes fearlessness itself; he reaches the ultimate state where fear cannot exist.]

[Vivekachudaamani:

जीवन्मुक्तस्य लक्षणान्युच्यन्ते -

The characteristics of a JeevanMukta are now declared:

जाग्रत्यपि सुषुप्त्यवस्था यस्य विबुद्धस्य न प्रपञ्चभानं च।

केवलचिदानन्दरूपो जीवन्मुक्तः स विज्ञेयः॥

*He who, while fully awake (Jaagrati),
remains completely steady in the profound stillness of deep sleep (Sushupti);
he for whom the waking world of multiplicity no longer appears as an independent, threatening reality;
and who rests solely as pure consciousness and bliss -
he, indeed, is to be known as a JeevanMukta.*

अहंममते न स्त एकात्मकेऽस्मिन् कलेवरे। साक्षी यस्य समः शान्तः जीवन्मुक्तः स विज्ञेयः॥

*The Sage has completely dissolved
the twin psychological knots of 'Ahamtaa - I-ness and 'mamataa - mine-ness'
regarding the physical body and personal history.
He does not view the body as "his self";
he treats it with completely equal, detached, and tranquil witness-awareness (Saakshi).
He, indeed, is to be known as a JeevanMukta.*

इष्टानिष्टार्थप्राप्तौ समदर्शित्वं सदात्मनि। न विक्रियते यश्च जीवन्मुक्तः स विज्ञेयः॥

*When confronted with highly desirable (iṣṭā) or intensely undesirable (aniṣṭā) external circumstances,
the mind of the Sage undergoes zero modification or agitation.
Because his happiness is entirely self-contained within the non-dual Self;
worldly fluctuations cannot create a ripple in his internal screen.
he, indeed, is to be known as a JeevanMukta.*

ब्रह्मानन्दरसास्वादात् प्रपञ्चानुभवेऽपि यः। शून्यवद्वर्तते चित्तं जीवन्मुक्तः स विज्ञेयः॥

*Even while experiencing the 'physical world (made only of five elements grouped in a variety of ways)',
the Sage's mind remains completely empty and un-cluttered like a void .
Because he is tasting the infinite, superior flavour of Brahman-bliss,
the worldly objects pass through his senses without creating any sticky memory-traces or latent desires.
He, indeed, is to be known as a JeevanMukta.*

न प्रीयते न द्वेष्टि च प्रपञ्चे भासमानेऽपि। साक्षी यस्य समः शान्तः जीवन्मुक्तः स विज्ञेयः॥

*Even if the world made of element-groupings shines forth as real,
he who does not get attracted or repelled, he who stays as just a witness only, equal, and quiet -
he indeed is to be known as a JeevanMukta.*

For an ordinary seeker, sensory restraint (dama) requires intense willpower, suppression, and discipline. For a JeevanMukta, it is entirely effortless and natural (sahaja). Even though the world continues to stream past his eyes, he has no compulsive attraction (preeti) and no aversion or rejection (dvesha). He lets the movie play without trying to pause it or change the characters. Shankara concludes this section with an unforgettable line that echoes the ShivaRahasya and the Taittiriya Upanishad:

देहेन्द्रियादिषु अहम्ममरहितः -

He who is entirely free from "I" and "mine" in the body and senses, and who knows himself as the unmoving space of awareness, has crossed the boundary of mortality. Even while breathing, moving, and talking on this earth, he has already become the timeless, deathless reality of Shiva-consciousness itself.]

FEARLESS AND IMMORTAL

श्रीमन् धीमन् परार्थिन् सकलसुरगणाः श्रीशशांकांशमौलेः
श्रीमत्पादाब्जयुग्मप्रणिहितमनसो निर्भयाश्चामरास्ते॥ (59)

श्रीमन् धीमन् परार्थिन्

Hey Shreeman, Dheeman, Paraarthin!

(Hey Lord of Shree, hey Lord of Vaani, hey Indra who is always doing good to others!)

सकलसुरगणाः निर्भयाः च अमराः ते

All these groups of Suras and the immortal ones of higher levels also, stay fearless,

श्रीमत्-पादाब्ज-युग्म-प्रणिहित-मनसो श्री-शशांकांश-मौलेः॥

*having their minds fixed on the pair of the auspicious foot-lotuses
of the one who wears the moon on his head.*

[श्रीशशांकांशमौलिः]

The term 'Shashaanka' is an exquisite poetic title for the moon, translating literally to -
"He whose mark/stain (anka) is a hare (shasha)."

In Indian folklore, the dark patches on the moon are envisioned as a resting hare.

By meditating on Shiva as the one who holds a mere digit or crescent (amsha) of this moon on his crown, the text reveals that the entire universe of fluctuating minds and passing centuries is held gently as a weightless ornament by the Absolute.

प्रणिहितमनसः

The prefix (pra-ni) combined with the root (dhaa) creates the word 'pranidhaana' or 'pranihita'.

This is not a casual or shifting focus.

It implies a total, irreversible surrender of the individual intellect.

The literal "placing down" of the turbulent mind into the vast repository of pure awareness.

The mind is no longer treated as an independent actor; it has been dissolved back into its source, like a wave collapsing back into the stillness of the ocean.

निर्भयाश्चामरास्ते

The verse seals the destiny of the seeker with two titles: (Nirbhaya - fearless) and (Amara - deathless).

Notice the seamless grammatical linking: they are fearless and therefore they are immortal.

In non-dualism, fear and death are born from the exact same illusion- the belief that you are a finite, separate fragment trapped inside a decaying bag of flesh. The moment that illusion is shattered by anchoring yourself in the Aatman, both fear and death vanish simultaneously, leaving only the pristine, unborn light of consciousness.

Even the immortals stay immortal because of their minds are fixed on the lotus feet of Shankara.]

WE DO NOT CARE FOR THE PLEASURES OF ANY SORT

नरकमुखसुखानां व्यर्थकोलाहलानामसुखमुखमतीनां यद्यपि घ्नन्ति तत्त्वम्।
हरपदनिरतानां विश्वभूतात्मनान्नः
करणविषयभोगा नैव लूयन्ति विष्णो॥ (60)

यदि अपि घ्नन्ति तत्त्वम्
Whatever kills the Knowledge,
करण-विषय-भोगा
in the form of the
'pleasures that are sought through the senses'
which are obtained through some particular actions of the body-limbs'
नरक-मुख-सुखानां
which are just the momentary joys leading towards hells,
व्यर्थ-कोलाहलानां असुख-मुख-मतीनां
which are filled with wasteful enterprises leading to anxiety-states,
which are sought by those intellects that are turned towards
only the pains that are guised as joy',
न एव लूयन्ति हर-पद-निरतानां नः
(Whatever kills the Knowledge, as the pleasures sought by stagnant foolish intellects-)
never cuts -
'us, who are always absorbed in the contemplation of Hara's feet',
विश्वभूतात्मनात् विष्णो॥
- from the essence of all the beings of Vishva, hey Vishnu!

[Having systematically dismantled the value of cosmic heavens, celestial nymphs, and material pleasures in the preceding verses, the Sage here delivers his final, unshakeable declaration of immunity. He explains exactly why a true non-dual knower of Shiva can never be ensnared by sensory temptations, by using a brilliant philological contrast between the "severing" of worldly minds and the un-severable nature of the liberated state.

Why is it impossible to tempt a realized Sage?

In a dualistic framework, temptation requires an object outside of yourself- something you do not currently possess that you want to acquire. But the Sage has expanded his identity to include the entire cosmic fabric. He is the canvas upon which the whole universe is painted.

As a person cannot tempt themselves with their own right hand, a Sage who experiences himself as the inner life-force of every being (Vishva-Bhoota) has no external "other" left to chase.

[The Sage tells Vishnu:

"Your grand illusions and celestial rewards can easily slice an unawakened mind into pieces, scattering its attention across different desires. But our awareness is an unbroken, homogeneous mass of consciousness (Akhaṇḍa-Ekarasa). It has no joints, no seams, and no fractures. Therefore, your sensory inputs pass through us without causing a single cut or scratch.]

[The Clam or of the World (Vyārtha-Kolaahala):

The text characterizes ordinary worldly pursuit as "meaningless noise."

The chasing of fame, the gathering of wealth, the social anxieties of the ego etc - the ShivaRahasya strips away their glamour, redefining them as nothing more than a chaotic, empty din that distracts the Jeeva until the death arrives. By anchoring the mind in the 'Shrīmat-paadaabja-yugma (the radiant twin lotus feet)', the noise completely stops, leaving only the profound, silent baseline of absolute, non-dual bliss.]

[The concept of 'Vishvabhootaatman':

is the state where one experiences oneself not as an isolated fragment inside a biological container, but as the singular, pulsing identity (Aatman) animating every single creature in the cosmos.

This is the absolute structural peak of non-dual realization.]

[When Sage Jaigeeashavya throws this phrase at Lord Vishnu, he is echoing the ultimate diagnostic criteria of enlightenment laid down across the Upanishads and the BhagavadGeetaa.

Here is how this radical expansion of identity manifests across these foundational texts, moving from an intellectual concept to a living, unshakeable psychological reality.

In the oldest Upanishads, the 'realization of being the Self of all beings' is presented as the immediate, mandatory cure for human suffering. The texts systematically demonstrate that all fear, grief, and limitation - are optical illusions born purely from a cognitive split (Dvaita).]

[Ishaavaasya Upanishad:

यस्तु सर्वाणि भूतान्यात्मन्येवानुपश्यति। सर्वभूतेषु चात्मानं ततो न विजुगुप्सते॥

*He who sees all beings within his own Self, and his own Self within all beings,
by virtue of that very realization,
he can never again feel disgusted by the world-appearance.*

तत्र को मोहः कः शोक एकत्वमनुपश्यतः॥

*For one who directly experiences this absolute, unbroken oneness,
where is the possibility of delusion, where is there any room for sorrow?*

Brhadāraṇyaka Upanishad:

In this monumental text, the realization is mapped directly onto cosmic power.

The Upanishad states:

तद्वैतत्पश्यन् नृषिर्वामदेवः प्रतिपेदे - अहं मनुरभवं सूर्यश्चेति॥

*When the ancient Sage VaamaDeva woke up to this non-dual ground,
he looked at the cosmos and roared:
"I was Manu (the first man)! I am the Sun!"*

He recognized that his internal witness-consciousness (Saakshi) was the exact same light illuminating every planetary body and historical entity.

BhagavadGeetaa:

Lord Kṛṣṇa takes this ethereal Upanishad truth and translates it into a precise, step-by-step diagnostic manual for the practitioner, culminating in the exact state claimed by Jaigeeashavya.

सर्वभूतस्थमात्मानं सर्वभूतानि चात्मनि।

*The yogi whose mind is perfectly harmonized through meditation -
sees the Self abiding in all beings and all beings abiding inside the Self.*

ईक्षते योगयुक्तात्मा सर्वत्र समदर्शनः॥

Wherever he looks, he beholds only the absolute equality.

The Jnaani stops sorting the world into "friends," "enemies," "valuable," and "worthless." He recognizes that the underlying substrate of every form is identical.

यो मां पश्यति सर्वत्र सर्वं च मयि पश्यति,

For the one who sees Me (the Self-essence) everywhere and sees everything within Me,

तस्याहं न प्रणश्यामि स च मे न प्रणश्यति॥

I am never lost to him, nor is he ever lost to Me.

The split between the devotee and the Divine collapses entirely. Reality is no longer an external object to be placated; Reality is the very screen hosting the devotee's own existence.

सर्वभूतस्थितं यो मां भजत्येकत्वमास्थितः सर्वथा वर्तमानोऽपि स योगी मयि वर्तते॥

He who, established in absolute oneness, reveres Me as abiding within every single creature - that yogi, no matter what physical actions he may perform in the world, lives and breathes permanently inside Me.

This explains the ShivaRahasya's phrase:

करणविषयभोगा नैव लूयन्ति (sensory inputs cannot cut our peace).

Even if the Sage is eating, walking, or talking, his actions do not fragment his 'stabilized consciousness' (Self-state/Aatman). He knows that he is the very Reality within which the actions occur.'

Why the 'Vishvabhootaatman' is immune to temptation?

When Jaigeshavya looks at Lord Vishnu in the ShivaRahasya and says,

"Your illusions cannot cut us, because we are the Self of all beings," he is standing directly upon this Upanishad-bedrock. He has realized that the consciousness looking out of his own eyes is the exact same consciousness looking out of Vishnu's eyes, and out of the eyes of a rat, a king, or a blade of grass.

Having dissolved the border between "inner" and "outer," the universe becomes his own playground (Leelaa), and he rests permanently as the unmoving, fearless monarch of absolute Reality.]

YOU DEVAS ARE THE BOUND JEEVAS ACTUALLY; NOT THE SHIVA DEVOTEES

ब्रह्मा शक्रो भवांश्च प्रकृतिपरवशाः पश्य सर्वेश्वरस्य
 श्रीश श्रीशंकरस्यागतिसगतिगतिव्योमकेशस्य शंभोः।
 तस्यायं दासदासस्त्रिपुरपुरहरश्रीशिवस्यास्य कर्तुः
 पातुर्हर्तुः प्रकर्तुः शृणुत सुमनसो नित्यमन्यन्न जाने॥ (61)

ब्रह्मा शक्रो भवान् च प्रकृति-परवशाः

*Brahmaa, Shakra and You, are all bound by your nature,
 and have to perform some duties as some form-based identity.*

पश्य सर्वेश्वरस्य श्रीश श्रीशंकरस्य आगति सगति गति व्योमकेशस्य शंभोः

Hey Shreesha (Lord of Lakshmi)!

Look at the 'Aagati, Sagati, and Gati'

*('arriving' at Shiva's worship that is to be resorted to,
 for, it alone is the 'excellent path' leading towards the 'final goal' to be reached by all the beings)
 of Shambhu, the Great Shankara,
 the one whose locks of hairs fill the empty expanse of Vyoma.*

तस्य अयं दासदासः

त्रिपुर-पुरहर-श्री-शिवस्य-अस्य कर्तुः पातुः हर्तुः प्रकर्तुः

*This self of mine is simply a humble servant of the servants of
 'that glorious Shiva', 'who breaks down the three fortresses of cosmic illusion',
 'and who is the sole Creator, Sustainer, and ultimate Dissolver of the universe'.*

शृणुत सुमनसो नित्यम् अन्यत् न जाने॥

Hear this well, hey wise ones: apart from Him, I know absolutely nothing else!

[Having just declared his complete immunity to worldly and celestial temptations, by invoking his realization as the 'All-Self' (Vishvabhootaatman), the Sage now lays bare the definitive hierarchical reality of the cosmos. He looks directly at Vishṇu and uncompromisingly states that even the highest governing Trimurti/deities - Brahmaa, Indra, and Vishṇu himself, are structurally bound by cosmic nature (Prakṛti), while the ultimate unmoving locus of freedom rests solely in Lord Shambhu.]

[This verse draws an uncompromising, razor-sharp line between the relative cosmic administrators (Adhikaarika Devatas) and the Absolute Non-Dual Ground (Para-Brahman/Shiva).

Jaigeeshavya points out that as long as an entity is tied to a specific cosmic title or function - even if it is the grand task of creation (Brahmaa) or maintenance (Vishṇu) - that entity is acting under the mandate of 'Prakṛti'.

Vishṇu must descend as an 'Avataar' when the cosmic-balance tilts.

Brahmaa must fashion a new cosmos when the dawn arrives.

Because their roles are responsive to the cosmic cycle, they are described as 'Prakṛti-paravashah' (subject to the matrix of cosmic nature). They represent the dynamic, changing characters running on the screen. Lord Shiva, however, is 'Sarveshvara' - the absolute, silent, unmoving background-screen that remains completely unaffected while hosting the entire display.

[आगति-सगति-गति

आगतिसगतिगतिव्योमकेशस्य - आगम्यत इत्यागतिः कर्मणिकिन् उपास्य इति यावत्,

सगतीनां ज्ञानिनां गतिः, प्राप्यभूतपरमकाष्ठारूपा - श्रुति)

"That which is approached or attained is 'Aagatiḥ (attainment)' - here derived using the suffix 'ktin' in the passive sense (karmanī), meaning 'the one who is to be worshipped' (the object of adoration).

(sa-gateenaam/jñāaninaam): (He/It is) the ultimate refuge and goal (gatiḥ) of those who possess the highest spiritual realization.

(praapya-bhoota-parama-kaasṭhaa-roopaa)."

the very nature of the supreme, unexcelled destination to be attained.]

[सा काष्ठा सा परा गतिः - श्रुति)

'Seek the worship of Shiva (the Self-essence), for it is the ultimate end to be arrived at'.]

[Or,

गति-सगति-गति-व्योमकेशस्य

The Paradox of Motion: Agati-Sagati-Gati

The poet builds a spectacular linguistic engine to describe the nature of Pure Awareness:

(Agati): Absolute non-motion. Consciousness is everywhere;

because It fills all space, It has nowhere to travel. It is the unmoving stillness.

(Sagati): Relative motion. When consciousness identifies with a mind and a body, it appears to move, think, walk, and evolve.

(Gati): The ultimate Destination. It is the final locus where all journeys terminate, and the very path by which the seeker wakes up.

By joining these three contradictory states into a single compound, the text illustrates that Shiva is not a personal entity sitting in a localized heaven.]

[He is 'Vyomakesha'

He whose hair is the 'boundless, transparent ether of awareness'.

That is the goal, that is the supreme path or destination) (as stated by hundreds of Vedic Scriptures).]

['Vyomakesha' - one whose hair on the head itself fills the entire space-phenomenon or is the revelation state of Jagat, spreading out endlessly, and is the ultimate destination and the object of contemplation for all the wise seekers, as established by hundreds of Vedic texts.]

[(Aakaasha - काश - दीप्तौ Anything that reveals is Aakaasha, or the empty expanse - vyoman.

(Jagat - गम् - ये गत्यर्थास्ते ज्ञानार्था - Jagat the movement-state, the continuity of appearance and disappearance; also means 'that which needs to be known' (for its existence)]

The Ultimate Erasure: नित्यमन्यन्न जाने

The verse concludes with a powerful punch: (I eternally know nothing else).

This is not a statement of intellectual ignorance;

it is the ultimate expression of 'Akhaṇḍaakaara Vṛtti'-

the unbroken, single-pointed awareness of a fully enlightened Sage.

Once your eyes have adjusted to seeing the singular, non-dual screen of Shiva-consciousness, you can no longer be fooled by the independent reality of the moving shadows.

The numbers have dissolved back into the Zero; the cosmic drama has integrated back into the Actor, leaving only an unbounding, fearless ocean of pure, sovereign bliss.]

‘PASHUPATI’ IS THE ONE WHO PROTECTS YOU, WHO ARE JUST A ‘PASHU’

पशुपतिवरदानात्तत्त्वसंप्राप्तभूतेः पशुवरवरदानात्किं मम प्राप्तिहेतुः।

पशुपतिचरणाब्जध्यानसन्मानसं मे
नहि खलु भवतृष्णापारदूरं हरेद्यः॥ (62)

पशुपति-वर-दानात् तत्त्व-संप्राप्त-भूतेः

*For me, who have attained the Knowledge
through the boon given by PashuPati (Care-taker of all beings),*

पशुवर-वरदानात् किं मम प्राप्तिहेतुः

*what is there to push me towards the offering of the great boon
from a ‘Great Pashu’ itself (PashuVara)!
(He is your care-taker also, and you may be a better Pashu than me.)*

पशुपति-चरणाब्ज-ध्यान-सन्मानसं मे

नहि खलु भव-तृष्णा-अपार-दूरं हरेत् यः॥

*My mind is beautifully and firmly anchored
in meditation upon the lotus feet of Pashupati (the Lord of all beings).
(I am holding on to his feet so tightly,
that no pleasure can lure me away from it, to drown me in the Samsaara-Ocean.)
There is nothing else (other than Shiva’s feet) for sure,
that can keep one away from
the ‘limitless expanse of thirst for the worldly existence’!*

[“My mind is so utterly absorbed in meditating on Shiva's lotus feet that worldly desire -no matter how vast, far-reaching, or deeply entrenched it may be - can by no means (nahi khalu) steal away (haret) or disturb my peace." It asserts the absolute invulnerability of a mind fixed on the Divine.

“My mind belongs exclusively to the meditation on Pashupati's feet. Is there any doubt that He is the one who will completely eliminate (haret) this otherwise endless, far-distant shore of my worldly cravings? Indeed, none but He can."

The mind is like as a bee securely resting inside the nectar-rich lotus of Shiva's grace, entirely safe from the storms of cyclic existence (Samsaara).]

[Having just declared the cosmic supremacy of Lord Shiva over the administrative deities, the Sage here targets the very concept of transactional boons. He uses a biting, brilliant philological play on the word ‘Pashu’ to explain to Vishṇu, why a boon given by a cosmic entity trapped within nature can never satisfy a mind that has already been liberated by the Lord of Souls (Pashupati).

The Sage uses this theological blueprint to deliver an absolute knockout blow to the concept of relative deity-worship. He calls Lord Shiva (Pashupati) - the ultimate Master who unties the rope of bondage. He looks at Lord Vishṇu and calls him (Pashu-vara) - the "noblest of the bound creatures."

Why can an exalted deity like Vishṇu be characterized as a ‘Pashu-vara’ in this specific polemical context? Because, any entity bound to a functional cosmic office (Prakṛti-paravasha) is still operating within the web of universal manifestation. If an entity is itself a part of the grand cosmic mechanism, it can give you a better position inside the machine (a higher heaven, worldly wealth, or cosmic powers), but it cannot grant you exit velocity out of the machine entirely.]

[The verse isolates ‘Bhava-Trishnaa’ the deep, existential thirst for becoming, changing, and acquiring - as the core disease of the mind.

Jaigeeshavya explains that a relative boon actually fuels this thirst by giving you an object to enjoy.

If you get a boon of a heavenly palace, your mind's habit of looking outside itself for fulfilment is reinforced. But the boon of PashuPati is the absolute destruction of the rope ‘Paasha-vimochana).

It reveals that you already are the boundless screen of awareness.

Once that thirst has been thrown away to a distance past any horizon ‘Paaradooram’, then - offering a sensory or celestial boon to a Sage is like offering a single drop of dirty water to someone who has already become the entire ocean of nectar.]

I HAVE ALREADY REACHED THE HIGHEST GOAL TO BE ACHIEVED

त्र्यक्षांघ्रिप्रवणप्रसन्नमनसो लक्ष्यस्य किं मे
सुरैर्लक्ष्मीभूतभवत्पदेषु नितरां वाञ्छा न मे जायते।
किं तच्चाक्षतवीक्षणास्थिरचिरं विश्वन्तु विश्वेश्वराज्जातं
तत्र मुहुर्मुहुः प्रविलयं यात्येव यातं भवेत्॥ (63)

त्र्यक्षांघ्रि-प्रवण-प्रसन्न-मनसो लक्ष्यस्य किं मे

*When my mind is happy by the devotion towards the feet of Tryaksha,
what else is there for me to attain!*

सुरैः लक्ष्मीभूत-भवत्पदेषु नितरां वाञ्छा न मे जायते।

*I entertain not the least desire for
whatever goal has been shown as the end to be attained, as your worlds, by the Suras.*

किं तत् च अक्षत-वीक्षणा-स्थिर-चिरं विश्वं तु विश्वेश्वरात् जातं

तत्र मुहुर्मुहुः प्रविलयं याति एव, यातं भवेत्॥

*The entire Vishva (that contains all your worlds)
which stays always stable by the stabilized unbroken look of Shiva (as the Saakshi)-
rises from Vishveshvara, and gets destroyed again and again also;
so already is destroyed only.*

[Having just exposed the distinction between the liberator (Pashupati) and the administrators of nature (Pashu-vara), the Sage here targets the very nature of the manifest universe (Vishva). He explains with absolute non-dual precision - why a mind fixed on the unmoving foundation of the universe cannot care for transient celestial offices - concluding with a breathtaking insight into the cyclical dissolution of all manifest phenomena.]

[The Optical Illusion of Permanence:

The Sage uses a highly sophisticated philosophical compound: अक्षतवीक्षणास्थिरचिरं. He explains that the world looks solid, permanent, and real only because of a continuity of observation (Akshata-Veekshana). Think of a cinematic movie film. If a projector spins film strips at 24 frames per second, your eyes don't see 24 static pictures; they see a single, continuous, moving reality. The moment the unbroken gaze is interrupted by the dawn of non-dual wisdom (Vidyaa), the frames decouple. You realize that the stability was an illusion, and that the universe is fundamentally ‘asthira’ – unstable/fluxing.)]

The Target and the Traps (Lakṣyaśya Kim Me):

The text plays beautifully with the root (laksh), which means to observe, target, or define.

Ordinary people and gods make the realms of Viṣṇu or Indra their final target (लक्ष्मीभूत).

The Sage says: "I have made the source of the gods itself as my target. Why would a person who has arrived at the geometric centre of the universe run after the peripheral fragments?"

The Continuous Melt - Muḥuḥ Muḥuḥ Pravilayam:

The verse closes with a magnificent description of cosmic breath:

The universe is not created once and left to sit. In non-dual Shaivism, creation (Sṛṣṭi) and dissolution (Samhāra) happen concurrently at every micro-second of consciousness. The manifest world is a continuous wave rising out of and melting back into the silent ocean of Viṣṇeshvara.

By anchoring his mind (praṇihita-manas) into that ultimate Source, Jaigeshavya steps off the wheel of the rising and falling waves. He witnesses the entire manifest universe collapse back into the unmoving background of pure Shiva-awareness, resting permanently in that absolute, fearless peace where nothing else remains to be attained.]

JAGAT IS JUST A VENOMOUS SNAKE SEEN IN A HARMLESS ROPE

रज्जौ कल्पितदन्तशूकसदृशं देवा नकिञ्चिज्जगत्
जातञ्चापि जनिष्यमाणमपि वा भूतं हि रज्जौ भ्रमः।
तद्वत्सर्पदृशोपमानमिति या धीर्वै परं मुक्तये
सा धीश्चापि निरन्तरं भगवतश्शंभोः कृपायाः फलम्॥ (64)

रज्जौ कल्पित-दन्तशूक-सदृशं देवा न-किञ्चित् जगत्

Hey Devas!

*Like the snake (Dantashooka) imagined in a rope,
this Jagat is not anything at all as existing,*

जातम् च अपि जनिष्यमाणम् अपि वा भूतं हि

*whether it is produced now or
is going to be produced in the future,
or has been produced already;*

रज्जौ भ्रमः।

for it is similar to the delusion produced in a rope.

तद्वत् सर्पदृशोपमानं इति या धीः वै परं मुक्तये

Similarly,

*that intellect which understands that
the Jagat is like the snake shown in the example,
is the one fit for Mukti.*

सा धीः च अपि निरन्तरं भगवतः शंभोः कृपायाः फलम्॥

*Even that intellect becomes permanent,
as a fruit obtained by the grace of Shambhu only.*

(‘Dantashooka’ refers to a venomous snake, especially one that bites the sinners as a form of divine punishment.)

[The Annihilation of Time (Jaatam, Bhootam, Janisyamaanam):

The Sage pulls no punches regarding the illusion.

He groups the past, the present, and the future into a single basket and labels it as a total cognitive error.

The snake does not actually occupy the rope.

It doesn't matter if you talk about a snake that was there, a snake that is there, or a snake that will be there - the rope has never produced a single milligram of venom.

Similarly, the unmoving screen of Shiva-awareness (Rajju) has never actually transformed into the fluctuating universe (Sarpa).

The entire drama of birth, death, and time is weightless.]

[The Wordplay on Dantashooka:

Rather than using the standard word ‘Sarpa’ (snake) in the first line, the poet selects the vivid, intense terms (Dantashooka)- a fanged creature whose teeth sting.

This highlights the psychological nature of Samsaara.

The illusion of the world is not a harmless daydream; it is a fanged projection that causes real existential terror, anxiety (kaatara), and suffering as long as it is misperceived as real.]

[The Paradox of the Liberating Intellect:

The absolute peak of this verse occurs in the final line:

In lesser philosophies, enlightenment is framed as a personal achievement- something you win through sheer willpower, intellectual study, or ascetic effort.

Jaigeeshavya blows this egoistic trap away.

He states that the very intellect (DheeH) which is capable of looking at the world and realizing its unreality, is itself a gift.

A salt doll cannot congratulate itself on melting into the ocean; the melting is simply the nature of water.

The awakening of a human soul from the fanged nightmare of Samsaara back into the cool, immortal bliss of Shiva-nature is entirely the dynamic expression of Shambhu’s causeless grace.

Grace is the exit velocity; Grace is the light by which the rope recognizes itself.]

WE ARE WELL-SATIATED WITH THE NECTAR OF SHIVA'S GREATNESS

न क्वापि स्पृहयन्ति शंकरकथापीयूषपानात्परम्
 लिंगालिङ्गनपूतभस्मनितिला रुद्राक्षमालाधराः।
 पुण्यास्तेशतरुद्रमध्यविलसन्नाम्नां पदार्थादराः
 भावा भावुकदिव्यजन्मतपसा भूमण्डले पावनाः॥ (65)

भूमण्डले पावनाः

Those -

who are the sanctifiers of this entire Earth-pedestal -

लिंग-आलिङ्गन-पूत-भस्म-नितिला

who are purified by the ashes covering their foreheads by embracing the Linga,

रुद्राक्ष-माला-धराः

who wear the sacred Rudraaksha garlands all over their limbs,

पुण्याः ते शतरुद्र-मध्य-विलसत् नाम्नां पदार्थादराः

who are the most meritorious ones,

*who have deep regard for the meaning of the auspicious names found
 in the midst of the Shatarudreeya (hymn to Shiva),*

भावा भावुक-दिव्य-जन्म-तपसा

*with their extremely pure 'inner states of being',
 attained through auspicious divine births and spiritual penance' -*

न क्वापि स्पृहयन्ति शंकर-कथा-पीयूषपानात् परम्॥

- do not ever covet anything other than the nectar of the story of Shankara!

[The power of Meaning (Padaartha):

The verse emphasizes that it is not enough to simply chant the names of Shiva;

one must have 'aadara' (respect for the Padaartha (the actual meaning or reality behind the words)).

The Shatarudreeya Connection: By mentioning ShataRudra, the text anchors the ShivaRahasya in the highest Vedic authority. It suggests that the 'Secret of Shiva' is the heart of the Vedas themselves.

Sanctifiers of the Jagat: It makes a bold claim that a true 'Bhaavuka' (a refined devotee) doesn't just save themselves; because of their Tapas (austerity) and their 'divine birth' their very presence on the Boomanḍala (Earth) acts as a purifying force (Paavana) for everyone else.]

[The Nectar of Narrative (Shankara-Kathaa-Peeyooṣha):

The verse isolates the primary intake of the Sage:

The mind that has discarded the "meaningless noise" (vyartha-kolaahala) of worldly gossip is not left empty or dry. It is entirely saturated by the continuous remembrance of the Self, metaphorically framed as drinking the nectar of Shiva's glory. This nectar leaves the soul completely 'fully satiated', instantly killing any latent desire for earthly or heavenly carrot-chasing.]

[The Embrace of the Axis (Linga-Aalingana):

The text chooses the intensely intimate word ‘Aalingana’ - embracing/clasping) to describe the devotee's relationship with the Linga.

‘Linga’ is the cosmic pillar of light, the unmoving axis of pure consciousness.

The Bhasma (holy ash) smeared on their brow is not a cosmetic mask; it is the physical residue of this absolute proximity.

It denotes that the devotee has pressed their entire individual identity up against the fiery column of the Absolute, burning away their personal limitations into ash, and carrying that mark of illumination on their forehead (niṭila).]

[The Central Textual Axis (ShataRudra-Madhya):

The philological nod to is an intentional architectural signature.

The Shatarudreeya (or Shrī Rudram) sits precisely at the geographic centre of the Taittiriya Samhita of the Krishna YajurVeda.

And right at the centre of that text sits the Five-syllabled mantra: ‘Namaḥshivaaya’.

The text notes that these Sages do not merely chant this mantra like parrots;

they possess - an absolute, reverent grip on both the linguistic form (pada) and the lived, non-dual experience of its meaning (artha).

Sages as the Earth's Filter (Bhoomaṇḍale Paavanaah):

The verse concludes with a radical statement about the ecology of consciousness.

The enlightened devotee does not escape the world to sit inertly in a distant cave.

By his very presence, his breath, and the vibration of his unmoving awareness, he functions as cosmic filters for the earth.

He walks through the dense, anxious landscape of Samsaara, absorbing the collective panic around him and radiating the cool, immortal, and fearless peace of Lord Shiva back into the world.]

THE GREATNESS OF SHIVA-WORSHIPPERS

मारापारशराग्रकुण्ठनमहासारैकधारोपलाः
 सारासारविचारधीरहृदयाधौरेयधुर्यास्सदा।
 पारावारविकारसंसृतिमहादुःखांबुधेस्तारकाः
 विश्वाधीश्वरपूजकास्तुनियतं पापौघसंहारकाः॥ (66)

विश्वाधीश्वर-पूजकाः

मार अपार शराग्र कुण्ठन महासारैक धारा-उपलाः

*The worshippers of Vishvaadheesha (Shiva) are
 the very bedrock stones that continuously blunt
 the sharpest tips of
 the boundless, unceasing arrows of 'Maara' (desire and worldly temptation),
 owing to their singular, supreme, and concentrated spiritual power.*

सार-असार-विचार-धीर-हृदया धौरेय-धुर्याः सदा

*They always stand revered and are foremost among others,
 with their hearts filled with courage (dispassion)
 because of analyzing the essence and essencelessness of things.*

पापौघ-संहारकाः

They indeed destroy the heaps of sins (by their very contact),

पारावार-विकार-संसृति-महादुःखांबुधेः तारकाः तु नियतं॥

*and are assigned the task of taking the others across
 the 'ocean of Samsara which exists in-between the ignorance and Knowledge,
 and which is turbulent with the waves of miseries'.*

[‘Paaraavaaravikaara ambudhi’ -the ‘Ocean Metaphor’ -

Shiva is often compared to the vast, changeless ocean.

The world we see -with its birth, death, and objects- is the Vikaara (the waves, foam, and bubbles) on that ocean. Just as the waves are nothing but the ocean's water in a different form, the ‘Paaraavaara-vikaara’ (unchanging nature of Vyomakesha and the changing nature of the world), suggests that the entire universe is merely a ‘shining modification’ of the Shiva-state.

By using the word ‘Paaraavaara’, the text hints that Shiva is both the ‘near shore’ (the world we perceive) and the ‘far shore’ (the liberation we seek), as well as the ‘ocean (the space between)’.]

[While the previous Verse focused on their somatic, outward lifestyle markers - ‘the holy ash (Bhasma) and the sacred Rudraaksha beads’, the present verse dives into their inner cognitive warfare and cosmic capacity.

The stanza uses a series of high-precision military and navigational metaphors to demonstrate how a mind anchored in Shiva can shatter the arrows of lust, and act as a rescue ship for other bound souls.]

[The Crushing Stone vs. The Arrow (Maara-Shara-Agra-Kuṇṭhana):

In standard dualistic paths, dealing with temptation (Kaama/Maara) is a constant, stressful battle of suppression. But for the 'Vishvabhootaatman' (the Sage who is the Self of all), temptation loses its geometric entry point.

The poet uses a stunning visual: the fanged, sharp arrow of desire strikes the heart of the Sage and it instantly bends, blunts, and shatters.

Why?

Because the Sage's heart is 'upalah' - a solid block of diamond-hard reality.

You cannot pierce a mountain with a wooden arrow.

Because the Sage already tastes the infinite flavour of Brahman-bliss, the passing carrots of sensory life hold zero magnetic pull.

The Vanguard of the Wise (Dhaureya-Dhuryaah):

The terms 'dhaureya' and 'dhurya' carry a beautiful, rustic philological origin.

They refer to the lead oxen who bear the heaviest part of the yoke (dhur) to pull a massive chariot forward.

By applying this to the Sages, the ShivaRahasya states that the enlightened are not passive, inert escapist.

They are the ones who carry the structural weight of the world's spiritual evolution. Through their teaching, their unmoving presence, and their deep commitment to 'Saara-asaara vichaara' - discerning the Screen from the movie, they lead the human collective forward.

The Ferryman of the Deep (Taarakaaah):

The text characterizes Samsara as a vast ocean of deep structural sorrow, characterized by volatile waves of change (Vikaara).

An ordinary person is drowning in these waves.

A seeker (Jijñāsu) is struggling to swim across.

But the Shiva-Jnaani is a 'taarakah' a master navigator.

Because he is firmly anchored on the dry land of the absolute Witness-Consciousness, he can reach into the water, pull drowning souls onto their ship, and ferry them across the cosmic divide, neutralizing the momentum of their 'ancient kaarmic debt' by waking them up to their own immortal Shiva-nature.]

[Phonetic Majesty: The compound is built to sound formidable.

The repetition of harsh, heavy consonants combined with long vowels

'aara – apaara - sharaa - gra - kun – thana...saara dhaara ...

creates an auditory mirror of the very action it describes:

'stones breaking the impact of flying arrows'.]

[The Concept of Kuṇṭhana (Blunting):

Instead of merely "blocking" (rodhana), the poet uses the word 'kuṇṭhana'.

This implies that the object described is so inherently dense and powerful (mahaa-aaara) - that the oncoming arrows lose their sharpness entirely upon impact, rendering the assailant powerless.]

Soota spoke:

जैगीषव्यमुखाब्जनिस्सृतमहोदारोत्कटं ते मधु पीत्वा
चामरनायका मधुतृषास्वानन्दितस्वान्तराः।

ऊचुः प्राञ्जलयस्तदा द्विजवरं ब्रह्मा महेन्द्रो हरिः
ज्ञात्वा तस्य विनिश्चयं शिवसमासक्तं मनश्चापि ते॥

The chiefs of Amaras, Brahmaa, Mahendra and Hari,
after drinking the intoxicating honey oozing from the lotus-face of Jaigeeshavya,
and having their inner selves thirsting for honey satiated fully,
folded their hands and spoke like this to the Greatest of the Dvijas,
after understanding well, his firmness of heart and his mind which was fully attached to Shiva.

Devas spoke:

प्राप्येशानपदांबुजोत्थसुमनामोदात्तसन्मानसः

You are indeed the most eminent among the devotees of Shiva,
for your mind has attained the lotus of the feet of Ishaana,
and your mind is filled with its fragrance and stays pure.

त्वं वै शांभवपुंगवस्तव हृदं ज्ञातुं प्रवृत्तास्सुराः।

You are the most eminent one of all Shambhu's devotees.
We Suras were trying to understand the nature of your mind.

निष्कामोऽसि निरंकुशोऽसि भगवन्प्रोक्तं हि तत् क्षम्यताम्।

You are free of all desires. You are not dependent on any other thing.
Bhagavan! Please forgive us for what we spoke previously.

स्वात्मारामतया त्वयैव सकला भोगास्सदैवोद्दिज्ञताः॥

You are always established in the Aatman,
and all the enjoyments are always discarded by you as worthless.

Soota spoke:

एवं ते विबुधाः प्रशस्य च मुनिं चालिङ्ग्य लिंगार्चकं धन्यास्स्मेति वदन्ति

सुन्दरगिराप्यानन्दधारावृत्ताः।

In this manner, those Suras praising the Muni who was a worshipper of Linga, and embracing him, said with beautiful words that 'they were blessed indeed', with their eyes pouring out tears of happiness.

शैवोक्तामृतवाक्यनन्दितमनस्स्वान्ता मुदा ते द्विजाः स्वं स्वं वाहनमाधिरुह्य तरसा गन्तुं मनश्चक्रिरे॥

Those Dvijas (Suras - who were in Brahman-Knowledge) felt blissful inside,
with their minds feeling happy by the nectar-like words spoken by Shiva's devotee,
and decided to leave for their own abodes, climbing their respective vehicles.

इति शिवरहस्ये प्रथमांशे जैगीषव्यसुरसंवादो नाम द्वितीयोऽध्यायः

**END OF THE SECOND CHAPTER
NAMED**

'THE CONVERSATION BETWEEN JAIGEESHAVYA AND THE SURAS'