

ESSENCE
OF
SOUNDARYA LAHARI



V D N RAO

**ESSENCE OF SOUNDARYA LAHARI
(BLISS AND BEAUTY WAVES OF FLOOD) - ADI SHANKARA**

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Essence of Soundarya Lahari*

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PREFACE

Prakriti is energy, activity, vibration and creative power. Parameshvara is stable, inactive, immobile and insensitive- yet the Supreme. Kanchi Mahaswami states: ‘ Shiva is quiescent and motionless and Shakti that keeps everything pulsating, from planets and stars to the atom, and is inseparably united. Shiva can be called matter and Shakti energy. Not only are Shiva and Shakti united being basically the same as confirmed by atomic science according to which too matter becomes energy. Thus ‘without being united with you, can Shiva even stir! The first vibration by which the Parabrahman becomes aware of Itself is caused by Amba. Thereafter it is vibration after vibration in ‘aarohana and avarohana’ manner being Praana the Life Energy!’

This is the quintessence of Adi Shankaracharya’s Ananda- Soundarya Laharis or the Waves of Bliss and Beauty. Even the ‘content’ of the hundred strong stanzas is none too easily digestible even by sanskrit scholars of standing, but the ‘intent’ of each stanza calls for intellectual seminars for multi- angular discussions without much finality ending up as ‘empiricals’ and elusive conclusions. The poetic fineness of each stanza is so skillful but deeply subtle!

Ananda-Soundarya Lahari is a revelation of parental concern of Prakriti-Parameshvara towards enlightened humans to strive for; that is why the model frame work of ‘Shat Chakras’ viz. Bhumi- Bhuloka represented by Brahma as Mooladhara Chakra; Bhuvarka represented by Narayana and Water as Svadhishthaana Chakra; Svarloka represented Rudra and Agni as Manipoora Chakra; Janoloka represented by Maheshwara and Vayu as Anaahata Chakra; Maharloka represented by Sada Shiva and Akaasaha as Vishuddha Chakra; and Tapoloka represented by Parama Shiva as ‘Manas’as Agjnaa Chakra. Beyond this is the Sahasraara Chakra / Bindu where the Ever Blissful Parameshvara and Parameshvari as ‘Ardha Naarishvara’ are attainable. Only Maha Yogis, Maharshis and Deva / Devis- Indra- Tri Murtis might have a darshan perhaps! Ascent to this Celestial Ladder, constructed as a prototype of Shri Chakra blessed by the ever compassionate Bhagavati whose singular concern is to show the Light; *Asato maa sadgamaya, Tamasama Jyotir gamaya, mrityor maa Amritam gamaya/* But, Maha Swami warns Sadhakas not to, repeat not to, attempt Shat Chakra Sadhana, without imbibing the full implications; equally foolish to consider the Stanzas as mere fanciful poetry. General Readers are however advised to recite the Stanzas while understanding the textual meaning atleast.

I am beholden to HH Vijayendra Sarasvati who has been systematically and unfailingly encouraging- guiding- inspiring my scripting and editing efforts constantly for over twelve years now to inspire me concise about twenty Puranas, fourteen Upanishads, Brahma Sutras, Dharma Sindhu, Dwadasha Sahasra Naamas, Manu Smriti, and so on- all hosted by Kamakoti website

Maha Swami HH Chandra Sekhara Sarasvati of Kanchi is not only our Family God, but a beacon light to innumerable families like of ours. His ‘Voice of God’ is my personal inspiration as is enormously quoted from his lucid and extremely informative script while attempting this ‘Essence of Ananda- Soundarya Lahari, the Bliss and Beauty Waves (Adi- Shankara)’ . Pandita Lakshmidhara’s commentary emboldened me to follow his Hindi commentary to edit into English too while acknowledging his name invariably.

May I be blessed by Maha Swami to place this Essence of Ananda- Soundarya Lahari at His Lotus Feet and possibly reach the voice of God to me, family members and all the devotees always!

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Chennai

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SYNOPSIS

ANANDA LAHARI

Stanzas : **1.** Shiva the 'sthaanu' and Shakti the energiser; **2.** Brahma-Vishnu-Shiva manifested from Her foot dust as responsible for Srishti-Sthiti-Samhara; **3.** Ignorance and Poverty in Samsara; **4.** Abhaya and Loka Raksha; **5.** Manmadha the symbol of material desires; **6.** Maha Shakti encourages Manmadha to maintain universal balance; **7)** Maya Prakriti Herself assumes an outstanding physical form and charm; **8)** Her abode in Mani Dveepa; **9)** Reaching Bhagavati Maya is possible by crossing six steps represented by six chakras/wheels viz. muladhara the earth-svaadhishthana the water-manipoora the fire-anahata the air- vishuddha the sky-and aagjna the manas or mind. These chakras be crossed by a saadhaka by yoga maarga: i. Moolaadhara the Bhuloka is administered by Brahma-ii. Svadhishtana the Bhuvarloka of water is administered by Narayana- iii. Manipoora the Suvarloka of Agni is administered by Rudra Deva- iv. Anaahata the Janarloka of Vayu is administered by Maheswara-v. Vishuddha the Maharloka of Aakaasha is administered by Sadashiva and vi. Agjna chakra the Tapoloka of 'Manas' is controlled by Parama Shiva.**10)** Reaching Sahasraara Chakra of three serpentine circles and of the use of 72 nadis of Human body **11)** Shiva related 'chatush konas' and Shakti related 'pancha konas' totalling 44 konas of Shri Shakra headed by Bhagavati.**12)** Bhagavati! Your beauty and grace are unparalleled as Tri Murti Devis, Devata Strees and Great Poets are unable to fathom and yearn to imagine the bliss of reaching Shiva.**13)** Be he an aged, disabled, or even a eunuch would get ensnared by your side glances!**14)** Your Lotus feet are surfiert with as many as 360 rays of radiance from foot to head through shat chakras from mulaadhara and there beyond to sahsraara. **15)** Illumined with 'Sharatcchandra' as ornamented on your 'jataajuta kireeta', your four celestial hands present 'abhaya' and 'vara' mudras besides aksha mala and a book, gifting the sweetest voice ever to your devotees! **16)** Any poet of outstanding ability immersed in devotion to you would be granted by you with 'Sarasvati kataaksha'.**17)** Vashinyaadi Devatas having been blessed by Sarasvati seek to reach up beyond for you! **18)** Would your body radiance beyond that of Surya not mistify Apsarasas! **19)** With Bindu as your face to 'K' kaara sign as your breasts downward of the alpabets likened to your glorious body limbs are so studied and meditated upon by your sadhakas that they are submerged in blissful joy! **20)** The cool and enchanting moonshine emanting from the disease-ridden bodies of your devotees would give shocks and surprises just as Garuda deva to several serpents seeking to hit and poison their bodies.**21)** Avidya is like the mud path to a lotus of beauty; the sahasraara scintillating with the splendour of combined 'Suryachandaagnis' is a flash of lasting lightning and that is what Mahatmas seek along with Parameshwara! **22)** Bhavani! Cast on me, your minion, your sidelong glance of compassion to grant me saayujya in which to become one with you! **23)** Veneration of the genderless profile of 'Ardha Naarishwara' is principally of Parameshwara occupying the right half and of Bhagavati His left half. Shiva being a Linga and Amba entwining around him in the form of a serpent.**24)** Tri Murtis featuring Your 'trigunas' of Satva-Rajasika- Tamasika characteristics are at your feet, awaiting your instant instructions. **25)** At the Great Dissolution, when Brahma-Vishnu-Yama-Kubera- Indra- all celestial entities perished, Shiva remains sporting with 'Sati' who sacrificed her 'bhouthika

shareera' as She is eternal Soumangala the glorious 'Paativrata' and Chastity.26) You are thus the Pancha Kritya Paraayana or the Practitioner of Five Sacred Deeds! At the Maha Pralaya or the Great Annihilation, Brahma succumbs to 'Panchatva praapti'-Vishnu attains Amaratva too- Yama Dhama Raja disappears for good, Kubera-Mahendraaadi Devas and Fourteen Manu Devatas too enter the final state of Maha Nidra. 27. True joy is Atma Jnana as earned as a result of a long chain of variables starting from polite voice backed by knowledge , clean mind, strong will, meditation, good memory, aspiration, vital energy, truthfulness, thinking capacity and mental sharpness, faith, determination, and nishkama karma! 28. As 'halahala kaalakuta' emerged at the time of 'Amrita Mathana', even the lives of Brahma, Indra and Devas along with all the Beings in the Srishti were at stake. Shiva is distinguished as Bhagavati's karna abharana stuck to His body. As He gulped the poison to save the rest, he retained in his throat and became 'Neelagreeva'; as He defied death he became Mrityunjaya. 29) Exciting anticipation of union with Paramashiva, Bhagavati was least bothered of giving her audience to Brhama, Vishnu- Indraadis awaiting long for her audience! 30) Janani! defying the the luminosity of Surya Chandras, the symbolic Feet of yours generate countless Shakti Swarupas such as Ashta Siddhis, Ashta Maatrikas, Dasha Mudras, Shodasha Aakarshanas, Ashta Dalas, Chaturdashaa Saadhanas .31) Pashupati is the manifestation of all Bhuvanaas and their 64 tantras along with fulfilment of 'Dharmaartha Kaama Mokshas'. 32) Towards the fulfillment of the totality of 'Purushardhaas', SHIVA SHAKTI devised Shiva-Shakti-Kaama-and Kshiti models.33) Devi Upasana is purely to attain the Bliss of Shivaikyata and never yield to temptations of Kaamyas the Make - Beliefs! 34) Purusha the Reality is the support of Life and Prakriti the cause of cosmos. Prakriti/ Nature in place of Fundamental Reality acquires importance because of her being a functional entity albeit as a facade . Thus importance is given to 24 tatvas such as the Pancha Bhutas / Five Elements, Five tanmaatras, five sense organs of Jeevatma . 35) Devi! You are beyond Manas, Pancha Bhutas of Prithvi-Aapas-Tejas-Vayu-Akasha and of course Surya and Chandra too. You are not only the Vishva Swarupa but the 'Chit Shakti' that truly kindles the Ananda Bhiravaakara of the Sthaanu Rupa Parameshwara ! Thus from Manastatva and The Elements, you are the Prime Form of Karta-Karma- and Kriya! 36) How the couple of Amba and Shiva are placed in the KUNDALINI CHAKRAS in which Amba resides as the Tatvas from Manas to Prithvi - ie from Agjnaachakra to Muladhara. Each chakra has a name, function and quality. But each has supreme compassion in common. 37) Maha Devi! May I pray and worship the vishuddhi chakra as you reside in it and manifest the magnificent 'aakaash' out of sheer inspiration and encouragement of the Sthaanu Swarupa Maha Deva as visible in the Form of a sparkling and ever pure Sphatika Linga.38) This is about the description of Anaahata Chakra. The reference is about the 'Hamsa dvanda'/ swan couples. The normal Japa of Saddhakas is : *Hamsah soham, Hamsah soham* / Another reference of the Manasarovara signifying Shiva Shakti Union resulted in the emergence of Veda Vedangaadi Ashtaadasha Vidyas! 39) May I pray your glory as the resident of 'Svaadhishthana' chakra of 'Agni Tatva' in which fierce Pralaya Kaala Rudra Deva spews 'Srishti dahana Shakti / the Power of Universal destruction and then after cooling down gradually with the 'Jala tatva', resume the activity and assume pro active energy of fresh creativity! 40) May I prostrate before your symbolic appearance as a Lightning amid the dark clouds on the Sky at 'svaadhishthaana chakra' where Sada Shiva too resides besides you too. The Lightning emerging from the glitter of Indra Dhanush is of the sacred union of Agni- Surya -Vaayu and Jala as the Timiraharini, who indeed is yourself! 41) You appear to get excited when you are in the Moolaadhara and perform 'maha tandava nritya' with Maha Tandava Murti Nata Raja Parama Shiva. As this Basic Chakra is of Bhuloka You as Universal Parents have great concern for Bhumi-Vaasis sensitive to aberrations of 'Arishad Vargas' and maintain regulations of Universal Balance between Dharma and Adharma.

SOUNDARYA LAHARI

[In Ananda Lahari especially, Amba's depiction is close to affectionate parents of Prakriti and Paramashiva, while Soundarya Lahari reflects beauty waves coming in a rush as the ideas expressed as complex too with poetic finesse.]

42. Jagajjanani! Your Saadhakas on visioning your 'kireeta' glittering with several crores of manikya manis to be meditated upon; would they not mistake that the ever expanding Chandra's visage gets dragged on and on and looks like an elongated and never ending colourful Indra Dhanush! **43.** May the darkness of nescience of all of us be dispelled and all be granted well being. May the densely grown, glossy and smooth tresses of Amba's black hair dispel our 'avidya' ignorance! Instead of experiencing the aroma from a distance, the celestial flowers from Indra's pushpavana yearn and compete to beautify the already glossy/ dark and fragrant hair tresses of Amba's which all by themselves dispel darkness. Indeed, we must all meditate on the excellent locks of Her hair to relieve the burden of our hardships. **44.** Bhagavati! Your Face of Marvel and glory is like 'Saundarya Lahari', especially the Seemanta Sarani or mid-partition of glossy black hair neatly smeared with sinduri looking like darkness or avidya smashed by the Ushakaala Surya, even as celestial flowers are competing to decorate and brighten up your dark 'hair- do' too which again have similar purpose of fighting out the dark enemy of ignorance. **45.** Shankaracharya makes a parallel between Amba and a Lotus: 'Your placid countenance outshines a highly alluring lotus flower which unfolds its petals a little by little showing sparkling teeth which are like the filaments of the lotus with your mischievous smile, while your arresting eyes are comparable to hovering black bees imbibing honey. Even Parama Shiva who resided earlier the lusty flowery arrows of Manmadha would indeed indeed have to finally succumb!' **46:** Your broad forehead is dazzling with an adornment of an eighth night's half Moon while the Tilaka or the streak of Musk on the forehead is likened to a smudge on Chandra! First half of the Shukla Paksha is Her 'Lalaatasya Chandraardha' while the Second half is the Devi's 'Kireetasya Chandraardha'. The Saadhakas would thus not wait for Pournami but and intensify their 'Antardhyaana' on that Ashtami itself at the 'sahasraara' ! **47:** Amba's 'bhrukuti mahatmya' is stated: normally, her eye brows are like the sugarcane archery's Manmadha arrows about to be released! However, one visions the annoyance of upcoming evil energies and impending tribulations! She is Pancha Kritya Paraayana of Mula Srishti- Brahma Srishti- Preservation- Destruction- Punah Srishti; yet She is to retain Her own Image as the Mother of Her children including grass, worms, insects, humans and celestials. Thus the Compassionate Mother is lost in anxious thoughts to free the children from misery, fear, and suffering as an indication in the knots of Her eyebrows in sorrowful thoughts! **48.** Amba's left and right eyes are the Sun and Moon and the third eye on her forehead is like the molten gold like Agni Deva. Like in the Trinetras of Ishwara, Moon was born of mind, the Sun was born of Ishwaras's own eye and His third eye on the forehead when opens there is a blaze born of Eswara's mouth. She is the Adishthaana Maha Devi controlling the Kaala Maana the Time Schedule. **49.** Devi! You are a lasting resident of places like Vishala's Mangalaambika, Kalyaani's Kaantimati, Ayodhya's Karuna Devi, Dhaara's - Aspashtha Madhurata, Madhura's Bhogavati, Aabhogavati as Jagat Rakshaka, Avanti / Ujjain 's Deeptamati, Vijaya of Vijay Nagar. Bhagavati's 'drishtis' or radiant looks are thus represented at these places are 'vishala-vismaya- avyakta-aalasya-vilasa-snigdha sneha yukta bhogavati, atyantaugdha drishti of Avanti- vijaya drishti'. These Shaktis respectively are 'Samkshobhana-Aakarshana-Vidraavana-Unmaada-Vashikarana-Ucchaatana-Vidveshana and Maarana kriya'! **50.** Devi! Maha Kavis are blessed with deep knowledge and finesse for elegant expression and subtlety and seek to unveil the hidden import to the commoners, like the message of Bhagavati about Her ability of creativity- sustenance and destruction and thus warn human beings to self conduct as their record of pluses and minuses is metered! **51.** Bhagavati is the mother of Nava Rasaas; Shringara Rasa is generated from her her romance with Parama Shiva- Bibhibhatsa Rasa is her reaction to the appalling behavioural pattern of human and other species-Roudra Rasa is her reaction to Devi Ganga

whom Shiva keeps on his head-Adbhuta Rasa is the outcome of Bhagavan's bravery and valor-Bhaayanka Rasa emanated from Devi's instant reaction of hissing cobras on Shiva's body-Veera Rasa reflects Her admiration of the process of Creation like that of redness of Lotuses -Haasya Rasa is due to playfulness of sakheejana-- Karuna Rasa in response to Her Bhaktas' devotion- and Shanti is as Bhagavati's Final Destination of 'Tadaatmyata' with Prakriti and Parameshwara! **52.** Parvata Raja Putri!Your chanchala drishti or weaving looks of bashful eyes as though fanned by the ears nearby is being disturbed deep inside your heart by the thoughts of Sada Shiva and is generating shringara rasa as though Kama Deva is drawing his flowery bow right upto his ears ready for his 'shara vilasa' or release of flowery arrows. **53.** Bhagavati's three eyes display three colours arun-dhava-shyama with anjana and of Satva- Rajo-Tamogunas representing Srishti- Sthiti- Samhara by the Tri Murties for Jagat and Kaala Nirvahana. But Sthaanu Parameshwara is of 'nirgunatva' - 'nirvikaarata'- 'niraadambarata' and 'niraakaarata' in totality. Bhagavati is however the camouflage or the disguising mask of concealment who is the essential Life Force ; - it is He the strong back up for the Maha Shakti as His Better - Half literally. **54.** You are of Trigunas and Trivarnas generated by your Trinetras fuming at times and cooling too often. Your Trinetras are wet with 'Trinaadaas' / Trivarnas generating Shrona- Ganga- Yamuna Devis and also of the 'sangama' or the merging place ! Indeed you are unique in the realm of Sada Shiva as the Pashupati to bestow opportunities to the Pashus in Srishti to break the 'Paashas' or shackles and place them on the high path of Dharma to seek their 'Dhruvam' of yours and of His! **55:** Devi! As you open your eyes Bhuvanaas are sprouted and destroyed as you close the eyes. Once you hold up your breathing for a while then the Universe faces 'pralaya'and when it resumes again, then creation of Beings gets resumed! If you desire to destroy the universe, it should suffice that your oral saying or even a 'fleeting thought' could instantly end up in a 'pralaya'; You are ever awoken always as the Jaagrat Swarupa! **56.** As your eyes are spread up to your ears, fishes in the ocean are terribly ashamed and afraid of facing you and trying to hide themselves from your glances; not only that Lotuses shut themselves during the day timings while in the nights these tend to blossom . Thus the fishes and lotuses are quite hesitant to face you out of sense of shame as they suffer terrible inferiority complex before your magnificence. **57.** Parama Shive! May Your glorious glances which are like mini smiles of just blossoming blue lotuses bestowing even a mild spray of your kindness on me . This would in no way reduce the enormous fund of your kindness since the cool rays of Moon get spread themselves evenly all over the entire garden , a forest, or a mansion or an individual like me! **58.** Parvati! Your broad face terminating between the ears and eyes is like a Manmadha's bow and arrows being so provocative as though to tempt Kamadeva to get his arrows readied! Such 'netra dvandaas' as provoked by Manmadha have laid Parameshvara to trance! Do very kindly now look after the Universe and its child like Beings ranging from humans to pieces of grass forgiving their respective shortcomings! **59.** Bhagavati! Your Mirror like 'vishala phaala bhaaga' or broad face has the reflections of both of your 'karna pushpas' or well drawn flower like ears on either side. On this expansive space it looks as though Manmadha is riding a chariot on earth with Surya Chandras as the chakras while Parameshvara Himself is engaged as if against Tripuraasuras! **60.** Sharvaani! The tingle of your earling bells is indeed like what Devi Sarasvati's sweet 'Sudhaamaya Kaavya gaana'! While you have been continuously drinking in the hollow of your outstretched ears the sweet singing of Sarasvati Herself, the flow of nectar like musical compositions, then your ear ornaments chime in unison . This indeed implies that the Goddess of Learning herself is seeking to please Her Patron and win Her approbation by producing exquisitely attractive compositions and the latter is shaking Her head resulting in Her ear ornaments echo in unison with soft chimes! **61.** Devi Girija! You are kind enough to bestow Kaivalya to saadhakas by controlling their breathing by the left nostril of the 'Ida Marga' since they naturally enjoy the sugandha of fresh flowers too. Now eventually when one exhales too by 'nishvaasa' by 'Pingalika Maarg' then Devi's both sides of Her pearls worn both outside and inside too through the hollow of bamboo like nose should grant us mukti by the same logic! **62.** Indeed, Bhagavati's lips are incomparable. Poets get confused with her luscious lips by comparing them with any sweet fruit of the Universe. Let it be the coral creeper bear fruit, or even the Bimba fruit! By her nature, would not any fruit in the Universe be ashamed by comparison! Her Moonlike Face laps up the

facial fruit juice as is by far the tastier of all kinds! **63.** Shankaraacharya has gifted us beautiful poetry in which he says that even the nectar of moonlight is sour by comparison with the sweetness of Amba's gentle smile; this idea he conveys by speaking about the experience of chakora birds. The Celestials, despite partaking of amrita perish during the great dissolution / mahasamhara. But Ishvara remains; Amba who is the embodiment of the ambrosia of consciousness, as 'chaitanyamrita' is superior to the gross ambrosia of consciousness gotten from the churning of the Ocean of the milk! **64.** Bhagavati! Hail your red tongue which is blood red like 'japakusuma' and which is engrossed with the chants and japas of Parama Shiva's heroic and magnanimity always. Further, Devi Sarasvati who is always seated at your 'jihvaagra' like a spatika mani' of white purity now turned blood red, is playing sonorous notes on her 'padma raaga manikya veena' about 'Agama Rahasyas' / vedic secrets! **65.** In the battle against daityas having been won, Swami Kartikeya, Indra and Vishnu approached Bhagavati having removed their helmets and kavachas or body guards while She was enjoying the chewing of 'taambula' as the 'karpura khanda' was still in Her mouth. This reveals that She is highly relaxed and happy that the great warriors have returned with a good job done by Her grace. They too are thrilled that Bhagavati is contented as they are aware that She would be happy with Kartikeya anyway but now she too was pleased with all. **66.** Bhagavati! As Devi Sarasvati is commending Parameshvara's magnificent acts of glory by her veena's mellifluous melodies, you are wholly immersed in the musical notes by shaking your head sideways with trances, and the smooth yet sharp wires of the veena instrument turn self-conscious by shyness as resultant of Your grandeur! Eventually, the veena gets dumbfounded and confused! That is why Devi Sarasvati wrapped up the Veena cover cloth and concluded. **67.** Devi Girija! Your chin is uniquely shaped and is above depiction; the Mangala Sutra tied by Kameshwara around your neck symbolises the close affinity and inseparability of Prakriti and Maha Purusha. Just as Your father had fondled your thin chin when you were baby girl, after your wedding Parameshwara has been handling your chin and cheeks with love and lifted them for caressing your rosy lips for kissing them while you bowed your head with extreme shyness! Shiva being excited to drink the sweet juice of your rosy lips lifted your face and suddenly kissed your lips and thus His hands got hastened to play with your spotless and bright cheeks as though as a toy his love play! **68.** Devi! As your spotless neck leans on Sada Shiva's shoulder then your body's hairs stand up in trance and your milky white neck gets 'Neela Kantha's bluish taint, albeit His original body was milky white too! **69.** Bhagavati! You are the expert of Gati-Gamaka-Geeta! Your neck place possesses of three significant lines as the Gandhara and other basic raagas of sangeeta jnaana; their glory at wedding becomes outstanding. At the auspicious muhurtha of your wedding, Parameswara decorated your neck with the three threads of the mangala sutra viz. Kaamojjevana-Saubhagya- Chirakaala Putrasamsaara, as the focal points at the wedding. His neck is blue due to retention of haalahala poison, yet the 'Pranava Naada Hetu' and the Maangalya sutra sthaanaa ! That is also the Seat of Sangeeta and Jnaana or of Devi Sarasvati too! **70.** Bhagavati! Your the lotus like exquisiteness of four hands, is being extolled by the Chaturmukha Brahma seeking your protection and solace; this is so keeping in view that Parama Shiva had in the past snipped off my erstwhile fifth head owing to His annoyance with me and hence my supplication to you seeking your merciful attitude by your very nature as the unparalleled 'abhaya hasta'! **71.** Devi Uma! How could anybody describe the brightness of your tender finger nail-heads as that defies and puts to shame the grace and beauty of early morning fresh lotus flowers! Indeed there is nothing comparable to the splendour of Devi's hands and if at all one might surmise that since Devi Lakshmi's feet were perhaps playful, the red 'paaraayana' or the 'laakshaa rasa'- or lac dye juice - around Her feet might have perhaps left mild imprints on lotus flower! **72.** Devi! Your the milk of your 'vakshojaas' was shared together your renowned sons, Kartikeya and Ganapati. As there were doing so, Ganesha was looking askance and asked whether somebody was stealing his own 'kumbh' and held it tight; this became a high tone humour to their parents! **73.** Jagajjanani's breast milk is far superior to amrita the divine ambrosia. The Lords Ganasha and Kumara who have Amba's breast milk remain eternally boyish - certainly nor boy like- and do not age! That is even to day they remain boys! The greatness of Amba's breast milk is such that Her children are 'jnaana' personified and they have no 'Kaama'! **74.** Vishva Janani! You are wearing the brightest 'muktaa manimaala'dangling in the midst of your 'vakshojaas' and indeed that maala around your neck

resembles as had been made from the unparalleled pearls dug up from ‘Gajaasura’s kumbhasthala’ or his skull! Hence the comparison of the pearl necklace of Devi worn like a trophy, as tinged with the red luster of Her lips, and that of the fame and valour of Parameshwara who destroyed Gajaasura . **75.** Jagannata! Your breasts emerging from your heart being possessive of ‘sudhaa sagara ksheera’ or the ocean of milk are stated to abound with ‘Saarasvata Jnaana’. Indeed it is that graceful kindness of yours which enabled this Dravidian Boy to reach the heights of the Poets famed for incomparable finesse and taste! In other words, your heart is the spring of milky ocean of poetry and having elevated a Dravidian boy[apparently Adi Sankara] to reach the pinnacles of priceless poetic skills! **76.** Bhagavati! Even as Kama Deva got burnt of by Parama Shiva’s third eye’s flames, you made him bathe deep into your ‘naabhi sarovara’ or navel like cool lake! This caused the thick smokes high in the splash stated to be the outcome of the soft hair growth around the waist and of your navel! In other words, there might be a suspicion that the smoke of Manmatha’s burnt body is the fallout of your navel hairs which Parama Shiva plays with in your mutual intimacy! **78.** Devi! Your slender waist and its ‘romavalis’ might remind one about the Sacred Yamuna River’s ‘sukshma tarangas’ being of skylike blue colour! But your massive ‘vakshojaas’ appear to take shelter into that navel at that thin ‘kati pradesha’ or the waist. In other words, the condition of Devi’s waist is precarious as it might apparently give way owing to Her weak spots viz. the navel and the folds! **79.** Girija bhavani! Hail to your pretty and attractive navel as that is rather indescribable easily! This naabhi of yours is like deep and whirlpool like hallowed Ganga; this is the nivasa sthaana of Rati Manmathas. The heavy breasts are the flower pots and constant flowers attract the ever busy honey bees. Gireesha’s eyes are naturally drawn to the fragrant flowers, the bee hive and the busy bees! **80.** Shaila Tanaya! By nature your slender waist is ever auspicious and the navel is soft and deep; there is always a concern that the heavy and shapely breasts of yours might any time fall down and smother the graceful bud like navel, just as the strong river bed might any time break down the tree on the bank and get smashed! The river bed tree is always susceptible to get carried away the force of the waves and the ever risked tree be a washout! **81.** Your slim and trim waist and heavy ‘vakshojaas’ are of ‘uttama stree’ features while the three ‘valis’ or partitions are ‘trikaalaas’ or of the past-present and the future; Tri Gunas or Satva-Rajo-Tamogunas; Tri Shaktis of Durga- Lakshmi -Sarasvatis and Tri Lokaas of Bhur-Bhuva-Svahas. **82.** Parvati! Your father bestowed on you by way as dowry the vastness and hugeness of his landed property. This had been performed as ‘agni saakshi’! Hence these prodigious hips, being broad and heavy, hide from the view of the whole terrestrial universe as thrown into the background and made it light and enjoyable to Parama Shiva as well! **83.** Giri Sute! As Kaama Deva was physically devastated by Parama Shiva, he now seeks to double the number of Arrows and carries two quivers on either of his non-existent body sides. Thus on both the sides of Manmatha are hanging the long and sharp quivers and the kireetas of Indraadi Devas bent in reverence to Bhagavati are paled out of the grandeur and redoubled sound of Manmatha’s both the quivers! This is with the tacit understating of Bhagavati, since ‘srishti’ deeds to be doubled. **84.** As though as sign of appeasing Devi’s ‘pranaya kopa’, Parameshwara washes Bhagavati’s feet with the waters of Sacred Ganga which adorn His own head. Further, Maha Vishnu who adores and wears on his kireeta with pride the Mani Koustubha whose luster is enhanced by Devi Lakshmi Herself is now being placed at Bhagavati’s sacred feet ! The secret import of the stanza states that both the ‘paada kamalaas’ or the Lotus Feet of Bhagavati are adorned by Veda Shastraas which in turn are at the heads of Vishnu and Sadashiva as though the tasks of Sthiti- Samharas are being observed suitably! **85.** Bhagavati! May we greet your enticing eyes bewitched with your soft feet of glory of your feet which periodically wake up Parama Shiva in his trance by soft kicks that keep reminding Him of what Padmini Strees kick Ashoka trees for quick flowering! why this competition by Devi’s amorous kicks to the Ashoka tree now! **86.** Parama Shiva casually addressed Bhagavati by a pretty sweet and another name, the latter as a sweet reaction had amorously and mildly pushed her husband’s ‘lalaata’ and Kama Deva felt delighted that his long- long burnt off body’s Inner Soul got now revived thus hearing the hustle and bustle sounds all around ! Indeed there is no differentiation of the names of Janani and Janaka: Shiva-Shivani , Bhava-Bhavani, Sharva- Sharvani; Mrida-Mridani and so on. Ardha Naareeshwara Umashankara has no distinction either by way of body or soul! **87.** You as the brilliant daughter of Himalayas ever moving about on icy mountains would witness a situation of closing lotuses in

cold and frost and their openings during the day times due to Sunshine. Indeed your paada padmas are always fresh in the nights and days alike. Could the fearless beautiful and fragrant natural lotuses be comparable ever with the reputation of your unparalleled feet! **88.** Bhagavati! Your paadaagra portion is popular as the ‘keertisthaana’ or the place imbued with high reputation. How indeed Siddhas and Maha Kavis of high reputation compare Your hard layer of the feet with the hardness of the back of a tortoise, instead of describing as soft and smooth! How again at the Sacred Wedding of Yourself and Parama Shiva, the latter being extremely kind hearted, lifted you by your soft feet on such a hard and tough surface of a customary grinding stone! **89.** Kalpa Vriksha in heaven might be according fulfilment of their desires to the residents of Heaven, but the sparkle of Devi’s foot nails instantly grants wishes to one and all who desire and deserve, both day in and day out instantly. **90.** Bhagavati! You are ever compassionate to your devotees to fulfill our beseeches for wealth as also to liberally scatter clusters of beauty in the form of flowers and honey bees. May I have the status and fortune of becoming a honey bee to get attracted to the kalpavriksha flowers like your feet enticing these bees with sex legs could drink up as much of elixir as possible. Indeed, my ‘jeevatma’ would then be able to use my Panchendriyas and their leader the Mind like the six footed ‘honey bee’! **91.** On noticing the playful foot-steps of domestic swans, apparently Devi seeks to teach the swans to imitate the symmetry of the soft and swiny sounds of her own golden anklets. It is natural that the domestic swans seek to follow the manner of the Supreme Misress! **92.** Trimurtis Brahma-Vishnu-Rudra and Ishana have constituted your cot while Sadashiva is like your comfortable bedsheet thus converting your ‘ragaaruna shareera’ is reflecting on Parameshvara’s white body thus leading to mutual shringaara rasa! The synthesis of Aadhaara-Svadhishthana, Manipoora, Anahata, Vishuddha and Aginaa of Shadchakraas reaches the ‘baindava sthaana’ the union point of Parama Shiva and Prakriti! **93.** Sadashiva’s inherent Adi Shakti is manifested with long -curly and attractive long hairs, with natural smile, soft nature, supple mind like ‘shireesha’ flowers, hard and shapely breasts and bottom, slim and trim waist; indeed Bhagavati is of ‘aruna-taruna- karuna- raksha dhaarini! Here Shiva and Shakti are in Supreme Union! **94.** The features of chandra mandala are the beauty aids of Bhagavati all placed inside a container of the famed nine gems. Brahma Deva ensures that these features of the Chandra Mandala are refilled or refurbished on a day-to-day basis as his duty. This is the reason why the devotees of Bhagavati also use kasturi and karpura seek to make sure in their daily puja. **95.** Bhagavati, you are the Consort of Sadashiva, and thus ; it is just not possible to enter the precincts of your hallowed place of stay. Lord Indra who had the distinction of performing hundred yajnas, let alone others who might well be versed in accomplishing ‘ashtasiddhis’, had to give up the ambition to reach even the entry gate of the Palace of Loka Janani! Devi, your glory is such that you have the unique distinction as the ‘Ardhaangi’ of Tripurasamhari Shiva and it is just not imaginable to reach your feet by the fickle minded persons or even ‘jitendriyas’ even at the level of Indraadi Devatas. It is stated thus Maha Siddha Yogis too are barred to enter the portals of Maha Bhagavati! [Note the warnings of Paramacharya of Kanchi in his explanation of this Stanza. **96.** Indeed worship of Devi Sarasvati ever praised as Atma Vidya-Maha Vidya- Shri Vidya- Braahmi- Sharada -Sangeeta- Vaak- Viginana and worship Her as Ashta Sarasvatis. Similarly, Adi Lakshmi-Dhanya Lakshmi-Dhairya Lakshmi- Gaja Lakshmi- Santana Lakshmi-Vidya Lakshmi-Vijaya Lakshmi- Dhana Lakshmi be worshipped. Bhagavati! You are of the Unique Swarupa of Parameswari who is the ‘ardhanaareeshwari’ who alone could stimulate the Sthaanu Paramashvara to Action and Play of Universal Creation-Preservation-Destruction-Re Creation and so on till Eternity! **97:** Acharya speaks of Sarasvati, Lakshmi and Parvati the wives of Brahma, Vishnu and Shiva, the Trimurtis. Then only does he come to the fourth, Kameshwari, the Parashakti, the root of all and the wife of the Tureeya Brahman; Maha Maya the most Illusive Power; Vishvam bhramayasi-or which bewilders the Universe; Parabrahma Mahishi- the Singular Empress of Parabrahma Sadashiva Himself! **98.** Jagajjanani! Having had the fortune of sipping drops of Your Paada tirtha, a born dumb person had turned out to be poet ‘par excellence’; a born deaf had turned out as a highly sensitive listener ! When indeed may I ever able to sip your paada tirtha to attain in my life’s fortune! **99.** Any human being should cut through ‘avidya’ or ignorance and to become a ‘chiranjeevi’ and ‘paraanandaatmika’ and the means to do so he or she should accomplish ‘samyagati’ or ‘samyak jnaana’. **100.** By bathing again and again in Soundarya Lahari, we must become one with it, become it!

STANZA-WISE REFERENCES AND YANTRA PHALITA

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70. Shiva as a Column- He atones for ' Brahma hatya' - Gauri's obsession by Andhakaasura killed and pardoned by Shiva- Aparaadha shaantyardha Yantra; 71. Bhagavati capable of snipping Narayana's ten avataras by her nails- non human vishnu avataras detailed; Yakshini Vasheekarana Yantra and Mantras; 72. Gajaanana- birth, 'priority' adoration and Vrata Vidhana; Skanda Kumaras birth and heroics; Raatri bhaya nivarana Yantra; Hanuman Smarana73. Breast milk to Ganesha and Kumara as Jnaana; Tushti - pradaayaka Yantra; 74. Six major sources of Precious pearls; Gajaasura killed by Shiva; Keerti daayaka Yantra; 75. Vaangmaya Ksheera; Baala Muni Upamanyu blessed with Ganatva; Kavitra prapti Yantra; Sarasvati Kavacha; 76. Vairagyakara yantra; 78. River Kalindi; Rajavashya Yantra; 79. Ganga;Sarva sammohana Yantra;

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ESSENCE OF SOUDARYA LAHARI

PREFACE:

Maha Swami of Kanchi Mutt- HH. Chandra Shekhara Saraswati - in VOICE OF GOD -vol 6 explains the origin of 'Soundarya Lahari'. Adi Shankara materialised five Shiva Lingas and installed them at Kama Koti Mutt, Kanchi as Chandra Moulesvara as YOGA LINGA-at Kedarnadha as MUKTA LINGA- in Nepal as VARA LINGA- BHOJYA LINGA at Shringeri and at Chidambaram as MOKSHA LINGA. Then Adi Shankara moved on to Kailasa for the darshan of Parameshwara and Bhagavati. Nandikeshwara intercepted him at the entrance as Adi Shankara was carrying certain palm leaves in his hands and felt distressed that the Mantra Shastra was being taken away from Kailasa and thus pulled the palm leaf hand leaves from him. Shankaracharya was able to recover only a part of the manuscript being of only 41 stanzas ; he entreated Nandikeshwara. Meanwhile there was a command from Bhavani from akasha to Shankara that another 59 be scripted by himself! Thus the first half of this Celestial Script is revealed as ANANDA LAHARI and the Adi Shankarakrita SOUNDARYALAHARI - The Bliss and Beauty Waves of Flood.

ANANDA LAHARI

(STANZAS : 1-41)

Jagad Guru Adi Shankara had visioned the indivisibility or the basic unity of Parameshwara and Maha Maya as the cyclical process of Existence.

Apart from the broad and face value meaning of each and every Stanza of ANANDA LAHARI , Adi Shankara sought to express a Sacred and Secret Intent as per the Introspective and Visionary Capability of any human being's reading-hearing- absorptive ability. Shri Vidya Prayoga Vidhi or the Interpretation by way of Assimilation of Shri Vidya School Thought enables by means of 'Nigudha Pragjna' or the latent Import as visualised of Tantra Vidhana.Thus every stanza of the Ananda-Soundraya Lahari provides the Gupta Jnana as per the Shri Vidya Prayoga Vidhaana, quite apart from the mundane meaning of each stanza]

1. *Shivah shakthya yukto yadi bhavati shaktah prabhavitum*
Na chedevam devo na khalu kushalah spanditumapi;
Atas tvam araadhyam Hari-Hara-Virin Chadibhirapi
Pranantum stotum vaa katham akrita-punyah prabhavati/

Bhagavati ! *Shri Maataa Shri Mahaaraagjni Shrimat Simhaasaneshwari, Chidagni Kunda sambhuta*
Deva Kaarya Samudyataa/

Parama Shiva along with Your invigoration and boost assumes the never terminating cyclical process in the Universe viz. Srishti-Sthiti- Samhara or the Creation-Preservation- and Annihilation of the Universe. Parameshwara is of '**sthaanu swarupa**' devoid of movement or activity but once complemented by Your Shakti gets **energised** to invincibility and supremacy as manifested in the distinct Tri Murti Swarupas of Brahma-Hari-Haras.

PARAMAACHARYA of Kanchi is quoted: ' Shiva is quiescent and motionless and Shakti that keeps everything pulsating, from planets and stars to the atom, are inseparably united. In terms of science, Shiva can be called matter and Shakti energy. Not only are Shiva and Shakti inseparably united are basically the same as confirmed by atomic science according to which matter becomes energy. Thus 'without being united with you, can Shiva even stir! The first vibration by which the Parabrahman becomes aware of Itself is caused by Amba. Thereafter it is vibration after vibration in 'aahana and avarohana' manner being Praana the Life Energy! There is the authority of Upanishads to show that the dualistic cosmos is

caused by the ‘spandana’ or the inner vibration of the non dualistic Brahman. Kathopanishad says: all this universe is caused by the life force called praana and vibrates. For ‘vibrates’ the word used is ‘ejati’; Ejanam means ‘kampana’ or vibration. Kampana or praana that causes vibration is not merely breath but Brahman itself! The Stanza starts with the Shakta system: Amba is far superior to Trimurtis viz. Brahma-Vishnu- Rudra. Shiva is indeed the Parabrahmam without any attributes and is still in His non dualistic state. And he can stir and make Trimurtis perform their dualistic cosmic functions only if She the Maha Shakti activates the sthaanu swarupa of His. Amba activated Shiva, the quiescent Reality, that does not stir otherwise. Jagad Guru Adi Shankaraacharya addresses Amba stating: You have the power to accomplish any thing and to activate even Shiva; it is the power of yours that has inspired my tongue, my speech, to sing your praises: he states: *Pranantum stotum vaa katham akrita-punyah prabhavati/* Amba! I prostrate to you and extol you with ‘trikarana shuddhi’ or ‘mano vaak kaaya karmana’ / by way of the purity of mind-speech-and body. In other words self surrender to Amba. Indeed this kind of obeisance to Amba would be possible only when one’s erstwhile bhakti- jnaana of previous several lives. When the very first stanza states : ‘*Shiva Shaaktaika yukto*’: Shiva is for auspiciousness yet would not be able to stir even a second without Shakti- hence ‘Shaaktaika yukto’ as the divine pair. Dharma Shastras proclaim that wife must be loyal to her husband: ‘ If a woman is married to a stone, then she must respect that stone as her husband. Thus Shiva first and foremost and then Shakti; yet Vedas proclaim: *Maatru Devobhava- Pitru Devo bhava/* Thus Shakti is joined to Shiva. Yet, Shiva becomes capable of performing his cosmic function only when He is united with Shakti, otherwise He would even stir a bit; ‘spanditumapi’/ ‘na khalu’ is it not so!

Pandita Lakshmi dhara’ s opening prayer: *Japaa kusumasankaashou mada ghurnita lochanou, jagatah pitarou vande Bhiravee Bhouravaatmakou/Shiva Shatim namaskrutya pranipatya Ganeshvaram, SOUNDARYA LAHARI GRANDHE SHANKARENA kitedhbhute/*

Rahashasyaardha: Bhagavati or Maha Maya is a true reflection of Parameshwara. Parama Shiva the Sthaanu Svarupa and Bhagavati the Symbol of Energy are together of ‘Navayonyaاتمکاس’ or of Nine Yonis or nine groups of very basic and crucial Creative Energies as generated mutually. ‘Mantra Shastra’ reveals this rahasyartha and represented in **SHRI CHAKRA**. Parama Shiva shabda represents Nava Yonaاتمیکا Shri Chakra; yet Shakti shabda is Panchonyaاتمیکا while Shivayogaاتمیکا *per se* is of chaturthaاتمیکا. Thus the totality of Shri Chakra which is responsible for Srishti-Sthiti-Samhaara **PLUS**.

Shri Vidya Prayoga: *Asya Shri Tripura Sundari maha vidyaa shataakshari beeja mantraanaam Ishaana Bhairavo Rishih, Gaayatyanushthup cchandasi, Shri Maha Tripura Sundari Devataa, shin beejam, hreem shaktih, Aum aam hreem keelakam, mama sarva vidyaa siddhyatham chaturvarga pataye sarva dukkha nivrityartham cha jape viniyogah:*

Hraam Hreem Hruum Hruum Hrah: *in shad deergha VARNAPURVA shadanga karanyaasa tathaa Tripura Sundari dhyaana evam panchopachara/*

Dhyaana: Louhitya nirjita japaa kusumaanuraagam paashaankushou dhanurishuunapi dhaarayanteem, Taamrekshanaamarunamaalya vishesha bhushaam taambulapurita mukhim tripuraam namaami/

Panchopachara Puja: *Lam prithivi tatvaatmane Lalitha Devyai gandham kalpayaami namah/ Ham aakaasha tatvaatmakaayai Lalitha Devyai pushpam kalpayaami namah/ Yam Vaayaatmane tatvaami - kaayai dhupam kalpayaami namah/ Rum vahnyaatmane tatvaatmakaayai Lalitha Devyai deepam kalpayaami/ Vam jalaatmane tatvaatmikaayai Lalitha Devai naivedyam kalpayaami/*

SARVAARTHA SIDDHI YANTRA: Tantra BEEJA is **KLEEM** .

Varna Beeja Mantra : **SHIM** comprising Sha + Ee:

VARNA BEEJA DHYAANA: Sha: *Chaturbhujam chakoraaksheem chaaruchandana charchitaam, Shukla varnam Trinayanaam Varadaam cha shuchismitaam/ Ratnaalankaara bhushaadhyam svetamaalyopashobhitam, Deva vrindyairabhi vandyam sevitaam mokshakaanshibhih/ SHA kaaram Parameshaani shrunu varnam shuchishmate, Raktavarvam prabhaakaaram svayam parama kundali/ Chaturvargapradam Devi SHA kaaram Brahma vigraham pancha devamayam varnam panchapraanaantakam priye/ Ratnapancha -tamodyuktam trikutasahitam sadaa, Trishakti sahitam varnam aatmaadi tatvasamyutam/*

Ee: *Eekaaram paramaanandam sugandham kumkumacchavii, Hari Brahma mayam varnam Sadaashivamayam priye/ Maha Shakti mayam Devi Guru Brahmamayam tathaa, Vishvatrayamayam varnam Para Brahma samanvitam/ Udhvardhah kubjita madhye rekhaa tatsangataa bhavet, Lakshmir Vaani tathendraani kramattasveva samvaset/ Dhumra varnaam Mahaa Roudri peetaambara yuktaam paraam, Kaamadaam siddhidaam Soumyaa nityotsaaha vivardhineem/ Chatur bhujam cha varadaam harichandana bhushitaam, evam dhyaatvaa Brahma rupaam mantram tu dashadhaa japet/*

Thus the Beejaakshara is SHIM; Japa Sthaana Moolaadharachakra's four sides. Homa with Rakta pushpa-Bilva-Tila-yava and ghrita with 100 or 10 aahutis. [If possible, get a golden leaf as per prescribed design in coloured flour with ghee lamp in the front and place facing east worship for worship along with the recitals of the above stanza-Yantra beja HREEM, AND THE VARNA BEEJA for 1000 times each for 12 days for kaarya siddhi or fulfillment of aspirations. Tri madhu or coconut kernel with jajjery and ghee as a cake be offered as naivedya.

Shri Vidya Rasyaardha: content and explanation:

‘ Vishwanaayaka, Shaktimaya! In case you are energyless, how indeed the creation of the Universe could be ever possible! Indeed it is your inherent Shakti alone which is known as the Parampara-Maha Maya-Kaamakuta-Siddhida-Purnakaama-Kaama swarupa-Hari Hara Virincha varadaa- Sarva Deva vrindairabhivandya-Utpatti-Sthiti-Samhaara kaarika- Paraa Maha Shakti! Thus the samyoga or merger of ‘ha kaara’ and ‘sa kaara’ emerges and leads to ‘ka’ and bhubeja ‘la’ denoting Shiva - Shakti Samyoga representing Kaamakoota Kleem.

Kushalah spaditumapi / or Ku for ‘Sukshmaparaa vaasah Kailaashah’; Sha -Sa-Surya; Lah - or Bhu /Sukshmapara Kailashavaasi Maha Maya Shakti which alone prompts ‘Srishtikrama’. It is that interaction of the Sthaanu Shiva-along with HIS own Paarshva Shakti that leads to the creation of Pancha dashi / 25 Maha Vidyas of Shivo-ha and Shakti- sa. Maha Vidyas comprise the following :[a) Viveka Panchaka: Vidya Tatwa, Maha Bhuta, Panchakosha, Dvaita, Maha Vaakya Vivekas; b) Deepa Panchaka: Chitra Deepa, Tripti Deepa, Kutastha Deepa, Dhyana Deepa, Naataka Deepa; c) Ananda Panchaka: Yogananda, Atmaananda, Advaitaananda, Vidyaananda and Vishayaananda.]

‘Ha’ is Shivaatmaka, ‘Sa’ is Shaktyatmika, ‘Ka’is Devaatmaka, ‘Ha’ is Akaasha Beeja, ‘La’ is Prithvyatmika or HASAKAHALA Mantra had emerged. Maha Maya as being worshipped by Hari Hara Virinchis is HREEM once added then the totality is HASAKAHALA HREEM; Hreem represents Shaktitraya viz. of Icchaa- Jnaana- Kriya Swarupas!

Kashmiri Shaivism explains the same concept about Universal Creation by Parama Shiva and Maha Maya as follows: The Unknown Almighty manifested the ‘Anda Chatushtaya’ or the Four- folded ‘Brahmanda’ viz. Shakti, Maya, Prakriti and Prithvi - or the Supreme Energy, the Ignorance/ Make Belief, the Nature and Earth. The entire Universe, replete with that Almighty is all-resplendent in Abstract Form, yet in Entirety. He is on top of the Parama Tatwas; the Shuddha Tatwas or the Pure Elements viz. Paramatma and Maha Shakti and the Parama Tatwas representing the ‘Swa swarupas’ or the Forms of Individual Selves as the Unique Integrated Maha Tatwa. The Swa-Swarupas are representative broadly of Chid-Ananda-Ichaa-Jnaana-Kriya the Pancha Maha Shaktis. The Collective Form is named ‘Atyanta Chamatkaara Swaswarupa’ or the extremely astonishing Reflection of the Avyakta- Shaaswata- Vishnu-

Ananta-Aja-Avyaya or the Unknown-Eversasting-All Pervading-Self Manifested and Unending Supreme and there beyond the Maha Tatwa. Now, the Tatwas in depth: Niyati Tatwa relates to where a Purusha resides specifically. Kaala Tatwa specifies the age, maturity of mind and characteristics, sex, and environment and such. Raaga Tatwa of the Purusha concerned, attachment accessories, aspirations and desires. The Purusha seeks fulfillment of this type of material wants. Vidya Tatwa is essentially knowledge based. Indeed knowledge is limitless and as much one acquires, so much more remains. Maha Maya obstructing the clear vision of Pure Consciousness due to 'Shad Kanchukas' or Six Layers / Coverings and 'Malaas' or defilements of 'Aanava', 'Maayiya' and 'Karma' nature, being the inner most, the interior and the outer parts of the husk that cover in three layers before obtaining the pure grain or Aantaratma the Inner Self with neither desirable nor the totally free from the stains of the pristine Self! Pancha Bhutas, Panchendriyas and Tri-Tatwas viz. Manas, Buddhi and Ahamkara total up to Prakriti. Prakriti is the totality of the 23 products, each produced from the cause and effect cycle and together Prakriti and Purusha activate the entire universe composed of 36 tatwas! From Prakriti up to Earth, creation encases 'Chaitanyam' or the Pure Consciousness by 'dehabhava' or mortal feature as concealed, just as chaff covering the food grain. This Chaitanyam is covered by Maya aided by indriyas or the sense organs or 'kalaas' to specific gross physical elements. Thus the process of Creation is composed by seven steps beginning from Paramatma-Shakti-Sadashiva - Maha Vishnu-Shudda Vidya or the Pure Knowledge-Maya or the Make Believe and Kaala the Creativity of the Time Schedule ranging from 'kshanas' to 'kalpas'. Viginaana is a flow of Self Awareness and is conceptual only. Hinduism strongly believes that Supreme Consciousness is possible by 'sambhavopaaya' or 'icchopaaya' or as coincidental or as being desirable. It may be like the myth of a rope as a snake. But surely Maha Maya has no role in this illusion. Finally one concludes that the Self Consciousness and Supreme Consciousness are true mirror images since the former has no role in the pluses and minuses of the mortal bodies as per their panchendriyas, mind, buddhi sustained by vital force, the 'praana' and the Individual Consciousness is a mute spectator only and surely the photo image of Paramatma!

[Kurma Maha Purana in its Ishwara Gita delineates the Atma Swarupa, Shiva Bhakti, Shiva Tatwa, Shiva Vibhutis / faculties and concepts of Pashu- Paasha-Pashupati: **Delineation of Atma Tatwa Swarupa (Guhya Jnaana)** Suta Maha Muni quoted Veda Vyasa to the Rishis at Naimisha Forest that 'Brahmavaadis' or those who cogitated about 'Brahma Gyana' or the Knowledge of Brahma like Sanat Kumara, Sanaka, Sanandana, Angira, Bhrigu, Kanaada, Kapila, Vaama Deva, Shukra and Vasishtha prayed to Narayana Maharshi at Badarikaashrama and the latter appeared along with Nara Maharshi. The Brahmavaadis requested Narayana Maharshi to answer certain queries which had not been replied satisfactorily in their comprehension such as to what was the 'raison d'tre' or the cause of Creation; which was the Shakti that scripted, sustained and decimated it; what precisely that Atma or Soul meant and what indeed was the 'Paramartha' or the Final Goal all about! On hearing this, Maharshi Narayana discarded the Form of a Tapaswi and assumed the distinct Swarupa of Vishnu with Four Hands and Ornamentation of Shankha-Chakra-Gadaa-Saaranga besides Srivatsa accompanied by Devi Lakshmi. Simultaneously, Maha Deva too appeared at the behest of Vishnu as both of them were seated comfortably and when Vaasudeva posed the same questions that the Maharshis gave, Maheswara provided replies while cautioning confidentiality of the explanations: *Atmaa yah Kevalah Swasthaha Shaantah Sukshmah Sanaatanah, Asti Sarvaantaraha Saakshaa- cchinmaatratamasah Parah/ Sontaryaami sa Purushaha sa Praanah sa Maheswaraha, Sa Kaalogni-stadavyaktam sa Ye Vedamiti Shrutih/ Asmaad Vijaayatey Vishwamaschaiva pravileeyatey, Sa maayi Maayaya baddhah karoti Vividhaastanuh/* (Vedas affirmed that 'Atma' or The Soul which was Unique or Singular, Vigorous, Wholesome, Tranquil, Tiny, Ancient, Intrinsic and beyond Tamo Guna was the Purusha, the Praana or Life and Maheshwara himself as also Agni, Kaala and the Unknown! This Samasara or the Universe was created by Parameshwara who also absorbed it into him; the Maha Maya which surrounded lesser layers of Maya created various Beings; indeed, the Pure Atma was not subject to changes nor features; it neither allowed transformation nor was prone to motivation).

Na chaapyam samsarati na cha Samsaarayet Prabhuh,Naayam Prithi na Salilam na Tejah Pavano Nabhah/ Na Praano na Mano –Vyaktam Na shabdah sparsha yevacha,Na Rupa rasaghandhaascha naaham Kartaa na Vaagapi/ Na Paani paadow no paayurna chopastham Dwijottamaah,Na Kartaacha na Bhoktaa vaa nacha Prakritin Purushou,Na Maayaa naiva cha Praanashchaitanyam Parama - arthathah/ (The Supreme Atma was neither Earth, nor Water, Tejas / Radiance, Wind nor Sky. It was neither Life, nor Mind, nor the Unknown, nor Shabda /Sound-Rasa/ Taste-Gandha /Smell; it was not the feeling of the Self nor of the Voice. One could not identify the Soul as hands, feet, nor the Marmaavayaas; neither the Kartaa the Performer nor Bhokta- the one who experienced the performance; The Atma was not Prakriti and Purusha; not the Maya /Illusion and Life; in fact the Universe and Paramatma are clearly separated entities!) Yathaa Prakaasha tamasoh sambandho nopapadyatey, Tadvaiikyam na sambanthah Prapancha Paramaatmanoh/ Chaayaa tapou yathaa lokey Paraspara vilakshanou,Tadah tasya Bhaven muktirjanmaantara shatairapi/ Pashyanti Mumanayo yuktaah swaatmaanam Paramaardhatah, Vikaara heenam Nirduhkha maanaanda -atmaanavyayam/ Aham Kartaa Sukhi Duhkhi Krusha Sthuleti yaa matih, Saa chaahankaara krutwaadaatmanya ropyatey Janaih/(Just as darkness and light were clearly distinctive, Samsara and Paramatma had no relevance of each other. Purusha and Prapancha too were quite different like sunshine and shadow. If Atma were unclean, diseased and full of malices by nature, then it could never have been purified even after thousands of lives and Yogis or Sages could never have visioned a spotless, blissful, indestructible and eternal Soul otherwise!) Paramatma therefore emphasised thus: Aham Kartaa Sukhi Duhkhi Krushah Sthuleti yaa matih, Saa chaahankaara kartutwaa daatma - atmanyya ropyatey janaih/ Vadanti Veda Vidwaamsaha saakshinaam Prakruteyh Param,Bhoktaara - maksharam Shuddham Sarvatra Samavasthitam/ Tasmaadajnaana mulo hi Samsaarah Sarva dehinaam, Ajnaanaadyanyathaa Jnaanam taccha Prakriti sangatam/(Human Beings tend to attribute their feelings as per their own mind-set and Ahamkaara/self- pride as though they were the Kartas or the responsible persons for their happiness, unhappiness, thinness or stoutness and so on; accordingly they reflect their emotions and sentiments to their inner consciousness and Atma (Soul). But those who were enlightened and learned with the knowledge of Vedas and Scriptures would indeed realise that there was a force beyond them and their nature and that indeed was the Eternal and All-Pervasive Para Tatwa; ignorance of that Reality which was far different from the illusion was the High Divider.) Nityoditah Swayam Jyotih Sarvagah Purushah Parah, Ahamkaaravivekena Kartaahamiti manyatey/Pashyanti Rishayovyaktam Nityam Sadasaad –makam, Pradhaanam Prakritim buddhwaa kaaranam Brahma vaadinah/Tenaayam samgatohyatmaa Kutasthopi Niranjanah, Swaatmaanamaksharam Brahma naavabudhyet Tatwath/ Anaatmanyaatma vijnaanam tasmaad duhkham tathetaram,Raagadweshaadayo doshaah Sarvey bhraanti nibandha –naah/Karmanyasya bhaved dosah Punyaapunyamiti stitih,Tadhshaa Deva Sarveshaam Sarva Deva samudbhavah/ (Due to one’s own ego and ignorance, human beings tended to confuse themselves as Parama Purusha -the Self-Illuminated one- and declared that whatever was achieved or not was due to their own effort or lack of it. Brahmavaadi Rishiswould clearly distinguish the Supreme, the Prakriti, and the Cause as also the Truth and Fallacy and thus seek ‘Saakshaatkaara’or Ready Realisation. The dormant, invisible and unfelt Truth would indeed co-exist with the illusions of life vis-à-vis the Eternal which got camouflaged! In the ‘Anaatma’ Tatwa or of the Non-Soul, even Atma Vijnana too would get polluted due to ‘bhranti’ or illusions as likings and dislikings were produced leading to Depravities or Moralities. This was the reason why Paapa-Punyaas got generated and different kinds of human beings came into existence.) Nityah Sarvatragohyaatmaa Kutastho Dosha Varhitah,Eka sa bhidyatey Shaktiyaa Maayaya na swabhavatah/ Tasmaadadvaitamevaahur Munayah Paramaartaah,Bhedo Vykaswabhaavena saa cha Maayaatmasamshrayaa/ Yathaa hi dhumasamparkaannaakaasho maliney bhavet,Antahkaarana jairbhaavairaatamaa tadatra lipyatey/ Yathaa swaprabhayaa bhaati Kevalah Spatikomalah,Upaadhiheeno Vimalaastathaivaatmaa Prakaashatey/ Jnaana swarupameyvaahur jagateta Vichakshanaah,Artha swarupamevaajnaah pashyantanye kudrushtayah/ (That was also the reason why the Unique Partamatma was displayed in variegated types of Beings due to Maya Shakti or the Power of Illusion. Munis therefore believed firmly that Atma by itself was ‘Advaita’ or Singular but due to interaction with Maya looked as several entities, just as hot sunshine would pollute the Sky and hence the Purity of Atma was affected) . Yadaa Sarvani Bhutaani Swaatmanyevabhi pashyati, sarva Bhuteshu chaatmaanaam Brahmaa

sampadyatey tadaa/ Yadaa Sarvaani Bhutaani samaadhistho na pashyati,Ekibhutih parenasou tyadaa bhavanti kevalah/ Yadaa Sarvey pramuchyatey Kaamaa yesya hrudi sthitaah,Tadaasaavamrutibhutih kshemam gacchati Panditah/Yadaa Bhuta prudhakbhavamekastha manupashyati,Tata eva cha vistaaram Brahmaa sampadyatey tadaa/ Yadaa pashyati chaatmaanam kevalam Paramaarthatah, Mayaa maatram Jagat krutstnam tadaa Bhavai Nivrutah/ (When Yogis could view all the Beings as existed in their own selves, that would become the achievement of Brahma Bhava. When Yogis reached a Samadhi Position or an Elevated Status of Enlightenment perceiving that all Beings in the World were just the same then they would have reached Atma Darshana or the Vision of the Soul and Brahma Bhava or the feeling of Oneness. Yogis would then have no further desires and reach a stage of Fulfillment; then they feel equality of all Beings and sincerely reach a sensation of Oneness or Brahma Prapti. When Yogis vision ‘Paramaarth’ and the Uniqueness of the Supreme then Maya or Illusion would have been destroyed and the entire Universe would look as a Single Entity.) Yadaa Janma jaraa duhkha vyaadheenaa meka bheshajam,kevalam Brahma Vijnanam Jaayatosow tadaa Shivah/Yathaa Nadee nadaa lokey Saarenaikataam yayuh, Tadaatmaakharenaasou nishkalenai -kataam vrajet/(When Yogis realise that birth, old-age, misery and disease would happen due to ‘Karma’ or previous actions and of the awareness of that Brahma Gyan, then Shiva Rupa would have been realised. Just as Rivers and Rivulets would reach the Ocean finally, the individual ‘Jeevatmaas’ would get submerged into Paramatma.) Tasmad Vigjanamevaasti na Prapancho na Samsrutih,Agjnaanenaavrutam Loko Vigjnaanam tena muhyati/ Tad jnaanam Nirmalam Sukshmam Nirvikalpam yadavyayam, Agjnaana mitarat Sarvam Vgjnaanamiti mey matam/ Etad vah Paramam Sankhyam bhaashitam Jnaana – muttamam, Sarva Vedaanta saaram hi yogatastraikachittataa/Yogaat sanjyatey Jnaanam Jnaanaad yogah pravartatey, Yogi Jnaanaabhi yuktasya naavaapyam Vidyatey kwachit/Yadeva Yogino yaanti Saankhyaistadadhigamyatey, Evam Saankhyam cha yoga cha pashyati sa tatwavit/(Hence, Vigjnaanaa was ever-existent and not Samsara; Vigjnaana / Knowledge was surrounded by Agjnaana/ignorance. In other words, what ever was Nirmala, Sukshma and Avyaya was Jnaana and the rest was worthy of discarding. Sankhya Yoga was that Jnaana only and was the Essence of Vedas. That was what worth concentrating about.)

Having explained the above, Parameswara told the Brahmavadi Maharshis further as follows: *Esha Atmaahamavyakto Maayaavi Parameshwarah, Keertitah Sarva Vedeshu Sarvaatmaa Sarvato –mukhah/ Sarva Kaamah Sarva rasah Sarvagandhojaraamarah,sarvatah paanipaadohamantaryami Sanaatanah/ Apaani paado javano graheetaa hridi samsthitah,Achakshurapi pasyaami tathaa karnah shrunomyaham/ Vedaaham Sarvamevedam na maam janaati kaschana,Praahumarhaantam Purusham maamekam Tatwa darshanah/ Pashyanti Rishayo hetumaatopannah Sukshma darshanah, Nirgunaamala rupasya attaddaishwaryamuttamam/ Yatra Devaa vijaananti mohiyaa mama Maayayaa,Vakshye samaahitaa yuyam Shrunudhwam Brahma vaadinah/ Naaham prashastaa Sarvasya Maayaatitah swabhavatah, Preranaami yathaapeedam kaaranam Sooraye Viduh/Yasmey guhyatamam deham sarvagam Tatwadarshanah, Pravishtaa mama Saayujyam labhantey Yoginovyayam/Teshaam hi vashamaapannaa Maayaa mey Vishwarupini, Labhantey Paramaam Shuddhim Nirvaanam tey mayaa saha/Na teshaam punaraavrittih Kalpakoti shatairapi, Prasaadaan –mama Yogeendraa etad Vedaanushaasanam/ Naaputra sishya yogibhyo daatavyam Brahma -vaadibhih,tad Vigjnaanam Samkhyayoga samaashrayam/ (I am Antaryami, Avyakta, Maayavi , Parameshwara, Sarva Veda Swarupa, Sarvatma, Sarva Kaama, Sarva Rasa, Sarva Gandha, Ajara, Amara, Sanaatana and full bodied with hands and feet, although I can move without hands and feet. I am fully aware of the ins-and-outs of the Prapancha but none knows about me. Some call me Adviteeya and some ‘hetuvaadaas’ claim that they are aware of the Cause of their existence, but for sure even Devas are not aware of my Reality as they are all steeply immersed in Maya. Now, listen to me carefully: Even being fully independent of and distinct from Maya, I provoke Maya to create situations due to reasons of such situations and accordingly Maya generates the specific situations. My all-pervasive ‘deha’or Physique [which certainly not the outcome of Pancha Buthas or Gunas or Tatwas which were my branded products] is perhaps partly visioned by Tatva darshis and Maha Yogis and some selected few are even absorbed into me which is called Sayujya! Such handpicked ones would*

not have ‘Punarjanma’ for even crores of Kalpas; indeed that would be my Directive and Discretion. The Atma Tatwa or ‘the Saankhya Yoga Samanvita Vijnana’ that I am now indicating in a hazy form may be taught to Brahma Vaadis to their sons, disciples or trusted Yogis only and to none else!) *Naaham Tapobhivividhairna Daanena na chejyayaa, Shakyo hi Purushair jaaturmutey Bhaktiamanuttamaam* (I am always realisable by **Bhakti** or Pure Devotion and not necessarily by Tapasya, Daana or Charity and Yagnaas!) *Na madbhaktaa vinashyanti madbhaktaa veeta kalmashaah,Aadaavetat pratigjaanam na mey bhaktah pranashyati/ Patram Pushpam Phalam toyam madaaraadhana kaaranaat, Yo mey dadaati niyatah sa mey Bhaktah Priyomatah/* (My Bhaktaas would never be destroyed nor harmed but would be washed off their sins as I took a vow that my Bhaktas are protected. Bhaktas are merely required to perform my Puja with utmost sincerity and offer leaves, flowers, fruits and even water as I would be pleased).

Shiva Shakti: *Aham hi Jagataa maadou Brahmanaam Parameshthinam, Vidhaaya dattavaan Vedaanasehaanaatmanih srutaan/ Ahamevahi Sarveshaam yoginaam Gururavyayah, Dhaarmika –naam cha goptaahy nihantaa Vedavidwishaam/ Aham vai Sarva samsaaraan mochako yoginaamiha, Samsaara hetureyyaaham sarva Samsaara Varjitah/* (I had in the beginning created Brahma and gave him Vedas as the Guidelines; I am also the Yoga Guru and provided protection to the Virtuous Persons and punished those who negated the values enunciated in Vedas; and I am the liberator of Yogis, the Cause of Samsara and yet also displeased with Samsaara.) *Ahamevahi Samhartaa Srashtaaham Paripaalakah, Maayaavi Maamikaa Shaktirmayaa Loka Vimohini/ Mamaiva cha Paraa Shaktiryaa saa Vidhyoti geeyatey, Naashayaami tayaa Maayaam yoginaam hridi samsthitah/ Aham hi Sarva Shaktinaam Pravartak nivartakah, Adhaara bhutah sarvaasaam nidhaanamamrutasya cha/ Ekaa sarvaantaraa Shaikih karoti vividham Jagat, Aasthaaya Brahmano rupam manmayee madadhishiitaa/ Anyaa cha Shaktirvipulaa Samsthaapayati mey Jagat, Bhutwaa Naaraayanonanto Jagannaadho Jaganmayah/ Triteeyaa Mahati Shaktirnihanti sakalam Jagat, Taamasi mey samaakhyaataa Kaalaakhyaa Rudra Rupini/* (I am the ‘Maayavi’ or the Great Magician and my Shakti is Maya who is the Top Temptress of the World. Parashakti is my product and is known as Vidya; I stay in the hearts of Yogis and counter the Maya ; All types of Shakti emerge from me and also submerge into me!) Shiva stated further: I am the ‘Adhaara’ or the Huge Hold of the Prime Shakti; One facet of that Shakti is Brahma the Srashta; my secondary Shakti is identified as Jagannadha Narayana.; the Third Ramification is Taamasi Shakti viz. Rudra-Kaala Shakti, which terminates the Creation). *Dhyanaena maam prapashyanti kechirjjanena chaaparey, Aparey bhakti yogena chaaparey/ Sarveshaameva bhaktaamaamishtah Priyataro mama, Yohi jnaanena maam nitya maadhaaraahyayati nyaayathaa/ Anye chaye trayo Bhaktaa madaaraadhana kaankshinah, Teypi maam praapunanteva naavartante cha vai punah/* (Some persons seek my Darshan through Dhyana or meditation, some by Jnaana, but those by Bhakti are most dear to me and they would have no re-birth).

Shiva Tatwa: *Mayaa tatamidam krutnam Pradhaana Purushaatmakam, Mayyeva Samsthitam Vishwam mayaa sampreryatey Jagat / Naaham prerayitaa Vipraah Paramam Yogamaashritah, Prerayaami Jagatkrutnametadyo Veda somrutah/ Pashyaamaseshamey Vedam Vartamaanam Swabhaavatah, Karoti Kaalo Bhagavaan Mahayogeshwarah swayam/ Yogah samprochyatey yogi Maayaa Shaastreshu Sooribhih, Yogeshwaro sou Bhagavan Mahadevo Mahaan Prabhuh/ Mahatwam Sarva tatwaanaam Paratwaan Parameshthinah, Prochyatey Bhagavan Brahmaa Mahaan Brahma mayomalah/ Yo maamevam Vijaanaati Mahayogeshwaram, So Vikalpena Yogena yujatey naatra samshayah/ Soham prerayitaa Devah Paramaananda maashritah, Nrityaami Yogi satatam yastad Veda sa Vedavit/ Iti guhyatamam Jnaanam Sarva Vedeshu nisthitam Prasanna chetasy deyam Dharmakaayaahitaagnaye/* (My Purusha Swarupa is spread all over and the Samasara in totality is prompted by it. Yet I am always engrossed in Yoga and as such am not the Prompter either; indeed this is the key secret and those who realise this know every thing. As far as I am concerned, I do note the evolutions of the lives of the Beings and keep analysing the changes no doubt; but whatever actions need to be taken are performed Bhagavan Kaala himself. Vidwans of Shastras use the nomenclature of Maya and attribute it to the Maha Yogeshwara

himself; Paramatma is far above and distinct Tatwas yet at the same time significance of Tatwas is hidden in Bhagavan! Those Maha Yogeshwaras visualise that Bhagavan is perhaps in Nirvikalpa Samaadhi and even the prompting of actions are not done by him! This indeed appears to be the Guhya Jnaana unsolved and appears to have been hidden still in the unknown depths of Vedas! Perhaps the solution is left in the tranquil imagination of Dharmic and Ever engaged Agnihotris!]

2 *Taniyamsam* *paamsum* *tava* *charana-pankeruha-bhavam*
Virinchih *sanchinvan* *virachayati* *lokaan* *avikalam;*
Vahatyenam *Shaurih* *kathamapi* *sahasrena* *shirasaam*
Harah samksudy'ainam bhajati bhasitodhvalaman vidhim.

Maha Devi! *Shruti seemanta sindhuri krita paadaabja dhulika!*

Brahma Deva having picked up a tiniest speck of dust of your lotus feet creates the Universe comprising the totality of 'charaacharas' or animate and inanimate beings, comprising the seven upper worlds viz. Bhur-Bhuvan-Suvar-Mahar- Jana-Tapas and Satya as also the nether worlds of Atala-Vitala, Sutala, Rasaatala, Talaatala, Mahaatala and Paataala. Shouri or Maha Vishnu the sustainer who is stated to uplift the Universe comprising all the fourteen worlds- the upper worlds by Sesha Deva and the nether worlds by a porpoise in the form of Shimshumaara. Hara Deva having applied a **scrap your 'paada dhuli'** or dust of your feet is enabled to take up pralaya kaala Rudra Shakti as the Annihilator of the Universe to smitherens.

PARAMAACHARYA of Kanchi annotates: '*Hari hara virinchadhibhirapi aaradhyam*'. Brahma creates all these fourteen worlds out of a speck of Amba's dust from feet. Sahasra sheersha Purushottama Vishnu as reclining Adiseha with thousand hoods supports the worlds with his heads and keeps them stable without their rolling away. Ishwara pulverises the bhuvanas from the dust of Amba's feet and into ash and smears all over His body. Amba's feet are bright red and so the dust in them must be also the same. When we refer to Shruti or Veda Maata, when the latter prostrates at Amba's feet then dust sticks in the parting of Veda Maata's parting of her as kumkuma / sindhura. Recalling *Shruti seemanta sindhuri krita paada - abja dhulika*' of Lalita Sahasra Naamaas, a speck of that sindhuri causes 14 bhuvanas and during the great deluge it turns into vibhuti / ash. Thus the Trimurtis are facilitated in their respective duties of Srishti-Sthithi-Samhaara. Apart from these three two more are to be added. From the stage of serene Shivam, how we have been brought to the condition in which we have no awareness of our true original form of ours. It is through Brahma Shakti that has been done. She it is who has concealed our awareness in true form and created nescience in individuals and pushed us into the realm of Maya's worldly existence. Many great Sadhakas have escaped or been freed from the snare of Maya and attained the true form of awareness of the quiescent Shivam becoming absorbed in the eternal tranquil state of Moksha. Thus Paraashakti-Brahma Shakti grants liberation from Her grace alone. Two more functions added thus are to conceal from us the awareness of our true self with the power of Maya; the second, to free us from the trap of Maya and enable liberation ie. unite us with Paramatma. These two functions are -'tirodhaana' and 'anugraha'. 'Tirodhaana' is the work of Parashakti to veil our real selves with the curtain of Maya and consign us to worldly existence. The function of raising the curtain and granting final release is anugraha. Hence the tasks of Creation-Preservation-Dissolution having been entrusted to Trimurtis, Amba appointed Maheshwara for 'tirodhana'. The first three functions fall within the domain of Maya. The entire conduct of the Worlds of Maya is in the hands of Ishvara. Dispelling Maya and granting Anugraha of Liberation is the function of Sada Shiva. The five functions are named Panchakritya; Pancha kritya is the handiwork of Amba who being the chief authority appoints respective authorities down the line.

Now Bhagavati! Referring to Vishnu: *Shimshumaaratmana Vishnuh saptalokaanadhah sthitaan, daghne sheshataya lokaan bhuraadeenurdhvatah sthitaan* / (Vishnu Deva assumes the form of Shimshumaara of upper lokas and by way of Shesha the Sapta Pataalaas.)

[Shimsuumaara Planetary System as explained in Vishnu Purana briefly is as follows: **Sishumara Chakra** / **Jyotisha Chakra** : On the Sky, one could find a dolphin like formation of a Starry Design at the tail of which is Dhruva, which rotates on its own axis and also induces the rotation around Chandra, Surya, other Planets as also Nakshatras as well; in fact, all the Planets and Stars get hooked to Dhruva by the force of Vayu. Sishumara is the hinge of Sarveshwara Narayana tied on to Dhruva and further clutched to Surya. Sishumara is coiled with its head down, Ashvini Kumars at its feet, Varuna and Aryama are at thighs, Mitra at the anus, Agni, Mahendra, Kashyapa and Dhruva at its tail, on the top of the tail is Prajapati, Sapta Rishis at the hip position; body skin pores with Nakshatras; Upper chin as Agasti, lower chin as Yama; Mars as its mouth; genitals Saturn, Guru as neck back; Surya as chest; Moon as mind; Venus as navel; heart as Narayana Himself; life air as Mercury and so on. Rahu and Ketu the Sub-Heavenn Planets are right under Surya Deva.

Maha Bhagavata Purana is as follows: Some 13,00,000 yojanas (10,400,000 miles) above the ‘Great Bear’ shines high the Pole Star and the ‘Simshumara System’ or the Great Machine, comprising the Stars and Planets, resembling a Dolphin in water. Scholars of the Science of Astronomy compare the Formation as an Illustration or an Image of The Supreme Almighty Vasudava Himself, as this ‘Jyothi anekam’ or Multi-Splendour par excellence) or ‘Shimshumara Samsthanam’(The Grand Wheel Establishment) is clearly visible on the Sky, and as the The Supreme Almighty is invisible anyway! In other words, it would never be possible to comprehend the Portrait of ‘Virat Purusha’, let alone by human beings but by Sages and even by Gods or Trinity too, but one could visualise the similarity of God- Head with the Samshumara and be contented with it atleast. The various planets and a multitude of Stars revolve around the Pole Star or the Dhruva Star, each moving around in their own Orbits at their own heights and are not clustered due to law of gravity. The body of Dolphin-like Shishumara Chakra is coiled with its head downward, the Pole Star (Dhruva) at its tail, on the body of its tail are the Planets of demi-Gods viz. Prajapati, Agni, Indra and Dharma; the base of the tail are the Planets of Dhata and Vidhata; at the hip position are the Sapta Rishis; the right side of the Shishumara Chakra are the Constellations of fourteen Stars beginning from Abijit to Punarvasu; on the left side of the coiled body are the Stars of Pushya to Uttarashadha, thus balancing the body with equal weight of the Stars; on the back side of the body is the Group of Stars known as Ajaviti and on the abdomen flows the Ganges that flows in the Sky (the Milky Way Galaxy), which is the home of Solar System with an estimated 400 billion Stars and planets and thousands of clusters and nebulae); on the upper chin of Samshumara is Agasti; on the lower chin Yamaraja; on its mouth Mars; Genitals Saturn; on the back of its neck Jupiter; on its chest the Sun and the core of heart Narayana Himself; within its mind the Moon; navel the Venus; breasts Aswini Kumars; within its life-air or Pranapana is Mercury; neck Rahu; all over body the comets and pores innumerable Stars.

Shri Vidya Rahasyaardha: Maha Maya the Supreme assumes the manifestation of Vidya and Avidya alike as per Her volition. Her ‘gati vikshepa’ or inexplicable methodology of movements and actions range from manifestation of Surya Deva, Bhu loka, Nava grahas, and assumes the initiation of Vishva Srishti- all from the ‘anushakti’ or Parameshwara’s ‘charana dhuli’ or His foot dust!

KAALA BHAYA or the Fear of death represents the Yantra designated as **HREEM** the Moola Beeja.

The VARNA BEEJA is **TA**:

Maha Maya Parama Shakti manifests *Chaturbhujam mahaashantaam mahaamoksha pradaayaneem, sadaa shodasha varsheeyaam raktaambara dharaam paraa/ Naanaalankaara bhushaam taam sravasiddhi pradaayaneem, evam dhyaatvaa takaaramtu mantra rupam sadaa yajet/ Takaaram*

chanchalaapingi swayam Parama kundali, Pancha Devaatmakam varnam panchapraanaatmakam tathaa/ Trishaktisahitam varnam aatmaadi tatwa samyutam, tribindusahitam varnam peetavidyutsamaprabham/

The varna beejaakshara TA has its Japa sthaana of 1000 is Moolaadhara Chakra while homa is by rakta pushpa, bilva, til and grhita)

(If possible, inscribe **HREEM** mantra - the Kaala bhaya nivaarana yantra for Sarva Siddhi - on a golden leaf at the north of Puja Mandir at north and perform puja with ‘shodashopacharas’ or the prescribed 16 services for 50 days and the japa of the the stanza- Yantra beeja Hreem - Beejakshara TA for all round gain of victory. The prescribed naivedya is ksheera paayasa or milk gruel)

3.Avidyanam

antas-timira-mihira-dweepa-nagari

Jadaanaam

chaitanya-stabaka-makaranda-shruti

jhari

Daridraanaam

chintaamani-gunanika

janma-jaladhau

Nimagaanam damshtra muraaripu-varaahasya bhavati.

Devi Bhagavati! *Shri Vidyaam Shaantamurtim Sakala Suranutaam Sarva Sampatpradaatmeem/*

A particle of the dust of your hallowed Feet would illuminate the dark ignorance densely surrounding the totally unenlightened and ill bred humanity just as the splendour of rising Sun smashes the nightlong darkness awakens the ignorant being to none too long brightness of radiance. Such transformation serves the cause of offering fresh juices of Kalpa Vriksha’s heavenly fruits to the totally parched and thirsty tongues of humanity and like offering the heavenly ‘chintamani’ jewel to a ‘daridra’ or the meanest human. What else to compare in such a scenario! The comparison might be recalled from the yore that while Bhudevi was literally drowning in an ocean, she was rescued from steep depths of Ocean by Varaha Deva alias Muraari Maha Vishnu.

[Maha Varaha Purana expalins briefly as to how **Varaha Deva rescues Bhu Devi**, His description, and Stuti as follows:As the entire Universe came to stand still when ‘Dishas’ (Directions), ‘Grahas’ (Planets), and Celestial Beings got stuck excepting Thri Murthies, Bhu Devi and Brahma appealed to Bhagavan Vishnu to uplift Her as She was sinking under deep Ocean and to save the Universe. Bhu Devi prayed to Vishnu desperately saying: ‘Praseeda mama Devesha Lokanadha Jagatpathey, Bhaktayaam Sharanam aashraya praseeda mama Madhava’: ‘Hey, Jagatpathi Devesha Madhava, Kindly have mercy and save me and Devotees like me; You are Surya, Chandra, Yama, Kubera, Indra, Varuna, Agni and Vayu; You are the ephemeral and Eternal; You are the Dishas or Directions, Vidishas or Direction-less; You are the Ten Incarnations; You are the Constant despite passing Yugas; You are the Earth, Wind, Sky,Water and Fire; You are the Sound, Touch, Form, Taste and Smell; You are the Stars, Yama, ‘Rasi Chakra’ or the ever-moving Cycle of Raasis; You are the concept of Time like months, fortnights, weeks and days; days and nights, Years and Seasons and Six ‘Rasas’; You are the Rivers, Oceans, Mountains and Maha ‘Sarpas’ or Giant Snakes; Meru, Mandhar, Vindhya, Malaya and Dardura Mountain, Himalaya, Nishidha; Sudarshan Chaka, Pinaka Dhanush, Yoga and Sankhya Shastra; You are the Srishthi, Sthiti and Laya Karaka; You are the Sukshma and Brihat Swarupa; You are the ‘Maha Yajna’, Embodiment of Vedas; Producer of Amrit with which the Deva Lokas are sustained; You are the Adi (Initial), Madhya (Middle) and Anthasswarupa or Antaryami;You are the Medha, Buddhi and Smriti; You are the Griha Devatha and Griha Mangal Kara; Sarva Swarupa, Sarvesa, Sarva Vyapaka! Do save me from sinkng; thus prayed Devi Prithvi’! The ‘Phala Sruti’ of Vishnu Stuti by Bhu Devi would heal the sick, bless with progeny, grant a husband / wife, release from prison or legal entanglements and provide contentment in life. In reply to the ‘Stuti’ by Bhu Devi, Maha Vishnu assured that as a result of Her Bhakti (devotion) He would lift Her up along with mountains, forests, Samudra, Rivers, Seven Dwipas and all the rest; He assumed a colossal manifestation of six thousand yojanas of height, three thousand yojanas of width and one thousand yojanas of Varaha Roop; He liberated Prithvi by His left ‘damshtra’ (Jaw) along with the totality of mountains, forests, Sapta Dwipas and their contents including Oceans and Rivers all in tact!’]

PARAMAACHARYA of Kanchi annotates about *Avidyaanaam antasthimira mihira dveepanagari*. He states: Avidya means agjnaana (nescience). It is a fearful kind of darkness, what is called 'timira'. The darkness of 'agjnaana' conceals the self luminous Atman that is within. For agjnaanis the dust on Amba's feet sheds the light of jnaana that is like a shining 'chiti' situated where the Sun rises. Mihira means the Sun and 'dveepanagari' denoted the city on an Island. When one looks at the rising Sun one would think it emerges from an island in the Sea. Would it not be sufficient to say that the dust on the feet of Amba is the Sun dispelling the darkness of agjnana! Why should be made of the city on the island over which the Sun rises. The relevant line is *timiramihiroddeepanagari/ Uddheepana* is to make some thing brighter; hence 'the Sun that dispels the inner darkness of ' and makes the 'agjnana' and makes the light of jnaana brighter. Let us consider the two terms, 'sa prapancha' and 'nishprapancha'. Saguna Brahman is associated with cosmic matters. Nishprapancha is Nirguna Brahman, the Ultimate Reality without Maya the cause of Prapancha the Universe. In the previous stanza, Amba was shown as Saguna Brahman indicating that the dust on her feet was the cause of Creation, sustenance and destruction. But in the stanza now is depicted as Nirguna Brahman, the light of Sun that spells the darkness of Maya. The second half of the stanza refers to *daridraanaam chintaamani gunanaika/ Chintaamani* is divine granting all the wishes; Kamadhenu-Kalpavriksha and Chintamani have similar feature of fulfilling the desires of human and other Beings. Chintamani could further provide freedom from the darkness of nescience and thus spells of freedom from the darkness of nescience and bestow freedom from the cycle of births and deaths.

Shri Vidyaa Rahasyartha -content and analysis:

Avidya or Utter Ignorance is akin to the Ocean of Darkness while Bhagavati Devi! you are the hallowed and endless luminosity glittering like a unique Singular Island which literally awakens 'vignana jyoti' or the illumintion of one's knowledge in each and every blessed Being in the Creation. Devi! Even an infertile barren land is enabled with appropriate knowledge to get a fertile, green and colourful abundance of fragrant flower-and fruit growing garden providing cool shades of honey filled in sweet fruits suprisingly with faith and determination. Bhagavati! You are like the Varaha Swarupa who pulled up and rescued Bhu Devi just by the grit of His 'damshtas' from sinking into the depths of oceans as the Demon Hiranyaksha rolled her up as a mat and intended to throw her and pulled Her down and down by his extraordinary energy . Similarly, the Beings in your own creation be rescued from the depths of 'Agjnana' or Ignorance and gradually get pulled up from the Kaala Chakra the Eternal Cycle of Births and Deaths of this Great Ocean of Samsara!

The import of the stanza on 'Avidyanaam' is explained from the view point of 'Kaamraja Matrika' and Adiswara-Akaara of the stanza followed by Ekaara merging into Vaak beeja YE. The Mihira shabda denotes Dwaadashaadityas viz. Dhaatru, Mitra, Aryama, Rudra, Varuna, Surya, Bhaga, Vivasvata, Pusha, Savitru, Tvashta and Vishnu.

DAARIDRYA NIVARANA YANTRA SHREEM

This Yantra be kept in th Ishana disha of the puja grih for worship for 15 days reciting the above stanza 1000 times along with the beeja mantra / varna beeja AA.

The Beeja Varna **Aa** the first alphabet in Sanskrit is worthy of meditation: *Ketakipushpa garbhaabhaam dwibhujaam hamsa lochanaam, shuklapattaambara dharaam padmamaala vibhushitaam/ Chaturvarga pradaam nityam nityaanandamayeem paraam, Varaabhayakaraam Devi naagapaashasamanvitaam/ Shrunu Tatva makaarasya atigopyam varaanane, sharacchandra prateekaasham pancha konamayam sadaa/ Panchadevamayam varnam shaktidvaya samanvitam, Nirgunam Sagunopetam svayam Kaivalya murtimaan, Bindudvayamayam varnam svayam Prakriti rupinee/*

The varna beejaakshara 'Aa' is situated at Moolaadharachakra worthy of japa thousand times, and homa with Rakta pushpa, bilva, tila, yava and ghrita hundred times or atleast 10 times .

The Puja Tantra is Trikona Madhya with **Shreem** in the **Kaala bhaya / Apamrityu dosha** or **untimely death**. This Yatra be possibly imprinted on a golden leaf at the Ishana or the north east for attaining wealth and spiritual knowledge too; the worship be excuted for 15 days or maximum for 54 days for Veda Vidya. The prescribed naivedya is of blackgram cake.

In the Mantra Shastra this Vidya is denoted as Neela Sarasvati Vidya.

4.	<i>Tvadhanyah</i>	<i>paanibhyam</i>	<i>abhaya-varado</i>	<i>daivataganaah</i>
<i>Tvam</i>	<i>eka</i>	<i>n'aivasi</i>	<i>prakatita-var'</i>	<i>abhityabhinaya;</i>
<i>Bhayat</i>	<i>trat</i>	<i>um</i>	<i>datum</i>	<i>phalam</i>
<i>Saranye</i>	<i>lokanam</i>	<i>tava</i>	<i>hi</i>	<i>charanaveva</i>
				<i>samadhikam</i>
				<i>nipunau..</i>

Universal Mother Bhagavati! *Paasha hastaa Paasha hantri Paramantra Vibhedini*/ The entirety of the Universe was manifested by the particle of dust of your feet including all the Devatas. Normally, whenever we pray and worship our Ishta Devatas they do fulfill our worldly desires with their hands. But your four hands occupied being decorated with paraamkusha / axe, ikshu / sugar cane, chaapa, and baana respectively . Devi! thus your hands are full to instill **confidence and refuge** to the multitude of devotees totally disillusioned by the adhi bhoutika-adhyaatmika- adhi daivika torments of 'samsara'. Indeed, we now realise that even the dust of your sancrosant lotus feet would most certainly suffice great solace to us.

PARAMACHRYA of Kanchipura highlights and the import of the stanza: All deities other than Amba have mudras of 'abhaya' or protection and grant of boons. Yet, '*tavah charanau eva nipunau*' or Her feet themselves grant boons and free from fear. Other deities strain themselves entailing mental and physical effort, yet Her very form is enough. 'Lokaanaam sharanye' or the various lokaas come to her refuge; indeed she She is like a flower spreading its fragrance; the feet of Amba are such that they give you more than what you ask for / *vaancchhasamadhikam*' or ever more than what one desires and even perhaps deserves. Abhaya is not a commodity belonging for 'give and take' business. It is another name for Advaita. Upanishads themselves as: There is fear only when there are two (dvaitam). When there is only one what else there of which you have to be afraid! Only when there is a second entity you have reason of any fear being caused by it. 'If a man thinks that there is even the slightest difference between him and Brahman, he will be afraid of it'. Taittireeya Upanishad states: (If there is a fancy proposition that Brahman might not, after all, be nonexistent, then the counter question should be whether the one who doubts the existence of Brahman might himself be nonexistent! In other words, in case one believes that Brahman does not exist then he must be possessive of such knowledge as to prove it so. If the belief about Brahman's non existence is to be proved then that person has to reply as to what happens after death. More over how is it possible that existence could come out of non-existence or a vacuum or emptiness!) Whe we think of Brahman of as being separate from us, that is Suguna Brahman, then we have an attitude of devotion mixed with fear as separating from us. Then the concepts of Vara and Abhaya emanate ! Since it is said that if Parama Shiva is activated it is because of Amba and it follows that she is the source of power of all deities. That being the case, if they grant boon and abhaya their power for doing so is derived from her. But Amba in her form of Bhuvaneshwari does have the hand gestures of boon and abhaya. Even Tripura Sundari as Baala as Amba's daughter has hands with the boon and abhaya mudras. In fact *Tvadanyah paanibhyaam abhayaparado daivataganah*/ like, Vighneswara, Durga, Subrahmanya, Venkateshwara, Maha Lakshmi and so on. Mudras , the hand gestures in Natya Shastra are like those of Mantra Shastra too.

SANKATA NIVARANA YANTRA DUM

This yantra be imprinted on a golden leaf for formal worship for 36 days to be kept on the east side of the puja griha for Roga / Sankata/ daaridrya Vimukti and japa of 1000 times of the above stanza and the varna beeja TVA daily.

Dhyaana to the Varna Beejaakshara **TVA** or TU and Va

Tu: *Chaturbhujam mahaashantaam mahaamoksha pradaayaneem, sadaa shodash varsheeyaam raktaambara dharaam paraa/ Naanaalankaara bhushaam taam sravasiddhi pradaayaneem, evam dhyaatvaa takaaramtu mantra rupam sadaa yajet/ Takaaram chanchalaapingi swayam Parama kundali, Pancha Devaatmakam varnam panchapraanaatmakam tathaa/ Trishaktisahitam varnam aatmaadi tatwa samyutam, tribindusahitam varnam peetavidyutsamaprabham/*
 Va beeja dhyaana: *Kundapushpaprabhaam Deveem dvibhujam pankajekshanaam, shukla maalya ambaradharaam ratnahaarojjvalaam paraam/ Saadhakaabheeshtadaam siddaam siddhidaam siddha sevitaam, evam dhyaatvaa vakaaramtu tanmantram dashadhaa jayet/ Vakaaram chanchalaapaangim kundalee mokshamavyayam , panchapraanamayam varnam trishakti sahitam sadaa, Tri Bindusahitam Mantramaalyaadi tatva samyutam/ Pancha Deva mayam varnam peeta vidyullataa mayam, Chaturvarga pradam shaantam sarva siddhipradaayakam/*

Beejaakshara:TVA; japam 1000, japa sthaanam: Moolaadhaara; homa: with rakta pushpa, bilva, tila and yava 100 or atleast 10; shloka paatha sankhya 10;

Puja yantra ashtadala kamala madhya with 'DUM' for Sankata Nivaarana / avoidance of difficulties YANTRA. This Yantra be inscribed on a golden leaf to be placed eastward in the puja griha and perform 'shodashopachaara puja' stating *Shriyah panchadashamscha Shri Kaamat satatam jepet* from Shri Suktam besides Kubera Puja.

Invocation to Kubera: *Taaro vaishravanaagni priyaatoshtaaksharo Manuh, homa kaale uberantu chinytegni madyagam/ Dhana purna swarna kumbhamtu chintegni madyagam/ Dhana purna svarna kumbham tadhaa ratna karandakam, hastaabhyaam viplutam svarna karapaadam cha tundilam/* May I invoke Kubera of the short statured physique with large stomach and both his hands sporting dhana-svarna kumbhas or big pots never depleted and as seated under a banyan tree on a golden and bejewelled throne with peaceful and benign countenance to ensure that poverty and non fulfillment of one's aspirations is erased for- ever by the devotees!

Naivedyam: Turmeric Pongal with redgram pulse. The phalita is stated to be Immunity from penury, disease and torments.

SHRI SUKTA PATHANA : is very helpful daily.

5.	<i>Haristvam</i>	<i>aaradhya</i>	<i>pranata-jana-saubhagya-jananeem</i>
<i>Pura</i>	<i>nari</i>	<i>bhutvaa</i>	<i>Puraripuapi</i>
<i>Smaropi</i>	<i>tvaam</i>	<i>natvaa</i>	<i>rati-nayana-lehyena</i>
<i>Muneenaam</i>	<i>apyantah</i>	<i>prabhavati</i>	<i>hi mohaya mahataam.</i>

Devi Bhagavati Maha Maya! *Karaanguli nakhotpanna Narayana dashaakritih/*

As your devotees sincerely pray and worship you they are never disappointed but have their wishes fulfilled always. In the days of yore, even Vishnu Deva Himself assumed a female form of Mohini to vindicate virtue and demolish evil energies. Even Parama Shiva an outstanding jitendriya and maha tapasvi got his fancy aroused for Mohini! Manmatha Deva was able to see through the eyes of Rati Devi and provoke even Maha Munis to extreme infatuation. In the past once when Bhagavan Vishnu assumed stree swarupa, Bhasmaasura who clinched the boon from Maha Deva to turn whatever he touched would turn into bhasma or ashes as .Bhagavan Vishnu once again took the form of Mohini as in the course of dance made the Asura to place his hands on his own head and thus got rid of the Asura for ever.

[Maha Bhagavata Purana is quoted about Lord Vishnu's assuming the **Swarupa of Mohini**: As the enmity and intense hatred between the Demi- Gods and Demons took unprecedented proportions, the Demi-Gods assembled on the top of the Sumeru Mountain to seek a solution. Lord Brahma instructed the Devas and Demons to resort to a temporary truce, till arrangements could be made to churn the Ocean of Milk to obtain Amrit, the Divine Drink to provide everlasting life. Garuda, the Vehicle of Lord Vishnu lifted the Mandhara Mountain and placed it into the Ocean as the churning rod. Vasuki the Giant Serpent coiled around the Mountain tightly; the head of the serpent was opted for by the Demons out of pride and the tail was taken by the Demi-Gods as the rope. As the Mountain was not stable and shaky, Ajita - Maha Vishnu's erstwhile Form- in the form of tortoise slid under the Mountain and provided the needed balance. Thus commenced the mammoth churning of the Ocean for 'Amrit'. Many Demons perished from the poisonous flames from the mouth of Vasuki. As the churning progressed, the Ocean was shaken up bringing out innumerable species underneath, black clouds emerged fast across the Sky and there was terrible turmoil around. Suddenly, the Sky looked like breaking way, emitting unprecedented poisonous flames, 'Halahal', swiftly engulfing the entire Universe. The initial churning was terminated and Demi-Gods headed by Lord Brahma as well as the Demons screamed for help to Lord Siva to save the situation. They all prayed to Him that He was the original life force, the Maha Tatva, the Eternal Truth and the Omni Potent and He only could stop the annihilation of the Universe. In response to the desperate prayers by one and all, Lord Siva swallowed the 'Halahal' and retained it in His Throat to safeguard the Worlds within His other body parts. Thus known in the Scriptures as 'Neela Greeva'-the Blue Throated, He protected the entire Universe and saved the act of Creation itself. As the process of churning resumed further, a number of Divine Figures commenced emerging: 'Surabhi' the Cow required for unending milk and products required for Sacred Rituals as oblations to Fire God by Sages; a Divine Horse, Utthaisvarya, as desired by King Bali of the Under World; the Divine Elephant 'Airavata' and eight She Elephants, which were desired by Indra to possess; Koustubha Mani and Padmaraga Mani-the jewels decorating Lord Vishnu's chest; 'Parijata Tree' to decorate the Celestial Gardens; then emerged Apsaras, the Divine dances to entertain Demi-Gods and Indra; the Goddess of Fortune, Lakshmi whom the Demi- Gods and Demons craved alike to possess but She Herself opted for Lord Vishnu who is the ultimate Preserver of the Universe; then appeared the dame, Varuni, with voluptuous eyes who could control drunkards, whom King Bali opted for on behalf of the Demon World. Finally, a strong, stout, blackish and young person, known as Dhanvantari, the Physician of the Universe, whom both Demons and Demi- Gods agreed to share. But, the most awaited jar of Nectar noticed by the Demons was forcibly snatched away, to the disappointment of Demi-Gods. But, Lord Vishnu created a cover of 'Maya' (Illusion) and let the Demons fight among themselves for the sips of the Nectar. In the confusion, there appeared an outstanding beauty with most sonorous voice and dazzling figure, who was Lord Himself in the form of Mohini Murthi. She had mesmerised the Demons who fell in a spell and made them request her to do justice in equitably distributing the Nectar to all by turns. She made formations as per seniority and made them wait for turns. She started with the formations of the Demons, but by means of illusion had actually commenced the distribution among the Demi-Gods. Rahu a Demon somehow got into the camp of Demi-Gods and this was noticed by Sun and Moon, who complained the fact to Mohini Murthi and immediately the Sudarsana Chakra severed Rahu's head, but since he drank the drops of Nectar already, Lord Brahma gave him the status of a Planet; but since then, Rahu became the enemy of Sun and Moon and torment them periodically by way of eclipsing them till date. At this juncture, Lord Vishnu revealed his identity and exhorted the Demons to mend their diabolic actions and take refuge in the Superior Energy instead of becoming slaves of the Eight Materialistic Vices, Viz. Kama (Desire), Krodha (Anger), Moha (Infatuation), Mada (Arrogance), Lobha (Avarice) and Matsara (Jealousy). He advised that in the ultimate analysis, only He would provide salvation which tantamounts to Eternity, which indeed the Nectar that they craved for]

[Bhasmasura over-smarted by Lord Vishnu and burnt as ashes: Accompanied by the Supreme Feminine Power of 'Maha Shakti', Lord Siva is an embodiment of Three kinds of Material Senses or three 'Gunas' of Sattva (Emotion), Rajas (Authority) and Tamas (Ignorance). Thus Siva's reactions are

instantaneous either as condemnations or blessings. On a spur of the moment that Lord Siva took the decision of giving away a boon to **Vrikasura (Bhasmasura)**, the son of Sakuni-one of the Epic Villains of Mahabharata. The boon was that who ever touched the Demon's hand would be burnt to ashes! The Demon desired to experiment the efficacy of the boon by touching Lord Siva's Head itself! Lord Siva had to take to heels to save His own Head; he fled to various Demi-Gods and Lord Brahma. Finally, He reached Vaikuntha and Lord Vishnu seeing the gravity of the situation, created a Brahmana Student by His Mystic Maya (Illusion) who met the Demon gasping for breath as he was running and chasing Lord Siva. The Brahmachari stopped Vrikasura and asked him about the problem. The Boy said that whatever was assured from Lord Siva was fake as His earlier boons were never correct and the various boons of invincibility or deathlessness given to Demons were all futile as they were all killed any way. Even in the instant case, Lord Siva's boon would be a failure too. As a proof, the demon himself could put his hand on his head, the Brahmachari said. As a result, Bhasmasura was thus tricked and as soon as his hands were kept on his head, he was burnt to ashes. This ugly situation was thus avoided for Lord Siva.]

MAHA SWAMI of Kanchi comments that as Maha Vishnu was performing puja to Amba he took the divinely alluring form of Mohini that stirred so firm a mind as that of Shiva and created in him love for that form. During the churning of the ocean for Amrit or ambrosia, Vishnu took the form of Mohini and by enchanting the asuras by her beauty and clever talk denied them their share of ambrosia and distributed it among the celestials. Parameshwara was smitten with love for Mohini and married her. The child born of their union is Dharma /Ayyappa Shastha, also called as Hariharaputra, after his parents. The second half of the stanza under reference, states that by prostrating himself before you and obtaining your grace did Manmatha acquire the form of Rati, lapped up with her eyes a form that was visible only to her. And then even those including sages, who had conquered their senses, were possessed by Manmatha and so were inspired by love. Manmatha who had been reduced to ashes by Ishvara was restored to life and to his old position by Kameshwari. How can Amba drag Ishvara into Kama; Ishvara is the embodiment of jnaana. Indeed Jnaana arises when the illusory world ceases to exist. Creation of the worlds is an attribute of Amba; there is no jnaana only when there is no kaama There must be forces opposed to each other which clash mutually. The good forces must fight with the bad forces and hoist a flag of victory. That creates an interest in life; one would know the comfort of shade only after seeing Sun. This is to demonstrate this truth that the still and quiescent Parabrahman is said to have the urge of kaama and is associated with cosmos. It is because of kaama of Brahman that the Universe came into being. Then the sentient cosmos grew with each sentient creature becoming subject to kaama! There are two things: Parameshwara shows compassion to us; we take refuge from Him by surrendering to Him. These are possible only when there is creation- people be troubled by desire, anger and so on- we surrender to Amba-she accepts our devotion, she shows compassion and thus the cycle goes on! A fine example is cited: Lord Krishna asked Kunti Devi the mother of Pandavas as to what is her wish; she replied: I want suffering. Grant me that. Then only I would think of you. How is suffering caused! By desire and anger . Then only we seek solution; that is how kaama and krodha are blessings! Then Amba shows compassion . The present stanza thus speaks of Amba urging Manmatha to bring us all to his spell. Reverse is that she would grant us the grace of destroying Kaama!![The saying is that all work and no play makes a student dull, mechanical and insensitive!]

Vidya Rahasya and explanation: 'Janani Bhagavati! Your Divya Maha Panchaakshari : HAKALAHREEM ---, the Shri Swarupa Shri Vidya was meditated by Maha Vishnu earnestly and disturbed the balance of concentration of Maha Shiva himself by assuming the female form! By the power of this Mantra, Manmatha the husband of Devi Rati even after his burnt physique , the 'Rati Netra Chumbana Yukta Manohaarini Shakti' continues to torment Maha Munis and Maha Yogis!

The SAMMOHANA YANTRA comprises the Moola Akshara **THAM** at the center be inscribed on a copper leaf or plate and keep facing the East and worshipped for eight days. Naivedya: jaggery gruel and pongal with green gram.

Varna beeja is **HA**:

Chatubhujaam rakta varnaam shuklamaalyaambara vibhushitam, Raktaalankaara samyuktaam varadaam padma lochanaam/ Ishadvaasya mukheem lolaam raktachandana charchitaam, Syaaddhhaatreem cha chaturvarga pradaam soumyaam manoharaam/ Gandharva Siddha Devadhyair dhyaataamaadyaam Sureshvareem, evam dhyaatvaa ha kaaram shrunu chaarvangi chaturvarga pradaayakam, Kundalidvaya samyuktam rakta vidyullatopamam/ Rajasaatva tamoyuktam pancha deva mayam sadaa, pancha praanaatmakam varnam Trishakti sahitam sadaa/ Tri bindu sahitam varnam hridi bhaavaya Paarvati, Urthvaadaakunchitaa madhye kundaleetvagataa tvadhah/ Urthva gataa puvassaiva taasu Brahmadayah kramaat/

HA Japa 1000; japa sthaana - Moolaadhra Chakra; Homa: Rakta pushpa, bilva, tila,yava, ghrita; Maarjana 10; Tarpana 10; Shloka paatha sankhya 10.

6.	Dhanuh	paushpam	maurvi	madhu-kara-mayi	panchavishikhah
	Vasantaha	saamanto		malaya-marudaayodhanarathah;	
	Tathaapyekah	sarvam	Himagirisuthe	kamaapi	kripaam
	Apaangatate	labdhvaa	jagadidam	Anango	vijayate/

Jagan Mata! *Mandasmita prabhaapura majjad Kaamesha Maanasaa/*

You, the daughter of the Ice Mountain Himavat, had in the yore blessed Manmatha the Supreme Provocater ever ready for hunting Lovers with his armoury of Pushpa dhanush attracting honey bees with his five powerful arrows again decorated with scented flowers as accompanied by his aid Vasanta the Season of germinating passion with ‘malaya maaruta’ or soft and cool breeze, even though Manmatha has no physical Form yet ever existent in his Maya Swarupa. His reputed ‘Pancha Banaas’ are described as *aravindamashokancha chootamcha nava mallikaa, neelotpalam cha panchabaanaah prakeertitaa/*Indeed even such ‘villianous’ Manmatha whose principal aim is to provoke physical love and lust is the mission of his existence as was encouraged by you. This is a standing proof of your compassion. Surely indeed you are ever merciful with your ever smiling countenance and pardoning the ommissions of all the Beings in Srishti!

[Shiva Purana explains the background of Devi Parvati and Manmadha: Knowing of the invincibility of Takasura, there was a great desire that Shiva’s son must soon arrive and Devi Parvati’s wedding be expedited. As advised by Brahma, a big delegation of Devas was sent to Manmadha and Rati so that their good offices were utilised to kindle desires in Shiva in favour of Devi Parvati, who is already in the vicinity of Shiva in meditation. Thus prompted by Devas, **Manmadha** used his ‘Kama bana’(Arrows of Love) when Bhagavan felt a slight change in His attitude in favour of Parvati but soon recovered from His thoughts quickly and noticed that Manmadha was at work, became highly provoked and in a fit of immense fury opened His Third Eye and as a result, Manmadha was burnt as ash and indeed was a dreadful and instant action which stunned all Devas, Brahma, Vishnu, Devi Bhagavati and indeed the entire World. The ‘Nirvikara’ (Reaction-less) Maha Siva resumed His Tapasya as though nothing had happened, but Rati was inconsolable, Parvati was mystified and decided to take up rigorous meditation. There were group prayers by Vishnu, Brahma, Indra, their consorts and the whole lot of Devas; Bhagavan Shiva got gradually cooled down a bit, as it was explained to Him that it all happened due to their own reasons of self- protection and defencelessness and narrated the matter in full. He gave the boon that in the next births, Manmadha would be born as Pradyumna to Lord Krishna and Rukmini Devi and even a few days of the child’s birth, a Demon named Shambara would throw the child in the Sea and eventually kill the demon and marry Rati Devi as Mayavati. Manmadha would join ‘Shivaganas’ and be visible only

to Rati Devi, and she should await her rebirth in Dvapara Yuga. Parvati Devi performed severe ‘tapasya’ under the tutorship of Devarshi Narada and constantly carried out the ‘Japa’ of the Mantra ‘Om Namoh Shivaya Namaha’ meticulously. Bhagavan did not agree to the proposal of marrying Parvati initially, but as convinced by Vishnu, Brahma and Devas conceded but ordered ‘Sapta Rishis’ to test Her seriousness. In course of time Bhagavan Himself appeared in the disguise of a Brahmana and tried to dissuade Her to wed a ‘Bhutnath’, a near ‘Digambara’, an uncouth and frightening entity with matted hair and serpents and ash all over His body and so on. He declared that Shiva was uncouth, smashaana vaasi, and digambara. Devi Parvati reacted vehemently and showed Him the door. But She felt that Her penance executed all along did not satisfy the Lord and out of desperation sought to jump into a Fire pit, when He gave the Darshan and said: ‘Why do you not realise that we are the Eternal Prakriti and Maha Purusha ourselves!’]

MAHA SWAMI of Kanchi explains: The dualistic world emerging from non-dualism as a result of kaama or desire and then the same dualistic world being made non dualistic through the compassion of Amba has a central place in her sport; Amba herself has divine names like Kameswari and Kamakshi. What are Manmatha’s weapons or tools: dhanuh pushpam or a bow of flowers, the bow is of sugar cane. Manmatha has just five baanas / arrows of five flowers; aravinda- ashoka- chuta navamallika and neelotpala; each of these flowers stands for a partiular sense organ as associated with the five senses. As Lalitha Sahasranaama states: ‘ *Pancha tanmaatras saayaka/* or five Tanmaatras or subtle Pancha Bhutas perceived by the body senses of shabda or sound- sparsha or touch, rupa or form-taste or rasa and gandha the smell. Amba is associated with these. Instead of piercing the body, the arrows are such as to rub the most delicate body part such as the eyes while the string of the bow - *manorupekshu kodanda* -is made of honey bees which seems to cause some fear. How does one account for the presence of Manmatha and his armoury! Manmatha is formless unlike a warrior of big build with sinewy arms and legs looking fearful He answer is that the victim enjoys the fragrance of the bow of flowers, flower arrows and the humming of the honey bees. Normally the season is of Vasanta (Spring) when a chariot of ‘Malayamaaruta’ or the mild sweep of fresh and cool breeze is experienced. The attack of Manmatha is quite unlike when Parameshwara made a strong bow of Meru mountain while string was Vaasuki the Maha Serpent, Maha Vishnu was the arrow, Sun and Moon were the chariot wheels and Brahma was the charioteer during his attack against Tripurasuras! In the battle, Parameshvara just laughed and said ‘ I have Parashakti in me.’ Similar is the case of Manmatha the Ananga or the bodiless, backed up by Kamashwari Herself. We must realize that when Ishvara triumphed over kaama ie when he destroyed Manmatha, Amba was present in him to lend him the necessary strength. Itihasik Shri Rama used a blade of darbha / grass to control Kaakaasura from his bow. With the power imparted by a sidelong glance of hers restored Manmatha’s inner consciousness to life. Indeed She is Kamaakshi and Kameshwari or she created Kaama by her side glance. Yet indeed her description is incomplete without Her being seated as on the left side of the lap of Kameshwara!

Shri Vidyaa Rahasyaatha and Vimarsha or content and comment: ‘Jagajjanani! Even your benign glance could submerge even a ‘kshudra’ or miserable and hapless being could become a Maha Shakti. Even a listless Kama Deva was ushered right within the frame of Shri Vidya Chakra into the **Santaana Praapti Yantra : kleem kleem kleem saadhyam kleem kleem kleem** (kleem being the Kaama Beeja)

Dhyanam to varna beeja **Dha:** *Shadbhujam megha varnaam cha raktaambara dharaam paraam, Varadaam shubhadaam ramyaam chaturvarga pradaayaneem/ Evam dhyaatvaa Dhakaaram tu mantram cha dashadhaa japet, Trikonarupekhyam trayo Devaa vasanticha, Vishveshvari Vishva maataa Vishva Dhaarineeti cha/*

Beejaaksharam **DHA;** japa 1000, jap sthaana Mulaadhara chakra; homa with Rakta pushpa, Bilva, Tila, Yava and ghrita 100 aahutis; maarjana -tarpana-shloka paatha 10. The Yantra is to be inscribed on golden leaf facing East to be worshipped for 21 days; naivedya 21 pieces of sugar cane.

This **SANTANA PRAAPTI YANTRA PHALA** : *Saadhakasya shandasya nivrityaa putraavaaptih/*

7: *Kvanat kaancheedaamaa karikalabha-kumbha-stananataa*
Pariksheenaa madhye parinata sharacchandravadanaa/
Dhanur banaanaan paasham srhunimapi dadhaana karatalyaih
Purastaadaastam nah Puramathituraaho-purushikaa/

Jagadambe! *Kanakaangada keyura kamaneeya bhujaanvitaa, Ratnagraiveya Chintaakalola Muktaa phalaanvita/ Lakshya romalataa dhaarataa samunneya Madhyamaa, Stanabhaara dalan madhya pattabandha valitrayee/*

Your colossal form and physique is indescribable with massive ornamentation of golden jewellery around your thin waist with heavy belt and the surrounding trinklets making sonorous and soft sounds while the frail body middle is loaded with massive breasts as though bent down to feed succor to the devotees of the universe being the Vishva Poshini Shakti. Your countenance is sparkling yet profound akin to crores of ‘Sharat Kaala Purna Chandras’. Your four hands carry sugar cane bow, paasha, ankusha, and arrows alike to suppress all evil forces and safeguard your devotees. Indeed you are the ‘ahamkaara’ or the ‘alter ego’ of Parameshwara the Tripuraantaka. Maha Maya, Tripuraari! You possess complete hold over Maha Deva the Exerminator of Tripura Demon Brothers! Protect us your sincere devotees Maha Janani!

[Linga Purana narrates the description of Maha Deva’s valiant killing of the ever mighty **Tripuraasura** Brothers: As Skanda Deva killed Tarakasura, the three sons of the latter viz. Vydyunmaali, Kamalāksha and Tarakaksha were united and performed relentless Tapasya to Brahma seeking invincibility. As Brahma clarified that none among the Beings were immortal, they scaled down their wishes to the following: they would build three flying ‘Puraas’ or Cities which could move about freely in the World and individually none of the Nagaris could ever be destroyed but only in a group simultaneously. Indeed this was a peculiar boon that was asked by the Danava brothers, but Brahma agreed all the same. The famed Daitya Builder Mayasura created three Nagaris, viz. a Golden one in Swarga Loka for Tarakaksha, a Silver Nagari for Kamalāksha in Antariksha and a Loha Nagari in Bhuloka for Vidyunmala; all secured fortresses which were impregnable even by Devas and other celestial Beings, let alone others like Manavas. The Nagaris were luxurious with all the comforts of Swarga with Kalpataru Gardens in place and Pancha Bhutas of Earth-Water-Illumination-Air and Sky under control; Gandharvas and Kinnaras were at service with sonorous music and song while Apsaras were made to dance at command. The Tripurasuras harassed Devaganas and threw them out of Swarga and their respective abodes. They approached Bhagavan Vishnu who created innumerable Shaktis but the army of the Asuras destroyed the Shaktis; Vishnu realised that not only the Tarakāksha and brothers but all the follower Daityas had the unique feature of Maheswara Linga worship as per prescribed procedure and thus became difficult to control by the Vishnu Senas. Vishnu then created a Mayaawi Purusha who quietly entered the Tripuras and having impressed the Daityas with his knowledge of Shastras and Siddhis misled them successfully to neglect ‘Shroutra Smartas’ and Shiv Linga Puja. They also left the Varnashtam Dharmas, belittled women which caused Lakshmi to gradually desert them and relapsed to Adharma. That was the opportune time for Vishnu to approach Maha Deva and led a delegation of Devas. Devas explained the gravity and seriousness of the crisis created by the Tripura Daityas who not only unseated and tormented Devas and Celestial Entities but were also sending shock-waves all over the Universe, humiliating Sages, frightening women and children, making mass-scale carnage and blood bath of humanity and uprooting Dharma and age-old Values and Principles. Parameshwara infused confidence into the demoralised Devas and asked them to construct an exceptional chariot with unique specifications: Prithvi as the Ratha / Chariot, Meru and Mandara Mountains as axles, Surya and Chandra as Chakras made of gold and silver respectively, the Four Vedas of Ruk-Yajur-Sama and Atharva acted as the horses; Shukra, Brihaspati, Budha, Mangal, and

Shanaishchara seated on the Ratha ready to charge; the famous serpents viz. Takshaka, Karkotaka, Dhanajaya and Padmadwaya acted as the strings which were tied to the horses; most poisonous snakes like Surasa, Devashuni, Sarama, Kadru, Vinata, Shuchi, Trusha, and Bubhuksha were used as arrows; Mrutyu, Brahmahatya, Gohatya, Balahatya and Prajaabhaya were loaded on the Chariot so that they get activated as maces; Omkara and Vashatkara were the symbols on the Ratha; Sinivali, Kuhu, Raaka and Anumati - the 'Adhishtana'/ in charge Deities of Chaturdashi, Amavasya, Suddha Purnima, Pratipadika Purnima respectively were used as auxiliary strings to the horses; the dhanush made of six 'ritus'/ seasons which is safeguarded by Devi Ambika herself never to be broken; the specific arrow with which to kill the Tripurasura was strengthened by Vishnu, Soma and Agni and its head propelled by Agni and Chandra by its rear and Vishnu Maya smeared all over; and the extreme poison of Nagaraja Vasuki was loaded to ensure stability and speed of the arrow; Vayu was made in charge of the high velocity of the Chariot and finally Brahma was the Charioteer and Sesha Naag was made in charge of the personal security of Brahma as also of the Chariot. Yama Raja with his buffalo, Kubera on his serpent, Indra on Iravata, Ganeswara by his Mushika Vahana, Karikeya on his Peacock, Nandeshwara with his Shula running behind and sides of the Ratha were in full preparedness. Maharshis Bhrigu, Bharadwaja, Vasishtha, Goutama, Kratu, Pulastya, Pulaha, Marichi, Atri, Angira, Parashara, and Agastya were there too at the kick-start of the Battle to recite Veda Vachanas and Shiv Stutis. The Pramatha ganas were ready to charge as the army against the opponents- all swarmed around the Rath. Meanwhile, Sage Narada reached the Tripuras and tried his best to mend his ways, give back Indrapuri to Devas and avoid the worst ever battle in which the indestructible Tripuras would be destroyed along with the Three Demons as Maha Deva himself was approaching these Places with full preparation. Instead of talking peace, the Demons alerted their vast armies, and prepared for turning their defensive positions to that of an offence. On the instruction of Shankara Deva, Indra took his enormous army and attacked Tripura. As the Deva Sena made a highly offensive assault in full force, what with the revenge and frustration experienced by them for long as they were out of power as also owing to the excellent backing of Maheswara, they seized the best part of Tripuras. While quite a few Danavas sought to escape for their lives through the exit gates of Tripuras, Pramatha ganas calculated that the enemies would try to sneak out at those points and butchered thousands of Danavas. The remaining Danavas inside the Trinagaris were utterly confused by contradictory shouts that Taraka died or Shiva was defeated. In that melee, a strong contingent of Danavas quickly regrouped their men and material to make offensive attacks under the leadership of Vidunmali and Maya. Ganeswara divided Tripuras in three regions as Nandeswara was attacking Vudyunmali, while he was in position against Maya. Meanwhile, Vidyunmali threw a 'Parigha' on Nandi who was hurt and the enraged three 'Parshadaganas' named Ghantaakarna, Shankukarna and Mahakaal retaliated; they assumed the Forms of Ganeswara and assailed Vidyunmali by making the roars of lions. Even while the Parswaganas were about to leap on Vidyunmali, the hurt Nandikeswara hurled a Rudra Shakti on the demon who fell down like a mountain. There was utter silence among Danavas who were stunned and retreated. But, the highly cunning and crafty Mayasura chased the Ganas of Ganeswara to divert attention of his own men from the fallen Vidyunmali to the Ganesha ganas. Mayasura created rains of Agni, crocodiles, snakes, huge mountains, lions, tigers, trees, black deers, eight-legged 'Sharabhas'/ a species of oversized deer, torrential rain and powerful sand storms. As Taraka came into the battle field, Devas too appeared in full force, including Yamaraja, Varuna, Bhaskara, Kartikeya heading a Deva Sena of a Crore, with Indra, Shanaishchara, Chandra, and Rudras. The 'Maayavi' Mayaasura created several Wells full of herbal juices for invigoration and Danavas were in high spirits as their body strength increased manifold. But Keshava took the form of 'Vrishabha' and drank up the juice along with Devas and dried up the wells and

Devas occupied the Tripuras finally. Mayasura and other Daityas were forced to hide in the Sea. That was the decisive moment when there was an all-out battle on the seashores. Shankara divided the 'Tridevamaya' arrow into three parts and released it at the Pushya Yoga time when Tripuras were destroyed in one go. Devas then went ecstatic and the huge shouts of Victory to Maha Deva resounded across the Sky from where Gandharvas and Kinnaras sang hymns of praises, Apsaras danced and Maharshis recited Vedas and Shiva Stotras.]

MAHA SWAMI of Kanchi analyses: '*Kyanat kaanchicheedhama*' or the tinkling of the tiny bells fitted in ornaments- kaanchee or girdle fitted with bells, while one without bells is mekhala; *Ranatkinkini mekhala* of Lalita Sahasra naama is just the same. The expression of '*Kanat kaancheedhaama*' is akin to several Amba Swarupas such as at Kanyakumari in South to Ksheerbhavani in Kashmir : *Bhagavati, Chaamunde-shwari, Shaaradaamba, Minaakshi, Ahilandeshvari, Dharma samvardhini, Kamalaamba, Baalaamba, Shiva Kaamasundari, Jnaanaamba, Bhramaraamba, Kanaka Durga, Tulja Bhavani, Ambaji, Vindhya -vaasini, Annapurneshwari, Kaali, Kaamaakhya, Vaishnavi* and so on. 'Pariksheena madhye' or waist thin; 'Parinata sharacchandra vadana' or Amba's face is like the Fully grown Autumnal Moon ; ' Dhanur baanaan paasham srunimapi dadhaanaa karatalaah' or Amba carrying in her hands the bow, arrows, noose and goad. These are typical of Shri Vidya Tantra. Lalita Sahasra Naama again: *Raaga Swarupa pashaadhyaa Krodha Kaaraankushojjwalaa/ Manorupekshu Kodanda Pancha Tanmatra Saayakaa/*

One with the noose that is desire, one who shines with the goad that is anger- paasha or noose- symbol of mind that is the sugar cane bow- Tanmatras or Five Karmendriyas cum Jnaanendriyas. In short, the flower arrows of Amba annihilates the human sensual urges and her sugarcane bow eradicates the minds. When this happens we realise 'jnaana', the liberation. It is customary to say that the five senses that are purified by the five arrows and the mind that is cleansed by the sugar cane bow together form the six 'karanaas'. Just as the honey bee has six legs an individual too has six 'kaaranas'; as stated in the stanza 90: *nimajjana majjivah karacharanah shadcharanatham'* or a bee becomes embedded in a lotus so too our Self should become absorbed in the lotus feet of Amba. Maha Swami initially portrays Amba's form, her four hands, thin waist adorned with the girdle and her face like the autumnal full moon -then he speaks of inner truth, the essence of the embodiment of the pride of the destroyer of Tripura; indeed she is indeed the chicchakti of Para Brahman, the true jnaana! *Purastaadaashthaam/* May She shine in front of us! May She who wears the tingling girdle round her delicate waist, the one whose face is like the autumnal full Moon, bearing in Her hands the bow and arrows and the noose and the goad and so on in our inner vision!

Vidyaa Rahasya's Analysis of Stanza 7 is as follows: Bhagavati's left hand carries a sugar cane standing for viveka and buddhi or wisdom and its utilising ability. The sugar cane attracts bhramaras or honey bees from the flowers like lotus, karaveera , Indeevara and so on besides bow and five arrows on the right hand. Another hand holds 'paasha' or mind. The fourth hand of Bhagavati is 'ankusha' representing buddhi. Now, the 'gupta bhaava' or the secret meaning is stated to be three fold: i. 'Sthula Bhaava' , ii. 'Sukshma bhaava' or Mantra maya iii. 'Vaasanaa Bhaava'.)Sthula bhaava is Tri guna bhava of Satva-Rajasa-Tamasa; ii)Suksha bhaava indicates as follows: 1. Dhanush for 'svaaha' with 'Tha'- 'Tha' mantra;2) Pancha Baana a) draam-draam twice and b) kleem, bloom, sah thrice; 3) Ankusha or goad with the mantra 'krom' and 4) Paasha with 'hreem'iii) Vaasanaa bhava: Dhanush= Moksha; Pancha Baanaas: Kaama or five folded desires; Paasha or Artha / Dhana; and finally Ankusha denotes Dharma

Shatru Vijaya Yantra: KLEEM

Varna Beeja Dhyaana: **KVA** = KU+ VA; Varna beeja KA follows.

KU: beeja as follows: *Japaa maavakasundara sadrusheem Kaamineem paraam, Chaturbhujam Trinetraam cha baahuvallee viraajitaam/ Kadambakorakaakaarah stanayugma viraajitaam, Ratnakankana keyura haara nuupura bhushitaam/ Evam Ka kaaram dhyaatvaa tu tanmantram dashadhaa japet, shankakundasamaa keertirmaatraa saakshaat Sarasvati/ Kundalou chaamkushaakaaraa kotividyullataakritih, Koti chandra prateekaasho madhye shunyah Sadaa Shivah/ Shunya garbhasthithaa Kaalee kaivalya pada daayani, Arthancha jaayate Devi tathaaDharmancha naanyathaa/ Aasanam Tripuraa Devyaah Ka kaarah Pancha devatah, Ishvaro yastu Deveshi Trikone tatva samsthitaa, Trikonametat kathitam yoni mandalam -uttamam/ Kaivalyam prapade yasyaah kaamini saa prakeertitaa, eshaa saa kaadi vidyaa chaturvarga plala pradaa/*

VA: beeja as follows: *Kundapushpa prabhaam Deveem dvibhujam pankajekshanaam, shukla maalya - ambaradharaam ratnahaarajjalaam paraam/ Saadhakaabheeshthadaam Siddhhaam siddhidaam siddha sevitam, evam dhyaatvaa Vakaaram tu tan mantram dashadhaa japet/ Vakaaram chanchalaapaangi kundalee mokshamavyayam, panchapraana mayam varnam Trishakti sahitam sadaa, Tri bindu sahitam mantramaatmaadi tatva samyutam/ Pancha Devamayam varnam peeta vidyullataa mayam, chaturvarha pradam shaantam sarva siddhipradaayakam/*

Beejaakshara: KVA; japam 1000; japa sthaanam : Moolaadhara chakra; homam with Rakta pushpam, bilva, tila and ghrita either 100 or 10; maajana - tarpana: 10; shloka sankhya 10; aahuti 1. Naivedyam: ksheera paayaam.

8. *Sudha-sindhormadhye* *sura-vitapi-vatee* *parivrite*
Mani-dweepe *neepopa* *vana-vathi* *chintaamani* *grihe;*
Shivaakaaremanche *Parama-Shiva-paryanka-nilayam*
Bhajanti tvaam dhanyaah katichana chid-ananda-lahareem/

Bhagavati! *Sumeru shringa madhyathaa Shri mannagara naayika, Chintaamani grihaantasthaa Pancha Brahmaasana sthithaa/*

Right in the midst of Sudhaasindhu the Supreme Ocean of Amrita, Mani Dweepa in at the center of the Celestial Garden of Kalpa Vrikshas there is the fabulously effulgent Chintaamani Jewel built Home in the midst of which there is a trikona or triangular cot on which Parama Shiva rests along with you Maha Devi floating on the soft waves of ‘Jnaanaananda’ or the Bliss of Ecstatic Wisdom! Only a handful and Glorious Devotees could ever vision that panoramic vista!

MAHASWAMI of Kanchi refers to *Sudhaa saagara madhyastaa Kaamaak shi Kaama daayani/* Jagadamba created a residence for herself. The one on Meru Mountain’s central peak was built by Vishva Karma with the power granted to him by Amba named as Siripura .Whether on the central Meru peak or in the ocean of Ambrosia there is no difference between the two abodes for Amba. From the outermost fortress to the Palace proper -where she is seated in regal splendour, the praakaaraas, the lakes, the entourages are the same. Siripura is encircled by twenty five fortresses and praakaaraas. The fortresses are built of metals ranging from iron to gold and of nine gems. Then proceeding further in degrees of subtlety, there are fortresses of the mind, of intelligence, of ego. Lastly there are strong holds built each of the radiance of Sun, that of moon and the luster of Manmatha. Between the fortresses there are forests, parks of divine trees like mandaara, pariijaata, santhaana, kalpaka and harichandana and of streams. When going past all these in the fifth avarana is the Maha padmaavana full of lotuses. It is like a moat and in it is Amba’s palace, built not of red bricks but of chintamanis! Raja Rajeshvari conducts her ‘durbaar’ seated on the throne. The four legs and the seat are of Para Brahmas: *Pancha Pretaasanaaseena Pancha Brahma Swarupini/* And on the couch She is seated with Kameswara Himself! [Lalitha Sahasra Nama is

quoted further: *Srishti Kartri Brahma Rupaa Gopti Govinda Rupiney/ Samhaarini Rudrarupa Tirodhaanakareswari, Sadaa Shivaanugrahadaa Pancha krutya Paraayana!* You are the Srishti Kartri being Brahma Rupini; the Goptri or the Protector as Govinda Rupini; Samhaarini or the Annihilator as of Rudra Rupa; the Tirodhaanakari or as the withdrawing Swarupini as Ishwara and finally the Sadaa Shiva who provides Anugraha or impetus to Re-Create again; such are the Five Swarupas of Yourself Devi viz. Brahma- Vishnu- Rudra-Ishwara and Sada Shiva; You Lalitha Devi! Are thus the Pancha Kritya Paraayana or the Practitioner of Five Sacred Deeds!]

Shri Vidyaarasyaatha and explanation: Mani Dveepa stands in the midst of Amrita Samudra the jewel built palace with four gates with Siddha Purushas surround in silent meditation. There is visible a celestial Kalpa Tree offering fulfillment of their targetted desires. Parrot and Maina bird couples chirping abound on the Tree. The spring waters near the Tree offer sweetest nectar. The Scene is indeed serene and blissful.

[Devi Bhagavata is quoted about **Mani Dveepa**: ‘Being far superior to Kailasa, Vaikuntha and Goloka, the Sarvaloka or Mani Dvipa is the residence of Devi Bhagavati in whom the entire Creation rests! Indeed She resides everywhere and anywhere but notionally at Mani Dveepa and the description is transcribed in detail by Maharshi Veda Vyasa apparently for the consumption of mortals to carry conviction into their consciousness. Surrounded by ‘Sudha Sagara’ (The Ocean of Nectar), Manidvipa has a strong iron enclosure of several Yojanas far and wide with four gates well guarded by Devas and Devis. Within the First Enclosure, there is an Enclosure of white metal made of an amalgam of zinc and tin/copper which touches Heavens and is hundred times higher than the walls of the outer Enclosure. This Enclosure is interspersed with gardens and forests with a wide range of trees and plants, flowers with intoxicating fragrances, luscious fruits along with streams of fruit juices and gregarious animals and birds of staggering variety. The third Enclosure is made of copper with a height of seven yojanas comprising several ‘Kalpavrikshas’, with golden leaves/ flowers and fruits yielding gems, fulfilling desires of any imagination. The King of the Gardens along with the wives Madhu Sri and Madhava Sri maintains an excellent Spring Season, where Gandharvas reside, rendering divinely songs and music. The Fourth Enclosure made of lead with its wall height is again seven yojanas and within the Enclosure are the Sanatanaka trees with flowers whose fragrance reaches as far as ten yojanas and fresh fruits providing sweet juices of great quality and its King with the two queens Sukra Sri and Sudha Sri always maintains enjoyable mild summer where Siddhas and Devas reside here. The Fifth Enclosure made of brass with a spread of ten yojanas is maintained by its Chief as a perennial Rainy Season accompanied by twelve of his wives, viz. Nabha Sri, Nabhyasya Sri, Sravasya, Rasyasalini, Amba, Dula, Niranti, Varidhara, Abhramanti, Megha Yantika, Varshayanti, and Chivunika. The Trees grown in the Gardens of this Enclosure are Hari Chandana. The Sixth Enclosure is made of walls with five-fold irons and its Gardens grow Mandara Trees and creepers; the wives of its Chief are Isalakshmi and Urjalakshmi maintaining the Season of Autumn. Here again Siddhas reside with their wives. The Seventh Enclosure of seven Yojanas of length is made of Silver, its Chief maintaining Hemanta (dewy) Season with his two wives Saha Sri and Sahasya Sri with Parijata as its main tree and flowers. The Eighth Enclosure is made of molten gold with Kadamba garden in the center with Tapas Sri and Tapasya Sri as the wives of the King and the fruits of the trees yield honey that is consumed aplenty by Siddhas and wives who are the inhabitants and the season again is dewy. The ‘Navavarana’ or the Ninth Enclosure is made of Pushparaga gems of Kumkum (saffron) colour which is abundant all over inside the Enclosure like forests, trees, rivers, flowers, lotuses, ‘Mandapas’ (Halls), pillars and so on. All the ‘Dikpalakas’ of High Regency reside in the Eight Directions of the Enclosure, with the thousand eye bodied **Indra in the East** in Amaravati on Airavata with Sachi Devi, ‘Vajra Ayudha’ or thunderbolt, the Celestial Apsarasas and the rest; **Agni Deva in South East** with his two wives Svaha and Svadha , his Vahana and other belongings; **Yama Dharmaraja in the South** with his ‘Yama danda’ (his Symbol the Celestial Rod) along with Chitragupta; **Nirruiti in the South West** with his axe and wife representing Rakshasas; **Varuna Deva in the West** with his wife Varuni and ‘Pasa’ (the noose), drinking Varuni honey and with the King of Fishes as his Vahana (Vehicle) and surrounded by aquatic animals; **Vayu Deva in the North West** with his wife, forty nine

members of his Vayu family along with groups of Yogis adept in Pranayama and other practices along with his Deer Vahana; the King of Yakshas and Unparalleled Possessor of Gems and Jewels **Kubera in the North** along with his two Shaktis Viriddhi and Riddhi and his Generals Manibhadra, Purnabhadra, Maniman, Manikandhara, Manisvargi, Manibhushana and Manikar Muktadhari; **Rudra Deva in the North East** with other Rudras who are angry and red eyed, armed and mighty, frightful and revolting, fiery mouthed and detestably distorted, some times ten handed or thousand handed, odd number footed and odd number mouthed; in the company of Bhadrakalis and Matriganas, Rudranis and Pramadhaganas making ‘Attahasas’ or reverberating screeches and so on. Tenth Enclosure made of Padmaraga Mani inside which are the Sixty four ‘Kalas’ like Pingalakshi, Visalakshi, Vriddhi, Samriddhi, Svaha, Svadha and so on each of these having hundreds of akshouhini strong armies and individually each of these ‘Kalas’ have the unimaginable Power of destroying a lakh of ‘Brahmandas’(Universes)! The Eleventh Enclosure is made of Gomeda Mani and within this are the sin-destroying and beneficent Maha Shaktis viz. Vidya, Hri, Pushti, Prajna, Sinivali, Kuhu, Rudra, Virya, Prabha, Nanda, Poshani, Riddhida, Subha, Kalaratri, Maharatri, Bhadra Kali, Kapardini, Vikriti, Dandi, Mundini, Sendhu Kanda, Sikhandini, Nisumbha Sumbha Madini, Mahishasura Mardini, Rudrani, Sankarardha Saririni, Nari, Nirayani, Trisulini, Palini, Ambika and Hladini. The Twelfth Enclosure made of Diamonds and is the dwelling place of Bhuvaneswari, and is surrounded by Eight Shakties viz. Anangarupa, Ananaga Madana, Madanantara, Bhuvana Vega, Bhuvana Palika, Sarvasisira, Ananga Vedana and Ananda Madana; each of these Main Atteendants of Bhuvaneswari has a lakh of Attendants. The Thirteenth Enclosure is made of Vaiduryas and the Residences of Eight Matrikas viz. Brahmi, Mahesvari, Kaumari, Vaishnavi, Varahi, Indrani, Chamunda and Mahalakshmi. The Fourteenth Enclosure made of Indranilamani, which is the Most Auspicious Place of the Sixteen Petalled Holy Lotus with Sixteen Maha Shaktis resident viz. Karali, Vikarali, Uma, Sarasvati, Sri, Durga, Ushas, Lakshmi, Sruti, Smriti, Dhriti, Sraddha, Medha, Mati, Kanti and Arya. The Fifteenth Enclosure made of ‘Mukta’ or Pearls inside which reside Eight Shaktis Ananga Kusuma, Ananga Kusuma Tura, Ananga Madana, Ananga Madanatura, Bhuvanapala, Ganganavega, Sasirekha, and Gangana Vegarekha. The Sixteenth Enclosure which is made of Marakatha (Vaidurya) is hexagonal of Yantra Shape, and on the eastern corner of the Center is the Brahma with Devi Gayatri with Vedas, Sastras and Puranas as well as their Expansions; on the Western corner is Maha Vishnu and Savitri along with their own Expansions; on the North Western corner is Maha Rudra and Sarasvati with Rudra and Parvati Expansions and Sixty four Agamas and all Tantras; on the South Eastern side is the abodes of Kubera and Maha Lakshmi; on the Western corner side are the Couple of Madana and Rati Devi and on the North Eastern side are Ganesha and Pushti Devi. The Seventeenth one is made of Prabala (Red like Saffron) Devi Bhagavati’s five Elements viz. Hrillekha, Gagana, Raktha, Karailika, and Mahochuchusma; and finally, the Eighteenth Enclosure is built with Navaratnas (Nine Jewels) with Bhagavati in the Center with ‘Pancha Amnyas’ (Eastern Amnaya is Creation by Mantra Yoga, Southern is Maintenance by Bhakti, Western is Pralay by Karma Yoga, Northern is Grace by Jnana Yoga and Urdhva Amnaya is Liberation); ten Maha Vidyas (Kali, Tara, Chhinnamasta, Bhuvaneswari, Bagala, Dhumavati, Matangi, Shodasi and Bhairavi) and Avataras viz. Bhuvanesvaris Pasamkusavari, Bhairavi, Kapala, Amkusa, Paramada, Sri Krodha, Triptavasarudha, Nityaklinna, Annapurnesvari and Tvarita. **Ratnagriha** or the Crown Palace of Mula Prakriti or Maha Devi Bhagavati is beyond the Eighteenth Enclosure, built of Chintamani Gems with thousands of pillars built by Suryamani Gems or Vidyutkantamani Gems. Four huge ‘Mandapas’ or halls each with thousand pillars in the Palace are made of kaleidoscopic and artistic mix of ‘Navaratnas’ (The Nine Gems) viz. Mukta, Manikya, Vaidurya, Gomeda, Vajra, Vidruma, Padmaraga, Nila and Marakatas with dazzling lights and exhilarating perfumes suited to the Themes of the Halls designated as Shringara, Mukti, Jnana and Ekanta. In the Central place of each of the Halls, there is a Very Special Chintamani Griha or the Sanctum Sanctorum on a raised platform with a plank supported by the four legs of Brahma, Vishnu, Rudra and Mahesvara and the plank is Sadasiva Himself! The Maha Tatvas are the stair cases leading to the Upper Chambers. Mula Prakriti and Maha Purusha constitute two halves of the Physical Formation of Maha Devi cum Maha Deva with Five Faces of Each Half, with corresponding three Eyes and four arms and armoury, one hand reserved exclusively for providing boons. The Attending Sakhies are those surrounding the ‘Ardhanarisara’ are

Icchaa Sakti, Jnaana Sakti and Kriya Sakti who are always present with the Maha Bhagavati along with Lajja, Tushti, Pushti, Kirti, Kanti, Kshama, Daya, Buddhi, Medha, Smriti and Lakshmi in their physical Forms. The Nine Pitha Shaktis Jaya, Vijaya, Ajita, Aparajita, Nitya, Vilasini, Dogdhri, Aghora and Mangala are at the constant Service. Devi Bhagavati is simultaneously present in all the Mandapas; enjoying Vedas, Hymns of Praise, and Music in Shringara Hall; freeing Jivas from bondages in Mukti Hall; rendering advice and instructions in Jnana Hall and conducting consultations in Ekanta Mandapa with Ministers like Ananga Kusuma etc.on matters of vital significance related to Creation, Preservation and Destruction of Evil.Indeed the inhabitants of Mani Dvipa are all those who have attained Samipya, Salokya, Sarupya and Sarsti. They have no Arishdvargas to overcome, no tatvas to gain, no gunas to regulate, no Yogas to perform, no ambitions or desires to fulfil. They have no concepts of time, death, age, distance, body, mind, light, season or the ‘Tapatriyas’. Human beings normally tend to describe the negativity of life always but the Eternal State of Perfect Equilibrium is some thing utterly unimaginable!

Maharshi Veda Vyas assured that reading, listening or imagining about Mani Dvipa and of the Glories of Devi Bhagavati would provide peace of mind, contentment and fresh springs of hope, purpose and direction of life. Especially so, when new projects are launched and new actions are initiated as also when apprehensions, obstacles, diseases, tragedies or even the facing of death are envisaged by anybody.]

Shri Vidya rahasyartha is continued: Mani Dveepa ‘s Shri Chakra is designed and shaped with ‘dasha avaranas’: 1.Amrita Saagara= Bhupura--Aadhara Chakra dhyana; 2) Loha Durga= vritta traya--Svaadhishthaana chakra dhyana--3. Kaamsya Durga= shodasha padma-- Inside Manipoora chakra dhyana; 4. Taamra Durga= Ashta dala--Inside Anaahata chakra dhyana; Sosaka or Platinam Durga= Chaturdashaar-- Inside Vishuddha chakra dhyana; 5. Roupya Durga= Bahir dashaar--Inside Agjnaa chakra dhyana adho bhaaga--6. Swarna Durga= Antardashaar--Agjnaa chakra atho bhaaga.

BANDEEVIMOKSHA PRAYOGA: BEEJAKSHARA IS ‘RAM’

VARNA BEEJA: SU= SA + VU

DHYAANA:

SA: Karesha bhushitaangi cha saattaahasaam digambaraam, asthimaalyaamashtabhujaam varadaam ambujekshanam/ Naagendrahaara bhushaadhyaam jataamukuta manditaam , sarva siddhi pradaam nityaam dhama kaamaardhamokshadam/ Evam dhyaatvaa sakaaram tu tanmantram dashadhaa japet, Sa kaaram shrunu chaarvangi shakti beejam paraatparam, koti vidyullataakaaram kundaleemaya samyutam/ Pancha deva mayam Devi pancha praanaatmakam sadaa, Rajastava tamo yuktam Tri Bindu sahitam sadaa/

VU: Peeta varnaam Trinayanaam peetaambara dharaam, dvibhujaam jatilaam Bheemaam sarva siddhi pradaayaneem/ Evam dhyaatvaa Surasheshthaam tanmantram dashadhaa japet/ Vu kaaram Parame - shaani adhah Kundalanee svayam, peetachampaka shankaasham pancha deva mayam sadaa, pancha praanamayam

Devi chaturvarga pradaayakam/ Thus the VARNAAKSHARA: SUM attracts a twelve day japa by 1000; japa sthaana : Moolaadhara chakra; homam with Raktapushpam, bilva, tila, yava, and ghee 100 times; shloka paatha 10 and aahuti 1.

By this Bandekarana Prayoga with **RAM** as the the result should be : *Kaaraagriha nivrittih sakala kaaryajayascha/*

9.	<i>Maheem</i>	<i>mulaaadhaare</i>	<i>kamapi</i>	<i>manipoore</i>	<i>huthavaham</i>
<i>Sthitham</i>	<i>svadhistane</i>		<i>hridi</i>	<i>marutamaakasam</i>	<i>upari;</i>
<i>Manopi</i>	<i>bhruu-madhye</i>		<i>sakalamapi</i>	<i>bhittva</i>	<i>kula-patham</i>
<i>Saharsrare</i>	<i>padme</i>	<i>saha</i>	<i>rahasi</i>	<i>patyaa</i>	<i>viharase.</i>

Tripura Sundari! *Mulaadhaaraika nilayaa Brahma grandhi vibhedini, Manipuraantarudita Vishnu grandhi vibhedini/ Agnaachakraantasthaa Rudra granthi vibhedini, Sahasraaraambujaarudhaa Sudhaa saaraabhi varshini/* You reside inside the Mulaadhaara Chakra that is as Kundalini; You penetrate through the Brahma Grandhi or the barrier of Brahma and enable your devotees practising Yoga to be conscious while awake; then a devotee is facilitated to vision Devi in Manipura while in a condition of stupor; further a devotee has to pierce through the Vishnu Grandhi or the Vishnu knot when the Yogi becomes unconscious and his body and thoughts are felt irrelevant; in the Ajnaachaktaanta state the yogi loses his identity; while breaking Rudra Grandhi the Yogi attains cosmic reality and in Sahasraara Chakra the yogi is stated to seek Salvation. That stage provides Sudhaa sagara or bliss; indeed Devi! You are above these stages and chakras as ‘Shatchakopari Samstitha’. You are called as Maha Shakti in union with Maha Deva and is stated to be in the form of a coiled serpent in the state of ‘Kundalini’ like a thin lotus stem.

Bhagavati! Mulaadhaara chakra represents Prithivi - Manipoora the Jala Tatva- Svaadhishtaana the Agni Tatva -the Hridyasthita sthita Anaahata is of Maru Tatva or the mix of Agni and Vayu and the higher Vishuddi chakra of Aakaasha Tatva- and Aagjnaa chakra the Bhu chakra represents the Manas Tatva; You cut through all the chakras and on following the Sushumna Maarga and reach the climatic Sahasraara considered as inner most Shri Chakra and enjoy bliss in the union of ‘Bindu’ or Maheshwara! Thus the six chakras respectively are replete with the Tanmaatra Rupas of Gandha-Rupa-Rasa-Sparsha- and Shabda or smell, taste, view, touch and hear. The Agjnaa chakra standing for Manas Tatva is backed up by six Jnaanendrias and six Karmendiyas steered by Manas or Mind which in turn is interspersed with Tri Gunas of Satva-Raajasa-Tamas; Buddhi or Intellect; Ahamkaara or Egoism; besides the prompting of the ‘Tri Shaktis’ viz. Iccha Shakti-Jnaana Shakti- Kriya Shakti . While you, Maha Shakti! enjoy the jaunt across the ‘Sahasra Patra’ the thousand petalled Lotus, one could perceive by the Maha Yoga vision of four classifications viz. Maya- Shuddha Vidya-Maheshwara and Sadaa Shiva. Thus the Maha Tatvas stated to total 25. Maya is Prakriti and once in union with ‘Bindu’ representing Maheshwara the Maha Tatvas are counted as the Grand Total of 26, yet all these Entities enjoy perfect UNITY!

Shri Vidya Rasyaatha: Chidswarupa Bhagavati! You manifested the Universe with the interaction of the Shatchakras and reach Sahasraara and of Tatva beejaas of ‘ham’ Aakaasha, ‘yam’ Vayu, ‘ram’ Agni, ‘vam’ Varuna, ‘lam’ Bhumi, ‘mam’ Manas, ‘sham’ buddhi, ‘sam, Shakti, ‘ham’ chid beeja, and Shiva beeja from Praana or Jeeva.

Pancha Maha Bhuta Jaya Yantra: YAM YAM YAM SAADHYAM AAM KROM

Varna Beeja **MA** aimed at Pancha Bhuta Jaya Yantra as follows:

Dhyaanam: *Krishnaam dasha bhujaam bheemaam peetalohita lochanaam, Krishmaanbara dharaam nityaam dharma kaamaartha mokshadaam/ Evam dhyaatvaa Ma kaaram tu dashadhaa japet, Makaaram shrunu chaarvaangi svayam Parama kundali/ Tarunaaditya samkaasham chaturvargapradaayakam, Pancha Deva mayam varnam pancha praana mayam tathaa/*

Beejaakshara MA calls for japa by 1000 times at the japa sthaan of Moolaa dhaara chakra-home by 100 times with Rakta pushpa- bilva, tila, ghrita and shloka patha / tapana by 10 times with 1 aahuti. The Yantra be suitably engraved on a golden leaf and worshiped with milk gruel s naivedya. The objective is to worship Pancha Bhutas for allround fulfillment universally.

10.	<i>Sudhaadhararaischa</i>	<i>charana</i>	<i>yugalaantar</i>	<i>vigalitaih</i>
<i>Prancham</i>	<i>sinchantee</i>	<i>punarapi</i>	<i>rasamnayamahashah/</i>	
<i>Avaapya</i>	<i>svaam</i>	<i>bhumim</i>	<i>bhujaganibham</i>	<i>adhyushta</i>
<i>Svam aatmaanam</i>	<i>kritva svapishi</i>	<i>kulakunde</i>	<i>kuharini/</i>	<i>valayam</i>

Bhagavati! *Sudhaa saagara madhyastaa Kaamaakshi kaama daayani/* The ‘Sudhaa Dhaara’ or the Flow of Nectar Fall - apparently from Chandra Mandala’s ‘shodasha kalaas’ of Moon - is washing your sacred

feet and cleansing the 72 000 'nadis' of your body the Universe which is akin to a coiled serpent of three and half feet of kundalini of lotus fibre form is passing through for enlivening the Universe, even while relaxing in the Kula Kunda or in the knot of the Lotus which is the ladder for ascent viz. the Sahasraara..

Shri Vidyaa Rahasyaardha: Mother of the Universe! In the 'Kula Kunda' or the 'antar guha' the Innermost Cave - during the ascent from the Sushumna path breaking through the 'Shat Charas'- you are the *Swaatmaananda lavibhuta Brahmaadyaananda santatih/* or you enjoy that kind of bliss which even Brahma downward never experienced which is but a drop of that the Ocean ; yet you are the Ultimate Super Consciousness present in each Being that could hardly be realised nor suitably expressed by Vagdevi! Even your leisure time, the Universe rotates around you just as a human being keeps subconsciousness awake during sleep too.

[Maandukya Upanishad explains in detail about **Jaagrata-Taijasa- Sushupti- Pragjna**: *Jaagarita sthaano bahisprajnah saptaanga ekonavimshati mukhah sthula bhug Vaishvaanarah prathama paadah/*(The first quarter is of Vaishvaanara whose sphere of activity is in the *Jaagarita sthaana* or the State of Wakefulness. He enjoys the *Bahirprajna* or the awareness of the happenings around in relation to the objects on the open Society as he is equipped with *saptaangas* or seven limbs to see, hear, smell and breathe, move about, feel, generate and clear out and above all think. *Svapna sthaanontah prajnah saptaanga ekonavimshati mukhah pravivikta bhuk taijaso dviteeya paadah/* ('Taijasa' is the second quarter and its sphere of activity is the dream state or sub-consciousness. Its consciousness is in-rooted or inward bound and looking within; it is possessed of seven body limbs and nineteen mouths, and is capable of experiencing the joy of subtle objects. This Taijasa which is essentially stationed in 'svapna sthaana' is no doubt active otherwise too but since there are direct means of awareness by way of mental vibrations, it is dormant excepting in the dream stage when it gets activated.) *Yatra supto na kam chana kaamam kaamayate na kam chana svapnam pashyati tat sushuptam, sushupta sthaana ekeebhutah prajnaa ghana evaanandamayo hi ananda bhuk chetho mukhah praajnaa ghana evaanadamayo hi aananda bhuk cheto mukhah prajnah triteeya paadah/* The state of 'Sushupti' is of dense and deep sleep as differentiated from mere slumber in a state that is neither normal nor of dreams, desires, fears, feelings. This is the fulfilled state of 'praajna' being the third sphere of the Self when awareness is overpowered and unable to differentiate things, happenings and 'realities'. In this dreamless sleep, the person concerned becomes undivided as of a *Prajnaana ghana* or of an undifferentiated mass of over all consciousness and as *-ekeebhutah* -since he is the specific host of duality as of the states of waking, dream, and other states of mental vibrations. This state verges on being *ananda bhuk* or of bliss. *Esha sarveshvarah esha sarvajnaah, eshontaryaami, esha yonih sarvasya prabhavaapyayau hi bhutaanaam/*(Most certainly, this Prajnatva even in normalcy is embedded in the Experiencer of Sushupti as he is now called *Sarveswara* or the Unique Lord of all. He is then the Supreme Brahman Himself! He is the Omni -scient, Omni present and Omni potent of all as the Creator-Sustainer-Destroyer of the Universe. *Bahishprajno vibhurvishvo hyaantah prajnastu taijasah, Ghanaprajnastathaa praajna eka eva tridhaa smritah/*(While 'Vishva' or the Individuals in collection discerns all the extraneous objects, 'Taijasa' experiences all subtleties or nuances of the internal features of all entities. 'Prajna' is the consciousness in totality. Indeed it is just the same entity considered in three ways viz. waking-dream-deep sleep or sushupti. In this context, the analogies of a large fish moving along river banks or a hawk flying in the sky is cited as in Brihadaranyaka Upanishad IV.iii. 18-19: *Tad yathaa mahamatsya ubhe kuule anusamcharati, purvam chaaparam cha, evam evaamayam Purusha etaav ubhaav antaav anusamcharati, svapnantam cha buddhhaantam cha// Tad yathaasminn aakaashe shyeno vaa suparno vaa viparipatya shraantah samhatya pakshau samlayaayaiva dhriyate, evam evaayam purusha etasmaa antaaya dhaavati*

yatra na kamchana kaamam kaamayate, na kam chani svapnam pashyati/ or as a huge fish swims alternately on the eastern and western banks of a river, the Self has no difference in either of the states of existence viz. that of wakefulness or dream as it is not overpowered by the organs and senses resulting in motivations, desires and actions as by nature free to act on its own fully independent, free to act on its own, enlightened and Pure. Similarly as a hawk flying free and roams in all directions as it pleases and desirous of taking rest and relaxation reaches its nest and falls asleep. The Self too so connected with the results of its contact with body parts and actions as covered by the veil of ignorance in the waking state desires rest into deep sleep. Thus the transcendence or the superiormost excellence of the Self is established in the three stages of awakeness-dream stage and sushupti].

Shareera Shudhi Yantra for virility : HREEM-KLEEM-HREEM-KLEEM-HREEM

Dhyaana: **SU : SA+ VU** the Varna Beeja:

SA: Kareesha bhushitaangi cha saattahaasaam digvambaram, asthimaalyaamashta bhujam varada - ambujekshanaam/ Naagendra haara bhushaadhyam jataamakuta manditam, sarva siddhi pradaam nityam dharmakaamaardha mokshadam/ Evam dhyaatvaa SA kaaram tu tanmantram dashadhaa ujapet, Sa kaaram shrunu chaarvangi shakti beejam paraatparam/

VU: Peeta varnam Trinayanaam peetaambaradharam paraam, dvibhujam jatilam bheemaam sarva siddhipradaayakam/ Evam dhyaatvaa Sura shreshtham tan mantram dashadhaa japet/ VU kaaram Parameshaani adha kundalini svayam/ Peeta champaka sankasham pancha deva mayam sadaa, pancha praana mayam Devi chaturvarga pradaayakam/

Puja vidhi: Shareera Shuddhi Yantra for virility comprising HREEM-KLEEM-HREEM be inscribed on a golden leaf on the Shri Chakra mounted on a red silk cord to be tied around waist and worshipped for 6 days with stanzas of SU repeated 1000 times per day and as the naivedya be offered fresh fruits .

11.	<i>Chaturbhih</i>	<i>shri-kanthyaih</i>	<i>shiva-yuvatibhih</i>	<i>panchabhirapi</i>
<i>Prabhinnabhih</i>	<i>Shambhor</i>	<i>navabhir</i>	<i>api</i>	<i>mula-prakrtibhih;</i>
<i>Chatuschatvarimshad</i>				<i>vasudalakalaashratrivalaya</i>
<i>Tri-rekhaabhih</i>	<i>saardham</i>	<i>tava</i>	<i>sharana-konah</i>	<i>parinaatah/</i>

Jagan Maata! *Shri Chakra Raaja nilayaa Shrimat Tripura Sundari, Shri Shivaa Shiva Shaktyaika rupini Lalitaambikaa/* Shri Chakra the Sacred Wheel related essentially to Shrikantha Parama Shiva as Shivaatmika with four 'konas' or angles and Shaktyatmika or Parama Shakti associated five 'konas'. This Unique Wheel is supported by Pancha Bhutas of Prithivi-akaasha -tejas- vaayu-akaashas; Jaanendriyas of Shrotra-tvak-chakshu-jihva-and praana; karmendriyas of vaak-paani-paada-paayu and upastha; Vaayu or Praana, Apaana, Vyaana, Samaana and Udaana; nine 'dhaatus' or ingredients viz. Rasa dhatu or lymph-Rakta dhatu or blood, Maamsa dhati or muscles, Medha dhaatu or fat, astha dhaatu or bones, majjaa dhatu or bone marrow and spinal, shukla dhatu or semen, praana and Jeeva or consciousness; Manas or Maanasika Shakti; Ahamkaara; Trigunas; Prakriti; Purusha; Raaga or Desire; Vidya or Knowledge; Niyati or Behavioural pattern; and above all Maaya or Aindrajaalika vigjnaana; Shudda Vidya or Moksha para vigjnaana; Maheshwara or Rajoguna Vishishta shrishti kartaa; Sadaashiva the Srishti paalaka or the Great Sustainer of Universal Creation; Maha Shakti or the Kaalaatmika and finally SHIVA TATVA [refer Taittiriya Brahmana Upanishad I.ii.6]- hence the 25 tatvaas. Now, there are 'Trikonas' Ashta konaas, two dasa konas, and Chaturdasha konas are Shaktyatmika Chakra. Ashta

Dalas', Shodasha kalaas, three mekhalas and three each of bhupuras or the ground plan and girdles constitute Shivatmika Chakra. Sri Yantra is called 'Nava Chakra' since it is composed of nine circuits, counting from the outer plane to the bindu. Through contemplation on the Sri Yantra, the adept can rediscover his primordial sources. The nine circuits symbolically indicate the successive phases in the process of becoming. They rank from the earthly plane and rise slowly step by step to the final point, the state of supreme joy. By entering into the elan vital of the yantra, the adept reintegrates with it. The nine circuits within Sri Yantra move from the gross and tangible to the sublime and subtle realms.

MAHA SWAMI of Kanchi describes Shri Chakra, also known as Shri Yantra. The question is whether this puja be performed only after installing the Shri Chakra! The answer is 'yes'. In temples there would be yantras of Vishnu- Shiva and so on underneath the idols installed. Devis of different aspects too are to be like wise. However Meenakshi, Durga, Bhuvaneshwari and Sharada are worshipped with the Shri Chakra as the case of Durga at Tiruvannamalai, Sharadamba at Sringeri etc. Lines, circles, squares and triangles formed by the lines and so on are all parts of Shri Chakra. A yantra has a central Bindu or dot. Designs or diagrams like this have the capacity to grasp the power of the deities. These are indeed divine designs which readily repulse evil powers and attract divine ones. In the middle portion of the Shrichakra, in chakra that is a circle there are nine triangles and these cross one another forming 43 triangles in all but it is customary to speak of 44 triangles in all as the central bindu is considered as one. The 44 triangles have the form of six avaranas. The literal meaning of avarana is concealing or covering or to be construed like a circle or a row. If a number of people stand surrounding an individual, would not the individual be hidden! Avarana is to be construed in the same sense. The central bindu / dot which is to be taken as a triangle is also regarded as an 'avarana'. Thus navaavarana the circles in Shri chakra. Outside these six avaranas are three more avaranas. Thus navaavaranas or the nine circles are in place. Of the last three avaranas there are circles with lotus petals. The eight avaranas have an outerwall, so to say, consisting of three compound walls. They are represented by three lines and they are not circles but squares. Altogether it is a design of immeasurable divine power. But in this diagram, every line and every triangle in the Yantra must be precise in the measurement. Just as a change in the sound of a mantra brings evil consequences, so too even a small error in the design of a yantra can lead to unhappy consequences. Even if the design is right, if the Shri Yantra's central triangle points upwards instead of downwards, the result would be different from one's expectations. There is another caution which is very essential; ritual purity than even the puja with idols must be strictly be observed as laid down in Shastras with regard to yantra puja. If the rules are not strictly not adhered to, the results might be unhappy; famine, lack of peace etc. Ar present in many homes people conduct certain Rites in the name of Shri Chakra. They do so to satisfy their vanity or for the sake of fashion. This is highly inappropriate. The Yantra is not a 'prati' or a copy, but that is where Amba actually resides!

[The method for **Construction of Sri Chakra** is briefly as follows:(I). A circle and its vertical diameter are drawn and the diameter is divided into 48 equal parts.(II). Starting from top, mark points $6/48$, $12/48$, $17/48$, $20/48$, $23/48$, $27/48$, $30/48$, $36/48$ and $42/48$ (there will be 5 points above the centre of the circle and 4 below) (III).From each of the marked points draw parallels to the horizontal diameter(which should not be drawn) touching the circumference.(IV). Number and name these lines as 1(Ravi), 2(Chandra), 3(Kuja), 4(Budha), 5(Guru), 6(Sukra), 7(Sani), 8(Rahu), 9(Ketu).(V). Measure each of these lines and divide each into 48 equal parts.Take line 1(Ravi) and remove(erase) $3/48$ fraction from each side. The remaining line will be thus, $42/48$ of its original length. Similarly remove $5/48$, $16/48$, $18/48$, $16/48$, $4/48$

and 3/48 respectively from lines 2,4,5,6,8 and 9. Lines 3(Kuja) and 7(Sani) are undisturbed and remain as full lines (Cords) (VI). Now join ends of truncated line 1 to the centre of line 6 on the vertical diameter. Similarly ends of lines 2,4,5 to centres of 9,8,7. Now join ends of line 3 to the circumference at bottom vertical diameter. We have Five down ward triangles.(VII). Join centres of truncated lines 6,8,9 to centres of lines 2,1,3. Join ends of full line 7 to the circumference at top of vertical diameter resulting in Four upward triangles.(VIII). The pattern formed by intersection of the Eighteen joining lines and the Nine parallel lines results in 43 smaller triangles. Along the vertical diameter there are 9 triangles, 5 downward and 4 upward. The top most downward triangle is the central triangle which contains the Bindu(dot) the place of Kameswari and Kameswara. The Central triangle is surrounded by successive arrangements (as one goes from centre to circumference) of 8,10,10 and 14 triangles.(IX) 8 lotus leaves are drawn on the circle and a Second concentric circle is drawn around them. Then,16 lotus leaves are drawn on the Second circle and a Third concentric circle is drawn around them. 2 more concentric circles ie the Fourth and Fifth circles are drawn around the Third circle. This is then framed in a triple lined square. This square may either be closed or openings and path ways provided in all four directions,N,E,S,W depending on the Parampara(tradition).]

[Incidentally in the Lalitopakhyaana of Brahmanda Purana related to Lalita Devi's battle with Bhandasura, it may be of interest about the **Construction of Shri Pura atop the Meru Mountain** as follows: 'Tri Murtis Brahma-Vishnu-Maheshwaras commissioned the famed Vishwakarma and Mayaasura to construct Shri Pura on Meru Mountain which had four 'Shikharas' or Mountains representing Fourteen Bhuvanas including the Brahma-Vishnu-Shiva Lokas where Lalita Devi would reside and oversee. Shripura is to control the Universe in totality and had seven 'Praakaaraas' or Enclosures, made of steel, kaamsya, taamra (copper), brass, Panchaloha, silver and gold. In each enclosure are countless and highly expansive buildings, halls, massive 'dwaaras' or entry gates, private rooms, gardens, water bodies, flora and fauna. Each praakaraa had a spread of thousands of yojanas and similarly the area in between each Praakara had thousand yojanas too. Hayagriva exclaimed to Agastya Muni: Could even the two thousand tongued Adi Sesha describe the magnificence of Shri Pura where besides others, **Matanga Kanya** was in constant exaltation for Maha Devi's entertainment! Matanga Kanya was the daughter of Maatanga Muni who having pleased Lalita Devi secured the greatest boon of giving birth to the daughter who would have the greatest privilege of residing and serving Maha Devi in her presence for good! Matanga Kanya was also called Shyama who manifested herself in crores of Laghu Shyama Rupas. There are **Sapta Kakshyaas** or seven huge Bhavanas of Shri Pura in which Siddhas, Charanas, Gandharvas, Apsaras, Kinnaras, Kimpurushas, Sadhakas, Nagas, Rakshasas, Dikpalakas, Rudras-all being Devi worshippers. Among the other Kakshyas are named Shiva Lokantara, Maha Padmaatavi Kakshya, Naukeshwari **Devi Kurukulla** was the most reputed. Ten **Agni Kalaas** were there too and these were called Dhumraarchi, Ushna, Jwalini, Jwaalini, Visphulingini, Sushri, Surupa, Kapila, Vaavyavaha and Kavyavaha. Twelve **Suryatmaka Kalaas** were housed here and these were Tapini, Taapini, Dhumra, Marichi, Jwalini, Ruchi, Sushumna, Bhogada, Vishwaa, Bodhini, Dhaarini and Kshama. **Chandra Kalaas** were Amrita, maanada, Pushni, Tushni, Pushti, Rati, Dhriti, Shashini, Chandrika, Kaanti, Jyotsna, Shri, Preeti, Angada, Purna and Purnaamrita. **Brahma Kalaas** were Pushti, Buddhi, Sthiti, Medha, Kanti, Lakshmi, Dyuti, Dhriti, Jaraa, Siddhi. **Vishnu kalas** were Sthiti, Paalini, Shanti, Ishwari, Tati, Kaamika, Varada, Hlaadini, and Dirgha. **Roudri Kalas** were Tikshna, Roudri, Bhaya, Nidra, Tandra Kshut, Krodhini, Trapa, Utkari and Mrityu. In addition, sixteen other Kalaas are stated in action in the Sapta Kakshyaas all over and these were materialised Brahma for 'Hastodaka Samsodhana' or to clean up the hands and they were Nivrutti,

Pratishtha, Vidya, Shanti, Indira, Deepika, Rechika, Mochika, Para, Sukshma, Sukshmaamrita, Kala, Jnaamaamrita, Vyaadhini, Vyaapini and Vmorupika. These Kalaas were in Maha Padmatavi and Maha Chakra. **Chintamani Griha** was the Yagna Sthala where Maha Raajni and Parama Kameshwara perform Yagnas by kindling 'Jnaanaagni' with hundreds of 'Sudhaa Dhaaraas' or pourings of Amrita. To the Nirruti side of Chintamani Griha was the Shri Chakra Raaja Ratha, in Vayavya was the Geya Chakra Ratha, in Ishanya was Kiri Chakra Ratha and in Agneya Gayatri was in Omkaara Mandira with opened and benign eyes providing 'Abhaya' or Safety. In the North side of Chantamani Griha were Ganapati, Shiva, Mrityunjaya and Sarasvati. In diferent sides of North itself were the following Shaktis viz. Shri Paramba, Vishada Jyotsna, Normala and Vighrah; Bala, Annapurna, Hayarudha and Shri Paduka; Unmatta Bhairavi, Swapna Vaaraahika, Tiraskarinikaamba and Panchami. In the Eastern side of Chintamani Griha were Shri Purti and Shri Maha Paduka, besides Anima-Mahima-Garima-Ishhitwa-Prakaamya-Mukti-Iccha-Prapti-Sarvakama, besides Rasa Siddhi-Moksha Siddhi-Bala Siddhi, Khadga Siddhi-Paduka Siddhi-Angana Siddhi-Vaak Siddhi-Loka Siddhi and Deha Siddhi. Braahmi-Mahweswari-Kaumari-Vaishnavi-Vaaraahi-Maahendri, Chamunda and Lakshmi were scattered providing over all Security.]

Shri Vidya rahasaartha: As explained above, inside the Shri Chakra's nine triangles, four are of Shivaatmikas and five are Shaktyaatmika. All these are amid the Bindu representative of Shambhu Deva. Of the total 43 triangles, various Devatas of veneration in Padma dalaas or lotus petals are represented even as their puja vidhi is explained. Also, 5 Karmendriyas, 5 Jnanedriyas each and pancha tanmatras are reckoned in the worship. Further Pancha Pretaasanas of Brahma-Vishnu-Rudra-Indra and Kaal Rupa Purusha Ishaana are worshipped; Dasha Dikpaalakas viz. Mahendra- Agni-Yama-Nirruti Deva-Varunadeva- Vaayudeva- Soma- Ishaana / Maha Bhirava- Dhumra Shakti / Ananta Shakti of Urthva Disha and Mahaananta Shakti of the Pataalaas apart from manas-buddhi-chitta-ahamkaara. The Mantra **SHREEM** aimed at vandhyatva nivritti / infertility be inscribed on a golden leaf, and after japaadis jaggery naivedya is preferred.

VARNA BEEJAAKSHARA is **CHA**: Dhyaana: *Tushaara kunda pushpaabhyaam naanaalankaara bhushitaam, sadaa shodasha varsheeyaam vara abhayayaraam Paraam/ Shuklavastraavrita katee shukla vastrottarareeniyaam, Varadam shobhanaam ranyaamashta baahu samanvitaam/ Evam dhyaatvaa CHA kaaram tu tanmantram dadhadhaa japet, cha varnam shrunu sutroni chaturvarga phalapradaam/ Kundalee sahitam dhuumram mahaachanaarchitam puraa, satatam kundaleeyuktam Pancha Deva mayam sadaa/ Sarva srishti pradam varnam pancha praanaatmikam priye/*

The beejaakshara CHA be recited 1000 times for Vandhatya nivaarana prayoga and butter be the naivedya in ted shodashopahaara puja.

.[Navavarana Puja- Names of Devis in Nine Enclosures

'Pradhama Avarana' (First Enclosure) in Three Outer Lines: First Line: Anima Sidhamba, Laghima Sidhamba, Mahima Sidhamba, Isitva Sidhamba, Vasitva Sidhamba, Prakamya Sidhamba, Bhuti Sidhamba, Iccha Sidhamba, Prapti Sidhamba and Sarva Kama Sidhamba. Second Line: Sri Brahmi Matruka, Maheswari Matruka, Kaumari Matruka, Vaishnavi Matruka, Varahi Matruka, Mahendri Matruka, Chamunda Matruka, and Mahalakshmi Matruka. Third Line: Sarva Sankshobhini Devi, Sarva Vidravini Devi, Sarvakarshini Devi, Sarva vashankari Devi, Sarvonmadini Devi, Sarva Mahankusa Devi, Sarva Khechari Devi, Sarva Beeja Devi, Sarva Yoni Devi, Sarva Trikhanda Devi, Trilokya Mohana

chakra swamini Devi and Prakata Yogini Devi.

‘Dvitheeya Avarana’(Second Enclosure): Kamakarshini Shakti, Buddhyakarshini Shakti, Ahankarakarshini Shakti, Sabdakarshini Shakti, Sparshakarshini Shakti, Rupakarshini Shakti, Rasakarshini Shakti, Gandhakarshini Shakti, Chittakarshini Shakti, Dhairyakarshini Shakti, Smrutyakarshini Shakti, Namakarshini Shakti, Beejakarshini Shakti, Atmakarshini Shakti, Amrutakarshini Shakti, Sharirakarshini Shakti, Sarva Aasha Paripurka Chakraswamini and Gupta Yogini.

‘Truteeya Avarana’ (Third Enclosure): Anga Kusuma Shakti, Ananga Mekhala Shakti, Ananga Madana Shakti, Ananga Madanatura Shakti, Ananga Rekha Shakti, Ananga Vegini Shakti, Ananga Ankusha Shakti, Ananga Malini Shakti, Sarva Sankshobhana Chakraswamini, and Gupta thara Yogini.

‘Chaturdha Avarana’ (Fourth Enclosure): Sarvakshobini Devi, Sarva Vidravini Devi, Sarvakarshini Devi, Sarvahladini Devi, Sarva Sammohini Devi, Sarva-Sthambhini Devi, Sarvajhrumbhini Devi, Sarvavashankari Devi, Sarva Ranjani Devi, Sarvonmadini Devi, Sarvatha Sadhika Devi, Sarva Sampatti Purani Devi, Sarva Mantramayi Devi, Sarva Dvandva Kshayankari Devi, Sarva Soubhagya Dayaka Chakraswamini Devi and Sampradaya Yogini Devi.

‘Panchama Avarana’ (Fifth Enclosure): Sarva Siddhiprada Devi, Sarva Sampathprada Devi, Sarva Priyankari Devi, Sarva Mangala Karini Devi, Sarva Kamaprada Devi, Sarva Dhuhkha Vimochani Devi, Sarva Mrithyu Prasamani Devi, Sarva Vighna Nivarini Devi, Sarvanga Sundari Devi, Sarva Sowbhagya Dayani Devi, Sarva Ardha Sadhaka Chakraswamini and Kulotheerna Yogini.

‘Shashtha Avarana’ (Sixth Enclosure): Sarvagya Devi, Sarva Shakti Devi, Sarva Aishvarya Pradayani Devi, Sarva Jnanamayi Devi, Sarva Vyadhi Vinasini Devi, Sarvadhara Swarupa Devi, Sarva Papahari Devi, Sarva Anandamayi Devi, Sarva Raksha Swarupini Devi, Sara Epsitha Phalaprada Devi, Sarva Rakshakara Chakra Swamini and Nigarbha Yogini.

‘Saptama Avarana’ (Seventh Enclosure): Vasini Vagdevi, Kameswari Vagdevi, Modhini Vagdevi, Vimala Vagdevi, Aruna Vagdevi, Jayani Vagdevi, Sarva Eswari Vagdevi, Kaulini Vagdevi, Sarva Rogahara Chakraswaini, Rahasya yogini, Banini, Chapini, Paasini and Ankusini.

‘Ashta’ Avarana’ (Eighth Enclosure): Maha Kameswari Devi, Maha Vajreswari Devi, Maha Bhagamalini Devi, Sarva Siddhiprada Chakraswamini and Ati Rahasya Yogini. ‘Nava Avarana’ / Ninth Enclosure): Bhattarika, Sarvanandamaya Chakraswamini and Rahasya Yogini.

Conclusion of Navavarana Puja:

Tripura Devi Namah: Dhyayami; Tripureshi Devi Namah: Avahayami; Tripura Sundari Devi Namah :Asanam Samarpayami;Tripurasiddhi Devi Namah: Snanam Samarpayami; Tripuramba Devi Namah: Vastram Samarpayami; Maha Tripura Sundari Devi Namah: Abharamam Samarpayami; Maha Maheswari Devi Namah: Gandham Dharayami; Maha Maharagni Devi Namah: Pushpam Pujayami; Srimad Simhasana Iiswaryai Devi Namah:Padam Pujaami; Lalitha Devi Namah: Gulphou Pujayami; Maha Raagni Namah: Janghou Pujayami; Paramakushi Namah: Januni Pujayami; Chapinyai Namah :Urum Pujayami;Tripurayi Namah:Katim Pujayami; Maha Sundaryai Namah: Nabhim Pujayami; Sundaryai Namah: Vasitrayam Pujayami; Chakranathaya Namah:Udaram Pujayami; Charinyai Namah: Kantham Pujayami; Chakreswaryai Namah:Oshtham Pujayami; Maha Devai Namah: Kapolam Pujayami; Kameswaryai Namah: Dantapanktim Pujayami; Parama Eswaryai Namah:Chbukam Pujayami; Kamaraja Priyayai Namah:Nasika Dwayam Pujaami; Kamakotikayai Namah: Bhru Madhyam Pujaami; Sarva

Patalayai Namah: Mukham Pujayami; Kulanthayai Namh: Parswam Pujaami; Amnayanathyayai Namah: Siram Pujamami; Sarva Amnaya Nivasinyai Namah : Padukam Pujayami; Maha Sringara Nayikayai Namah : Sarvangyani Pujayami. Maha Sakti Devi Namah:Dhoopam Aghrapaami; Maha Guptha Devi Namah: Deepam Darshayami; Maha Gupta Devi Namah: Nivedaym Samarpayami; Maha Ananda Devi Namah:Tamboolam Saparpayami; Maha Skanda Devi Namah: Mantra Pushpam Samarpayami; Maha Maha Sri Chakra Nagara Samraghi Namah: Pradakshina Namaskaran Samarpayami. [Note: If the detailed worship on the above lines is not possible to perform, at least the following powerful Panchadasakshari mantra may be recited 108 times each day keeping in view the Sri Yantra with concentration: Ka E La Hreem-Ha Sa Ka Ha La Hreem-Sa Ka La Hreem]

12. *Tvadeeyam saundaryam tuhinaagiri kanye tulayitum*
Kaveendraah kalpante katham api Virinchi prabhurutayah;
Yadalokautsukyaad amaralalana yanti manasaa
Tapobhir dush-praapamapi girishasaayujyapadaveem.

(To attain Lord Shiva, To make a dumb man speak)
 Jagan Mohini! *Ashtami Chandra Vibhraajadalikasthala shobhitaa, Mukha Chandra kalankaabha*
Mriganaabhi viseshakaa/ Vadanasmara maangalya Griha torana jhillikaa, Vaktra Lakshmi pareevaaha
chalan meenaabha lochanaa/

Himagiri Kanya! Your beauty and grace are par excellence and unimaginable. Even Indra-Brahma-Vishnu are unable to describe it let alone Devas and outstanding Poets. Only perhaps Sada Shiva Himself might fathom the nuances of it! The Amara Kanyas or the Celestial Damsels like Rambha and Urvashi vie with each other to assess some profile of you the Maha Maya Mohini and meditate deeply engrossed but to no avail. The singular path is to accomplish Shivatva in a somewhat empirical sense and imagine the heights of the sky and far beyond!

PARAMACHARYA of Kanchi explains that no poet whatsoever was able to describe the magnificence of Amba. Brahma is the premordial poet; yet ‘Virinchi prabhurutayah’ have failed. Why was it that no one has seen Amba’s profile and physical form! Amba shows the beauty of her entire person only to her husband Parameshwara. She has assumed the supremely lovely form of Tripura Sundari only because he must unite with her and become engaged in the sport of the world. She is a great pativrata and has dedicated her body entirely to Her husband. To others she may afford a glimpse of herself but will not reveal to them all her beauty. To her devotees, she may afford only her compassion wholly. A mother shows her child all her love but she may not reveal her beauty. If she adorns herself it is to please her husband not the child. Alankar means beautifying oneself. Amba has no need to beautify herself by ornaments but the ornaments need to glorify themselves! The second line of the stanza seeks to skillfully reveal Amba’s beauty that the celestial damsels like Rambha, Urvashi, Menaka, Tilottama and others are eager to actually witness Amba’s physical beauty and charm. They then realise that it would be possible only when Siva Sayujya or union with Shiva is the only way, indeed! They reconcile themselves mentally : *Yanti manasaa naGireshaayujya padaveem/* or when they attain the state of union with Parama Shiva only! Even while Tri Murtis, Indraadi Devataas as even celestial deities failed to comprehend the physical exquisiteness of Maha Devi, a human mind dared to describe like the immortal poet Kalidasa while attempting Shyamala Dandaka of 100 stanzas [ANNEXURE I]

Chete bhavannikhila bheti kadamba vana vaateeshunaakipatalee koteera charuarakotee manikirana
kotee karanjita padaapaateeragandhikuchushaatee kavitva paripaateemagaadhipa sutaa ghotee
kulaadadhikathaateemudaara mukha veteerasenatanutaam/ Kalidaas implored Mother Kaali to give him the boon to script such poetry as comparable to the fastest running of horses; some others like MOOKA

KAVI (as rendered by Adi Shankara)) worshipped Kanchi Kaamakshi who was pleased to provide the boon of uttering the MOOKA PANCHA SHATI or of 500 shlokaas!]

Explanation of the above referred stanza 12 of Soundarya Lahari depicts the Kavitva Shakti Praapti prayoga of SOUH SOUH.

The Varna Beeja is **TVA : TA+VA**

Dhyaana : **TA:** *Chaturbhujam Mahaa shaantaam mahamoksha pradaayaneem, sadaa shodasha varsheeyaam raktaambara dharaam Paraam/ Naanaalankaara bhushaam taam sarvasiddhi pradaayaneem, eva dhyatva TA kaaram chanchalaapaangikam varnam pancha praanaatmakam tathaa/ Shiva Sakti sahitam varnam aatmaadi tavasamyutam, Tri Bindu sahitam varnam peetavidyut samaprabham/*

VA:*Kundapushpa prabhaam Deveem dvibhujam pankajekshanaam,shukla maalyaambaradharaam ratna haarojjvalaam paraam/ Saadhakaabheeshthadaam siddhaam siddhidhaam siddhasevitaam, evam dhyavaa Vakaaram tu tanmantram dashadhaa japet/ VA kaaram chanchalaapaangi kundalee mokshamavyaayam, Pancha praana mayam varnam Shakti sahitam sadaa, Tribindu sahitam mantram aatmaadi tatvasamyutam/ PanchaDeva mayam varnam peetavidyullataa mayam, chaturvargapradam shantam sarva siddhipradaayakam/*

The relevant mantra TVA for Kavita Shakti Praapti prayoga yantra SOUH SOUH states: *Yantramidam jale vilikhya pancha tatvaarimshti dinaanaam abhyarcha jalam saprushtvaa shlokamimam pratyaham sahasramaavartya pibet/ Anena Mookopi kavir bhavet, vashitvam siddhet/ naivedyam madhu/*

13.	<i>Naram</i>	<i>varshiyamsam</i>	<i>nayana</i>	<i>virasam</i>	<i>narmasu</i>	<i>jadam,</i>
	<i>Thava</i>	<i>pangaa</i>	<i>loke</i>	<i>pathita</i>	<i>manudhavanthi</i>	<i>shathasha/</i>
	<i>Galadvanee</i>	<i>bhandhaah</i>	<i>kucha</i>	<i>kalashi</i>	<i>vistrutasichayaah,</i>	
	<i>Hathaatrudyat</i>	<i>kaanchyo</i>	<i>vigalidha</i>	<i>dukoola</i>	<i>yuvatayah/</i>	

Bhagavati! *Kameswara premaratna mani pratipanastani, Naabhyaalawaala romaali lataa phalakuchadwayi/ Lakshya romalataa dhaarataa samunneya Madhyamaa, Stanabhaara dalan madhya pattabandha valitrayee/*

As you are reputed as Kaameshvari, as your benign and nectar like glances fall on any human being- be he an extremely old or decrepit or useless or beggar or even a eunuch or villainous and wicked or seemingly virtuous, lose their consciousness and get entranced. Even indeed as human beauties pass by especially as as their hairs are loosened, waist belt is loosened exposing their navel and their heavy breast-covers are mistakenly unhooked too, every male stares, desires for and perhaps surround or run after!

Vasheekarana Yantra : KLEEM KLEEM KLEEM - This needs to be inscribed on a golden leaf and placed inside the Puja griha and worship for six days and perform the japa of NA the following beeja mantra for 1000 days earnestly and puja of the Yantra with chandana-kumkuma-and pushpas and the naivedya be fruits, jaggery and coconut. The resultant desire would be for around control of of Beings, especially of partners of life.

Dhyaana of the Varna beeja **NA** which is required for japa

Dataanjana varnaabhyaam lalajjihvaam sulochanaam, chaturbhujam chakoraaksheem chaaruchandana charchitaam krishnaambarapareedhaanaam Ishadvaasya mukheem sadaa, evam dhyatvaa NA kaaram tu tanmantram tu dashadhaa japet/ Na kaaram shrinu chaarvangi raktavidyullataakritih, pancha Deva mayam varnam svayam Parama Kundaleem, Trigunaa shakti samyutam idi bhaavata Paarvati/

14.	<i>Kshitau</i>	<i>shat-panchasad</i>	<i>dvisamadhika</i>	<i>panchashadudake</i>
<i>Hutaasho</i>		<i>dvashashtishchaturaadhika</i>		<i>panchaashad</i>
<i>Divi</i>	<i>dvih</i>	<i>shashatrimshan</i>	<i>manasi</i>	<i>cha chatuh-shashtiriti</i>
<i>Mayukhasteshaamaphyupari</i>		<i>tava</i>	<i>padaambuja</i>	<i>anile; ye yugam/</i>

Svapraakaasha Jagadjanani! *Padadwaya prabhaajaala paraakruta saroruhaa,*
Sinjaana mani manjeera mandita Shri Padaambuja/

Bhagavati!The Mulaadhaara of your physique imbibes 56 of the sparkling rays from Prithvi at your Lotus Feet- the Mani pooraka attracts the radiant 52 maha kiranaas from the essence of ‘Aapas’ / water; the Svaadhishthaana Chakra absorbs 60 luminous rays from Tejas / Agni; the Anaahata chakra soaks up 54 brilliant rays from Vayu; the Vishuddha chakra intakes 72 rays from ether / aakaasha; while the Agjnaa chakra magnetizes 64 powerful rays from Manas / mind and its Tatvaas!

PARAMACHARYA of Kanchi annotates: Amba is depicted as the embodiment of Time. There are six seasons a year and 360 days. The 360 days are the 36 rays emanating from the light from the Kundalini power. Also each chara stands for a Ritu or season and has as many rays as the number of the days/ seasons. *Kshitau shatpanchaashad:* in the Chakra representing Earth, that is the Mulaadhaara, there are 56 day long season of Spring season. Which means Amba is in the Chakra as in the 56 day long season of spring. [[The Seasons are Vasanta/Spring/Chaitra-Vaishakha/ Feb 19-April 19 approx; Greeshma/ Summer/ Jyeshtha-Ashadha/ April 20-June 21 approx; Varsha/Monsoon/Shravana-Bhadrapada/ June 22-Aug 22 approx; Sharad/Autumn/Ashwin-Kartika/ Aug 23-Oct 22 approx; Hemanta/ Pre Winter/ Margasirsha-Pushya/Oct 23-Dec 21 approx; and Sishira/Winter/Magha-Phalguna/Dec22-Feb18 approx] Amba compresses herself into the Time - nay, the other way around.- as the different seasons remain as her personification. But the truth is that She is beyond time, as the state in which she is beyond time She is in the Sahasradala Padma higher than the six chakras and her lotus feet shine at the feet of her Guru / Parameshwara! Now, *mayukaastheshaamapupari tava paadaambujayugam/* Mayukha is day in the form of a ray; Amba is above 360 days: *Teshaam api upari* that is in the Sahasraara padma- *tava paadaambuja yugam/* or your lotus feet.

Bhairavayaamala Chandrajnaana Vidya explains the **Identity of Gauri-Maheshwara:** *Saadhu Saadhu Mahabhage prushtham Trilokya Sundari guhyaadguhyatamam jnaanam na kutrapi prakaashitam/ Klaala Vidya Paraashakteh Shrichakraakaararupini, tanmadhye bairavasthaanam tatraaste Parameshvari/ Sadaashivena samprutaa sarvatatvaatigaa Satee, chakram Tripura Sundrayaah Brahmaandamaakaaram Ishwari/ Pancha bhutaatmikam chaiva tanman aatmakameva cha Indratmakamevam cha Manasta atmakam tathaa/ Maayaadi tatvarupam cha tatvaateetaam cha baindam, baindave jagadutpatthih sthiti samhaara kaarini/ Sadaashivena samprutkaa tatvaateetaa Maheshvari, jyoteerupaa paraakaaraa yasyaa dehodbhavaashi Shive/ Kiranaancha sahasram cha dvisahsram cha lakshanam, koti rarbudametesham paraasankhyaa na vyate/ Taamevaanupravisyaiva bhaati lokam charaacharam, yasyaa Devyaa Maheshaa sarvam vibhaasate/ Tadbhaasaa rahitam kinchit na cha yaccha prakaashate, tasyaascha Shiva Shaktescha chidrupaayaaschitam binaa/ Aandhyamaapadyate noonam jagadetatcharaacharam, teshaamanantakoteenaam mayukhaanaam Maheshvari/ Madhye shashtyuttarashatam temi trishantam kiranaashishave/ Brahmaandam bhaasayantaste pindaandamapi Shankari, divaa Suryastathaa raatrau Somo vahnisha saandhyayoh/ Prakaashayantah kaalaamste tasmaad kaalaatmakaastrayah, shashtyuttaram cha trishatam dinaanyeva cha haayanam/ Haayanaatmaa Maha Dvah Prajaapatiriti Shrutih, Prajaapati loka lok kartaa Marichi pramukhaan Munaam/ Srujantyaate Lokapaalaan te sarvem lokarakshakaah, samhaarascha haraayattah upattirbhavanirmिता/ Rakshaa tu ridasamlagna srishtihsthitilaye Shivah, Niyuktah Parameshaanya jagadevampravartate/*

(Trailokya Sundari! Your most mysterious and enigmatic secret is yet to be brought to light. Parashakti’s ‘kalaa vidya’ is of Shri Vidya’s Chakra Form, whose centre point is of ‘bindu swarupa’ in side which She

as 'Chakra Swami' resides. There Sadaashiva is replete as with all the totality of Tatvas as represented by you! Tripura Sundari's 'Baindava Sthaana' / Shri Chakra is of the profile of 'Brahmanada' which is of Pancha Bhutatmaka Tatvaatmaka, Indriyaatmaka, Manastaatmaka, Maayaadi Tatva Rupa, and Shuddha Vidyatmaka.; indeed far beyond the Tatvas is thus of 'Baindava Sthaana' or the Place of Bindu. In this Bindu the Utpatti- Sthiti- Samhaara or Creation-Maintenance or Upkeep and Annihilation of the Universe is represented as the Toality of Tatvas far beyond is the Parameshvari Maha Maya and Parameshvara Sada Shiva. That Supreme Jyoti whose rays are countless as hundreds, thousands, lakhs, millions, crores and beyond. None indeed could ever account for and their brilliance is what the Universe could ever comprehend. That is not of such luminosity as of Somatmak- Suryatmak-Anilaatmak form since all these entities put together is merely of 360 kiranas spread all over the Brahmanda! - Agni has 108 kiranas, Surya 116, and Chandrama has 138 kiranas. The day long kiranas of Surya, the night long kiranas of Chandra and Agni kaala as long as it burns are thus named as 'Tri Kaalaatmakas'. Likewise, of 360 days of a year are known as 'haayana' and Maha Deva Himself is the Prajapati as asserted by Shrutis. Prajapati Himself is the 'haayanatma' the Loka Karta who is reputed as the creator of Maha Munis like Marichi and so on. Such Maha Muni Marichi himself is the creators of Loka Palakaas whose duty is to administer Loka Raksha. Loka Samhara is within the realm and responsibility of 'MRIDA SHIVA'. Thus Srishti- Sthiti- Samhara are totally controlled by the Supreme Bhagavati as an Integral Form of Parameshvara!)

The 'Bhaavaardha' analysis is stated: As explained as above, Prithivi Tatva Rupi Mulaadhara, Jala Tatva Rupi Manipura chakra, Agni Rupi Svaadhishthana, Vayu Rupi Tatva Anaahata chakra, Aakaasha Rupi Tatva yukta Vishuddha chakra, Manas Rupi Tatva Agjna chakra--accounting for 56, 52, 60, 54, 72 and 64 kiranas respectively. Beyond these Tatvas / Chakras are the charana kamalas or the Lotus Feet of Maha Devi. All these kiranas submerge into the Sushumna Maarga and thus far beyond alone Bhagavati's Feet could be sighted!

DURBHIKSHA/ ROGA NIVRITHI YANTRA PRAYOGA is enabled by the **SHRI SHRI - SHRI SHRI-SHRI SHRI SHRI** formation.

VARNA BEEJA KSHAM

Dhyaana: *Chatur bhujam Trinayanaam baahuvalli viraajitam, ratna kankana keyura haaranupura bhushitam/ Shuklaambaraam Shuklavarnaam dvibhujam rakta lochanaam, shveta chandanaliptaagim muktaahaara shobhitaam/ Evam dhyaatvaa KSHA kaaram tu ta mantram dashadhaa japet, Kshakaaram shrinu Chaarvaangi! kundaleeya traya samyutam/ Chaturvarna mayam varnam Pancha Deva mayam tu tat, aaghantasimha beejam cha pancha praanatmakam priye, sharachandra prateekaasham ghridi bhavana Sundari!*

This mantra of SHRI SHRI-SHRI SHRI- SHRI SHRI be imprinted on a golden leaf for 45 days and beeja mantra KSHAM shloka sankhya be recite for 1000 times a day with ksheera paayasa as naivedya. This procedure ensures all types of incurable diseases and durbhiksham. But, contagious and communicable diseases need special attention by memorising the following stanza 1000 times in running flow of waters waist deep : *Digvaasa sammaarjannikaachashurpa karadvaye sandadhatendanaabhhoum/ Shri Sheealaam sarvarujaarti nashtou, raktaangraaga srajamarchayaami/*

15.	<i>Sarajjyotsnaa</i>	<i>shuddham</i>	<i>shashiyuta</i>	<i>jataajuuta</i>	<i>makutam</i>
	<i>Varatraasatraana</i>	<i>sphatika</i>	<i>ghutikaa</i>	<i>pustaka</i>	<i>karaam/</i>
	<i>Sakrunna</i>	<i>tvaa</i>	<i>natvaa</i>	<i>sataam</i>	<i>sannidadhate</i>
	<i>Madhuksheera drakhsaa madhurimadhurinaah phaanitayah/</i>				

Dasha Mudraa Samaaraadhyaa Tripuraa Shri Vashankari, Jnaana Mudraa Jnaana Gamyaa Jnaana Jneya Swaripini/ Yoni Mudraa Trikhandeshi Trigunaambaa Trikonagaa, Anaghaadhbhuta Chaaritraa Vaanchitaartha Pradaayani/

Devi Bhagavati! You are indeed are akin to Sharat Purnima Moon Shine as if the alternate Moon! [Autumn season coinciding with Ashvin-Kartika months extending portions of September to November being mild weather the famed Sharannava Ratri and Depaavali are celebrated]. You are the symbol of baahyaantara shuchi / external and internal cleanness. You are adorned with a 'jataajuta kireeta'. You are the pustaka dhaarini being the icon of 'Jnaana vigjnaana' or knowledge and wisdom. Your hands and fingers postulate **Vara Mudra** for distributing boons and **Abhaya Mudra** for assuring shelter and protection . Your devout worshippers exclusively and always offer to you only sweet items like honeyed 'ksheera', fresh and ripe 'draaksha' and such fruits besides SWEET POETRY in admiration and ecstasy during your worship. Each and every such recitation germinates like seeds to fragrant flowery gardens

[**Dasha Mudras:** These dasha mudras are said to seal the nadis and prevent the wayward movements of prana and help to move the prana along the royal path of sushumna. Of these the three bandhas (bandha traya), Mula, Uddiyana and Jalandhara bandha are practised very regularly with asanas. The Dasha Mudras are Sankshobhini or jolting, baana /arrow, aakarshhana /attraction, vashya /power, unmaada /ecstasy, mahaankusha / great goad, khecharii /flying, vijayinii /victory, Trikhanda / three sectioned and Dhanu /bow. Shri Vidya Prayoga Navaavarana puja's Dasha Mudras are: 1.Sarva Sakshobhini Mudra meant for Universal Creation by Maha Shakti as prompted by Parameshwara , 2) Sarva Vidraavini Mudra as Ambika assumes three Swarupas of Vaama- Jyeshtha-Roudri causing Srishti-Sthiti-Samhaara 3) Sarva Aksharani Mudra indicating 'chaitya' and 'vimarsha' 4) Sarva Vashankari Mudra introspecting into 'daharaakaasha' or the Inner Sky which is Antaratma and Akaasha the Outer Space or the Seeker experiencing the basic unison of Parameshvara and Paramaa Shakti or Balance of Mind or Equanimity. 5) Sarva Unmaadini Mudra or Sarvaardha Saadhaka as the 'dararaakaasha', like 'nirvaara suka' or as slender as the tip of a paddy grain while tasted by Agni kindles 'chaitanya' or Awareness of Parameshwara and conquers all desires. 6) Sarva Navaamshuka Mudra: Sarva Rakshaka Vama Shakti with unique effulgence as dawning on the Seeker; 7) Sarva Khechari Mudra: for awakening and kindling Jnaana shakti even as the Seeker refrains from Nitya-Naimittika karmas apart from by dissolving all doubts of spiritual wisdom, quite apart from assuming Sarva Roga Nivaarini Shakti. 8) Sarva Beeja Mudra - the Seeker is able to enter into the Inner Most Trikona and accomplish Satya Jnaana and overcome Maha Maya Shakti and diccover the Pure Reality versus one's Existential/ pseudo Value and the contaminated perception of false Reality. 9) Sarva Yoni Mudra bestows Kaama Kala being the Ikshana or the slender value of realisation being empirical evidence of Kameshwara. 10) Sarva Trikhanda Mudra suggesting the three parts of Shri Vidya signifying the Principle of Surya-Chandra-Agni covering Vimarsha Shakti of Shri Chakra's Avarana Shakti of Bhagavati the Chidrupa Shakti that manifests as Brahma-Vishnu-Rudra-Ishvara-Sadashiva fulfilling the celestial principles of Shrishti-Sthiti-Samhara-Tirodhaana- and Anugraha, while the KENDRA BINDU STHAANA is headed by the MAHA RAAGJNI the Empress while Parameshwara the avyakta-shasvata-ananta-aja-avyaya the Unknown too shares her bed! Indeed the Maha Raagjni the Supeme Bhagavati in Her Profile is visible with Her ABHAYA MUDRA and VARA MUDRA]

MAHA SWAMI of Kanchi gives a magnificent exposition of the evolution from Shabda to Vaak to Vidya to Beejaaksharas to Aksharas to Kavitwa and Sangeeta in detail: Amba is conceived as Vagdevi without veena. Vagdevi means Saraswati. Lakshmi is the sister of Brahma and Sarasvati is the sister of

Parama Shiva. Brother and sister resemble, share same outlook and perform similar functions. Like Paramashiva Saraswati is white complexioned. “Sarojjotsnaa shuddam: radiant like autmanal moon and white colour. She is ‘Sharada ‘ after the sharad - autumn- season. ‘Maha Swami’ is fond of Sharada / Saraswati as he himself scaled heights of learning and composed commentaries, hymns, and held disputations with the learned. Sharada evokes purity, whiteness, and coolness. Jnaana is Shara tatwa. Two of her four hands represent ‘ varastraa taraana’ or ‘vara-abhayaas’. Being the brother of ‘Dakshina Murti’- Parama Shiva’s alternate form-She also carries rosary and a book too as ‘Sphatika-ghutika pustaka karam’. Maha Swami then explains the Shaakta System: *Shiva, Shakti, Sadaashiva, Ishvara, and Shudda Vidya* from Pararahman down to the creation of the gross material world. On the other hand there is the cosmos of SOUND which has five categories beginning from PARAA followed by PASHYANTI-MADHYAMA-PASHYANTI-ANAHAATA. Paraa sound can neither be vocalised by a man nor it is audible to him. This is extremely subtle sound in its gross form is pashyanti. Para is sound that is absolute and sound in the fundamental sense. When that utterly subtle sound becomes gross it is called Pashyanti. Pashyanti means ‘sees’, ‘views’. Subsequent to this sound produced by itself, without human effort is Madhyama. It is in between the subtle sound and the sound produced vocally in the intermediate stage; sound that occurs on its own as anaahata shabda is unstruck. Thus the sound produced by musical instruments, created by air striking throat, tongue, teeth or palate or fingers, feet etc. is ‘Aahata’ sound or induced sound. Vaikhari comes after para-pashyanti- madhyama; it is sound in the gross form as produced by us with our mouth and the vocal chords involving some effort by us; this comes out as ‘dhvani’ as articulate called ‘varna’ or 51 letters constituting articulated speech. A child produces inarticulate sounds as dhvani; even grown ups produce mere dhvani when they cry or laugh. Now from paraa-to two types of vaikhari there are five tatwaas of sound, equivalent to five tatwaas of cosmos of matter. Maha Swami then describes the various wonders of Her Srishti by way of Sound: 1) Padaardhas: Pada is speech and ‘artha’ is material or in other words ‘artha prapancha’. Among other wonders performed by her Maya in terms of Shabda / Sound are: In the Kundalini Chakras, Amba in her different forms of sound resides in an order that is in reverse of how she resides in them as the five elements; in the Mulaadhara chakra she is in extremely gross form of Earth. Then as she rises she becomes more and more subtle, assuming the forms of water, fire, wind; and in the visuddha chakra, that is in the pit of the bosom, as aakaasha or space. But in the shabda prapancha her ascent in the chakras is from the subtle to the gross: she is the ‘para’ of space in the mulaadhara and in the pit of the bosom she is the gross vaikhari. Thus the shabda prapancha is of great importance in the Shakteya tantra . Having thus firmly established the supremacy of SHABDA, Maha Swami, then describes of AKSHARAS or Letters - Shri Vidya’s **Beejaaksharas** the seed letters or pure syllables. Amba appears in the form of BLESSINGS as SHRUTI - SMRITI- SHASTRAS and to Sadhakas of Kundalini Yoga to come face to face to Her. The process of evolution then gains high momentum and thrust and formed ordinary letters for speaking and further in writing besides innumerable languages and writing in prose, poetry , hymns, and musical compositions. These words gradually assumed sweetness noted for *Madhuksheera drakhsaa madhuri madhurinaah phaanitayah/* or the application of sweetness of honey, milk, and grapes known for digestion-taste-and nourishment besides the joy of mortal life!

Vidya-Kavitva Prapti Yantra: SAM-SAM-SAM---- SAM-SAM-SAM

VARNA BEEJA MANTRA: SHAM

Dhyana: SHA: *Chaturbhujam chakoraakshim chaaruchananacharchitaam, Shuka varnaam Tri nayanaam varadaam cha shuchismitaam/ Ratnaakankaara bhushaadhyam shveta malyopashobhitaam, Deva brindyaryaabhivandyaam sevitaam mokshakaankshyabhih/ Shankaram parameshaani shrunu varnam shuchishmate, raktavarnaam prabhaakaaram svayam Parama Kundali/ Chaturvargapradaam Devi SHA kaaram Brahma vighram, panchadeva mayam varnam pancha praanatmakam priye/ atnapanchatamodyuktam trikeeta sahitam sadaa, Trishaktisahitam varnam aatmaadi tatva samyutam/*

Imprinting the Moola Mantra on a golden leaf and worship Devi Saraswati by reciting Sarasvati Sahasra Naama [**SEE ANNEXTURE II**] prefacing the Moola Beeja Mantra of SHAM for 45 days and after shodashopacharaas to Bhagavati perform naivedya with honey, fruits and refined sugar daily for accomplishing excellence in poetry scripting and ‘vaak shuddhi’.

Incidentally one could become a Maha Pandita, Mantra Shastra prescribes Neela Sarasvati Mantra recitation with the support of Mantra-Tantra-Yantra. However the following Mantra be recited 10,000 times in all and perform ‘homa karya’ to accomplish Great Success in Pandita Vaag-Vivaadaas: *Maayaa saananta samyuktaa varma hrindeyutaa punah, Taaraamahaa padaadyaasaa Bhriгу brahmaanatimah/*

NEELA SARASWATHI STOTRA is as follows:

Ghora roope mahaarave , sarva shatru bhayankari, bhaktebhyo varade devi traahi maam sharanagatam/ Surasurarchite devi, Sidha Gandharva sevithe, jaadya papa hare devi, traahi maam sharanagatam/ Jataajuta samayukte lola jihvanta kaarini, dhruta budhikare devi, traahi maam sharanagatam/ Soumya krodha dhare roope , chanda munda namostuthe, Srishti roope namastubhyam, traahi maam sharanagatam/ Jadaanaam jadataam hanthi , bhakthaanaam bhakthavatsala, moodataam hara me devi, traahi maam sharanagatam/ Vam Hroom Hroom Kaamaye devi , bali homa priyenama, Ugra tare namo nityam , traahi maam sharanagatam/ Budhim dehi, yasho dehi , kavivvam dehi dehi me, moodhatvam cha harer devi, traahi maam sharanagatam/ Indraadi vilasad dvanda vandite Karunaamayai, tare taratinadasye , taarahi maam sharanagatham/ Idam stotram padhesdyastu satatam shraddhaayonvita, tasya Shathru kshayam yaanti mahaa pragjnaa prajaayate/

16. Kavindraanaam chetah kamalavanabaalatapa-ruchim
Bhajante ye santah katichid arunaameva bhavateem;
Virinchi preyasyastarunatara shringaraalahari-
gabheeraabhir vaagbhir vidadhati sataam ranjanamayi/

Bhagavati! *Arunaam Karunaatarangitaaksheem dhrita paashaankusha pushpa baana chaapaam, Animaadibhiraavritaam mayukhai rahamityeva vibhaavaye Maheesheem Dhyayet Padmaasananthaam Vikasita Vadanaam Padma Patraayataaksheem, Hemaabhaam Peeta Vastraam Karakalitalasaddhema Padmaam Varaangeem/*

Maha Kavis of high repute heartily attempted to deleniante and define your ‘chidrupa’ or indescribable profile of Lasting Energy and the glorious lotus feet sparkling with the ‘arunodaya bhaskara kaanti’ or the splendour of rising Sun as worshipped by Brahma whose darling is Devi Sarasvati the personfication of Knowledge herself who in turn worshipped by seekers of Vidya. In other words, Bhagavati has to be prayed as *arunaabhyaam, paashankusha dhunurbaana dharaam Shivaam varaadabhaya hastaam pusataka akshamaalaanvitaam, Ashta baahum Trinayanaam, khelanteem, amritaanbudhaam, shringaraara rasa svaadanalampataan, sabhaasadahsadaa sarvaan saadhakendra sabhaastale’!*

MAHASWAMI of Kanchi explains: After mentioning Vaagdevi who is white complexioned and of ‘saatvika’ nature, Bhagavati assumes rajasika aspect in which she is in a deep red colour. Before Sun rise the eastern sky is red as arunodaya, the rise of redness. The charioteer of Sun God too is red complexioned

named Aruna. Then there is another form of Saraswati in red colour and she blesses those who are gifted in scripting erotic poetry. Shringara , love or erotic rasa is associated with rajoguna. Shrigara is not vulgarity but of the kind of husband-wife relationship of admirable kind of Kameswara and Kameswari. Thus from satvika or of passionless detachment and jnaana to Rajoguna of the kind of sweetness of honey, milk and grapes. Compared to the poets of devotional poetry of the previous stanza, the present poets are rasikas and connoisseurs. But, who are the poets here: they are the sadhu shrushesthas. Some of them assume ‘nayika bhava’ or of their becoming the lovers of Amba, some who compose poetry permeated with the mood of love containing truths leading to the Ultimate, while by and large, who listen in the right spirit and take delight in it. The word *ranjanam* denotes delight caused by mental redness. Kameswari herself has the name of ‘Aruna’; Her dhyana shloka is *Arunam karunaa tarangitaaksheem/*

Kavita Siddhi Yantra: VAM VAM VAM -

VARNA BEEJA KA DHYAANA:

Japaa paavaka Sinduura sadrishi Kaamini paraam, Chaturbhujaam Trinetraam cha baahu valli viraajitaam/ Kadambakokaarah stanayugmaviraajitaam, ratna kankana keyura haara nuupura bhushitaam/ Evam ka kaaram dhyaatvaa tu tanmanram dashadhaa japet, shankha kundasamaa keertirmaatraa saakshaat Sarasvati/ Kundaleechaankushaakaaraa koti vidyullataakritih, kotichandra prateekaasho madhye shunyah Sadaa Shivah/ Shunya garbhasthita Kaalee Kaivalya pada daayani, arthascha jaayate Devi tathaa Dharmascha nyaayathaa/ Aasanam Tripuraa Devyaah Ka kaarah Prancha Devatah, Iashvaro yatu Deveshi Trikone Tatva ashitah, trikonametavayitam yonimandalam uttamam/ Kaivalyam prapade yasyaah Kaamini saa prakeertitaa, eshaa saa kaadi vidyaa chaturvarga phalapadaa/

Tantra: The above Yantra be imprinted on golden leaf and plaed in the puja griha and worship for 141 days with japa of beejaakshara KA, 1000 times a day with honey and kadali phalas as naivedya. The resultant boon should be VEDASHASTRAADI VIGJNAANAM.

<i>17.Savitribhir</i>	<i>vaachaam</i>	<i>Shasimani</i>	<i>shilaabhangaruchibhih</i>
<i>Vashinyaadyabhistvaam</i>	<i>saha</i>	<i>janani</i>	<i>samchintayati yah;</i>
<i>Sa karta</i>	<i>kaavyanaam</i>	<i>bhavati mahataam</i>	<i>bhangi ruchibhih</i>

Vhacobhir Vaagdevavee vadanakamalaamoda madhuraih.

Jagajjani Maatangi, the Tantrika Maha Vidya Swarupi! *Manikya veenaam upalaalayanteem madaalasaam manjula vaagvilaasaam, mahendra neela dyuti komalaangim Maatanga Kanyaam manasaa smaraami* You are indeed the basis of generating the total range of voices in the Universe. While the Chandra- Kaanti Mani’s greater chunk is reputed all over, you portray the outstanding radiance and brightness of whiteness and purity. Out of that luminosity of yours that appear **Eight Vashinya Shaktis viz.** Vamshini-Kaameshwari-Modini-Vimala-Aruna- Jayini-Sarveshwari-and Koulini. It is the ‘sadhana’ or success of worship and pratice of these Vashinya Shaktis that famed immortal Poets-like Kalidasa, as prompted and encouraged by them by you the Vaagdevi.

MAHA SWAMI of Kanchi speaks of immense benefits of learning that would be earned by meditating on Lalita Tripura Sundari surrounded by **VAAG DEVATAS the deities of speech** who are denoted as eight. The sixteen vowels beginning with ‘a’ have one Vagdevata. Kavarga(ka,kha,ga,ghas,na) has another Vagdevata. Similarly cha varga(cha,cha,ja, jha,na), ta varga (ta, the,da,dha, na), pa varga (pa,pha, ba, bha, ma) have each another. So 51 letters together eight Vagdevatas. The Vaagdevata of the vowel group is called ‘Vishini’.The other eight Vaagdevatas are together called Vashinayadhi devatas,. The eight Vaagdevatas occupy the eight angles of the seventh aavarana of the Shri Chakra, thus surrounding Amba. Since there are the mothers who gave birth to the words of speech, Maha Swami begins the above stanza with the words: *Savitribhi vaachaam/* There is a kind of crystal which is believed

to melt with the impact of moonlight on it, called 'Chandrakanta' the moonstone. The Vagdevatas are like moonstone reflecting moonlight within them. This is in comparison with the previous stanza's 'aruna'. He who meditates on Amba, keeping in view her companions of Vaagdevateas would be blessed with the gift of composing great poetic works. His words will have the 'Rasa' of the flow of speech of great men. 'Ruchi' means taste of tongue. Also the smell or fragrance emanating from the face of Saraswati who is all the eight Vaak Devatas combined. That fragrance will arouse the urge of sweet love. Thus the *Vaachohih Vaagdevai vadana kamalaamoda madhuraih/* Saraswati is the embodiment of purity and of all saatvik qualities and she is also the fountain of all arts. Vaagdevati's mouth spreads pleasant smells. The words of a great poet too will exude similar kind of amiable smell as he recites his poems.

Referring to 'Vashinya-adi' Ashta Shaktis', they are susceptible to attractions: *Maatrikaam vashini yuktaam Yogineebhih samanvitam, Gandhadyaakarsheenaam yuktaam samsmareet Tripuraambikaam/* Now Vashinyaadi Shaktis are of 56 as per Sanat Kumara Samhita: *Akaakaara-Aakaara- E kaara-EE kaara-Vu kaara-Vuu kaara-Rukaara-Ruu kaara-Lu kaara-Luu kara- Ye kaara- Yey kaara- Vo kaara-O kaara- Ksha kaara-Kshaa kaara/*

Bhagavati is already depicted as of Ashta Vargas viz. Varga -Avarga, Kavarga, Chavarga, Tavarga, Thavarga, Pavarga, Yavarga and Shavarga. Aakaaraadi 16 swaras is Prathama Varga- Kakaaraadi is of Prathama Varga,-Kakaaraadi 5 is Dwiteeya Varga-Cha kaaraadi 5 Triteeya Varga-Ta adi Chaturdha Varga-Thakaara adi 5 Panchama Varga, Pakaaraadi 5 Shashtha Varga, Ya kaaraadi 4 Saptama Varga and Sha kaaraadi 5 Ashtama Varga. Thus the Ashta Vargaatmika Bhagavati Maatrika Tripura Sundari Aa, Ka, Cha, Ta, Tha, Pa, Ya, and Sha.

Now about **Maatrikas** such as Shiva-Shakti-Kaama-Kshiti- Ravi-Sheeta Kirana-Hamsa-and so on. [details be further referred to Stanza 32 ahead].

Besides the Matrikas, the Paramaa Shakti is manifested with the following: '**Shodasha Kalaas**' too viz. 1) Tripura Sundari 2) Kaameshvari, 3) Bhaga Maalini, 4) Nityaklinna 5) Bherunda, 6) Vahni vaasini, 7) Maha Vidya / Vajreshhari, 8) Roudri 9) Tvarita 10) Kula Sundari 11) Neelapataaka 12) Vijaya 13) Sarva Mangala 14) Jvaala 15) Maalika and 16) Chidruga as also **Dwaadasha Yoginis** viz. Vidyaa Yogini, Rechikaayogini, Mochikaa yogini, Amrita Yogini, Deepika Yogini, Jnaana Yogini, Aapyaayani Yogini, Vyaapini Yogini, Medhaa Yogini, Vyoma Rupa Yogini, Siddhi Rupa Yogini and Lakshmi Rupa Yogini.]

SAKALA KALAA KOVIDA YANTRA : YEM- YEM-YEM

This Yantra be worshipped in the Puja griha as imprinted on a Golden Leaf for 91 days with aavaahana-dhyaana-arghya-paadyaadi 'shodashopacharaas' with naivedya of madhu-kadali phala-ksheera- sharkaa khanda to bestow the 'vasheekarana' by reciting the Beeja Mantra SA for thousand times a day.

As being the one of the Forms of Neela Sarasvati, Taara Mantra as bestowed by a Guru be scripted on the tongue of a fresh born baby, then that child would turn out to be a Poet of renown even within five years. Also, if Taraa Mantra is scripted on a lotus leaf as a samidha at a homa kaarya and offered to Agnihotra coinciding with Surya Grahana, then the Karta should be a Maha Pandita.

Now the Varna Beeja **SA** dhyaana: *Kareesha bhushitaangi cha saattahaasaam Digambaraam, asthimaalyaashtabhujam varadaam ambujekshanaam/ Naagendraraharabhushitaadhyam jataa makuta manditaam, sarva siddhi pradaam nityaam dharma kaamaartha mokshadaam/ Evam dhyaatvaa SA kaaram tu tanmantram dashadhaa japet, Sakaaram shrinu chaarvaangi shakti beejam paraatparam/ Pancha deva mayam Devi pancha pranaatmakam sadaa, Rajasatvatamoyuktam tribindu sahitam sadaa/*

18.	<i>Tanuschayaabhisthe</i>	<i>taruna</i>	<i>taruni</i>	<i>Shrisarinibhih</i>
<i>Divam</i>	<i>sarvaamurvimaruna</i>	<i>nimagnaam</i>	<i>smaranthi</i>	<i>yah,</i>
<i>Bhavanthasya</i>	<i>trasyadvana</i>	<i>harinashaalee</i>	<i>nayanah</i>	<i>ganikah/</i>
<i>Sahorvashya</i>	<i>vashyaah</i>	<i>katikati</i>	<i>na</i>	<i>geervana</i>

Bhagavati! *Udyadbhaanu Sahasraabhaa Chaturbaahu Samanvitaa, Raaga Swarupa pashaadhyaa Krodha Kaaraankushojjwalaa/ Manorupekshu Kodanda Pancha Tanmatra Saayakaa, Nijaaruna Prabhaapura majjadbrahmaanda mandalaa/*

You are of Ushahkaala Bhaskara's magnificent glory and of 'Arunima', the splendor and grandeur of his golden rays. This irresistible reaction draws close attention not only of the mortals of Earth but of dyuloka/swarga lokaas like Devas and Devis, especially of Apsaras like Ghritachi, Menaka, Rambha, Purvachitti, Swayamprabha and Urvashi thousands of whom possessed of eyes like lotus leaves, who were employed in enticing the hearts of persons practising rigid austerities with their dances as they possess slim waists, shaking their bosoms , casting their glances around, and stealing the hearts, austerities and minds of even renowned Maharshis to turn them to be slaves!

[Rig Veda is quoted about the glory of **USHA DEVI**:

Sukta 75-81: Sukta75: Stanzas : 5752-5759 or 1-8: *Vyushaa aavo divijaa ritenaavishkrunvaanaa mahimaanmaagaat, apa druhastam aavarajushtamangirastamaa patyaa ajeegah/ Mahe no adya suvitaaya bodhyusho mahe soubhaagaaya pra yandhi, chitram rayim yashasam dhehyasme devi marteshu maanushi shrasthum/ Etetye bhaanavo darshayaashchitraa ushase amritaasa aaguh, janayanto daivyaani ushaso amritaasa aaguh, janayanto daivyaani vrataanyaaprananto antarikshaa vyavasthuh/ Eshaa syaa yujaanaa paraakaatpancha khiteeh pari sadyo jigaati, abhipashyanti vayunaa janaanaam divo duhitaa bhuvanasya patni/ Vaajineevatee Suryasya yoshaa chitraamaghaa raaya sho vasunaam, Rishishtataa jarayantii maghonushaa ucchati vahnibhirgunaanaa/ Prati dyutaanaamarushaaso ashvaaschitraa adushrun -nushasam vahantah, yaati shubhrra vishvapishaa rathena dadhaati ratnam vidhate janaaya/ Satyaa satyebhirmahati mahadbhir devi devobhiryajataa yajatraih, rajad drullhaani dadadustriyaanaam pratigaava ushasam vaavashanta/ Nu no gomadvira vardhehi ratnamusho ashwaavatpuruubhojo asme, maa no barhih purushataa ide karyuyam paat swastibhih sadaa nah/(Devi Usha on being visualised on the 'antariksha' after her arrival, her illumination started spreading in all directions and the evil forces and foes got disappeared along with the darkness. Devi! your arrival heralds joy and peace as contentment is written large on the visages of the commoners, especially as their food gets ready with men,women and children. Your golden rays are wonderful , peculiar, and everlasting and they usher in divinity in the intiation of vratas, yajna karyas, and devotionl works like singing, group performances and awakening of temples dotted all over on the earth even while reverberating antariksha too. Indeed Devi Usha is the 'annavati' or the empress of food and prosperity; she is praised by Rishis way of comparing days and nights and worship her every 'ushah kaala' by extolling her with vedic hymns, group singing and ofcourse with the invocations to Devas about her outstanding worthiness; thus the commoners realise that Devi Usha has ushered in on the sky and risen from the oceans.As the distinguished 'sapta ashwas' on the antariksha are visualisable the few lucky humans of introspection and faith and those fortunate ones are stated to be blessed with luck in some form or the other in the course of that very day! This is the reason why cows await 'Ushahkaala' daily as these are greatly fond of that precise time! Usha Devi! We beseech you to grant us hordes of cows, horses and of course excellent progeny and prosperity; may we never forsake dharma and nyaya and do protect the means of sustaining the concerned works of virtue forever!)*

Sukta 76: Stanzas 5760-66 or 1-7: *Udu jyotiramritam vishvajanyam vishvaanarah Savitaa Devo ashret,kratwaa Devaanaamajanishtha chakshuraavirakar bhuvanam vishwamushaah/ Pra me panthaa Deva yaanaa adrushyatramardhanto vasubhirishkritaasah, abhrud keturupashasah purastaat prateechya -agaadadhi hamyerbhyah/Taneedahaani bahulaanyaasanya praacheenamuditaa Suryasya, yatah pari*

jaarayivaacharatyanutyusho dadrakshe na punaryateeva/ Na iddevaanam sadhamaad aasanurutaa vaanah kavayah puryaasah, Guulham jyotih pitaro anvavidantyanmantraa ajanayatrushaasam/ Samaaaurve adhi sangataasah sam jaanete na yante mithaste,te devaanaam na minanti vrataanyamar dhantop vasubhiryaadamaanaah/ Pati tvaa stomaireelate vashisthah ushabudhah subhago tushtu vaamsah, gavaam netri vaaja patnee na ucheshah sujaato prathamaa jaraswa/ Eshaa netri raadhasah suunrutaanaamusha ucchanti ribhyate vashistaih, deerghashrutam rayimasme dadhaanaa yuyam paat swastibhih sadaa nah/(The Supreme Guide to the Universe Savitha Deva renders eternal brightness in favour of all the Beings even as He facilitates Devas to perform their respective duties too while Devi Usha fills up with illumination to ‘tri bhuvanas’. On analysing the stability of the rosy path of Light with no hindrance and difficulty to the Beings, Devi Usha’s brilliant ‘dwaja’ or the banner arrives flying as carried by horses in the east descending from the upper worlds. Usha Devi! While heralding Surya’s fulfilled arrival, you provide service to Him with obedience but not as an independent Authority. In the days of distant yore, ‘Angiragana’ were satyavraas, famed poets, and ‘siddhas’ or celestial miracles and enabled Devatas to enjoy ‘soma paana’ while Devi Usha manifested on her own by the virtue of ‘mantra bala’ or the power of mantras. Rishis, the sacred cows and yajna and such purificatory karyas appeared to convene for respecting each other under the auspices of Devi Usha, and that is how mastered the techniques of ‘dhana-ishwarya prapti’. The most auspicious Usha Devi! Vasishthaadi Maharshis pray and worship you at the Ushah kaala! You are the high benefactor and safe guarder of cows and food resources. Bless us Devi to save us from darkness and bestow glory and best wishes to all.)

Sukta 77: Stanzas 5767-5772 or 1-6: *Upo ruruche yuvatirna yoshaa Vishwam jeevam prasuvanti charaayai, abhuudagnih samidhe maanushaanaamakar jyotir aadhamaanaa tamaamsi/ Vishwam pratichi supradhaa udasthaadrushadvaaso bibhrati shukramashvait, Hiranyavarnaa sudrushhekasandruggvaam mataa netryahnaamarochi/ Devaanaam chakshuh subhagaa vahanti shwetam nayanti sadrusheekam ashwam, Ushaa adarshi rashmabhirvyaktaa chitraamaghaa vishwamanu prabhutaa/ Antivaamaa duure amitramucchervi gavyutimabhayam krudheenah, yaavaya dwesha aa bharaa vasuni chodaya raadho gunate madini/ Asme shreshthebhir bhaanubhirvi bhaahyusho Devi prtirantee na yaayuh, ishamcha nodadhathi vishwavaare gomad ashvaavadrathavaccha raadhaah/Yaam twaadivoduhitarvardhayantyushah sujaate matibhirvassishthaah,saamaasu dhaa rayimrisvam brihantam yuyam pat swastibhih sadaanah/* (Usha Devi like a young and accomplished wife of Surya Deva acquires and even masters the techniques of her Lord and the Agni Deva present at that time is as a happy witness. The lady of high repute Devi Usha gets visualised with extraordinary radiance with crystal clear and sparkling white robes and authority. *Devaanaam chakshuh subhagaa vahanti swetam nayati-/* She looks like the ‘netra jyoti’ or the radiant cynosure and the personification of auspiciousness, opulence, and immaculate robes of whiteness approaching the worlds. Devi! The translucent one as you are is free from evil energies and so be the expansion of ‘go-sampatti’, besides horses, chariots and wealth. Devi! You are the darling daughter of dyuloka, ever praised by Maharshis like Vasishtha; do kindly administer us with virtue and happiness.)

Sukta 78: Stanzas 5773-5777 or 1-5: *Prati ketavah prathamaa adrushyannurthwaa asyaa anjayo vi shrayante, Usho avaarchaa brihataa rathena jyotishmataa vaamamasyabhyam vakshi/ Prati sheemaragnirjarate smruddhih prati vipraaso matibhirgrunaantah, Ushaa yaati jyotishaa baadhamaanaa vishwaa tamaamsi duridaapa devi/ Yetaa vu tyaaah pratyadrushran purastajjyotir yacchanteerushaso vibhaateeh, ajeejanantsuryah yajnamagnimapaacheenam tamo agaadajushtam/ Acheti divo duhitaa madhoni vihve pashyantiyushasam vibhaateeh, aasthaadrayam svadhayaa yujjamaanamaa yama - shwaasah sujujo vahanti/ Prati twaadya sumanaso budhantaasmaakaaso Maghavaanovayam cha, tilvialalayadhvamushaso vibhaateeryuyam pat swastibhih sadaa nah/* (Devi Usha’s initial group of kiranans are being seen as also the quick spread of brilliance; the ones as seen just above them too are accompanying too; Usha Devi! Do come fast along with lot of riches for us by the luminous chariot. Normally at the Usha kaala, Agni Deva by the help of ‘samidhaas’ is available and the Jnaanias along with eulogies worship and the Celestial Divinities tend to respond forward and simultaneously Devi Usha lessens gradually the intensity of darkness, ignorance and of sins. In fact even initial rays of brightness herald the darshan of Usha Devi and soon subsequently, both Surya Deva and Agni Deva along with Yajna Deva become ready even as the hateful darkness gets cleared instantly. Devi! You are the

renowned daughter of Dyuloka and the vision of the much awaited Usha Devi as the harbinger of the Sun God! Indeed, may your auspicious appearance on the horizons as readily recognised by the intelligent and knowledge circles be blessed with all round success of the day ahead and to follow too.)

Sukta 79: stanzas 5778-81 or 1-4: *Vyushaa aavah pathyaajanaanaam pancha kshiteermaanushir bodhayantee, susundrugbharuukshibhirbhi bhaarnumashredvid Suryo rodasi chakshusaavah/ Vyanjate divo anteshwaktuunvisho na yuktaa Ushaso yatante, sam te gaavastama aa vartayanti jyoriryacchanti Saviteva baahuu/ Abhudushaa Indratamaa madhonyajeejananat suvitaaya shravaamsi, vi divo Devi duhitaa dadhaatyan- girastamaa sukrute vasuni/ Taavadushe raadho asmabhyam raaswa yaavato struobhyo arado gunaanaa, yaam twaa jajurvishabhyasyaa ravena vi drullahasya duro adrerournoh/* (Devi Usha the ever helpful one to human beings smashes the darkness and serves all on earth with her outstanding radiance all the classes and wakes them up and Surya Deva too no sooner than that occupies the entirety of earth. Then the antariksha too gets filled up with the magnificence of Surya Deva soon thereafter. While the Devi who blesses the Beings with food resources, she then as the daughter of dyuloka makes way ahead there and blesses dyuloka vaasis of what all opulence could do to them owing to their excellence in Celestial deeds. On hearing the Pravridhva Vrishabha Stotra and Rava or Shabda, you are instantly happy and untie human beings instantly from their difficulties.)]

Sarva Jana Vasheekarana Yantra: KLEEM KLEEM KLEEM ---- Kama Devaaya Namah

Varna Beeja: TA

Dhyana: *Chaturbhujaam Mahashaantaam maha mokshapradayineem, sadaa shodasha varsheeyaam ratnaambara dharaam paraam/ Naanaalankaara bhushaam taam sarva siddhi pradaayaneem, evam dhyaatvaa TA kaaram tu mantrarupam sadaayajet/ Ta kaaram Chanchalaapaangi swayam paramakundali, pancha devaatmakam varnam pancha praanaatmakam tathaa/ Trishakti sahitam varnam aamaadi tatvasamyutam, Tribindu sahitam varnam peetavidyutsamaprabham/*

This above Yatra be inscribed on a golden leaf to be placed in puja griha for worship while the japa of the beejaaksharas of TA be performed uttering ‘Kaama Davaaya Namah’ along with puja by aravinda-ashoka-mallika-neelotpala by invoking Manmatha the Lord of Love . Naivedya: offerings of honey, sweet fruits and milk with sugar.

Kaamakuta Icchaa Shakti Varnana: Vishvambharaa Devi! Your rising celestial illumination is of ‘udyadbhasvara laavanya prabha’ or of Rising Sun’s fame of radiance which is ever worshipped by trilokaas as their devout worship is spontaneous and ever lasting; even angels and apsaraas whose minds and bodies are overcome by that spell. Excellence in Fine Arts is to be the objective. Stree Vashikarana is assured especially with the recital of the Maatrika Mantra.

<i>19.Mukham</i>	<i>bindum</i>	<i>krutvaa</i>	<i>kucha</i>	<i>yuga</i>	<i>madhstasya</i>	<i>tadadho</i>
<i>Haraardham</i>		<i>dhyaayedyo</i>	<i>haramahishi</i>	<i>te</i>	<i>manmathakalaam/</i>	
<i>Sa</i>	<i>sadyah</i>	<i>sankshobham</i>	<i>nayati</i>	<i>vanitaa</i>	<i>tityatilahu</i>	
<i>Trilokeemapyashu</i>		<i>bhramayati</i>		<i>Raveendu</i>	<i>stanayugam.</i>	

Shankaraardha Swaripini! *Trikone Baidavasthaane adhovaktram vichintayet, Bindorupari bhaago tu vaktram saccintya saadhakah/ Taduparyeva vakshojadvitayam samsmaredhudhah, taduparyeva yonim cha kramasho Bhuvaneshwareem/ Shri Vidyaam Kaama raajam cha vinyasyashu vimohayet/* (Sanat Kumaara Samhita) Bhagavati! Engrossed in your introspection aimed at the Bindu Sthaana with your head and breasts -akin to Surya and Chandra- down for glancing at the ‘Shakti BhutaTrikona’ recalling ‘Manmadha Kaama Kala’ or the Art of Rati Rahasya! It is at this very moment the ‘Streetva’ the allurements of womahood spreads all over the Universe.

Shri Vidya rahasya: Meditation of Shri Mukha at Bindu Sthaana leads to Surya Chandra -besides Pancha Bhutas- upto the Trikona Bhaava of Paramshwara and finally to Bindu the Ultimate Residence of Prakriti and Maha Purusha with the Creative Energy of Universal Creation. The entire process is named the Maha Kaama Beejaa / Maha Saraswati Beeja Rahasya!

Madana Prayoga Siddhi is briefly described: In this Kama Raja Kuta - Draam-Drome-Kleem-Kluum-Sah- is essentially representative of Iccha Shakti. Maha Maya's Mamatha Kala is of Kaama Beeja 'Klee' whose 'Mukha' / Face is Bindu under which there is 'La' kaara. This Maha Kaama Beeja is also termed as Maha Saraswati Beeja/

The Bindu Sthana possesses Tri Bindu Bhaava as reflected by Tri Gunas representing 'Rajas' the Agni -- passing through by Brahma the Agent of Bhagavati to bestow Creative Energy; 'Satva' the personification of Vishnu as Bhagavati bestows the Preserving Energy and 'Tamas' the personification of Shiva as Bhagavati bestows the Destructive Energy. Underneath the Guna Traya is Chit Kala Guna Traya Bhaava filled in with Ardha Swarupa of Hamsa Bhaava possessive again of Tri Bindu.

Now, the Sakala Raja Raahshasa Mriga **STREE VASHYATAA YANTRA HREEM-HREEM-HREEM-HREEM.**

Varna Beeja - MU= M + VU

Dhyaana: VU: Peeta varnaam Trinayanaam peetaambara dharaam paraam/Dvibhujaam jatilaam Bheemaam sarvasiddhipradaayikaam, evam dhyaatvaam Sura shreshthaam tanmantram dashadhaa japet/ VU kaaram parameshaani adhah kundanee swayam, peetachampakashankaasham panchadeva mayam sadaa, panchapraanamayam Devi chaturvarga pradaayakam/

MA: Krishnaam dasa bhujam bheemaam peeta lohita lochanam, krishnaambara dharaa nityaam dharmakaamaartha mokshadaam/ Evam dhyaatva MA kaaram shrinu chaarvaangee swayam parama kundali/ Trunaadi sankasham chatur varga pradaayakam, pancha Devamayam varnam tathaa/

This Tantram be inscribed on a golden leaf or copper leaf with beejaaksharaas **MU** and worshipped with 'shodashopacharaas' offering chandana- pushpa- bhasma- kumkuma and the japa be for 1000 times a day for 45 days along with hom kaarya. Naivedya: Ksheera-Madhu-kadali phala.

20)	<i>Kiranteem</i>	<i>angebhyah</i>	<i>kiranaa</i>	<i>nikurumba</i>	<i>amritarasam</i>
<i>Hridi</i>	<i>tvaam</i>	<i>aadhatte</i>	<i>himakaraashilaa</i>	<i>murtimiva</i>	<i>yah;</i>
<i>Sa</i>	<i>sarpaanam</i>	<i>darpam</i>	<i>shamaa yaati</i>	<i>shakuntaadhipa</i>	<i>iva</i>
<i>Jvaraplushtaan</i>		<i>drushtyaa</i>	<i>sukhayati</i>	<i>sudhadhara</i>	<i>shiraya/</i>

Devi Bhagavati! Your close devotees seeking 'saadhana' are mesmerised with the luster of your physique as if built of 'Chandra Kaantha / Himakara Manis' which originate 'Amrita Dhaaraas' or falls of nectar. Even a single glance of your kindness should suffice to demolish all types of our physical diseases including even sudden attacks of poisonous serpents withering away even as such assaults are prevented in the form of Garuda on the skies; even if unprevented, the eventualities would cure the bites in the form of Extraordinary Physician. Thus you in the form of Garuda would not only prevent but as a Parama Vaidya would cure too instantly, especially to those of your devotees with unshaken faith and devotion to you! Thus all your faithful and grateful devotees are prevented against Adhi Bhoutika-Ayaadhatmika- and Aadhi Daivika eruptions which are prevented and / or cured!

MAHA SWAMI of Kanchi affirms that this stanza serves the purpose of a Mantra for the cure of either of the diseases of expelling poison or healing fever. *Kiraneetem angebhyah kiranaa nikurumbaamrita*

rasam/One must meditate on Amba as one from whose body ambrosia keeps flowing in the form of rays; indeed one must meditate on Her as ‘himakarashila muurtimiva’ or as she is of the form of colourless crystal as being immaculate, cool and bright. Thus one must meditate on Her as one moulded of moonstones emitting nectarine rays. The next line talks of how Garuda the king of birds destroys the poison of serpents. By reciting the verse, you will get twofold relief, from poison caused by snake bites or any insect or animal bite and from viral fever. Further, if a man keeps meditating on Amba as one with the rays that rain nectar, he himself will have an ‘amrita naadi’ or an ambrosial nerve. Such a man, one who has his eyes with nectarine nerves has to do no more than glance at one suffering from fever and the fever would vanish in a trice: *Jvaraplushtaan drishtyaa sukhayati suddhhaadhaara shiraya/*

To enable Garuda Prayoga, the Moola Mantra is as follows:

Om Hreem om Bhagavaye Maha Garudaayaa pakshya raajaya Vishnu vallabhaaya trilokya paripujitaaya, Ugra bhayankara kaalaana rupaaya, Vajra nakhaaya vajra tundaayaa vajra dantaaya vajra damshtarayavajra pucchaaya, sakala naaga dosha rakshaaya, sarva visha naasaaya naasaaya, Hanaa Hanaa Dahaa Dahaa Pachaa Pachaa Pashmiguru Pashmaguru Pahsmiguru Hum Phat Svaah/

The benefits of the chant of the Moola Mantra include the patients suffering from skin diseases like eczema, fungal infections, wounds, fear of travel etc besides of course snake fears and bites. The best day recommended for the chant on daily basis preferably or at least on Saturdays, Swaati nakshatra days, panchami tithis, and Ekaadashi. Good day for initiation is on Shukla Panchamis. Minimum chant is in the number of 3-and possibly 54,108,1008 times depending on the intensity of exigencies.

[Bhavishya Purana is quoted about **Serpents and cures of their Bites**: : During the Jeyshta and Ashaadha months, serpents tend to very aggressive and the male /female variety turns into mutual union. During the rainy season, the female snake conceives and remains pregnant for four months and during the Kartika month delivers two hundred forty eggs but by the dispensation of Mother Nature only a very few remain intact. The mother snake retain the eggs for six months and seven days after their emergence, the baby serpents assume black colour. Normally the life span of a serpent is twenty years but it is a known fact that every day there is a threat of life to the reptile from peacocks, human beings, chakora birds, cats, pigs, scorpions, as also by cows, buffalos, horses and camels which kill the snakes by their horns and feet. After a bite, its poison gets immediately gets replenished. A serpent has two hundred feet enabling tremendous speed in mobility but in a stationary state not visible. It has a mouth, two tongues, thirty two teeth and four \extended teeth called makari, karaali, kaalaratri and yamaduti stated to signify Brahma, Vishnu, Rudra and Yama. There are eight reasons as to why a snake bites, viz. by way of hard weight, erstwhile enmity, fear, arrogance, hunger, speedy production of excessive poison, safety of its progeny and provocation. A snake bite is normally irrevocable causing death. But, depending on physical indications of the affected person, there certainly are ‘Aoushadhis’ which could do miracles!

Seven Stages of physical features as per the speed impact of the poison after the snake bite: In the first stage of the speed effect, the indication is ‘Romancha’ or stiffening of body hair; in the second stage, there would be excessive sweating; in the third stage, there would be body shiver; in the fourth stage hearing capacity is affected; in the fifth stage, there would be hiccups or gulping sounds; in the sixth stage the neck gets dropped; in the seventh stage, poison gets spread all over the body. If eye-vision is diminishing and the whole body has a burning sensation, then probably the skin of the poisoned person is affected; a pounded mixture of ‘Aak Jad’, ‘Apamaarg’, ‘Tagar’ and ‘Priyangu’ in water should reduce the impact of the poison. Since blood flow into the skin pores is spreading poison, the person feels excessively thirsty and might even swoon and hence cold items be provided with a grinding of ‘Usheer’ /’Khas’, ‘chandan’, ‘kuut’, ‘Tagar’, ‘Neelotpal’, ‘Sinduvaar Jada’, ‘Dhuter jad’, ‘Hing’ (Asafoetida), and ‘mircha’ should help; if not: ‘Bhatakatayya’, ‘Indrana jad’, and ‘Sarpagandhi’ should be ground in a mix and administered; if this mix is also ineffective, grinding of Sinduvar and Hing powder be given as a drink with water; these powders could also be used as ‘Anjan’ and ‘Lepa’. If poison enters ‘pitta’ into blood, the patient jumps

up and down, the body becomes yellowish, vision becomes yellowish too, the person gets thirsty and swooning; at this stage, a mixture of Peepul, honey, mahuva, ghee, ‘thumba jad’ and Indrayana Jad should all be ground together and along with Cow’s urine made into a paste as powder, lepana and Anjana. If poison enters ‘Kapha’ due to Pitta, the body becomes stiff, breathing becomes difficult, throat makes sounds, and ‘lar’ comes out of mouth; then ‘Peepul, mirch, sounth, sleshmataka of bahuvara vriksha/tree and lodh and Madhusara’ should be mixed (grinding) and an equal part with cow’s urine and used as a lepana /anjana. If poison enters Vaata with Kapha, the affected person’s stomach gets bloated and vision gets blocked, then ‘Shona (Sonagaachha) jad, Priyal, Gajapeepul, Bhaarangi, Vacha, Peepul, Devadaru, Mahuva, Madhusara, Sinduvvara and Hing’ should be powdered (grinding) in ‘golis’ and make the patient eat, as also use as lepana/anjana. If poison enters ‘Mazza’ due to Vaata, the affected person gets blinded and all body parts get disfunctioned, then a mixture of ghee, honey, sugar with Khas, ane chandana be pounded and given as a drink, or administer its powder through inhaling. If poison enters majja to ‘marmasthaan’, all body parts fail and the body drops on the Earth; by cutting the veins blood is not shown, then the ultimate medicine prescribed by Lord Rudra would be ‘*Mritasanjeevani Auoshadhi*’ viz. Peacock Pitta and Marajarika Pitta, Gandhanadi jad, Kumkum, tagar, kut, Kaasamarda’s chhaal, Utpal, Kumud and Kamal all in equal parts along with Cow’s urine be mixed (grinding) and use a nashya/anjana; by so doing Kalasarpa becomes a Hamsa (swan). Sage Kashyapa advised humanity through Gautama Muni, that recital of the following Mantra especially after sincerely performing Naga Panchami Vrata on the Panchami Tithis of Shravana Shukla, Bhadrapada Shukla as also Ahwin Shukla months viz. **Om Kurukulley phat swaha**. Recital of the Mantra is a Heavy Security Shield and no snake of any description would and could approach the devotee concerned.]

Shri Vidya Rahasyaardha: The reference is to Mrita Sanjeevini Vidya. Its known as Shiva Shaktimaya Beeja viz. **Hroum Juum Sah**. Hroum is Shiva Beeja- Juum is Jeevana Beeja- and Sah is Shakti Beeja or of Maturity of Mind / Buddhi. Juum is stated as Shiva Shatyaashraya or Jeevana Vriddhi or ‘Mityunjaya - Siddhi!

[As regards **Mrita Sanjeevini Vidya**, a vivid reference is quoted from Matsya Purana as follows: Deva Guru Brihaspathy’s son Katch became Danava Guru’s disciple to learn ‘Sanjivini Vidya’

In the context of the ever increasing hostilities of Devas and Danavas culminating the massacre of innumerable Danavas, the Danava Guru Shukracharya performed a thousand year long severe Tapasya to Maha Deva and obtained an unprecedented boon of ‘Mrita Sanjeevini Vidya’ by the power of which, Shukracharya was able to revive the lives of all Danavas dead in the battles or otherwise. Lord Indra and Deva Guru asked the latter’s elder son Katch to approach Shukracharya and some how manage to learn the Sanjivini Vidya which Devas did not possess. Deva Guru Brihaspati also briefed his son Katch that Shukracharya had a daughter Devayani and a handsome young man that Katch was might not be difficult to make friends with her who was a pretty, virtuous and poised girl. It was very interesting that Deva Guru sent his son to seek tutorship from Danava Guru and to make friends with the latter’s daughter Devayani, all for the sake of the security of Devas and to learn the extraordinary Mrita Sanjivini!

Katch approached Sukracharya and introduced himself as follows: *Risherangirasam Poutram Putram Sakshaat Brihaspatyeh, Naamnaa Kacheti vikhyatam Sishyam gruhnaatu maam Bhavaan/ Brahmacharyam charishyaami twayyaham Paramam Guro, Anumanyaswa maam Brahman Sahasraparivartsaraan/* (Bhagavan! I am the grandson of Angira Rishi and actually the son of Brihaspati and my name is Katch. I seek you to accept me as your disciple and as my Guru. I wish to be near you for thousand years and practise Brahmacharya; kindly accept me!) Shukracharya agreed to take in Katch as his student and the latter assumed the vow to be a celibate on his own. Under the tutelage of Shukracharya, Katch spent some five hundred years and Devayani’s friendship with Katch became more and more intense by the day. Meanwhile Danavas came to realise the antecedents of Katch as he was the son of Deva Guru and owing to the animosity of Brihaspati killed the boy. Devayani who was fond of

Katch so much that she approached her father to use the Mrita Sanjivini to revive the life of Katch. Sukracharya brought the disciple back to life. But, as the news spread among Danavas that Deva Guru's son became the disciple of Danava Guru, several Danavas made many efforts to kill the boy and each time the latter was coming back to life thanks to the Sanjivini Vidya known to Shukracharya. Thus Danavas made a plan to kill him, burn his body into ashes and managed to administer the ashes in the wine that was offered to the Guru on the sly! Devayani became restive and stopped eating food in the absence of her dear friend Katch. Shukracharya heard the desperate shouts of Katch from his own stomach and learnt as to how the Danavas tricked their own Guru; the latter had only two options of saving the boy viz. either he had to tear off the stomach of Shukracharya or let the boy get digested for ever. Devayani suggested that her father should teach the Mrita Sanjivini Mantra to Katch in the stomach of her father and after his rescue by tearing his father's stomach should revive Shukracharya by the Mantra that Katoch would have taught! The Plan worked and as Danava Guru fell dead and Katoch came out and said: *Nidhim Nidhinaam varadam varaanam, ye naadriyantey Guru marchaneeyam, Praaleyadriprojjaladbhaala samstham paapaamllokaamstaley vrajantya pratishthaah/* (If those who are the Nidhis or mines of Nidhis, who could bestow boons to boon-givers, who possess thick white hair like Himalayas on their heads and are highly worshippable are not heeded, then such persons are certainly destined to reach sinful Naraka lokas). So saying, Katch memorised the Mrita Sanjivini Mantra and revived to life his own Guru. Shukracharya repented that due to extraordinary circumstances, Danavas tricked their own Guru (himself) due to which reason the wine administered to him by the crafty Danavas landed in such ugly situations. Hence Danava Guru warned the entire Brahminhood not to become targets of intoxicants and be vigilant not to become victims of this material. *Eyo Brahmanodya Prabhruteeh kaschimohaas suraam paasyati Mandabuddhih, Apeta dharmaa Brahmaahaa chaiva syadasmullokey garhitah syatparey cha/ Maya chemaam Vipradharmottha seemaam maryaadaa vai sthaapitaam sarvalokey, Santo Vipraah Shrushruvaamso Guruunaam Devaa Daaityaaschopashrunvantu sarveh/* (If from now onward, any stupid Brahmana consumes wine by mistake or otherwise shall be expelled from Dharma, considered as having perpetrated the sin of Brahma hatya and be liable to defame in this world and the next loka. 'Brahmana Dharma' as enunciated in 'Dharma Shastras' specified limitations that should not be transgressed and those established Principles ought to be observed all over the world. Let all the Sadhus, Brahmanas, Gurus and their disciples, Devatas, and entire humanity beware that this lesson be heard and observed strictly.)

As per the time limit of thousand years, Katch remained with Sukracharya and after receiving his affirmation left to his father's abode in Swarga. While leaving Danava Guru's place, Devayani tried her best to dissuade Katch not to leave her, expressed her deep sentiments of love for him and begged him to wed her. Katch explained that since she was the daughter of his Guru, it would be most improper by the Principles of Dharma. There were many arguments by both of them; she affirmed that she pressurised her father to save him each time the Danavas killed him only due to her great desire to wed her, but he stood by the Principle that Guru Patni or Guru Putri were the same and to marry a Guru's wife or daughter was against the Principle of Dharma. Finally, she was exasperated and cursed that the Sanjivini Vidya that was learnt from his Guru would not be effective whenever he recited by himself. Katch said that even if the Vidya was ineffective in his personal use, it would be useful to those who would learn from him after all! He gave a reverse curse to her that she would never be able to marry a Brahmana in her life time! On return to Swarga, his father, Indra and all the Devatas were immensely delighted at the great accomplishment of Guru Putra Katch. Devayani married to King Puru subsequently. Meanwhile, Danava Guru Sukracharya called Danavas and admonished them for their senselessness as they tried to kill Katch several times, but each time he had to be revived and finally created such an absurd situation when his own life was in peril and had to be saved by giving away the Great Vidya so easily to Katch!]

Visha- Jvara Nivriyarthya Yantra: OM KHIPA SVAAHA

This **Mrita Sanjeevani Vidya** needs to be scripted by 'bhasma' on a Mayura Taamra mixed golden leaf, especially for Sarpaadi Visha Purita Beings including scorpions etc. as also poisonous fevers and

recite the Beeja Mantra 2000 times a day for 45 days and worshipped with faith with shodashopacharaas and naivedya with milk and fruits. In the case of Serpents or other poisonous creatures, Garuda Puja is called for wearing a ring with the wings of Garuda while for Visha Jvara Nivarana, Smashana Duttura Rasa be sprinkled on the Jvara Nivartana Yantra for worship by tying a silk thread with a copper coin with the print of the specific name of the fever and the Jvara Nivartana Yantra too.

Now the Varna Beeja dhyana of **KI : KA+E**

KA: *Japaapaavaka sinduura sadrishee Kaamineem paraam, chaturbhujam trietraam cha bahuvali viraajitaam/ Kadambakoraakaarah stana yugmeeviraajitaam, ratnakankanakeyura haaraanuupura bhushitaam/ Evam KA kaaram dhyaatvaatu danmantram dashadhaa japet, shankhakunda samaa keertirmaatraa Saakshaad Sarasvati/ Kundaleechaam kushaakaaraa koti vidyullataakritih, kotichandra prateekaasho madhye shunyah Sadaashivah// Shunya garbhashitaa Kaalee kaivalya pradadaayini, arthasha jaayate Devi tathaa Dharmascha naanyathaa/ Aasanam Tripuraa Devyaah KA kaarah Pancha Devatah, Ishvaro yastu Deveshi trikone tatva samshitah, Trikonametatkathitam yoni mandalamuttamam/ Kaivalyam prapade yasyaah Kaamini saa prakeertitaa, eshaa saa Kaadi vidyaa chaturvarga phalapraadaa/*

E: *Ekaaram paramaanandam sugandham kumkumacchaviv, Hari Brahmamayam varnam SadaaShiva mayam priye/ Mahashaktimayam Devi Guru Brahmamayam tathaa, vishvatramayam varnam Par Brahma samanvitam/ Urdhvaarthvah kubjita madhye rekhaa tatsagataa bhavet, Lakshmeervanee tathendraanee kramataastaiva samkaset/ Dhumra varnaan Maha Roudreem peetaambarayuktaam paraam, kaamadaam Siddhidhaam Soumyaam nityotsvaahavivardineem/ Chaturbhujam cha Varadaam harichandana bhushitaam, evam dhyaatvaa Brahma rupaam mantram tu dashadhaa japet/*

Beejaakshara KI japa be performed 1000 times, japa sthaan be svaadhishtana, homa with karaveera pushpa, bilva and naivedya as sweet milk gruel 100 times spread over for 45 days.

[Stanza 77 ahead mentions of Sarpa Yajnas and Sarpa Pujas]

21.	<i>Tatillekhatanvem</i>	<i>tapanasashivaisvanaramayeem</i>
<i>Nishannaam</i>	<i>shanaamapupari</i>	<i>kamalaanaam tava kalaam,</i>
<i>Mahaapadmaatpyaam</i>	<i>mrditamalamayena</i>	<i>manasa</i>
<i>Mahantah</i>	<i>pashyanto</i>	<i>dadhati paramaahlada laharim.</i>

Bhagavati! *Tatillataa samaruchishshatchakopari samsthitaa, Maha Shatktih kundalini bisatantu taneeyasi/* Just as a vidyullekha or an elongated and instantaneous lightning hardly lasts for seconds, you are of the combined illumination of Surya-Chandra-Agnis and ever so beyond the Shadchakras of Moolaadhara-Svaadhishtana- Manipoora-Anaahata-Vishuddha- and Aajnaa of mortals- and Sahasra Padma. The Shad Chakras respectively represent Bhū Loka controlled by Brahma-Bhūvarloka by Narayana of 'Naara' Water Fame- Suvarloka administered by Rudra representing Agni-Janorloka regulated by Maheshwara providing Vaayu the essentail part of which is Praana the very Life of mortals-Maharloka monitord by Sadaashiva representing the Brihadaakaasha- and finally Tapoloka by Parama Shiva regulating the 'Manas' of Mortals as also Immortals alike! Thus the 'Avidya'/ Mahaamala' or Ignorance beyond is the Vidya the Pure Intelligence emits Supreme Light even as the symbol of Lightning. It is that kind of Supreme Light that Maha Yogis seek as the Paramatma and the Maha Maya Bhagavati together!

Trideva Janani's Baahya Dhyana by Brahma on **Kaama Kalaa** of 19 Stanzas is stated: ' Anandamyi Maha Kala! You are the personification of such a flash of 'Vidyut Rekha' like Lightning akin to the combine of 'Chandraagni Suryas' and beyond. The 'Ananta Shakti Saagara's midst there is a ' Maha Bindu' Island in which 'Prakriti Shat Chakra Padma Sarovara' is luminous beyond comprehension. It is

in that Sarovara, Maha Yogis totally devoid of Kaama Krodhaadi Vikaaraas seek to achieve the Chit-Shakti Swarupa with the Unknown and Ananta Parmatma!

Shri Vidya Rahasyaardha: A garden of several ponds of Lotuses that one's attention and admiration draws to, would however has deep and filthy mud! One ought to wade through that nasty mud full of ghastly sight, contemptuous touch, unbearable smell, creaking sound, and foul waters around -in all a feeling of aviodance. Yet a Lotus is a Lotus and yet a Lotus; yet still one is unable to resist the temptation of its possession some how! Thus the 'Sadhaka' or the one who gets obsessed with the Lotus seeks to clear his Heart and Soul and sparing no effort as big seeks to reach the 'acme' of Its Possession by the Grace of Bhagavati! Annotating the Stanza further, Agni-Surya-Chandras and the Ever Tranquil Paramatma's Three Reflexes of the Self are akin to Sthiti- Shaanti- and 'ParaaKala' constituting 'Tri Bindus' their Aadhara Sthaanas or 'Yonyaadhaara Sthaanas' or of the combination of Paramatma and Maha Maya / Bhagavati or of Shiva Shakti the Supreme Combine!

SAKALA JANA VIRODHA NAASHAKA YANTRA- HREEM-HEEM-HREEM.

Beejaakshara TA Dhyaana:

Charurbhujaam Mahashaantaam mahamoksha pradaayaneem, sadaa Shodasha varsheeyaam raktaambara dharaam paraam/Naanaalankaara bhushaam taam sarvasiddhi pradaayaneem, evam dhyaatavaa TA kaaram tu mantra rupam sadaa yajet/ Ta kaaram chanchalaapaani swayam Param Kundali,panchadevaatmakam vnam panchamaatmakam tathaa/ Tri Shakti sahitam varnam aatmaadi tatva samyutam, Tri Bindu sahitam varnam peeta vidyutsamabham/

The above Yantra be imprinted on a golden-silver-copper leaf for puja 45 days with 16 services and reciting the beejaakshara TA thousand times a day and the naivedya be kadaliphala, honey and jaagery.

*22.Bhavani tvam daase mayi vitara drishtim sakarunam
Iti sthotum vaancchan kadhayati Bhavani tvam iti yah;
Tadaiva tvam tasmai dishasi nijasaayujya padaveem
Mukunda Brahmendra sphuta makuta niraajita padaam/*

Devi Bhagavati! *Bhavani Bhavanaagamya Bhavaaranya kuthaarikaa, Bhadra Priya Bhadra Murtirbhakta Soubhagyadaayani/*

You are the Bhava Patni the better part of Maha Bhava! Kindly bless me as an ardent devotee-*Bhavani tvam daase mayi vitara drishtim sa karunaam/* This kind of supplication at your sacred feet is indeed already flooded with the unique glitter of the bejewelled 'kireetas'/ Crowns worn by Tri Murtis and Indraadi Devas too in a row! Bless me as per the Bhakti-Jnaana-Yoga-Mukti bestowing me SAALOKYA-SAAMIPYA-SAARUPA-SAAYUJYA!

MAHA SWAMI of Kanchi analyses *Bhavani tvam daase mayi vitara drishtim sakarunaam/* Bhava is one of the names of Shiva. Bhava's Shakti is Bhavani. Bhava-Sharva-Ishana-Pashupati-Rudra-Ugra-Bheema-Mahaan / Maha Deva; these are the special eight names of Shiva that is ASHTAMURTHIES. Now, Tvam-you; 'daashe mayi'- in me your 'daashaa' or minion; 'sa karunaam' with compassion; 'drishtim vitaraa' caste your glance. Mother Bhavani, caste your glance on me, your glance that is your grace. *Iti yah stotum vaanchan kathayati bhavanitvam* 'Iti'-thus; yah= whoever or being big or small, deserving or not! 'Stotum vaanchan' or desiring to adore for her side long glances; *Tadaiva tvam tasmai dhishasi nija saayujya padavim/* or Bhavani! Cast on me, your minion, your sidelong glance of compassion to grant me saayujya in which to become one with you! Last line signifies *Mukunda Brahmendra sputa makuta neeraajita padaam/* You grant me the sayujya of attaining your feet whose 'deepaaraadhana' has been performed by the crowns worn by Vishnu, Brahma, Indra and so on. In this general explanation as

described by Maha Swami as above certain distinct conclusions follow: 'It is different when one takes the path of jnaana and attains non-dualistic saayujya. In this state there is no question of a deity with feet and other limbs. Since there will be neither creation nor sustenance there will be neither Brahma nor Vishnu. In this stanza it is a case of 'Saprapancha' which implies the existence of the cosmos, worldly affairs, and a deity with attributes. Thus this is not the sayujya spoken of in Advaita. Parabrahman becomes the Paraashakti to be the cause of the universe and as its queen-empress she appoints celestials like Brahma and Indra to conduct its affairs. Her position is so exalted that these celestials fall at her feet. The saayujya mentioned here is that of jeevaatma the individual self achieving saayujya with Parashakti. In other words, the self becomes Para Shakti. Even in Advaita system, there is a mention of such a state of nirgunatva, being unconditional and absolute; it is not associated with Shakti or with any function. However, if Ishvara (Parashakti) is called Ishvara in the non dualistic system, then one who reverentially worships Her/ Him gets all the desires and all that he resolves is accomplished or achieves 'aishwaryam' as in the case of 'Ishvaratam'. That is the status of ' Aham Brahmasmi' or 'Tat tvam asi' / Thou art thou! Though Vaishnavism does not speak of Nirguna Advaita nor accept as a part of the system, it has a concept according to which, an individual, on his being liberated, attains the state of Saguna Maha Vishnu; he will have all the qualities of Vishnu, all the godliness, except that of being the husband of Lakshmi. Non dualist Shaivism too says that on his liberation a man will become Oarameshvara but he will not have the status of being the husband of Uma / Parvati. Vaishnavas and others unlike us the Advaitis who on liberation have only one entity and no attributes.

The Tantra accompanying **SHRI CHAKRA YANTRA** is of the fundamental Hindu Thought all over Bharata Desha. This is required to inscript on a golden leaf and worship for 45 days reciting Lalita Sasasra Naama , Shri Sukta and Durga Suktas besides the following Varna Beeja for Aihika-Saravaabheeshta Siddhi-Sakalaishvarya-Aamushmika Siddhi. The Puja Naivedya is with fruits, coconuts, Trimadhura, honey, milk and chirtaana.

Varna Beeja: BHA

Dhyaana: *Taditprabhaam Mahaadeveem naaga kankana shobhitaam, chaturvargapradaam Deveem saadhakaabheeshta siddhidaam/ Evam dhyaavaa Bhkaarm tu tanmantram dashadhaa japet, Bhakaram shrunu charvaangi svayam Parama Kundaleem/ Maha moksha pradaam varnam Tarunaaditya samaprabham, pancha praana mayam varnam Pancha devamayam priye/*

<i>23.Tvayaa</i>	<i>hritvaa</i>	<i>vaamam</i>	<i>vapuraparitriphena</i>	<i>manasaa</i>
<i>Sareeraardham</i>	<i>shambhoraparamapi</i>	<i>shankhe</i>	<i>hrithamabhuut/</i>	<i>Trinayanam</i>
<i>Yadetattvadruupam</i>	<i>sakalam</i>	<i>arunabhaam</i>	<i>Sadashiva Shareearthaangi</i>	<i>Jagajjanani!</i>
<i>Kuchaabhyamanamram kutilashashichuudaalamakutam/ Kameswara premaratna mani pratipanastani, Naabhyaalawaala romaali lataa phalakuchadwayi/ Lakshya romalataa dhaarataa samunneya Madhyamaa, Stanabhaara dalan madhya pattabandha valitrayee/</i>				

You have literally occupied the left half of Sada Shiva's physique and even so do not appear to be contented really. The Sacred Left Half which indeed is noticeable and visible unlike Parameshwara's Other Half is Unknown, Invisible, yet is Everlasting-Endless, Un born, and All Pervading. Bhagavati! Your commanding 'Bhru-Vikshepana Shakti' or Sign of an Eye brow is adequate for the Tri Murtis of Brahma- to initiate, Hari to preserve and Shiva to destroy the Universe the 'Charaachara Jagat' by the 'Ishaatmaka Shakti' of Sada Shiva. Thus the repetitive cycle of 'Kaala maana' is also set in by the Ishtaatmika Shakti of You Maha Bhagavati!

The Theme of the Stanza is the total Unity of Parameshwara and Maha Maya Shakti. Adi Shankara skillfully and competently explains the genderless profile of 'Ardha Naarishwara' in which the veneration is principally of Parameshwara occupying the right half and of Bhagavati His left half. The distinguishing

feature of Parameshwara is of pale white complexion, a crown with the crescent of ‘Ardha Chandra’, Three Eyes, Jataajuta, Pavitra Ganga on head, the third Eye on the forehead, ‘garala kantha’ symbolic of poison retained in His Throat in blue color, elephant skin around the waist, Trishula in His right hand, Maha Sarpas all over His body with the subdued Tripuraasura at His sacred feet. The left half of the physique of Parameshwara is shared by features such as the Third Eye, the Crown, and the second half of His body are mutually shared but with the bright colour of Ushah kaala Bhaskara undertoning the pale white, but sporting a skull garland of the Mahishaasuraadi Asuras hanging from Her neck to knees with bare and heavy breasts with tiger skin covering Her nudity and with twelve hands all armed and at the feet by the dead bodies of Mahishasura / Bhandaasura. Indeed there is a Single Tatwa of Parameshwara totally absorbed with the Shaki Tatwa!

KANCHI MAHA SWAMI’S COMMENTARY: ‘Vedas proclaim that of the two bodies of Shiva called ‘Shiva tanu’ is entirely Ambika’s. In the Artha Naarishvara form of Amba and Shiva are half and half in one body. Shiva and Sakti seem to be separate as well as united together, yet they seem to be two separate entities. Despite these images of the two, the supreme truth is that they are always one inseparable Reality, one chaitanya (life force). The two being separate individually; the two being half and half of one body; Shiva being a Linga and Amba entwining around him in the form of a serpent. He as Dakshina Murti retaining her within himself without revealing her outwardly, and he remaining all by himself- and against all these is Durga. Each form represents a concept, a truth. Poets play with such concepts and even ridicule them. Acharya has spoken of Amba as a thief: She has stolen her husband’s entire body. Thus Amba is concealed, her husband’s body in her! *Tvayaa hrutvaa vaamam vapur apritriprena manasaa shareerradham Shambhoraparimapi shankehritamabhut/* At the very start the stanza, Amba is charged with theft of Shiva’s left side. Having done so, with her mind not fully satisfied, she sought to steal the right side too. This would result in the father being all white and mother red; thus half white and half red. This makes ‘sakalamarunaabyhaam- or totally red in radiance. Does this mean half masculine and half feminine. No. ‘Kuchaabhyaam aanamaram’; then a gesture is made by Maha Swami to that of a child makes when it says: Father not seen! Father’s side of the body is also the Mother! Arhanaareeshvara is one of many divine manifestations: Shiva and Amba have aspects independent of the other as in the pairs of Parameshvara-Parvati, Nataraja -Shivakaamasundari, and Kameshvara- Kameshvari, the last mentioned referring to Shri Vidya. Further, Maha Swami explains the two shlokas of Lalita Sahasra Naama and the stanza under discussion: *Sinduraruna vighraam trinayanaam manikya moulisphurat taaraa naayakashekharaam smita mukheem aapeena vakshoruhaam paanibhyaamalipurana rahnachashakam raktoptalmalipuram bhibrateem soumyaam ratna ghatashtaraktacharamaam dhyaaayetparaamambikaam/* The stanza under reference : *Yadetadvadrumam sakalamarunaabham Trinayanam kushaabhyaamaanamram kutila Shashi choodaalamakutam/* He states that the crescent Moon is stolen from her husband, or, more cautiously, he suspects that she has stolen it from her husband. On the other hand, she attributes to Shiva : ‘apeena vakshoruhaam’ or ‘kuchaabhyaamaanamram’ from female anatomy proper to Amba but certainly not of Shiva! Thus there are double cheating of stealing and undeserving attribution too. Actually Amba does not have the crescent Moon and Three Eyes and that is yet another act of stealing! But indeed the Truth is neither of theft nor murder. When we say that Maha Mrityunjaya- the conqueror of death-never perishes even during the deluge, because of the greatness of Amba’s ‘taatanka’. In truth, there was neither theft nor murder. On the other hand, the credit must go to her for a matter and half. Indeed the fame due to her was due to her and He has stolen it! [She made as Pancha Mukha- She made Him Mrityunjaya, She revived Kaama as Kameshwari, indeed he made him Ardha naareeshwara, she brought Him the fame of killing Tripuraasuras, she made him as Garala kantha as the Saver of Trilokas in his kukshi, She made her Jagajjanani as the Universal Mother and she let Him assume innumerable Shiva Leelas ---all to Her credit to a STHAANU SVARUPA!]

The **YANTRA SWARUPA** aims at **RINA VIMOCHANA AND BHUTA PRETA SHAMANA WITH STRAM** to be imprinted on the Yantra to be imprinted on a golden leaf meant for worship for 36

days while the japa sankhya is for 1000 times a day along with Varna beeja TVA with shodashopacharaas daily and ksheera paayasa, madhu, and chitraana for ‘Sarvaapanna vritti, rina vimochana, and bhuta preta shamana’.

Varna beeja: TVA : TA+ VA

Dhaana: TA: Chaturbhujam mahaa shantam maha moksha pradaayaneem, sadaashodasha varshee - yaam raktaambara dharaam paraam/ Naanaalankaara bhushaam taam sarvasiddhi pradaayineem, evam dhyaatvaa TA kaaram tu mantra rupaam sadaa yajet/Takaaram chanchalaapaangi svayam parama kundali, pancha devaatmaham varnam panchapraanaatmakam tathaa/ Trishakti sahitam varnam atmaadi tatva samyutam, tribindu sahitam varnam peetavidyutsamaprabham/

VA: Kundapushpa prabhaam Devi dvibhujam pangkajekshanaam, shuklaambaradharaam ratnahaaro- jvalaam Paraam/ Saadhakaabheeshtadaam Siddhaam siddhidaam siddha sevitaam, evam dhyaatvaa VA kaaram tu tanmantram dashdhaa jayet/ VA kaaram chanchalaapaangi kundaleemokshamavyayam, pancha praanamayam varnam trishakti sahitam sadaa, Tribindusahitam mantramaatmaadi tatva samyutam/ Panchadevamayam varnam peeta vidyulataamayam, chaturvarga pradam shaantam sarvasiddhi pradaayakam/

24.	<i>Jagat</i>	<i>suute</i>	<i>dhataa</i>	<i>Hariravati</i>	<i>Rudrah</i>	<i>kshapayate</i>
	<i>Tiraskurvan</i>	<i>etat</i>		<i>svamapi</i>		<i>vapureeshastarayati;</i>
	<i>Sadaapurvah</i>	<i>sarvam</i>	<i>tad</i>	<i>idamanugrhnati</i>	<i>cha</i>	<i>Shivah</i>
	<i>Tavaajnaamaalambya</i>		<i>kshanachalitayor</i>		<i>bhru</i>	<i>latikayoh/</i>

Bhagavati! *Brahmopendra Mahendraadi Deva samsthuta vaibhavaa/* Brahma Deva creates the Universe-Vishnu administers and Rudra Deva performs ‘upa-samhaara’ / tirodhaana- or reversal of the process of evolution . Yet since You are the personification of Trigunas of Satva-Rajas-Tamas, the TriMurtis do always prostrate to you at the ‘Mani Peetha’ and worship your Saced Lotus Feet as their shining ‘kireetaas’ are bent down with folded arms- even as you are armed with your ‘trishula’ representative of Tri Gunas- should get pleased with your veneration, as indicated by Her ‘bhrukuti spandana’ or eye brow sign.

Referring to Brahma Deva’s Shrishti of ‘Shaavara Jangaatmaka Jagat’- the Sthavaraas or essentially the Immobile Mountains and the like while the Mobile ones include vast humanity and staggering variety of Beings of Andaja-Jeevaja-Udbhuja-Swetajas. Chhandogyopanishad is quoted vide Chapter VI. Section iii; Creatures or Beings acquiring own Souls are of three kinds of seeds, viz. those which are born of eggs/ Andajas like birds, serpents; born of wombs like human beings and animals viz. jeevajams; and born of plants viz. uddhbhujas or those due to sprouting; another category is stated to be svedajas or born of mire and body warmth like bugs and lice.

While Brahma Deva thus creates, Vishnu preserves with his administrative skills especially by His infusion of Satya- the Truthfulness as hence named as ‘Satya Narayana’: He as the Primary Being called ‘Sat’ or Truth would enter three divinities viz. the elements of Fire, Water and Earth. The red colour of Agni, the white colour of ‘Aapas’ or water and Earth signifying Food are thus the extensions of one single Vishnu.

Further Rudra Deva reverses the Srishti and Sthiti by way of ‘Tirodhaana’ process. Now the chain reaction of Srishti-Sthiti-Tirodhana is continued and gets absorbed into Sada Shiva or the Integration of

Trigunas / Tri Murtis is the Sadaa or the Totality / Ishaatmika Tatva as a circular flow of ‘Chaturasra Tatva Chatustaya’ as a perfect ‘Square’. Yet Maha Bhagavati--even as a Reflection or ‘ALTER EGO’ of Parameshvara the Un known, Invisible, Indivisible, Everlasting, yet Omniscient- bestows Her approval of the Cycle simply by Her Eye Brow sign!

BHUTA PRETA PISHAACHA APASMAARAADI NIVAARAKA YANTRA

VARNA BEEJA : JA

Dhyaana: Naanaarankaala samyuktair bhujе dwaashaaryuktam, Raktachandana divyaangim chitra-ambaravidhaarineem/ Trilochaneem jagaddhaatri varadaam bhaktavatsalaam, evam dhyaatvaa JA kaaram tu tanmantram dashadhaa japet/ JA kaaram Parameshaani yaa swayam madhya kundalee, sharacchada prateekaasham Divya trimund samyutam/ Pancha Deva mayam varnam panchapraana mayam priye, Trishaktisahitam varnam Tribindu sahitam yajet/

The Beejaakshara JA requires japa sankhya of 1000; japa sthaana at swaadisthaan; homa with karaveera pushpa, bilva and naivedya to the Yantra ‘paayasa’ and the puja for 36 days. Each of the days of the puja, a ‘kanya’- unmarried teen age girl be treated with a wholesome meal. At the final day , the ‘graha peeda-bhuta pishacha peeda-rina baadhaa nivarana Yantra be destroyed and long and cooked rice be offered to crows . Shovers on Mantra Jala on the affected person demolishes the graha peeda and nagging indebtedness. It is further stated that along with the Yantra, Spatika Linga Araadhana- preferably from the Sacred River Narmada- with ‘abhisheka’ with Namaka-Chamaka Recitals are sure to overcome Bhuta-Pishacaadi dushta Shaktis. Chandi Paarayana and puja along with the description of the Pishaachaadi torments inside the ‘Ashta Dala Padma’ should yield definite results.

As regards Lasting Indebtedness, Mangala Devi worship should be fruitful to ward off the problem: Her adulation is with the following Stotra:

Shri Mantraakshara maalayaa girisutaam yahpujayecchatsaa sandyaasu prati vaasaram suniyatastasyaamalam saanmanah/ Chittaambhoruha mantape girisutaannrittam vidhatte sadaa, Vaanee vakra saroruhe jaladhijaa gehe jagan Mangalaa!

Rasha raksha jaganmaatardevi Mangal Chandike, haarike vipadaam raasherharsha Mangala daayike, Shubhe Mangaladakshe cha harsha Mangala Chandike, Mangale Mangalaarhe cha Sarva Mangala Mangle, Sataam Mangalade Devi sarveshaam Mangalaalaye, Pujye Mangala vaare cha Mangalaa-bheeshta Devate, Pujye Mangala bhupasya Manu vamshasya santatam, Mangalaadhishthaatra Devi Mangalaanaam Mangale, Samsaara mangalaadhaare Moksha Mangala daayini, Saarecha Mangalaadhaare paare cha Sarva karmaanam, Prati Mangala vaarecha pujye hey Mangalaprade/ Putraan dehi dhanam dehi Sowbhaagyam Sarva Mangale, Soumangalyam sukham jnaanam dehime Shiva Sundari/

25.	<i>Trayaanaam</i>	<i>Devanaam</i>	<i>Triguna</i>	<i>janitaanaam</i>	<i>tava</i>	<i>Shive</i>
<i>Bhavet</i>	<i>pujaa</i>	<i>pujaa</i>	<i>tava</i>	<i>charanayoryaa</i>		<i>virachitaa/</i>
<i>Tathaa</i>	<i>hi</i>	<i>tvat</i>	<i>paadodvahana</i>	<i>mani-peethasya</i>		<i>nikate</i>
<i>Sthita</i>	<i>hy'ete</i>	<i>shashvan</i>	<i>mukulita</i>	<i>karottamsa-makutaah/</i>		

Parama Shiva Patni! Nirlepa Nirmala Nitya Niraakara Niraakula, **NIRGUNA** Nishkalaa Shantaa

Nishkaamaa Nirupaplava/ Nityamuktaa Nirvikaaraa Nishprapancha Niraashraya, Nitya Shuddha Nitya Buddhaa Niravadyaa Nirantaraa/

You are the progenitor of Tri Gunas of Satva- Rajas- Tamas nature and the representation of these Gunas are Brahma- Vishnu - Ishwaras. These Devas responsible for Srishti- Sthiti-Samhaaras are at your instant and faithful service with bent knees and heads wearing sparkling and bejewelled kireetaas right at your Sacred Feet as you are comfortably seated on the ‘Maha Mani Peetha’! [It may be recalled that in the Mani-Dwipa at the center is situated the Very Special Chintamani Griha shining ‘Sanctum Sanctorum’ the mid center of which is the raised platform with a plank supported by the four legs of Brahma, Vishnu, Rudra and Maheswara and the plank is Sadashiva Himself!]

Pandita Lakshmi Dhara describes: *Trayaanaam Devaanaam triguna jananitaanaam tava Shive bhavet pujaa/ Jajajjanani!* The Tri Murtis featuring Your ‘trigunas’ of Satva-Rajasika- Tamasika characteristic distinctions are ready for service at your feet, since all the three Prime Leaders are waiting with their heads down and arms folded outside the Mani Peetha for your instant instructions.

UCCHA PADA PRAPTI KARA YANTRA : SOUH

Beejakshara / Varnaakshara TRA: TA-RA

Dhyaana: *Takaara:Chaturbhujam Mahaashantaam Maha Moksha pradaayaneem, sadaa Shodasha varsheeyaam Raktaambaradharaam Paraam/Naanaalankaarabhusaam taam sarva siddhi pradaayaneem, evam dhyaatvaa TA kaaram tu Mantra Rupam sadaa yajet/ TA kaaram chanchalaa - paangi swayam Paramakundali, Pancha Devaatka varnam pancha praanaamamakam tathaa/ Trishakti sahitam varnam aatmaadi tatva samyutam, Tribindu sahitam varnam peetavidyutsama prabham/*

RA kaara dhyaana: *Lalajjivaam Maha Roudreem raktasyaam rakta lochanaam, Rakta maalyaambara dharaam Raktaalankaara bhushitam/ Raktavarnaam ashta bhujam rakta pushpopashobhitam, Mahaa Moksha pradaam Nyaam Ashta siddhi pradaayikaam/Evam dhyaatvaa Brahm Rupaam tanmantrm dashadhaa jayet, Repham cha Chanchalaapaangi Kundalidwaya samyutam/ Rakta vidyullatakaaram Pancha Devaatmakam adaa,Trishakti sahitam Devi aatmaad tatva samyutam, Sarva Tejodayam varnam sattam Manasi chintayet/*

The UCCHAPADA PRAPTIKARA YANTRA ‘SOUH’ be scripted on a golden leaf for worship as being a chaturdala padma as a Trikona swarupa forworship for 45 days along with 1000 a day recital, with ‘shodashopacharaas’ and naivedya as honey. The concerned Devatas are as designated Ajetaas. On the last day, Sad Brahmanas be treated to meals and dakshinas and new clothes.

26.	<i>Virincih</i>	<i>panchatvam</i>	<i>vrajati</i>	<i>hariraapnoti</i>	<i>viratim</i>
<i>Vinaasham</i>	<i>Keenasho</i>	<i>bhajati</i>	<i>dhanado</i>	<i>yaati</i>	<i>nidhanam;</i>
<i>Vitandree</i>	<i>Mahendree</i>	<i>vitatirapi</i>	<i>sammeelita</i>	<i>drishaa</i>	

Mahasamharesmin viharati Sati tvatpatir asau/

Devi Bhagavati! *Srishti Kartri Brahma Rupaa Gopti Govinda Rupiney/ Samhaarini Rudrarupa Tirodhaanakareswari, Sadaa Shivaanugrahadaa Pancha kritya Paraayana!* Or You are the Srishti Kartri being Brahma Rupini; Goptri or the Protector as Govinda Rupini; Samhaarini or the Annihilator as of Rudra Rupa; the Tirodhaanakari or as the withdrawing Swarupini as Ishwara and finally Sadaa Shiva who provides the impetus to Re-Create again; such are the Five Swarupas of Yourself Devi viz. Brahma-

Vishnu- Rudra-Ishwara and Sada Shiva; You are thus the Pancha Kritya Paraayana or the Practitioner of Five Sacred Deeds! At the Maha Pralaya or the Great Annihilation, Brahma succumbs to 'Panchatva praapti'-Vishnu attains Amaratva too- Yama Dhama Raja disappears for good, Kubera-Mahendraaadi Devas and Fourteen Manu Devatas too enter the final state of Maha Nidra. Bhagavati! Only Sada Shiva whose heart throb that You Bhagavati is, sits pretty and ever playful being indeed Parameshvara's reflections as they are!

MAHA SWAMI of Kanchi refers to Maha Samhaaram the Great Dissolution, when Brahma-Vishnu-Yama-Kubera-Indra- all celestial entities perished, when Shiva remains sporting with 'Sati'; the last line of the stanza is *Mahasamharesmin viharati Sati tvatpatir asau/* Maha Swami refers then the glory of Amba's 'Paativratya' and Chastity. 'Maha Swami continues underlining Sati Devi's supreme chastity as she sacrificed her 'bhoutika shareera' when she found a place where her husband was not respected and thought that to continue to live in such a place was sinful. Although she appeared to have perished at that time, she is imperishable, eternal. How can Parameshvara Shakti be otherwise! She who is eternal is Sati, pativrata. So her husband also can have no end; he must also be eternal. So it is in keeping with this Sati's eternal 'soumangalya' that her husband also is saved from the great deluge'.

[Shiva Purana explains about **Sati Devi and Daksha Yajna vidhvamsa**: Pursuant to the wedding of Sati Devi with Maha Deva, Daksha Prajapati developed dislike for Parama Shiva which evolved into hatred as the son-in law was always on the move as a 'digambara'/ uncovered and nude in the company of frightening Pramatha ganaas, Bhuta-Preta-Piscachaas and resided in 'Smashanaas', Mountain Caves and such disgusting Places. But Devi Sati was indeed aware that Maha Deva was the Supreme and Unique! Daksha's jealousy towards Bhagavan gradually picked up momentum and at a 'Yagna' organised by the former, there was no place for the usually reserved 'Havis' or a major part of the Yagna in favour of Lord Siva; the seat reserved for Siva was unoccupied and Sage Dadhichi pointed out the lacuna but was ignored. Once while noticing that several Devas and their consorts were flying away by their chariots and other means of transport to attend Daksha Yagna, Devi Parvati felt small as to why he was not invited and Mahadeva explained that he did not have any role since he was not to get a portion of the offerings in the Homa; however Daksha ought to have invited him as he was indeed the Yagna Swami and all the Devas, Danavas, Yakshas, Gandharvas and all the Beings in the Universe take pains to please him. Sati Devi felt that Her father made a mistake and despite the denial of Bhagavan proceeded to the Yagna to ascertain the position. Very reluctantly, Bhagavan agreed and Sati was escorted by Nandi and Rudraganas. Daksha ignored his daughter's entry and of the Rudraganas into the 'Yagna' Place. When confronted by Sati about Her husband's absence, Daksha had openly ridiculed Siva as an uncouth, ill- deserving and uncivilised personality. Devi Sati could not take the insults about Her husband and thus produced Yogic Fire and ended Herself to unite with Bhagavan. As Nandi informed Siva of the tragedy, the latter threw a few of His hairs against a mountain in a heightened rage and the energy created thus broke the mountain into two parts; one half of it produced Virabhadra and another Bhadrakali whom Siva instructed for the destruction of Daksha Yagna, Daksha and whoever else attended the Yagna too. Virabhadra appeared at the site of the Yagna instantly along with a huge army of Sivaganas including Dakini, Bhairava and Kapalini while Bhadrakali entered the Place with the nine incarnations of Bhagavati like Katatyani. As Devas, Rishis and all the guests ran away out of fright, a highly shaken up Daksha Prajapati who was humiliated and demoralized begged of mercy from Virabhadra who ordered him to run upto Shiva's refuge only. The frightened Daksha ran up to Maha Deva who in a fit of anger snipped Daksha's head. As Daksha's beheaded body a prostrated before him while sobbing and praying to him, Maha Deva being

essentially a 'daya saagara', replaced Daksha's head with Goat's head near by meant for the Sacrifice at the just destroyed Yagjna. The ever grateful Daksha begged of Maha Deva for his pardon and prayed to Him with great sincerity and devotion everafter. He then performed a Yagna again with Maha Deva on the High Seat and with all the Devas to receive their blessings!]

[Referring to the aspect of existence of human life, let alone of other Beings on Shrishti- the glory and of **Longevity of Markandeya** of Markandeya Maha Purana Fame might be of interest: Maharshi Mrikandu whose wife was childless performed relentless Tapas as Lord Shiva was pleased and bestowed a boon but with a choice of a long lived normal son or a short lived but famed scholar only for sixteen years of age; apparently the Maharshi couple opted for the latter. At the close of his life, Lord Yama appeared with the Yama Paasha. But Markandeya clutched and hugged a Shiva Linga with relentless prayers and the force of the Yama Paasha failed, even as Ishwara appeared and gave the boon of Life till the termination of the Kalpa when Tri Murtis and the community of Devas would perish! Brahma Purana is quoted: At the time of Pralaya or the Great Annihilation at the Kalpaantara, Chandra, Surya and Vayu faced near-extinction as also of the Sthaavara-Jangamaas /moveable and immobile Beings. That was the time when Pralaya kaala Surya became too fierce and there were cloud-bursts and severe lightnings. Pralayaagni surrounded the entire Universe and there were indeed no survivors, except Markandeya who was struggling to swim against the hurricane and thunder storm. Suddenly he heard a whisper-like voice which said: come near the Vata Vriksha and come to my refuge! The Maharshi wondered as to where the feeble voice emerged from. He was astonished as he looked up the high and sprawling Banyan where he visioned a charming Balarupadhari Krishna Bhagavan with four hands armed with Shankha-Chakra-Gada-Saranga with peacock feathers on his golden Kireeta, Vanamaala, sparkling ear-rings and Koustubha Mani! Markandeya was highly refreshed from his physical exhaustion and fatigue as he visioned the fantastic appearance but continued to ruminate it as a false hallucination! He rubbed on his eyes repeatedly in utter disbelief. Then came the profound voice saying: My child, you are too tired; come near to me for solace and enter into my body for soothing relaxation. On hearing the Celestial Voice of Bala Gopala, the Maharshi turned motionless and speechless and entered Bala Krishna's face as though in a state of stupor and blankness and gradually entered in Paramatma's belly where he saw for himself Pancha Bhutas, Sapta Lokas of Bhur-Bhuvar-Swar-Mahar-Jana-Tapas and Satya; Sapta Paataalas viz. Atala, Vitala, Sutala, Pataala, Rasaatala and Mahatala; Sapta Dwipas viz. Jambu, Plaksha, Shaalmala, Kusha, Krouncha, Shaaka and Pushkara; Sapta Samudras, Sapta Parvatas, Indra and other Devas, Siddha, Charana, Naga, Muni, Yaksha, Apsara and finally the Charaachara Srishti! Markandeya gradually recovered semi-consciousness and extolled Bala Mukunda. Markandeya was indeed thrilled and Bhagavan asked whether the Maharshi had any clarification required. As Markandeya completed his Stuti of Bala Mukunda, the Maharshi sought clarification from Bhagavan about Maha Tatwa, Maya and Bhagavan and the latter smiled and stated: Even Brahma and Devas could not comprehend about the Concepts but keeping in view the Supreme Pitru Bhakti, Deva Bhakti and the high-order of Brahmacharya of the Muni, the Lord granted the greatest dispensation to the Sage by way of 'Sakshaatkaara' and safety at the Pralaya; Bhagavan then outlined his clarifications in brief: At the beginning of Srishti, he created water and called it as *Naara* and since my *Ayana* or *Nivaasa* / residence was the Naara, Bhagavan was named as Naara-Ayana or **Naraayana**; Bhagavan Narayana was the Supreme Creator, the Sanaatana or the Most Ancient, Avinaashi (Indestructible), and Srashta and Samharta; He said that he was Vishnu, Brahma, Indra, Kuybera, Pretaraja Yama, Shiva, Chandrama, Prajapati Kashyapa, Dhata, Vidhata and Yajna. He stated that his Face was Agni, his Feet were Prithvi, his eyes were Surya and Chandra, Dyuloka his Mastaka or

Head, Akaasha and Dashaas his ears, his sweat the Jala; the whole Universe was his Body, the Sky, Directions and Vayu. Veda Vidwans performing Deva Yagnaas worship Him only. He bore the brunt of the Universe in the form of Sesha Naga who in turn carried the weight of Samudras, Parvatas and so on; as the Varaha Rupa he salvaged the sinking Prithvi all by himself from Rasatala; He assumed the Form of Badabaagni to absorb Sea Water and gave it back in the Form of Rains from the Meghas; from his face were born Brahmanas, shoulders and hands were created the Kshatriyas, Vaishyas from his highs and Sudras from his feet; from him were created Jnaanarupi Sanyaasis, Jijnaasus, and Adhyatmika Vettas; He was the Script- Maker of Ruk-Yajur-Sama and Atharva Vedas; He was the Samvartaka (Code-Creator) Jyoti, Samvartaka Agni, Samvartaka Surya, and Samvartaka Vayu; the millions of Nakshatras /Stars on the Sky were his body hairs; the Oceans full of Ratnas and the Dasha-Dishaas were also own Form; the concepts of Satya, Daana, Tapasya and Ahimsa were all his creations; and the Antah- karana or the Inner Conscience of all Beings was also his own Form. Bala Mukunda further clarified that when ever Dharma or the Outlines of Virtuous Existence / Behaviour prescribed by Him got disturbed or distorted to extreme situations, He himself assumed Avatars or Incarnations as per the required exigencies to destroy the Evil Forces and restore Dharma again: *Yadaa yadaahi Dharmasya Glaanir bhavati Sattama, Abhyuttaana – madharmasya tadaatmaanam Srujaanmyaham/*As Bhagavan asked if there were any further query, Markandeya replied that there had been a feeling about the Supremacy of Narayana versus Shiva and to dispel this doubt for the benefit of the posterity, he proposed to build a Temple of Shiva. Bala Mukunda smiled and stated that he had already taken pains to clarify that there was indeed only one Supreme Shakti named as Narayana or Shiva, or Brahma or Indra or Devis, or Devatas or of myriad other Rupas but the cover of Maya made different interpretations, while indeed the Supreme Energy was one and only one despite ill-advised classifications made by human beings on the basis of various Forms, Names, Features, Gunas, Sex, and so on; indeed these men and women ascribed to various Deities either with ill-founded and misleading judgments or to serve their own selfish gains or by sheer ignorance of realities; although Vedas and Vedangas explained and highlighted specific aspects of that Supreme Force , the Public got confused and believed ‘the woods for the forest’. Bhagavan thus said: *Yadetparamam Devam Kaaranam Bhuvaneshwaram, Lingama- araadhanarthaaya naanaa bhaava prashaantaye/ Mamaadishidena Viprendra kuru sheeghram Shivaalayam, Tatprabhaavaacchiva lokey tishthatwam cha tathaakshayam/ Shivey Samsthaapitey Vipra mama Samsthaapanam bhavet, Naavayorantaram kinchideka bhaavou dwidhaa krutou/ Yo Rudrah sa swayam Vishnuryo Vishnuh sa Maheswarah Ubhayorantaram naasti Pavanaakaashayoriva/ Mohito naabhi jaanaatiya yeva Garudhadhwajah, Vrishabhaadhawah sa yeveti Tripuraghnam Trilochanam/ Tavanaamaankitam tasmaakkuru Vipra Shivaalayam, Uttarey Deva Devasya kuru teertham Sushobhanam/ Markandeya hrudo naama Naralokeshu Vishrutah, Bhavishyati Dwija shreshtha Sarva Paapa pranaashanah/* (Hey Vipra! You must soon build a Temple in which Parama Shiva Linga should be set up for the Aradhana of Bhuvaneshwara who was the cause of the Universe so that you would be blessed in Shiva Loka for ever. Indeed setting up a Shiva Linga would be as good as establishing my Pratima. There was no differentiation in Shiva and Vishnu whatsoever as they were of the same Tatwa like that of Akaash and Vayu. Those ignorant of this reality was like those disrespecting Garudadhwaaja and Vrishadhwaaja. Hence, I instruct you to soon construct a Shivalaya to firmly establish the fact that Hara and Hari were just the same; I shall then materialize a Sarovara to be named as ‘Markandeya Hlaadam’ at the North of the Temple in which sincere bathing would demolish the person taking Snaana in it would be fully rid of the past sins and gain propitiousness.) By so saying, Bala Mukunda blessed Markandeya and disappeared.]

SHATRU JAYA/ SARVA SIDDHI YANTRA - KLEEM KLEEM

Varna Beeja: VI / VA+E

Dhyaana: VA : *Kunda pushpaprabhaam Devi dvibhujam pangkajekshanaam, shuklamaalya ambara dharaam ratnahaarajjalaam Paraam Saadhyakaabheeshtidaam Sidhhaam Siddhdaam Siddhasevitaam, eshaam dhyaatvaa VA kaaram tu tanmantram dashadhaa japet/ VA kaaram Chanchalaapaangi kundalee-mokshamavyayam, Panchapraanamayam varnam trishakti sahitam sadaa, Trbindu sahitam mantram aatmaadi tava samyutam/ Panchadeva mayam varnam peeta vidyullataa mayam, chaturvarga pradam shaantam sarva siddhipradaayakam/*

E: *Ekaaram paramaanandam sugandham kumkumacchavii, Hari Brahmamayam varnam Sadaashiva mayam priye/ Maha Shakti mayam Devi Guru Brahmamayam tathaa, Vishvatrayamayam varnam Para Brahmasamanviam/ Urdhvaah kubjitaa madhye rekhaa tatsangataa bhavet, Lakshmeervaanee tathet Indraani kramaataasyeva samvaset/ Dhumra varnaam Mahaa Roudree peetaambarayutaam paraa, Kaamadaam Siddhidaam Saumyaam Nityotsaaha vivardhieem/ Charurbhujaa cha Varadaam harichandanbhushitaam, evam dhyaatvaa Brahma Rupaam Mantram tu dashadhaa japet/*

Beejaakshara: VI japa sankhya japa- 1000; japasthaana Svaadhishtaana-homa with karaveera pushpa, bilva, and naivedya - 'jaggery paayasa' and puja for six Amavasyas and initiated on Amavasyas. The objective is rather general for SARVA SIDHI.

However if there is a specific objective to be accomplished viz. SHATRU VIJAYA even particularly keeping a specific Shatru or Their Camp. This may be accomplished by the devout GOPAALA MANTRA VIDHI : **Kleem Krishnaya Govindaya Gopijanavallabhaya Svaha.** It is stated in *Brahma-samhita* that Lord Brahma was initiated into the eighteen letter Gopala-mantra, which is generally accepted by all the devotees of Lord Krishna. Of all the *diksa mantras* mentioned in the *sastras*, the Gopala-mantra (or Krishna-mantra) is the most important. Shri Krishna is the *svayam-bhagavan* and the *sarva-avatari* (original Personality of Godhead, the source of all other *avatars*), and His *vraja-lila* displays the greatest amount of beauty and sweetness. Similarly, the Gopala-mantra, which manifests Krishna and induces that unique *vraja-madhurya-rasa* to flow in the heart, is the greatest of all *diksa mantras*. The *mantra* is called the Krishna-mantra or Gopala-mantra because it describes Krishna in Gokula, the abode of cows, wherein the Lord plays as Gopala, the eternal lover of the *gopis* and the protector of the cows. The *Pancaratra* also mentions a *siddha* Gopala-mantra that has an extra *tantric* syllable *orh shrin*. The Gopala-mantra is also mentioned in the *Gautamiya-tantra* and in the *Narada-pancaratra* which describes how Lord Brahma gave the eighteen-syllable Gopala-mantra to Lord Siva who then gave it to Narada Muni. Although the Gopala-mantra is the same, it can be formulated differently with eighteen, twelve, ten or eight syllables. As described in the *Brahma-samhita*, the primary purpose of the Gopala-mantra is to make the soul chase after Krishna, the all-attractive Lord of the *gopis*. However, because it contains the *kama-bija* (the seed of desire) the Gopala-mantra can also satisfy material or spiritual desires. In Goloka Vrndavana or for a pure devotee the *kama-bija* fulfills spiritual desires for Krishna's loving service. When the same *kama-bija* is pervertedly reflected in the material world, it satisfies material desires. Lord Brahma fulfilled his material desire for creation by chanting the Gopala-mantra. One should pray to Krishna to become pure, totally free of all material desires. Through the mercy of Gopala one may realize the true meaning of the *mantra* and then run after Krishna to serve His lotus feet.

<i>27.Japo</i>	<i>jalpah</i>	<i>shilpam</i>	<i>sakalamapi</i>	<i>mudraavirachanaa</i>
<i>Gatih</i>	<i>pradakshinya</i>		<i>kramanamashanaadhyaaahuti</i>	<i>vidhih/</i>
<i>Pranaamah</i>	<i>samveshah</i>	<i>sukham</i>	<i>akhilam</i>	<i>aatmarpana</i>
<i>Saparyaparyayastava bhavatu yanme vilasitam/</i>				

Devi Bhagavati! *Yadaa vai sukham labhatetha karoti, naasukham labdhvaa karoti sukham eve labdhvaakaroti sukham tveva vijijnaasitavyam iti; sukham, Bhagavah, vijijnaasa iti// Sa vai bhumaa tat sukham, naalpe sukham asti, bhumaiva sukham; bhumaa tveva vijijnaasitavya iti; bhumaanaam, Bhagavah, vijijnaasaa iti/* (As one acts and performs dynamic service firmly embedded in total dedication, then that bestows ‘sukham’ or enjoyment; indeed there cannot be such happiness without dedicated service backed up by ‘nishtha’ and ‘shraddha’. This happiness is certainly not in reference to maerial context, which is tantamount to endless craving and flimsily fleeting! The joy that is under reference is most hard-earned as a result of a long chain of variables strating from speech enabled by strong knowledge of appropriate nature, clean mind, strong will, thought, meditation, understanding, physical energy based up by good food and water of suitable heat and relief space, good memory, aspiration, vital energy, truthfulness, thinking capacity and mental sharpness, faith, determination, nishkama karma! Indeed it was that kind of Happiness that a Sadhaka ought to aspire for! *Yo vai bhumaa tat sukham aalpe sukhamatsi bhumaiva sukham bhumaa tyeva vijijnaasitavya iti!* That is indeed specifically aimed at as That joy which is truly endless and Infinite! -Chhandogya Upanishad VII.xxii and VII.xxiii as regards Brahmarshi Narada and Sanat Kumara’s teaching to Brahmarshi Narada concerning ATMA JNAANA)]

Jagajjanani! Could my various deeds of ‘dharmaacharana’ like ‘Jalpa- Japa’- hasta vinyaasa kriya ‘dasha mudras’[as referred to the erstwhile described vide 15 stanza]- svecchhatmika pradakshinaas of the Deva Pratimas - bhojanaatmika homa aahuti prakriyas- be indeed quite relavant and worthy as visualized from the perspective of Atma Jnaana!! Therefore Maha Devi! Do very kindly consider all my utterances as these indeed are basically ‘Maatrikaavarnaas’! Do very kindly again as visualized from the perspective of Atma Jnaana, accept my dasha mudras as childlike yet committed and sincere drawings. Bhagavati! My ‘saparyaas’ or ‘shodashpari upachaaraas’ be accepted viz. aavaahana- praana pratishtha- dhyana-paadya / aachamana- panchaamrita yukta shuddhaika snaana-vastra yugma samarpana-yagjnootapeeta- navavararnaabharana-chandana tilaalaakaanjana dhaarana- naanaa vidha pushpa samyuta sarvaanga puja of paada-jangha-jaanuni-uru-kati-naabhi-udara- stana-vaksha-baahu- hasta-kambukantha-jihva-mukha- trinetra-karna- lalaata-shira-sarvaaga puja- followed by dhupa-deepa-naivededya kapooraa haaratis, dutifully followed by Kathaa Shranana about a recall your glorious deeds, besides chhatra-chaamara- madhura geetaashraavana-and such dedicated , naanaa vidha maha raagjnopchaaraas topped by saashtaanga namaskaaraas! Yet Pameshviri! I am indeed aware that merely my ‘baahyaantara shuddhata’ should be of no consequence and ‘antarmukha satya jnaana’ about the glorious path requires to be fortified by a long chain of variables starting from speech enabled by strong knowledge of appropriate nature, clean mind, strong will, thought, meditation, understanding, physical energy based up by good food and water of suitable heat and relief space, good memory, aspiration, vital energy, truthfulness, thinking capacity and mental sharpness, faith, determination, nishkama karma ! As I hardly possess such seeds of joy, Devi! you ought to ignore and overcome my capabilities of ‘antarmukha satya jnaana’ but do bestow to me the showers of Bliss, quite notwithstanding my obvious limitations! It is in this very context Adi Shankara’s Devi Aparaadha Stotra is quite relevant: *Na Matram No Yantram tadapi cha Na Jaane Stutim-Aho, Na Cha-aahvaanam Dhyaanam tadapi cha Na Jaane Stuti-*

Kathaah / Na jaane Mudraaste tadapi cha Na Jaane Vilapanam , Param Jaane Maatastvad-anusarannam Kleshaharannam /Janani! neither Your Mantra, nor Yantra do I know; and alas, not even I know Your Stuti / Eulogy), I do not know how to Invoke You through Dhyana (Meditation); and alas, not even I know how to simply recite Your Glories ; I do not know Your Mudras to contemplate on You; and alas, not even I know how to simply cry for You! However, one thing I know (for certain); By following You (somehow through remembrance however imperfectly) will take away all my Afflictions (from my Mind)!

MAHA SWAMI of Kanchi analyses the Stanza: All that we do must be done as an offering to Amba by way of puja, japa, mudra, pradakshina and prostration, making offerings in Chandi homa. But we spend in worldly work or in seeking sensual gratification. How can we be engaged in worship all the time! We bathe, eat, sleep, talk to people, visit places etc. But keep remembering now and then that we cannot do any thing on our own by ourselves. Keep cultivating, developing this attitude. When you remember while eating that is cause of Amba's power, speech is her gift and you will not be able to waste it in gossip and idle talk or in discussing unsavoury topics. When you are conscious that your hands and feet or mind then too you realise likewise. In the end of all the bonds of worldly existence, all the urges and feelings of Maya will be traced to the workings of body and mind. Then gradually you will get their control. You will then be able to control body parts and mind and all that we do must do as an offering to Amba. Puja-japa-mudras or gestures with fingers, circumambulating the Goddess and prostrating before her, making homa karyas and thus lead an orderly / disciplined life and psyche of dharmacharana. 'Sukham akhilam--yanme vilasitam' or all the things I do, doing happily, all my doings! [*Karacharana kritam vaakkaayajamvaa karmajamvaa shravana nayanajamvaa maanasamvaa sarvamevam tat kshamatvaa jaya jaya karunaabhdhe Shri Maha Deva Shambho!* What soever shortcomings performed by me by way of hands and legs, speech, ears and eyes, mind , and acts of inappropriate nature, and all such be very kindly be pardoned Maha Deva Shambho!] Paramacharya expresses vide 'Shivamaanasa Puja': *Atmaatvam Girijaa mathihi sahacharaah praanaah shareeram griham, pujaa te vishayopa bhoga rachanaa nidraa samaadhi sthitih/ Sanchaarah padayoh pradakshinaavidhah stotraani sarva giro yad yatkarmaa karomi tattad akhilam Shambo tavaaraadham/* You Paraashiva is my atma; my mind is Ambika, Girija the daughter of the mountain; my five vital breaths are your attendants the Pramatha ganas; my body is your temples; all my enjoyments are your puja; my sleep is samadhi; whatever I speak is your hymn; whatever I do is indeed your worship! Maha Swami further quotes from Gita 9.27: *Yat karoshi yad ashnasi, yajjushohi tadhaasi yat, Yat tapasyaasi Kaunteya tat kurushva madarpanam/* Kounteya ! You do not have to specially dedicate to me. What ever you have done for yourself, eaten by your self, homa karya that you may have performed, what ever charity you have given, the 'tapas' that you might have achieved be dedicated to me. In other words, it is your total surrender that I seek from you and nothing else; that leads to liberation which is the highest goal of life itself! If you follow the path of jnaana, it is the annihilation of the mind.; if you take the path of devotion the same becomes 'sharanaagati', surrender. The two paths take you to the same goal: the bliss of liberation in this very life, jeevanmukti!

Now about the **ATMA JNAANA PRADAAYAKA YANTRA - HREEM**

Bhaavaardha: 'Antaraadhana Vidhaana' or the Introspective Ability subtly engineered by the SELF as ATMA JNAANA. Yet, the outwardly and visibly noticeable / built-in ritual actions like nirantara Mantra Japa, Mudra Pradarshana, Pradakshanas of the individual self, Havana karma kartritva, ashtaanga

namaskarana, and ‘raaga dvesha pradarsana’ are among the symbolic traits of Fundamentalistic Spiritualists. Indeed the ‘Sarvaarpana Bhava’, might yet delude those Ritualistics.

Varna Beeja: JA

Dhyaana: *Naanaalankaara samyuktairbhujair dvaadashaabhiyuktam, rakta chandanadivyaangee chitraambaradharaarineem/ Evam dhyaatvaa JA kaaram tu tanmantram dashadhaa japet/ JA kaaram Parameshaani yaa svayam madhya kundali, sharacchanda prateekaasham divyatrimunda samyutam/ Pancha devamayam varnam Panchapraan mayam priye, trishakti samhita varnam Dvibindu sahita japet/*

JA japaadi vidhaana upayukta samaana; Pujana Yantra : Trishula yukta Trikona with HREEM in the midst.

The YANTRA be imprinted on a golden Leaf for puja of 45 days and the beejaaksara/varnaakshara JA be recited 1000 times a day. After shodashopachaara puja, the naivedya be jaggery paayasa.

[Indeed invariably all the UPANISHADS describe about **ATMA JNAANA- A quick Summary of Upanishads** is described as follows:

AITEREYA: Almighty Brahman enters each and every Being from Brahma to a piece of grass as Antaratma or the Self- Conscience. The easiest yet the most difficult question ever is *Kah ayam atmaa* or which is that Self worship worthy! The reply would be the Antaratma or the Inner Consciousness: the expressions such as ‘Samjnaanam’ or the emotive sentience being the state of consciousness, vigjnaanam or worldly awareness or knowledge, pragjnaanam or instant mental responsiveness, medha or brain power and retention capacity, drishti or discernment and perception through senses, mathih or capacity to think pros and cons, manisha or mastertminded skill of planning, juutih or capacity of forbearance, smriti or memory power, sankalpa or ability to initiate and decide, kratuh or tenacity and dedication, asuh or calculated sustenance, kaamah or craving obsession all ending up in Vashah or forceful possession; all these are rolled into one word viz. **Conscience** or the super imposition of the totality of senses viz. speech, vision, touch, taste and generation. It is indeed that kind of ascent of self consciousness that submerges karta-karma-kriya into Brahman, once mortals attain at least of intervals of Immortality!

BRIHADARANYAKA: The Self and Supreme are mutual reflections; that identity of the two entities is despite the contexts of awaken and dream stages and the mortal’s life in the final stage be described as a caterpillar which once reaches the edge of a grass but would seek to hold another grass piece for support and jump over! The causative fullness and derivative causation or the Cause and Effect Analysis thus states: *OM/ Purnamadah Purnamidam Purnaam purnamudachyate, Purnasya Purnamaadaaya Purnamev a-avashishyate/* Para Brahma is full and total; so is this Antaratma or the Individual Self Consciousness if full and total too. From ‘Karyatmaka Purnatwa’ or this causative fullness is manifested into the fullness of ‘Karanaatmaka Purnatwa’ or the derivative fullness. In other words, the Individual Self shrouded by the screen of Ignorance or Unawareness due all over its bodily form and sensual form, gets identified and unified to Fullness. In other words, from infinite cause the infinite effect is evidenced or from Infinite Universe, Infinite Brahman is evidenced or *Asatomaasadgamaya* or From Non-Reality to Reality or From Darkness to Luminosity! Further, Damayita-Daana-Daya or Control-Charity-Compassion are three seeds of virtue. Since Prajapati’s heart qualifies the Beings likewise, he provides Jnaana or

Knowledge to them and the resultant Sat-Yat or the Murtha or Gross and Amurta or Subtle Rupas of Brahman ie. the gross form by way of Pancha Bhutatmika Jagat leading to Arishad vargas and their remedies of ‘Saadhana’ and ‘Satkarma’! Indeed Brahman manifests as Water-Sun-and Bhur-Bhuva-Swah while Mind of an Individual is the key indicator of the Truth and Untruth or Reality and Falsity. The aspects of Brahman are in varied forms such as: Vidyut Brahman or Lightnings, Vaak Brahman or Speech signifying Veda and Scriptures, Vaishvaanara or Agni, Vaaya Brahman and so on. Now human beings are thus motivated to realise Him by austerities, detachment, Gayatri worship, meditation to Praana the Universal Energy by Ukta Gita, intense meditation to Surya, Agni, Vayu and so on as these all are the ramifications of the Unknown. The travel pattern of a Good Soul after death as per ‘karma phala’ enters the Self and the Supreme were mutual reflections; that identity of the two entities despite the contexts of awaken and dream stages was certain and that mortal’s life in the final stage be described as a caterpillar would reach the edge of a grass but would seek to hold another grass piece for support and jump over! The travel pattern of a Good Soul after death as per ‘karma phala’ enter the smoke zone of ether and travel to Pitru-Chandraadi Lokas and after enjoying the company of Devas and after stipulated time return back to earth through ether/ rain as destined as a plant, insect, bird, animal or a human again. the smoke zone of ether and travel to Pitru-Chandraadi Lokas and after enjoying the company of Devas and after stipulated time return back to earth through ether/ rain as destined as a plant, insect, bird, animal or a human again.

CHAANDOGYA: There is a succinct and subtle message of Atma Jnaana conveyed by Chhandogya Upanishad about the True identity of the Individual Self and the Supreme Soul .III.xiv.i) Sarvam khalvidam Brahma tajjvalaaniti shaanta upaaseeta/ Atha khalu kratumayah Purusho yathaa kratur asmin loke purusho bhavati tathetah pretya bhavati, sa kratum kurveeta/ (This Universe in totality is Brahman from whom it is born, exists and dissolves; hence one ought to meditate with tranquility and with sincerity; as he exists with conviction and faith, so does he depart; indeed he or she shapes one’s own destiny for sure!) III.14.2) *Manomayah praana shareero bhaarupah satya sankalpa aakaashaatmaa sarvakarma sarva kaamah sarva gandhah sarvarasah sarvamidam abhyaattovaakya- naadarah/* (The Self comprises of mind, the vital force of the body and inner conciousness; his soul is like the Space; he is essentially of good nature, good intentions, good actions and without complaints and cravings!) III.14.3) *Esha ma atmaantarhri- dayeneeyaan vriher vaa, yadgvaad vaa, sarshapaadvaa, shyaamaak aad vaa, shyaamaaka tandulaad vaa; esha ma aatmaantar hridaye jyaayaanprthivyaah, jyaayaan diva jyaayaan ebhyo lokebhyah/*(The Self within the lotus of my heart is smaller than paddy, barley grain, mustard seed and so on but is indeed greater than earth, space, heaven and the totality of the Universe!)III. 14.4) *Sarva karma sarva kaamah sarva gandhah sarva rasah sarvamidam abhyaattho -vaak anaadara esha maatmaantarhridaya etad Brahma etam itah pretyaabhi sambhavitaasmeeti yasya syat addhaa navichiktsaasteeti ha smaah Shandilya Shandilyah/* (This Self of mine as present in my heart is what all that is performed by way of actions, what all is desired, of excellent tastes-smells-speaks, etc with no margins of non-fulfillment! Such is the status of Brahman; on departure of the mortal world, this Self of mine would leave the perishable body and be identified with Brahman. He who has this unshaken faith shall truly attain that status)

Janashruta Poutraayana- the grandson of the munificent grand father who happened to know the language of swans-heard from his terrace one evening the conversation of one of the swans spoke very high of the charity works of Janashruti and said that his name and fame was very popular all over. The other swan replied citing the great example of one Raikva the associate of a cart who was perhaps nothing in

comparison with the so called grand son of Janashruta! On hearing this conversation of the swans, Janashruti asked his attendant , also a charioteer, to find out about one Raikva an associate of a cart. Meanwhile the conversation of the swans was ringing loud in his ears as it said: *Yathaa krityaa vijitaaya adhaareyaah samyanti, evam enam sarvam tad abhisameti, evam enam sarvam tad abhisameti, yat kinchha prajaahsaadhu kurvanti/*: ‘while many persons throw the dice, only the superior one wins the throw’! Meanwhile, the attendant cum charioteer of Janashruta found out a Brahmana staying near a chariot; he went in search of that Brahmana finally and asked him whether he knew one named as Raikya! The Brahmana replied that he himself was Raikva! Janashruta approached Raikva offering several gifts and even his daughter to serve Raikya but he discarded them but agreed to teach him as follows: ‘Food is the product of five organs of Individual Self and five creations of Brahman viz. Pancha Bhutas but both the entities are the same. Vayu Deva the Deity of Dishas assumes the form of a bull and teaches about the magnificence of Brahman; He manifested just one ‘Paada’ or foot and Agni was a part of that single foot .Then Agni in the form of a Swan explained that beside him, Surya-Chandra-Vidyut too were manifested in that one foot ; An aquatic bird confirmed what Agni stated and qualified further that Praana-Chakshu-Shrotra-Manas too were the objects of worship.Undoubted supremacy of Praana the vital force in the body of a Being vis-a-vis the organs and senses.The status of Post Life Soul upto the stage of transmigration was interpreted by five oblations to Ahavaneeya Agni and the final oblation by water. Any person of Satkarma would take to Deva Yaana or the Divine Path versus Saamaanya Yaana or the Common Route after death; cautions for do’s and don’t’s while alive need however to be observed. Much unlike the blind man and the elephant, the Universal Self is comprehensive comprising Sky, Vayu / Praana, Space, Earth etc . The futility of Teachings lands in arrogance but not the realisation of Truth ‘Adviteeya’ or the singularity of existence manifesting surprising plurality all rolled out of the same Uniqueness as with Andaja, Jeevaja and Udbhuja or born out of eggs, reproduction or sprouts as also Sun, Moon , Lightnings, the three folded forms of Agni, Aapas and Prithvi, the three basic colours of red-white-black have been highlighted for merger into Oneness.Three folded forms of Food-Water- Heat are evidenced by and emerging from Manas or Mind-Breathing and Speech. Mind indeed is the dominant factor for the survival of food. Hence finally is the Truth: TAT TWAM ASI! Like bees collect honey from flowers, Truth or that Antaratma of all the Beings is similar too. Rivers flow in the same direction and so do various Beings remain as the same species as they are born, yet the common thread of Antaratma is retained always. The illustration of a live banyan tree since got dried up is dead but the Eternal Soul moves on further. Tiny and wasteful seed of a massive banyan tree is realisable only by the mind and faith as that explains its subtle essence of the Self in which indeed is the truth! More explicitly explained is the salt dissolved in water which is the Supreme Self as AHAM BRAHMA ASMI! That is the Subtle Essence of regaining the Self; indeed That is That! A dying person loses speech, mind, energy and body warmth ready for merger into the Subtle Essence. In the mortal world, justice is delayed but never denied; retribution and recompense are real and definite; indeed THOU ART THAT! THAT IS THE TRUTH AND THE SELF!

Brahmarshi Narada approaches Sanat Kumara to realise Brahman and the latter underlines the Power of Speech and Mental Calibre, Strong Sankalpa, Sturdy Self and Will Power, Application of Mind, Vijaana / Knowledge, Physical Strength arising from Anna / Ideal Food, Water, Heat Energy, Mental Power to see, hear, and think, Hope, Trust and Firm Conviction, and above all Praana, Nishtha / Commitment, Karyacharana /Involved Activity and Service towards Fulfillment. Sanat Kumara assured that the Infinity of Brahman who is incomprehensible is indeed the Individual Self within one Self itself!

Indra representing Devas and Virochana from Danavas did deep Tapasya to Prajapati to seek Brahman; the latter showed reflections in a mirror and on water surface and affirmed that the Self was Brahman likewise. Virochana was satisfied and left Indra too left but was not convinced and thus performed Tapasya again with vigour. Prajapati gave the analogy of dream stage when the Self would get affected as organs and senses are with drawn excepting mind. Still unconvinced Indra intensified Tapasya but his life time was inadequate. Prajapati extended Indra's life span to let Indra perform Tapasya. On concluding the Tapasya, Indra raised the doubt that mind was after all was functional in the dream state although the body and senses would be at rest. Prajapati then explained that the Inner Conscience had mind as the divine eye yet got influenced by the sensory organs; he gave the example of horse and carriage since the former had to carry the load of the body parts and senses viz. the mortal body. Finally Indra attained the vision of the Antaratma and became ecstatic!

ISHOPANISHAD: *Om/ Ishaavaasyamodam sarvam yatkincha jagatyaam jagat, tena tyaktena bhunjeethaa maa gridhah kasyasviddhanam/* or Detachment and Deliberation are the rudiments of Reliasing the Supreme. The further stanzas teach the following: Righteous action irrespective of fruits begets further longevity to keep pursuing the path of enlightenment; Involvement of evil actions caused by panchendriyas like vision, hearing, touch, breathing, generation accentuated by mind blinds the Essential Truth and the pace of recovery would be too slow even nil; Unity of Self and the Supreme is evident and harnessing body parts and senses is of paramountcy to reiterate that essential Truth; both the Inner Self and the Supreme are stable yet on the move, nearby yet distantly unrealised, right within but without calling for intense introspection; the Self has no hatred for others since the action-reaction syndrome does not affect it in the least and those Yogis when realise this Reality wonder where there is hatred and what is the love; As there is 'tadaadmya' or absolute Identity, the Self and Supreme ought to be the same, irrespective of the play of senses and thoughts that the body carries; the Supreme is all pervading, unborn, bodyless yet allots clear instructions to follow by all entities; Pursuit of the path of Vidya and Avidya ie Knowledge against blind Ignorance needs to be distinguished since the latter enter the portals like rites, rituals and Sacrifices or get stuck to karma kaanda alone but Vidya is the higher plane of Learning ; Fruits of Vidya on the ascent path by wisdom, meditation and Karma or Work defined and duly blended; Knowledge and Ignorance both cross life and death but the former gets bliss while the latter gives rebirth; Prakriti or Maya and Purusha are manifest/ unmanifest but what is really worthy of worship be distinguished clearly; maya creates, preserves, destroys and recreates but the Driving Force is the Supreme; worship to Maya and Hiranyagarbha differs -one by 'Karma' another by 'dharmaacharana' and detachment; Truth and Immortality are concealed under the thick blanket of ignorance, may Surya open the Solar Orbit and let the golden vessel unveil Brahman or in other words worship to Solar Orbit reveals a golden disc and a Face within as Brahman ; solar Orbit discloses the Truth that Brahman is Surya Himself as it represents vision, the signs of death as also Bhur-Bhuvah-Swaha; Eternal Truth as divulged by worshipers is the Golden Disc or the Solar Orb and that the Supreme is Vayu the Vital Force; Vidya or Avidya, Deed or Misdeed, but the Ultimate Reality is Death and Agni. Thus Karmacharana be utilised to conquer 'mrityu' and utilise atma jnaana to accomplish 'Amritatva': *Avidyayaa mrityumteertvaa, vidyaya amritamasnute//*

KATHOPANISHAD: Nachiketa desired to know as to what would be the status of an Individual Self after death. Yama replied that on this question, the replies would vary even from Gods and instead of such a controversial question he might as well ask for any other boon such as sons and grandsons, longevity of lives henceforth, enormous number of cows, horses, elephants, or gold and jewellery, of becoming a

King, women of grace etc. Nachiketa refused the offers and insisted on Brahma Vidya only. On testing Nachiketa about his eligibility at length, Yama explained about the concepts of Shreya and Preya or Vidya and Avidya, the intensity of Samsara vs. the Lasting Option and of the Identity of Brahman. Dharma Raja complimented Nachiketa as the sincere seeker of the Ultimate Truth. Finally, Yama divulged the secret teaching which indeed was ‘durdarsham’ or hard to vision, ‘gudham anupravishtam’ or subtly hidden and stationed inaccessibly, ‘guhaateetam’ or located beyond the realms of unique intellect and highest knowledge and ‘gahraiveshtam’ or existent in the midst of desolation and misery originating from- and deeply imprisoned- by body parts and sensory organs pioneered by the typically mercurial mind!) On visioning the portals of Brahman, Nachiketa was in a virtual trance visioning a total segregation of mortal delights and gradual inflow of the serene waves of the Ocean of Immortality! Nachiketa’s first enquiry to Yama was to as to what was that glittering Object he visioned as being distinguished as ‘anytra dharmat anyatraadharmat’ or from virtue to vice, ‘anytraasmaat kritaakritaat’ or the cause and effect and ‘anytra bhutaat cha bhavyaat cha’ or distinct of the past and future! Then Yama initiated the essence of his instruction: The ultimate objective of Vedas was to promulgate one Unique Voice; this Voice is what all austerities make the most significance of; that which all the persons of Brahmacharya or Self Discipline and restrained regulation, would vouchsafe for and indeed sincerely it is the Single word **OM**. *Etadyekaaksharam Brahma param/* or Om is the prefix to all prayers and introspection to Hiranya garbha as well as the Supreme Brahman alike; any kind of meditation on OM is applicable to both! The Self or Antaratma is immune from births and deaths; it is subtler than the subtle and far more mammoth to mammoth; it could travel places, with memory yet motionless; it reveals itself on meditation as the huge fund of bliss while being right in the midst of organs and senses as though in a prison; none too easy to discern through study, learning, and such communications; indeed body is the husk and the Self is the grain within!!

The Upanishad then reviews the details of the Seekers of ‘Satkarmas’ or virtuous deeds, prominent among them being those who worship ‘Panchaagnis’ or the Five Fires viz. *Garhapatya, Ahavaneeya, Dakshina - agni, Sabhya and Avasatya* representing Heaven, Cloud, Earth, Man and Woman as also perform Nachiketa Sacrifice thrice. Once an Individual Self is realised as the Supreme, it is signified as the Master of the Chariot, then body is reckoned as the chariot, body is the chariot, charioteer is the ‘buddhi’ or the Intellect, mind is the bridle all for sure the party normally engaged in the cycle of births and deaths. The Purusha is hidden in all the Beings covered by maya or cosmic illusion and Tri Gunas of Satva-Rajasa-Tamas nature.. Now, the reply about the true profile of the Individual Self comparable to that of Brahman is the result of past deeds but yet the Inner Self or Antaratma remains neutral as a spectator of the goings-on of the body-senses-mind . Indeed, Absolute Truth is the Unmistakable Unity of the Supreme and the Self within, despite the mortal body and its influences; after death too the darkness of ignorance persists till the Realisation of their Unity!

KENOPANISHAD: ‘Kenoshitam’ or by whom is this all directed to. The inevitable reply is ‘Manas’ or Mind as remote controlled by Almighty indeed. How does one realise this Almighty. The Teachings are invariably directed to two paths viz. Paraa Vidya and Aparaa Vidya. The former Knowledge is intended to achieve ‘Sadyo Mukti’ or of short term Liberation and Aparaa Vidya aims at superior learning to accomplish ‘Krama Mukti’. The Paraa Vidya seeks to overcome desires by way of Mind from the pulls and pressures of material desires by way of Abstinenes, Sacrifices, Charities and such other acts of ‘Karma Kanda’ or ‘Karma Yoga’, while ‘Aparaa Vidya’ necessarily involves elevated levels of ‘Atma Samskara’ or of purification of mind and thought and focus on Inner Consciousness by way of

demolishing the thick walls of Ignorance by way of ‘Samyak Drishti’ or Inward Vision as reflected in, and unification of the Self with the Supreme leading up the ladder of ‘Krama Mukti’. Paraa Vidya is essentially highlights Sacrifices, Rites, and Meditations controlled by Manas and Praana or the Mind and Vital Energy as further controlling actions and their far reaching effects. It is stated that there are three Lokas attainable viz. the Manushya-Pitru- and of Devas. The world of Humans is attained through sons alone, that of Pitru Devas by way of Sacrifices and Deeds of Virtue, and of the Worlds of Devas by higher learning. While the Individual Self is unaffected by the deeds of virtue or vice, Brahmans seek to upgrade themselves by study of Vedas, yagjnas, daanaas, sacrifices, penances, fastings, etc. Karma kaanda attains offspring, wealth, fulfillment of material ends, and finally turns persons as ascetics and terminates their lives; yet the Self is unattached and whatever the body and mind does has no bearing on the Karma Phala. Thus the return of the Self be it from Swarga or Pitru Loka, after rebirth occurs even after the exhaustion of temporary Liberation. But why not seek indeed the Aparaa Vidya or Superior Learning to earn ‘krama mukti’ and secure ‘Tadaatmya’ or Unification of Jeevatma and Paramatma by way of Self-Realisation! Kena Upanishad opens with the interrogation as to who indeed is the driving force of one’s life and the reply is that one’s mind is the cause supported by Praana the Vital Force but its Remote and Real Instructor is one’s own Conscience. The infrastructural set up of the Mind comprises the ‘Panchendriyas’ or functionaries of the body and these five are divided into five each of jaanendriyas or sensory organs and a set of Karmendriyas or body parts enabling the execution of the acts as speech, vision, hearing, touching, and generation all as directed by mind and remote controlled by the Conscience of Self. But indeed the Cause and Effect pattern of the Conscience causing the Praana and mind further effecting the body organs and senses is irrelevant for the simple reason of the Antaratma which is the Supreme Brahman would be far beyond comprehension of humans and Devas alike. Inner consciousness is neither of the faculty of ‘Vaak’ alone, nor of Manas, nor of Chakshu nor of Manas or all the faculties put together. As to whether anybody knows about Brahman the significance of speech; vision, Mind, and so on recalling the story of a blind man seeking to highlight one part of the body or another and deduce that an elephant was a head-its trunk-its tail-feet-etc. Indeed, one does not consider that he does not realise that he does not know either! It is known yet It is unknown! The Supreme is not an object even of extraordinary knowledge but of immense introspection and Self Realisation; it is neither perception nor comprehension but only intuition. Thus, to know one does not know but desires to know yet It remains unknown is all what all one knows! Once on realising the Supreme Truth, the Individual becomes aware that the Inner Consciousness or the Antaratma itself is within itself as the Paramatma. One wonders whether It is Maya ever preventing Jivas and Devas to discover the Truth. Devi Durga the Mother of the Universe would certainly descend to Earth to curb extreme pressures of the evil influences; Devi Durga is represented by Her divine wisdom as the spring of Brahma Vidya an awareness of Brahman both from the Cosmic and Individual Levels: In the Individual context, the Teaching is: *Athaadhyatman, yadetat gacchati manah anena abhikshanam upasmarati etat sankalpah/* or the Indwelling Self or the Antaratma is always embedded into and anchored on to mind and ; latter once sharpened even while encased in the physical frame, be buttressed with knowledge, faith., righteousness. As these are retained on the right side of the body, the truth on the left side and concentration of highest order in mind, Satya Brahman is then realised as the Truth! The phrase ‘Satyameva’ signifies the idioms ‘Sat’ or Tyat viz. Murtha-Gross and Amutra-subtle, the gros being Pancha bhutaatmika or of Five Elements as also Arishadvargaas of Kaama, Krodha, Moha, Mada, Matsaras; indeed ‘Brahman’ is Invincible, Birthless and All- Pervading! *Upanishidam bhobruheetyuktaa ta upanishadbraahmi vaava ta upanishadama brumeti/* Recalling the earlier query, the cryptic reply was that the intelligent ones should turn away from the material world to

realise Brahman; *Tasya tapo damah karmeti pratishthaa Vedaah sarvaangaani/* Concentration, faith, renouncement are the keys, while Vedas represent the limbs and Truthfulness!

KAUSHITAKI UPANISHAD: opens with the concepts of Deva Yaana and Pitru- Yaana and about the passage of Soul after death. As one leaves the world, all the Beings are stated to reach the gate way viz. the Chandra Loka first; if fortunate on the basis of the karma phala or the balance account of good or negative results of the previous births, the gates get opened to Swarga or higher Lokas to the extent of what the positive account decides; if not the return starts and on way back experiences negative results and then returns back to earth by way of rains and is reborn again on the basis of karma phala is reborn as a worm, insect, fish, bird, lion, or snake or as a human being. During the period of expectancy or the period in the garbha or the womb, the Praani or the Self would be in the form of Pure Consciousness and once delivered the thick cover of Ignorance or Maya envelopes and adopts the features and actions of the newly born. On the other hand if the departed Soul has an excellent track record and is destined to reach up to higher lokas right up to Brahma Loka due to Sacrifices, Tatwa jnaana, and so on then he or she attains the status of Brahma itself! How such blessed Soul is pampered with divine experiences are detailed in this Upanishad. The final chapter deals with 'Paraa Vidya' and 'Brahma Vidya'. 'Paraa Vidya' or the Highest Wisdom that Brahma was in the celestial forms as Surya, Chanda, Vidyut or Lightning, Thunder, Vayu, Agni and Aapsu Purusha or Water. But finally, Antaratma is indeed the reflection of Paramatma: *Ya eteshaam Purushaanaam karta yasya tat karma savaiveditavyah* ; thus Brahma Vidya was taught

MUNDAKOPANISHAD: Citing the analogy of two birds named Supana and Sayuja sharing the same tree, one being busy eating sweet fruits of the tree and another refraining from eating; as one is immersed in enjoying material pleasures, the other resists the temptations of life. The self indeed is the source of Brahman attainable by Yoga, Karma, Tapasya and Truthfulness. As the Seeker of Reality finally confronts the vision of the golden hued 'Over Lord', he merges with the non duality of Purusha and the Self as the Source of Brahman. The Seeker attains equation and then the riddance of Tri Gunas and features, merits and non merits, 'paapa punyaas' as the final goal. Realising the significance of Praana as the key factor, the person concerned would rather target the Antaratma in the Self instead of getting involved with esoteric exercises and show off knowledge and delights in the quest of the Self by taking to the established routes. The Self is achievable through the understanding as to what is Truth and Untruth as also Tapasya or austerities with control of mind and senses as the latter includes 'nitya Brahmacharya' or continuous abstinence, straightforwardness and non pretentiousness, and clean inner conscience leading to Self Illumination; indeed that is the Path of Parama Nidhana which truly indeed is the Seat of the Golden Hued! Since the role of Maya is the Cause of Rebirth and the Ultimate Truth is of Accomplishment, the Mundaka Upanishad describes the nature, pattern and emancipation finally. At the Time of Mukti or Deliverance, the fifteen body constituents of Five Jnaanendriyas or sensory organs, Five Karmendriyas or the responsive body parts of Action, Five Basic Elements of Nature, besides Mind all of them being headed by Prana at the end would all become integrated and unified as the Self Consciousness as the latter is but the same as the Supreme. Thus takes the qualification of the Self as *tarati shokam tarati paapmaanam guhaa gandhibhyo vimuktomrito bhavati/* or overcomes grief of mind, blemishlessness, and then the 'Sthitapragna' achieves freed from the knots of the unknown cave hidden in the mortal heart as shrouded by ignorance of Maya and accomplish Immortality!

MAANDUKYA ALREADY COVERED VIDE STANZA 10 ABOVE

PRASHNOPANISHAD : The Sixth and Final Question was posed by Sukesha the son of Bharadvaaja to Pippalaadi as to what would be the ‘Shodasha Kalas’ or the Sixteen Attributes of Purusha and the reply was that due to the cover of ignorance the sixteen body parts were misconstrued as shodasha kalaas, since they were stated to condition the movements of the Self Consciousness. Maha Purusha the Hirayagarbha created Praana, as from it Shraddha or Faith, Kham or Space, ‘Vaayurjyotiraapah’ or Air, Fire, Water, besides Prithveenidriyah Manah’ or Earth, Physical Organs and Mind as also Food, Vigour and Self Control. Also were created Veda Mantras, Rites, Worlds, Names, Nomencltures of Beings and Forms. The Maharshi also explained the ‘Shodasha Kalaas’ of or sixteen constituents of Human Beings counting from Praana would get merged into the Purusha with no trace of the merging traits and features. Death is thus but a gateway to another cycle of births and deaths. In each such existence, Consciousness activates mind but the latter executes actions by the organs and senses, while Antaratma remains as a spectator to the actions of body parts and senses which are all but mortal! This was how the last question was replied by the Maharshi Pippadaadi. To conclude, the Six questions were about the Creation of the Universe and the methodology of Realisation; the prime supports of Life and Praana; Origin and destination of Mortal Life; Dreams during Life and the pattern of control and significance of towards Self Realisation; ‘Om’ the gate way to better life and beyond and Shodasha Kalas or Sixteen body organs and senses interplaying with the Antaratma!

SHVETAASHRATAROPANISHAD: is all about the Truth of the Truths, the delienation of the Truth and desperation to attain It while facing death. Then a profile of Virat Purusha the Unsurpassing Cosmic Being: *angushtha maatrah purushontaratmaa, sadaa jnaanaam hridaye sannivishthah*, as also *Sahasra sheershaa Purushah sahasraaksha sahasra paat, shabhumim vishwato vritwaa ati atishthad dashaangulam// Purusha evedam sarvam yad bhutam yaccha bhavyam utaamritatavasyeshanno yad annenaanirohathi//* or the Individual Self is hardly of thumb-size always residing in one’s heart the distributing hub of energy from praana, with one’s mind as charioteer of body organs and senses; the Virat Purusha or the Cosmic Person is stated to have thousand -figuratively - but countless-heads, eyes and feet thus describing His reach and magnitude, yet in the context of ‘Antaratma’ He is hardly of the size of ten inches covering Sapta Lokas, Sapta Patalas, Sapta Dwipas, Sapta Samudras, and Sapta Parvatas. Interestingly, the Cosmic Person Maha Purusha, being the Antaratma is totally unaffected by the actions of Individual body organs and senses; the latter is of myriad forms yet the Singular Form of the Supreme. The Eternal Paradox of Existence of Beings is described in this connection by an analogy of two birds viz. Suparna and Sayuja both being companions clinging to the same tree, one eating sweet fruits and another refraining from eating at all, thus one enjoying the sweetness of life even becoming slaves of the evil influences with no regard of moralities of life but another exercising restraint despite temptations and calculating consequences. Sankhya Siddhanta of Duality of the Supreme is discarded. Indeed the pull of Maya and Prakriti tends to blind the Beings to such an extent that the negativity of life invariably results in succumbing to the cycle of births and deaths and karma and dharma accounts are very rarely balanced let alone cancel off to attain Realisation of Rudra, the Pashupati natha subtly hidden in the Inner Self or Antaratma of all the Beings as **Tat-twam-asi** or Thou art Thou!

CONCLUSION: Paramatma the Unknown Brahman resolved to let Hiranyagarbha Brahma be self manifested. The latter created the principal ingredients of the primary Creation such as Pancha Bhutas, Surya Chandras and Antariksha as well as Prajapati Maha Purusha with a prototype Physique. The latter tore off his body to two parts viz. the Self and Prakriti Maya and together manifested as the Universe into Devas and Asuras to represent Virtue and Vice besides Praana the Vital Force and ‘Charaachara

Srishti'with human beings and othet types of creation. Representing Praana as an alternate form, the Maha Purusha stays Him Self as the Antaratma of all the Species. Human beings are blessed to possess body parts and senses as Panchen-driyas, besides 'Manas' the Mind as the head to perform noble or ignoble acts. Prakriti Maya who cleverly hides Antaratma and creates endless material attractions of the worlds to deviate attention from the Reality with the aid of a mix of 'Gunas' dominates the colouring of the spotlessly white, pure and transparent the Virat Swarupa. Thus human beings tend to be obsessed with Maya and become victimised trying to fight out the lures temporary pleasures invariably and confuse Non Realities for the Lasting Truth of the Antaratma, a mirror image of Brahman! Taittireeya Upanishad vide II.ix amplifies the Parama Rahasyam or the Secret Instruction of Upanishads:*Yato vaacho nirvatante apraapya manasaa saha, anaandam brahmano vidwaan, na bibheti kutaschaniti/ Etam vaa vaava na tapati kim aham paapoama karavamiti, sa ya evam vidvaanete aatmaan sprunute ubhed hi evaisha aatmaanaam sprunute, ya evamVeda, ityupanishad/* Once Enlightenment dawns into the thoughts of a person due both to knowledge, introspection and 'Satkarma' of the cumulative fruits of births, that blessed Soul conquers fear by unveiling Reality within, despite the play of misleading signals sounded by Panchendriyas and the mind. The person bemoans that through out the perpetual cycle of births, he has always got victimised mind. It is none too late and search his inner conscience atleast now. This indeed is the most relevant secret of revelations of Upanishads, Vedas, and Knowledge.]]

28.Sudhaamapyaasvaadya

Vipadyaante

Karaalam

Na

vishve

yatkshvelam

Shambhostan-moolam

pratibhaya-jaraa-mrityu

Vidhishatamakhaadyaa

kabalitavatah

tava

janani

harineem

divishadah/

kaala-kalanaa

tadankamahimaa/

Bhagavati! *Sarvaapamrityu shamanakaala Mrityu nivaarinam, Sarvaapamrityu shamanakaala Mrityu nivaarinam, Sarvajjwaraarti shamanam Deerghayushya pradaayakam/ Sarvajjwaraarti shamanam Deerghayushya pradaayakam/* The entirety of Brahma, Indra and crores of Devas had the foutine of enjoying Amirit and as such nagging diseases, jara / old age, apa mrityu or untimely death. Yet Maha Deva on His own thoughtful volition and vision saved the Universe resting in His 'kukshi'/ stomach and devoured 'Haalaahala' the deadlieast and engulfing poisonous flames as 'Kaalakuta' in His throat - thus acquiring the renown as Neela Greeva-when Amrit was in the process of churning by Devas and Danavas on opposite sides with Mandhaara Mountain as the churning rod and Lord Vishnu as Kurma for balancing it! Indeed, Sada Shiva at the time of acute universal crisis of ' kaalakuta visha jwaalaadarshana' when Srishti- Sthiti-Samharas were at stake, then He faced Mrityu as the Mrityunjaya,while Bhagavati the Maya Maya shines with the evershining jewellery like the famed noslings and ear rings - *Taaraa kanti tiraskaari naasaabharana bhaasuraa/ Kadamba manjari klupta Karna pura Manoharaa,Taatanka yugali bhuta tapanodupa Mandalaa/* Thus Shambhu in His 'kaama keli' or during the live game hardly tried to kiss by drawing Her 'taatanka yugali'or sparkling ear rings to His 'Neela Greeva' / His Blue Throat replete with 'Kaala Visha' even as 'Maha Kaala' turned the Head in prettiness and shyness. Indeed the nearness of 'Taatanka Yugali' had since become a 'Soubhaagya Chihna' or symbolic of Happy and Everlasting Wedded Life or the 'Kaama- chihna' eversince!,

[Masya Purana is quoted about **Samudra Madhana-Kaalakuta Visha- Amritodbhava- Mohini Avatara:** As Danava Guru Shukracharya secured Sanjeevani Vidya from Maha Deva after thousands of years of penance and meditation to enable Danavas and Daityas the restore their lives, especially after their killings in battles with Devas, there were series of victories of Danavas and all the like minded evil forces, while Injustice and Vice prevailed in suppression of Virtue, Justice and Peace. In response to a

delegation of Devas led by Indra and Deva Guru, Brahma appealed against passion for battles and enmities. He also called King Bali the Head of Daityas and Danavas and to refrain from frequent quarrels with Devas and suggested a Master Plan for the mutual benefit of Devas, Gandharvas and like minded allies on the one hand and Daityas, Danavas, Rakshaas, Nagas and Yakshas on the other. The Plan proposed by Brahma was as follows: Both Daityas and Devas should jointly organise the Project of ‘Kshira Sagara Mathana’; approach Vishnu under the leadership of King Bali to revive the Form of ‘Kurma’ (Tortoise) present in Patala loka; request Mandarachala or the Mountain of Mandara to be the churning rod; pray to ‘Sehsha Nag’ or the Giant Serpent who bears the weight of the entire Universe to be the long and strong rope to be used for the churning. As planned the joint delegation prayed to Bhagavan Kurma lying in Patala loka first and the latter agreed readily saying: *Trailokya dhaarineynaapi na glanir-mama jaayatey, Kimu Mandarakaat Kshudraat gutikaa samnibhaadiha*/(I have no problem in holding the Mandhara Mountain for this noble cause as this so like a pebble for me!) Later on when the delegation approached Sesha Nag, he replied: *Brahmanda veshatinaanaapi Brhahmaanda mathanenaavaa, Na mey glanir bhaved dehey kimu Mandara vartaney!*(If I could bear the brunt of the Universe what is the problem in holding it while churning and rotating it!). At that time, Kurma Deva was right underneath the Mountain, but neither Daityas nor Devas could rotate the mountain much less churn it. The delegation reached Vaikuntha and prayed to Vishnu under the Leadership of Bali, when Vishnu was in Yoga Nidra lying on Sesha Nag on Ksheera Samudra, as follows: *Namo loka trayadhaksha tejasaa jita bhaskara, Namu Vishno Namu Jishno Namastey Kaitabhardana/ Namah sargakriyaakartrey Jagatpaalayatey Namah, Rudrarupaaya Sharvaaya Namah Samharakaariney/ Namah Shulaayudhadhrushya Namu Daanava-ghaatiney, namah Trayaakranta Trailokyaayaabhavaaya cha/ Namah Prachanda Daitreyndrakulakaala mahaanala, namo naabhihr udodbhuta padmagarbha Mahabala/ Padmabhuta Mahabhuta karthrey hatrey Jagatpriya, Janitaa Sarvaloksha kriyaa kaarana kaariney/ Amaraari vinaashaaya Mahaasamara shaalinee, Lakshmi mukhaabja madhupa namah keerti nivaasiney/ Asmaakamamaratwaaya ghritayaam ghriyataa -mayam, Mandarah Sarvashailaanaamayutaatayaayuta vistrutah/ Anantabala baahu bhyamavasht abhaika paaninaa, Madhyataamamrtutam Deva Swadhha Swaadhaartha kaaminam/*

(Bhagavan Vishnu, Jishnu, Trilokaadhyaksha! our sincere greetings to you; You are the famed demolisher of Kaitabha; The Creator, the Presever and also the Destroyer of the whole world with Trishula in your hands; You expanded and occupied in merely three steps of yours all the Three Lokas; You are like the Agni who put the total ‘Vamsha’ or the race of the frightful of Daitya Clan into flames and ash; You materialised Brahma from the lotus of your navel; You are the Jagatkarta, Harta and Priya; the Karya, Karana and Karta or the Deed, the Doing and the Doer; Our endeavours are due to create ‘Amrit’ for ‘Amaratwa’ or everlasting life; kindly enable with your mighty arms the ‘Manthana’ or churning of the Madarachala in the Ksheera Sagara!)

As Bhagavan agreed to do so and initiated the circling of Sesha Nag around the Mountain, the Daityas and Danavas out of bravado held the head of Sesha Nag’s thousand mouths that emitted poisonous flames and many of them perished even before the process of churning; Devas on the other hand held the tail and manouvered it. As both the churning got momentum, both the Parties were extremely tired and Indra materialised cool showers to reduce the tiresomeness. Lord Brahma alerted and encouraged with cheerings and heartening remarks periodically to both the face-drawers and tail-enders of the Sesha Nag. As the churning of the ten thousand yojana wide Mountain continued, from its top fell down several groups of elephants, eight-footed Sharabha animals, wild lions, tigers, boars and bears, crores of fearful poisonous reptiles, besides heavy and tall trees, branches, fruits, leaves, medicinal herbs and plants into the Ocean. The resultant pulp of the ‘Manthan’ of the materials dropped from the Mountain produced ‘Varuni’ and its invigorating smell pleased Devas and Danavas and became refreshed and mightier; the speed of churning pepped up and Bhagavan Vishnu held the sides of the Mountain by his shoulders-grip and the radiance of the jewels on the thousand hoods was reflected on the blue dazzle of Vishnu’s shoulders and hands looking like a ‘Brahma danda’ even as thousands of roars and lightnings emerged from the deafening sounds of clouds above and sky-rise sea tides below. From the tail side of the Sesha Nag, Indra, Aditya, Rudragana, Vasugana, and other Devas were getting more and more active while the

Rakshasa ganas including the powerful Viprachit, Namuchi, Vritra, Shambar, Dwimurtha, Vajradamshttra and Rahu, all headed by King Bali were displaying their respective energies with arrogance and self-pride. In the process countless animals, fishes, reptiles and other varieties of Seas and the under-Sea Beings were destroyed in millions. Unfortunately however there was no indication of the much awaited 'Amrit' and all the Parties concerned were fully exhausted and disappointed. They all in one voice of unanimity prayed to Bhagavan Vishnu once again and the Lord assured them: *Balam dadaamisarveshaam karmaitad ye samaasthitaah, Kshubhyataam kramashah Sarvair Mandarah parivartataam/*

(To all the persons involved in this Manthana Venture, I am according 'Shakti' herewith and all concerned should perform their maximum from now on). As the action had improved manifold now, there was *Purna Chandra*, who emerged with the illumination of hundred Suryas yet with extraordinary coolness that would readily bring about breezy freshness to the whole world. Then *Devi Lakshmi* was materialised with considerable grace and gorgeousness who desired to opt for Bhagavan Vishnu; she was followed by *Sura Devi and Ucchaishwa* and these were granted by Asuras to Indra as they were rather keen only for Amrita. Then followed the emergence of *Koustubh Mani* and that was gifted away to Vishnu to adorn the ornament on his broad chest. Further on, there was a *Parijata Vriksha*, which had bunches of flowers whose intoxicating fragrance filled up all over the gardens of Swarga. Eventually, there occurred dense and blue smoke which appeared all over the Ocean and reached the sky as well, when all the participants of the Churning were unable to increasingly bear it and had to temporarily call off the action as there were poisonous flames and fumes surrounding them, choking them all and killing several of them. Meanwhile, a highly frightful figure making terrible noises descended from the pitch dark clouds; as Daityas and Devas were frightened to the core and Bhagavan Vishnu interrogated that horrendous figure as to who that it was! The reply came to Vishnu that it was *KAALAKUTA VISHA* and that could devour the whole Universe instantly, that it emerged pursuant to the huge scale churning of Ksheera Samudra and that all the participants should at once take the refuge of Maha Deva. The panicky Deva-Danavas as well as Brahma and Vishnu made a bee-line to a Golden Cave on the top of Mandara Mountain which too was a Principal participant of the Manthana Drama. At the Entry Gate of 'Shiva Nivasa', Ganeswara took Maha Deva's permission to let the agitated Devotees in as they all in a chorus commended Shiva (**Shiva Stuti**) as follows: *Namastubhyum Virupaksha Namestey Divyachakshusey/ Namah Pinaaka hastaaya Vajrahastaaya dhanviney/ Namah trishula hastaaya Dandahastaaya Dhurjatey, Namastrailokya naathaaya Bhutagraama shareeriney/ Namah Suraari hantrey cha Somaagnya kaaryagnya chakshushey, Brahmaney chaiva Rudraaya Namastey Vishnu rupeney/ Brahmaney Vedarupaaya Namastey Deva rupiney, Saamkhya yogaaya Bhutaanaam Namastey Shaambhavaaya tey/ Manmathaayaanga vinaashaaya Namah Kaalakshayankara, Ramhasey Deva Devaaya Namastey Vasuretasey/ Eka Viryaya Sarvaaya Namah Pinga kapardiney, Uma bhartrey Namastubhyam Yagna Tripura ghaatiney/ Shuddha bodha prabuddhaaya Muktaikaivalya rupiney, Lokatraya vidhhatrecha Varunendraagni rupiney/ Ruyasussama rupaaya Purushaayeswaraaya cha, Agraaya chaiva chograaya Vipraay Shurti chakshusey/ Rajasey chaiva Satvaaya Tamasey Timiraamaney, Anintya nityabhaavaaya namo nityacharaatmaney/ Vyaktaaya chai vyaktaaya Vyaktaavyaktaanaya vai namah, Bhaktaan aamaarti naashaaya Priyanaraayanaayacha/ Umaapriyaaya Sharvaaya Nandivaktraaschitaaya cha, Rutu manvata kalpaaya Paksha maasa dinaatmaney/ Nanaarupaaya Mundaaya Varuutha Pruthu dandiney, Namah Kapaalahastaaya Digvaasaaya Shikhandiney/ Dhaniney rathiney chaiva yatayey Brahmachaariney, Ityevamaadi charitaih stutantu tubhyam namo namah/*

(Virupaaksha! Divya netradhaariney! Our obeisances to you; you carry Pinaka, Vajra and Dhanush; our reverences to you! Jataadhaari! you hold Trishula and Danda in your hands, our sincere respects to you; You are the Trilokanatha and the Swarupa of all 'Pranis' / Beings; our greetings to you the annihilator of 'Deva Shatrus'; the Possessor of 'Chandraagni Surya Rupas' as also of Brahma, Vishnu and Rudra Rupas'; You are the Swarupas of Brahma, Veda and Rudra Rupas; You are also the Sankhya Swarupa and the unique provider of Propitiousness to all the Beings; You are the destroyer of Kamadeva's physique of love and the terminator of Kaala Deva; You are the Vegashali, Devadhi Deva and Vasureta; Sarva Shreshtha, Vira, Sarva Swarupa and wearer of the yellow coloured 'Jataas'/ twisted hair; Umanatha, Tripura Vinaashaa! The Epitome of Pure Form of 'Jnaana'/ knowledge; Triloka Vidhata; The Swarupa of

Varuna, Indra, Agni; the Rupa of Ruk, Yajur and Sama; Purushottama, Parameswara, Sarva Sreshtha, Bhayankara, Brahmana Swarupa; the Possessor of Satwa, Rajasa and Tamasa Gunas; Andhakaara Rupa, Achintya, Nitya, Nityacharaatma; Perceivable and Unperceivable; the demolisher of the difficulties of Devotees; the Great Friend of Narayana, the beloved of Devi Uma; The Great Terminator; The shine of Nandeswara's countenance; the Unique Measures of Time like Manvantaras, Kalpas, Ritus, Months, Fortnights, Weeks and Days; the Activiser of Myriad Rupas / Forms; of the Shaven Head; Digambara/ Sanyasi/ Brahmachaari, Maha Shankara! Our prostrations to you; Maha Deva! You are the only Supreme Energy which could gulp the 'Kalakuta Visha'; if uncontrolled; it could devour the Universe as a whole!). As the Deva-Daanava's joint delegation prostrated before Bhagavan-which incidentally was a historical event of unique significance, Shankara agreed: *Bhakshayishyaamyaham ghoram kalakutam Maha visham, Tathaanyadapi yatkruthyam kruchhasaadhyam Surasuraah, Tacchaapi saadhayishyaami tishthadhvam vigatajjwaraah/* (Deva Suraagana! I am no doubt consuming this terrible poison anyway; if you entrust me any other worse and more difficult deeds to be performed, they too would be executed; never worry!) By so saying, Bhagavan took the 'Halaahala Visha' into his left hand and consumed and retained it in his throat as Devas headed by Brahma as also Asuras led by King Bali hailed Parameshwara exclaimed: *Shobhatey Deva Kathastey gaatrey kundaniprabho, Bhrungaamaalaanibham Kanthepyathraivaastu visham tawa/* (Devadeva! As your Physique is white, slender and fragrant like a jasmine flower while the blue tinge of your throat has a remarkably distinct-look with the spot on your throat; please do retain it as it is!) All the concerned parties involved in the 'Operation Amrit' returned back to their respective positions once again anxiously awaiting the materialisation of Amrit.

In the final exercise of Churning the 'Ksheera Sagara', Bhagavan *Dhanvantari*, the Deity of 'Ayurveda'surfaced along with the most awaited Pot of Amrit; then followed the Large and Attractive Eyed *Devi Madira* the symbol of Intoxication; *Kamadhenu* the celestial cow which fulfilled the desires of any Living Being got materialised later on; the Celestial Elephant *Iravata* which Indra Deva claimed; Surya Deva accepted Dhanvatari as also the Uchhaishvraya horse that came up even earlier; Varuna Deva claimed the Celestial *Chhatra* (umbrella) and as Indra desired the *Kundala Dwaya* or the magnificent Ear-Rings. At this juncture, Dhanvantari declared *AMRITA* and then commenced an all-out scuffle between Devas and Daityas making claims and counter claims. The fight assumed larger proportions as Bhagavan Vishnu materialised *Mohini Devi* and the demons became victims of Maya -Illusion-as they were completely enchanted by her and allowed her to distribute the Elixir. In this confusion, Mohini let Devas seize the Eternal Pot and they drank it off one by one; one Asura viz. Rahu however managed to consume the drops of Amrit upto his throat and as Surya and Chandra shouted against Rahu, Vishnu in a swift action cut off the Demon's throat by his Sudarshana Chakra, but the damage was already done and Rahu became immortal, all though all the rest of Asuras were denied of the Divine Drink. This followed fierce battles between Devas and Danavas and there was extensive massacre and blood-bath when innumerable Danavas and Daityas suffered losses and Devas became victorious under the stewardship of Bhagavan Vishnu. The left-over Danava-Daitya Stalwarts disappeared into the Oceans to retire into Patala Loka. There after, Mandarachala was restored to its original position; so did Sesha Nag and Sudarshana Chakra too. The havoc created in the Oceans too limped back to normalcy. The Dikpalakas, Devas, Gandharvas and all the Celestial Beings got reinstated and were extremely delighted and overjoyed. *Tatomrutam sunihitameva chakrirey, Suraah Paraam tudamabhighamya pushklalaam/ Dadduscha tam nidhimamrutasya rakshitam, Kiritiney Balibhirathaamaraih saha/*(Thereafter, the Devaganas were gladdened to safeguard and hand over the 'Amrita Nidhi' /The Remaining Deposit of the Elixir to the custody of Bhagavan Vishnu himself.)]

APA MRITU NIVAARAKA YANTRA: THAM THAM THAM

This Yantra be embossed on a goden leaf and worship it as though ' Kalpaantara Chiraayu Markandeya' was closely and tightly cinging to Shiva Linga as Yama Dharma Raja appeared and threatened to pull out

forcefully! Thus ‘Rudraabhisheka’ followed by Shiva Gouri worship with ‘shodashopacharaas’ be performed faithfully for 45 days besides the following Beejaakshara recital thousand times a day with rice ksheera paayasa, kadali phala, jaggery and coconuts for SARVAAPANNA RINA VMOCHANA BHUTA PRETA SHAMANA.

Varna Beeja: SU=SA+ VU

Dhyana: SU:

Kareesha bhushitaangee cha saahattaasam Digambaraam, Asthimaalyaamashta bhujam varadaambujekshanaam/ Nagendra hara bhushitaadhyam jataamukutamanditaam, Sarva Siddhipradaam Nityaam Dharma Kaamaartha Mokshadaam/ Evam dhyaatvaa SA kaaram tu tanmantam dashadhaa japet, SA kaaram shrinu Chaarvaangi Shakti beejam paraatparam, koti vidyulataakaaram kundaleemabhaya samyutam/ Padmadeamayam Devi pacha pranaat -makam sadaa, Rajassatva tamo yuktam Trbindu sahitam sadaa/

VU: Peetavarnam Trinayanaa peetaambaradharaam Paraam, Dvibhujam Trinayanaam peetaambara dharaam paraam, dvibhujam jatilaam heemaam sarvasiddhi pradaayaneem, evam dhyaatvaa Surashreshthaam tanmantra dashadhaa japet/ VU kaaam Parameshaani adhah kundalineem sayam, peeta champaka sankasham pancha deva mayam sadaa, panchapraana -mayam Devicchaturvargapadaayakam/

SIGNIFICANCE OF MRITYUMJAYA MANTRA SAADHANA:

Indeed in the Mantra Shastra is replete with Mantra- Tantra-Yantraa for Mrityu Nivaarana. Mrityunjaya araadhana is normally initiated by the following invocation: *Hastaambhoja yugastha kumbha yugalaam udrutya toya shiram sinchitam karayoyugena dadhatam svaanena kumbhaokarou, aksharaj mrigahastamambu jagatam muurdhastha chadrapradahatpeeyshonnatanumbhajesa girijam Mrityumjamjayam trauambakam/* Assuming the Sacred Profile of Parama Shiva as the Mrityumjaya as holding two ‘Amrita Bhaandaas’ or Nectar full Vessels by one hand, one carrying a deer, and another ‘aksha maala’; the vessels indicate amrita signifying ‘jaraamarana naashna’, the deer indicative of ‘manochanchalata’ or unsteady mind while aksha maala as the symbol of intense devotion and the vessels carrying ‘amrita’ the negation of old age and deathlessness! May this Invocation assure negation of ‘jara maranas’! This would be followed by initiating ‘Manasika or ‘Pratyaksha’ Abhisheka of Linga with the Invocation of **Trayambika Mantra** 108 times: *Om Trayambakam yajaamahe sugandhim pushtivardhanam, Urvaarukameva bandhanaat Mrutyormuksheeya Maamrutat/*

(OM, Tryambakaam or Three Eyes or Three Ambaas of Lakshmi-Gouri-Sarasvati ; Yajaamahe or we sing your glory; Sugandhim or of fragrance of knowledge- strength-presence or of knowing-seeing-and feeling of His deeds; Pushtivardhanam or may the Creator promote our well-being; Urvaarookam or deadly diseases or Adhibhoutika-Adhiyatmika-Adhi daivika; eva: types; bandhanaan or overpowered; Mrutyor - meeksheeya or do deliver us from death; Maamrutaat: kindly bestow to us the rejuvenating Amritam or Nectar).

The Mantra of *Rudrena Pavanaanena twaritaakhyena Mantravit* etc. is recited while initiating the Abhisheka and performing **Dhyana** or meditation of Pancha Mukha Shiva; thus the Snaana- Aachamana- Dhyaana is performed, before taking up Sandhyopasana, Gayatri Japa, and Pancha Yagnaas. The **Pancha Yagnas** comprise Deva Yagna, Manushya Yagna, Bhuta Yagna, Pitru Yagna and Brahma Yagna; Devas are pleased by Agni Homas; Manushyas are pleased by Bhojana-Dakshinaas to worthy Brahmanas; Bhutaas are pleased by Sacrifice of ‘Bali Vaishvadeva- Anna’, Pitru Devas are pleased by Shraadhhas and Tarpanaas, and Brahma Yajna is performed by way of ‘Swaadhyaaya’ or Recitation of Vedas and

Scriptures. Thus Homas are an integral part of Rudraabhisheka. **Procedure of Rudraabhisheka** as follows: The Brahmana desirous of the Abhisheka should then perform Pranaayama after aligning his physical Limbs with Pranava Swarupa of Pancha Mukha Maha Deva. He should clean up the area and decorate the surroundings of Shiva Linga with Gandha and Chandana, sprinkle water on the Prokshya-Arghya-Paadya and Achamaneeya Patraas or the vessels with which to perform the Lingaabhisheka; apply chandana around the Paadya Patra as Pranava Mantra is recited; fill up with the ‘Churna’ or the powder mix of Karpura (Camphor), Jaati Kankola, Tamala etc.; sprinkle the mix of ‘Kushaagra’ or the top of Kusha grass, rice grains, and pour the mixture of water and Bhasma or Sacred Ash -the left over of previous Agni Homas- in the Prokshani Patra utilised for scattering water; keep reciting **Rudra Gayatri** viz. *Om Tatpurushaya Vidhmahe Maha Devavaaya dhimahi tanno Rudra prachodayaat/* also the Panchaakshari Mantra viz. *Om Namassivaaya/* and perform Anga Nyasa and Karanyasa ie alignment of the Mantras and the Body Parts as also the Mantras and hand fingers along with the water from the Prokshana or water-sprinkling vessel. While Nandi Deva is seated in the vicinity of the Shiva Linga, the Karta of the Abhishekam would concentrate on Parama Shiva with his Physical Splendour akin to Agni Deva; the Tri Netra, the ‘Aabharana Bhushita’ or the Well- Ornamented One and the Sowmya Rupa.

The Karta would propitiate Shiva, besides Ganesha, Skanda and Devi Parvati with fragrant flowers and set these Devatas in different directions around the Shiva Linga. The devotee would arrange a Padma Pushpa before the Linga and visualise each of the ‘dalaas’ of the Lotus as representative of various Siddhis; the Purva dala or of Purva Disha or the Eastern Side would represent Anima Siddhi, the Dakshina dala as Laghima Siddhi, the Paschima dala as Mahima Siddhi, the Uttara dala embodying the Prapti Siddhi, the Nirruti dala as Praakaamyaa Siddhi, the Vayavya dala as Ishatwa Siddhi and Agneya dala as Vashitwa Siddhi. The Padma Pushpa’s stem is stated to be the Soma Deva; the middle portion of the stem is stated to embody the Surya Deva while the lowest portion would represent Pavaka Deva. Then Shiva be seated at the Center firmly; He would be seated as Sadyojata Shiva with the Mantra of Vaamaa Deva; Rudra Gayatri is seated with Aghora Mantra; and Ishana is seated by reciting : *Ishaanassarva Vidyaanaam Ishwarah sarva Bhutaanaam Brahmaadipatih Brahmanoddhi Patih Brahma Shivomey astu Sadaa Shivom/* Then the devotee should worship Shiva Linga with Paadya-Arghya-Achamanaas; perform Snaana with Gandha-Chandana; implement formal Snaana with Pancha-Gavya or of Cow’s Five Bye Products; carry out Abhisheka with Ghee, Honey, Sugar, Pavitra Jala along Pranava Naada. There after, clean up the residues of the Abhisheka material on the Linga with a clean cloth and decorate the Linga with flower garlands comprising fresh flowers like Jaati, Champaka, Kapura, Kannera, Chameli, and Kadamba. The Abhisheka Karta would further execute nyaasa or alignments with his body parts and the accompanying Sadyojaataadi Mantra Recitations; he should execute Abhisheka with the water from Golden or Silver or Copper vessels with a variety of ‘Patraas’ or Leaves of Kamala, Palasha etc. and of Pushpaas. Group recitations of Namaka-Chamaka Rudras and Mahayaasaas would literally electrify the atmosphere of Devotion.

[Above references of **IDENTITY OF SHIVA AND SHAKTI**, Maha Linga Puraana briefly mentions of Shiva’s Vibhuti (Counter parts), Vishwa Rupa, Ashta Rupas and Shiva Tatwa, besides Shiva’s self-description) as follows: Describing Shiva and Parvati as each other’s Vibhuti, Maha Nandi conveyed to Sanat Kumara that if Purusha were Siva, Parvati was Prakriti /Maya; Shiva was day and Gauri was night; Sapt Tanthu was Maha Deva as Rudrani was Dakshinaayani; Shankara was Aakasha and Prithvi Shankara Priya; Bhagavan Rudra was Samudra and the Coast was Durga; Shulaayudha was Vriksha or Tree while Shula Paani Priya was Latha (Creeper); *Brahma Haropi Savitri Shankaraatha Swarupiney, Vishno Maheshwari Lakshmir Bhavaani Parameswari; Vajra Paanir Maha Devah Shachi Shailendra Kanyaka; Jaata Vedaah Swayam Rudrah Swaha Sharvaartha kaayani; Varuno Bhagavan Rudro Gauri Sarvaarthadaayani; Balendu Shekharo Vaayuh Shiva Shiva Manorama; Chandraa Shekharaschandro Rohini Rudra Vallabha.* (Brahma and Savitri; Vishnu and Lakshmi; Indra and Shachi Devi; Agni and Swaha Devi; Varuna and Vaaruni; Vayu and Manorama; Chandra and Rohini). Further Nandi Deva

described as follows: If Shiva and Parvati were Man and Woman, then the respective positions of others would be: Surya and Kanta; Shanmukha and Deva Sena; Manu and Shata Rupa; Daksha and Prasuti; Bhrigu and Khyati; Maricha and Sambhuti; Ruchi and Kavi; Pulastya and Preeti; Pulaha and Daya; Kratu and Sannathi; Atri and Anasuya etc. In short, all the Pullinga Vaachaka Purushas (Males) were Shiva Swarupas and all Strilinga Prakritis were their feminine counterparts. All 'Padardhaas' or materials are of Gauri Rupa like Shraavya (or capacity to hear) is Gauri and Shrota or the one who listens is Maheswara; Drushya or the Scene is Gauri and Drashta is Shiva; Srishti is Devi and Srashta is Ishwara; Rasa is Parvati and Rasayita is Maheswara; Jneya or Worthy of Knowing and Jnaata or he who knows is Shankara; Kshetra is Uma and Kshetrajna is Parama Shiva and finally the Peethaakriti is Sarveshwari and Linga Swarupa is Sarveshwara. Thus it is essential that while worshipping Maha Deva, or for that matter any Deva Swarupa, persons engaged in the worship should also be equally involved in the Pujas concerned!

Shiva's Vishwa Rupa: Sanat Kumara enquired of Nandikeswara of Shiva's Vishwa Swarupa and the reply was: *Vishwa Rupasya Devasya Sarojabhava Sambhava/Bhuraapognimar udyoma Bhaskaro Dikshitah Shashi, Bhavasya Murthayah proktaah Shivasya Parameshthinah*/(Shiva's Vishwa Swarupa constitutes Bhumi, Varuna, Agni, Vaayu, Aakasha, Bhaskara, Yajamana (Yajna Swarupa) and Chandra; these are the Ashta Murtis of Maha Deva). Worshipping **Agni** and Surya are the Prime Splendours of Maha Deva and these constitute the Prominent Parts of Parama Shiva. **Surya** has Twelve 'Kalaas' or aspects; the first Kala signifies Amrita or Sanjeevani which Devas mainly tend to worship. The second Kala of Surya is Chandra and signifies 'Aoushadhi Vriddhi' or the development of Herbal Medicines enabled by Hima Varsha or dewdrop rains. Shukla Kala of Bhaskara promotes Dharma or Virtue and is also the main energy responsible for crops of Foodgrains, Vegetables, Flowers and Fruits. The other Kalaas of Surya provide life-lines to various Deities, Planets / Grahaas; for instance Surya by the name and Rupa of Diwakara comforts Shiva; Hariksha Kirana (Ray) of Sun provides succour to Nakshatraas spread far and wide across the firmament; a Kirana called Vishwakarma preserves Budha; a Surya Kirana named Vishwavyacha protects Shukra Deva; the Samyad Vasu ray of Bhaskara protects Mangala Deva; Arvaavasv ray of Surya feeds Brihaspati; Surat Karana named Surya Kirana preserves Shanaischara; Surya Kirana called Sushumna preserves Chandra. Another Component of Shiva's Vishwa Swarupa relates to **Chandra**, who in turn comprises Shodasha Kalaas or Sixteen Features which are all Amitamayis or Life-Providers. Among these Chandra Kalaas, the most significant Feature relates to Soma Murti which provides succour to all the Praanis or Beings. Comfort to Devas and Pitru Devas is provided by Sudha Kirana of Chandra, while Bhavani Swarupa of Soma protects Jala and Aoushadhis. **Yajamana** Swarupa of Shiva is always engaged in carrying Havyas or Offerings in Homas to Devas and Kavyas to Pitruganas; this Yajamana Murti administers the Universe by way of Buddhi or Intellect and is spread all over in **Jala Swarupa** among water-bodies, Rivers, Samudras. **Vayu** in the Pancha Swarupas of Praana-Apaana-Udaana-Vyaana and Samaana is another manifestation of Maha Deva as an integral component of the Vishwa Rupa. Shambhu's **Vishwambhara** / Bhumi Murti and **Akaasha** Swarupa are the well-established Entities of Shiva's Ashta Murtis. Thus among all the 'Charaachara' Beings, all the Ashta Murti Swarupas of Shiva exist firmly.

Ashta Rupas of Shiva: Nandi Deva continued to describe the Eight Forms of Maha Deva to Sanat Kumara: **Sharva** is one Form of Shiva spread all over the Universe whose wife is stated as Vikeshi and their son is Mangala. Veda Vaadis or Experts in Vedas named him as **Bhava**, with Uma as his wife and Shukra as their son. Agni Swarupa Shiva is called **Pashupati**, whose wife is known as Swaha and their son is Shanmukha. Pavana (Vayu) Swarupa Mahadeva is called **Ishana** whose wife is known as Shiva and their son is Manojava or Hanuman. **Rudra** is the name of Shiva whose Swarupa is of Surya Deva and

Suvarchala is the name of his wife and Shanaischara is their son. Soma Swarupa Bhagavan is called **Maha Deva**, with Rohini as his wife and Budha as their son. Yajamana Swarupa of Shiva is **Ugra Deva** and his wife is called Diksha and their son is Santana. Bhagavan Shiva's eighth Form is known as **Parthiva**, signifying the hardened and cruel feature of Shiva as his wife is Prithvi and their progeny is of humanity. Tatwajnas or those who know of Tatwas believe that Passhupati is the life-provider of all Dehaadharis or Beings with Physiques; Ishana is the provider of Shobha or Charm; Bhima is that Form of Shiva who bestows Teja or radiance to various parts of Body like Eyes, Skin etc. while Chandra Swarupa of Shiva who rules the mind of the Beings is called Rudra and Yajamana Swarupa governing Buddhi or intellect of the Beings is designated as Maha Deva. **Shiva Tatwa:** Maha Muni Shailadi explained Shiva Tatwa as of contradictions: Maha Deva is Sat and Asat or the Truth or Make Belief; Vyakta and Avyakta or The Discernible and The Unknown; Kshara and Akshara or The Pralaya and The Indestructible; Shanta and Ugra or The Ever Peaceful Bliss and The Most Indignant; Samashti and Vyashti or the Group or the Society and Individual / Unique; Kshetra and Kshetra Swarupa or the Being -full of the Twenty Four Tatwas mentioned in the previous pages-and the Supreme Being; Vidya and Avidya or The Jnaana / Knowledge and the Ignorance or Fallacy and Para and Apari or the Distinguished and That Beyond Distinction. Maha Deva is Prajna-Tejas and Vishwa; The Three Avasthaas or States of Mind viz. Sushupti-Swapna and Jagriti and in fact the Fourth Awastha called Tureeya or The Beyond; The Srishti-Sthiti and Samhaara; The Karta the Doer-Kriya or the Doing or Action and Kaarana or the Cause of Action; The Pramata or well thought out-Pramaana or testimony or proof-Prameya or Source of Knowledge and Pramiti or Knowledge itself. Shailadi mentioned in brief that Shiva was of endless Forms but the Basic Form is Himself just as the Mrittika was just the same but innumerable forms of pots were materialised therefrom alone!

Shiva's self explanation: Maha Muni Shailadi informed Sanat Kumara that as Devas headed by Indra got perplexed about Shiva's identity, Maha Deva himself gave a Self Introduction as follows:

Abraveed Bhagavan Rudro hyahamekah Puratanah/ Aasam Prathama yevaaham vartaami cha Surottamaah/ Bhavishyaami cha Lokesminmatto Naanyah krurtaschana, Vyatiriktam na mattosti naanyantkinchit Suroththamaah/ Nityonanthyoahamaana -gho Brahmaaham Brahmaspatih, Dishascha vidishyaschaaham Praktischa pumaanaham/ Trishthub jagat anushtupcha Chhandoham Tanmayah Shivah, Satyoham Sarvagah Shaantas –tretaagni Gauravah Guruh/Gowraham gahvaraschaaham Nityam Gahana gocharah, Jyeshthoham Sarva Tatwaanaam Varishthohamapaam Patih/ Aapoham Bhagavaan Eshas-tejoham Veditryaham, Rigvedoham Yajurvedah Saamavedohamaatma bhuh/m Mantroham tathaa chaangirasaam varah, Itihaasa Puraanaani Kalpoham Kalpanaapyaham/Aksharam cha Ksharam chaaham Kshaantih Shaantiraham Kshamaa, Guhyoham Sarva Vedeshu Varenyoahamajopyaham/ Jyotischaaham Tamaschaaham Brahma Vishnu Maheswarah, amashamkaarastanmaatrasa – neendriyaanicha/ Evam Sarvam cha Maameva Veda Surasattamah, Sa yeva Sarvavitsarvey Sarvaatmaa Parameshwarah/ Gaam Gobhir Brahmanaan sarvaan Brahmanyena haveemshi cha, Ayushayus tathaa Satyam Satyena Surasattama/ Dharmam Dharmena Sarvaamscha tarpayaami swatejasaa, Ityedou Bhagavaanyuktwa tyatraivaantaradheeyata/ Naapashyanta tato Devam Rudram Paramakaaranam, Ta Devaah Paramatmanam Rudram dhyayanti Shankaram/ (I am the Purana Purusha of the Present and future; I am the Nitya or the Everlasting and also the Transient; the Brahmadhipati; I am manifested in all Dishas and Vidishas; I am the Prakriti and the Purusha; I am present in all forms of Chhanda like Trishthub, Anushtub and Jagriti; I am the Tanmaya or Ecstatic Shiva; I am the Symbol of Truth and Peace; I am hidden in all the Vedas, Itihaasaas and Puranas; I am the Kalpa; the Akshara or the Everlasting and at the same time the Kshara or Transient; I am the Emblem of

Kshama or endurance; I am the Jyoti Swarupa or the Embodiment of Illumination as well as of Andhakara or darkness; I am Brahma, Vishnu and Maheswara; I am the Buddhi, the Ahankara, the Tanmatra Rupa. I am every thing! Those who know about me do know every thing as Sarvajnas. I satisfy all Brahmanas; I satisfy the Truth from Truth, Dharma from Dharma and so on. As Maha Deva stated thus, Devas, along with Indra, Brahma and Vishnu raised their hands in awe and devotion.)]

[YET ANOTHER REFERENCE FROM KURMA PURANA:refers to **Shiva Linga ‘Patana’ or Fall at ‘Daaru Vana’** vide the chapter on Ishwara Gita: In the days yore, thousands of Dwarf Munis popularly named as VAALAKHILYAAS were engaged in their Tapasya along with their wives and families observing an orderly routine of Vedic duties and performing Yagnas frequently. Into this routine, Maha Deva landed as an attractive and healthy youth along with Vishnu as Maya Devi of enticing body features and matchless beauty. Apparently, both of the Maha Devas viz.Shiva and Vishnu desired to teach the Maharshis about the ‘Pravrutthi Marga’(Karma Yoga of Grihastis) as against the ‘Nivrutti Marga’ (Sanyasa Yoga). There was a commotion in the Society as the womenfolk got mesmerised with the body features of Shiva as a romantic male and the sons of Munis went berserk with Vishnu as a dazzling female. The presence of the couple was highly disturbing especially as they were displaying romance in public and were even dancing in provocative postures. Some of the elderly Maharshis encountered the male youth and asked him about his antecedents and the latter replied smilingly that they desired to perform Tapasya; the Rishis asked the male youth to do so without his wife but Shiva replied that neither his wife desired to possess another male nor he would leave her any way. Asked as to who was he, Shiva replied that he was a Siddha and had been residing earlier in the ‘Brahma Maya Mandala’! As Shiva in the form of a Male Youth gave such careless replies, the Munis surrounded him despising the youth’s semi-nakedness and assaulted him physically with blows and punches and said: *Dushtaa charanti Girisham nagnam vikruta lakshanam, Prochureta Bhavaallingam lutpaatayatu Durmatey/* (When the semi-nude Girisha faced the Munis, the latter shouted on them and said : Durmatey! You better drop off your Linga, the Symbol of man-hood)! Shiva replied that if they so insisted likewise, he would do so and having done so, Shiva disappeared and so did Vishnu in the feminine form. While this happened, there was sudden darkness all around, severe earthquakes were experienced, Planets were out of their positions and oceans were highly disturbed . Maharshis prayed to Brahma Deva at this occurrence and a highly nervous and distressed Brahma replied: *Haa! kashtam bhavataamadya jaatam Sarvaarthanaashanam, Dhigbalam dhik tapascharyaa mithyaiva bhavataamiha/ Sampraapya Punyasamskaaraannadheenam Paramam nidhim, Upekshitamridha -achaarair bhavadbhiriha mohitaih/ Kaamkshatey Yogino nityam yatnanto yatayo nidhim, Yameva tam samaasaadya haabhavadbhi rupekshitam/* (Ha! What a huge misfortune had befallen; fie on your stupidity and senselessness! What ever Tapasya had been done all these years and decades had come to nought! Alas! Whatever physical and mental sacrifices that were made and almost reached fruition had been ruined and got wasted! Alas indeed, the great Nidhi / Fund that Maha Yogis and Yatis craved for their life times was no doubt achieved but slipped through fingers irretrievably!) Brahma further expressed his dismay and sorrow at this most unfortunate incident to the Maharshis and described Parama Shiva’s magnificence as follows: At the time of Pralayas or the Great Universal Exterminations repeatedly occurring for thousands of Yugas in the Timeless Past, Bhagavan Shankara assumes Kaala Swarupa and annihilates Devas, Rishis, Pitaras and all Physical Beings in Creation. He then resumes Srishti again after each such Pralaya. Since there is no difference between him and Vishnu, some times he transforms himself as he pleases into Vishnu Swarupa with Chakra, Vajra and Shri Vatsa symbol; during Krita yuga Shiva assumes Yogi Swarupa; in Treta Yuga he adopts Yagna

Swarupa; in Dwapara Yoga he assumes Kaaala Rupa and in Kali Yuga as Dhumaketu. Rudra has manifested as Three Murtis encompassing the entire Universe. It was stated that the Prime Form of Tamoguna is Agni, Brahma signifies Rajo guna and Vishnu represents Satwa guna. Shiva's another Swarupa is stated to be Digambara (Nude), Shaswata and Shivatmika and is known as Para Brahma; his one-half of physical Form is his wife as Artha Nariswara; indeed he is Paramatma Narayana who creates and absorbs every thing into him. He indeed is the Supreme Enchanter and the Final Destiny!)]

29. *Kireetam Vairincham parihara purah kaitabha bhidah*
Katore koteere skalasi jahi jambhaarimakutam;
Pranamreshuva eteshu prasabhamupayatsya bhavanam
Bhavasyaabhyutthane tava parijanoktir vijayate/

Bhagavati! *Brahmopendra Mahendraadi Deva samsthuta vaibhavaa/* Awaiting your arrival and special 'darshan' in the Royal Interior Chamber are Virinchi Brahma the Chief Creator of 'Charaachara Jagat', Vishnu the Madhu Kaitabhaadi Demons and eventually of the Dashaavataara Swarpas, and of Indra the Head of Devas of distinction. These glorious Personalities have removed their kireetas already out of veneration for the arrival of '*Shri Maataa Shri Mahaaraahni Shrimat Sihaasaneshwari/* Quite surprisingly, there was a flash of HER appearance and HER rushed anxiety to receive and welcome Parameshwara the enigmatic UNKNOWN OMNI PRESENT OMNI SCIENT AND OMNI POTENT! May She not slip while treading the Kireetas of Brahma-Vishnu-Indraadis placed down out of veneration for Devi Bhagavati as and when She was to arrive! *Bhavasyaabhyutthane tava parijanoktir vijayate/* May the attendants of Bhagavati alert Her to take care in Her understandable and enthusiastic anxiety to meet Parameshwara!

Pandita Lakshmidhara describes: The excitement when Bhagavati awaits the time of making offers to Parameshwara - or rather the Unification of Reality and Maha Maya or the TRUTH AND REFLEXES of ARDHA NAAREESHVARA - is indescribable: Indeed that is also the Glorious Timing of Special Darshan of Bhagavati! The highly illustrious Personalities of Brahma-Vishnu-Shiva besides Mahendra along with Deva Ganas are then present to pay their respects and admiration. Actually Bhagavati was in a different disposition and frame of mind viz. the joyous frame of unifying Her Body of Maya with the Essence of Her Inner- Conscience! At that moment of bliss when Unification and Unification alone matters, then the thoughts of Tri Murtis, Indra and Deva Ganas are all insignificant and ephemeral as of no consequence and relevance for Her. Bhagavati as the symbol of anticipation, nervousness and anxiety-verging on the border of frustration and anger- has only that of a singular psyche of Paramatma and nothing else! It is for Her Paricharipakas to bother about Her own creations like Tri Murties and their comrades, much less about their kireetas and their personal belongings !.

SARVA VASHYA KARA YANTRA : KLEEM

This Yantra be inscribed on a golden leaf and worshipped for 45 days with shodashopacharaas and the naivedya with 'madhu' and 'maashapooa'- by reciting the following Varna beeja Mantras. Even 'murkha-dushta' or Idiots and Evil Minded Beings-would be blessed with ample relief and riddance of their traits.

VARNA BEEJA SHLOKAS: KI-- KA + E

Dhyana: KA: *Japaavakasinduri sadrusha K/ Dhumravarnaamaamineem Paraam, chaturbhujam trinetaam cha baahuvalli viraajitaam/ Kadambakorakaakaarah stanayuma viraajitaam, ratnakankanakeeyura haara nripura bhushitaam/ Evam KA kaaram dhyaatvaa tu tanmantram dashadhaa japet,shankhakunda samaa keertir maatraa saakshaat Sarasvati/Kundaleechaankushaa kaaraa Koti vidyullataakritih, Koti chandra prateekaasho madhye shunyah Sadaashivah/ Shunyagarbhasthitaa Kaalee kaivalya padadaayani, Ardhascha jaayate Devi tathaa Dhrarmascha naanyathaa/ Aasanam Tripuraa Devyaah KA kaarah pancha devatah, Ishvaro yastu Deveshi Trikonam Tatva samsthitah/ Trikonametat kathitam yoni mandalamuttamam/ Kaivalyam prapade yasyaah Kaamini saa prakeertitaa, Eshaasaa Kaadi vidyaa vaa chaturvarga phalapradaa/*

E: *E kaaram paramaanandam sugandham kumkumacchaviih, Hari Brahmamayam varnam Sadaashivamayam priye/ Mahaashakti mayam Devi Gurubrahma yayam tathaa, Vishvatrayamayam varnam Parabrahmasamanvtaam/ Urdhvaadhah kubjitaamadhye rekhaa tatsangataa bhavet, Lakshmir Vaanee tathendraai kramaattasyevasamviset/ Dhumra varnaam Maha Roudreem peetaambara yuktaam Paraam/ Kaamadaam Siddhidaam Soumyaam Nityotsaah vivadhineem/ Chaturbhujam chaVaradaa hari- chandana hushitaam, evam dhyaatvaa Brahmarupaam mantram tu dashadhaa jape3t/*

30:	<i>Sva-deh'odbhutaabhir</i>	<i>ghrinibhir</i>	<i>animadhyaabhir</i>	<i>abhivato</i>
<i>Nisheyye</i>	<i>nityetvaamahamiti</i>	<i>sada</i>	<i>bhavayati</i>	<i>yaah;</i>
<i>Kim-ascharyam</i>	<i>tasya</i>	<i>tri-nayana-samrddhim</i>		<i>trinayato</i>
<i>Maha-samvartagnir</i>		<i>virchayati</i>		<i>nirajana-vidhim.</i>

Maha Devi! *Animadigunopeta Paraakashtha Paragatih, Hamsayuktavimanasthaa Hamsaarudha Shashiprabha/ Bhavani Vasanaa Shaktiraakritisthaakhilaakhila,Tantra heturvichitraangi Vyomagangaa Vinodini/* It is from your lotus feet only that the ever golden radiance is originated apparently defying the the collective luminosity of Surya Chandras! Indeed, these symbolic Feet of yours being the source of illumination generate countless Shakti Swarupas such as Ashta Siddhis, Ashta Maatrikas, Dasha Mudras, Shodasha Aakarshanas, Ashta Dalas, Chaturdashaa Saadhanas and so on. ParamaYogis, Maharshis, and Maha Saadhaka seek the Bliss of Union with the Ultimate Reality by means of any or select Saadhanas! Truly indeed SHRI CHAKRA represents the totality of Representation of the Navavaranas?. Tripura Sundari! You are the BINDU SWARUPA the Absract Reflection of TRUTH as we Human Beings are constantly in search of, THAT is THE TAT TVAM ASI!

[Lakshmi Sahasra Naama is quoted: ‘Kapalini or the holder of a human skull; Maha damshttra or of huge and powerful jaws; Bhrukuti Kutilaanana or of twisted and thick eyebrows; Sarvaavasa or the One existent in everybody and every where; Suvasa or always existent among the Virtuous; Brihatssrishi or of unimaginably endless Creation; Shakvari or the One riding over a Bull; Chandogana pratishttha or well set in Chandogana or the innumerable variations of Prosody; Kalmashi or of myriad colours; Karunatatmika or the Manifestation of Mercifulness; Chaksushmati or the One present in Common Vision of one and all; Maha ghosha or the immense reverberation of Veda Swaras; Khadgacharma dharaashni or Armed with Sword in Sheath and a Shield suggestive of ready confrontation with the Evil; Shilpavaichitrya Vidyota or the Supreme Master of Shilpa or Sculpture; Sarvato bhadra vasini or the Provider of Security to all always; Achintya Lakshaaakaara or Devi! You are possessive of unimaginable features; the most erudite

coordinator of Sutras and Bhashyas or Basic Principles of Dharma and its varied Interpretations cum Appreciations; You are indeed the invaluable richness of Vedarthaas and the Mother Figures of Shastras and their meanings in depth; You are concealed in all the Alphabet Letters ranging from ‘A’ to ‘Ksha’; You are Sarva Lakshmi or of Eight kinds of Lakshmi Swarupas of Dhanya, Dhairya, Santana, Vijaya, Vidya, Bhagya, Gaja and Vara Lakshmis; Sadaananda or Ever Joyful; Saara Vidya or the Essence of Knowledge; Sada Shiva or Ever Auspicious or of the Shiva Swarupa; Sarvajna or the Omni-Scient; *Sarva Shakti or the varied Forms of Shakti as described in Navaavaranas or Nine Enclosures; Khechhari Rupa Gocchrita or Devi who indeed exists among all the species that fly on the Sky; Animadi Gunopeta or Devi is present in all kinds of Shaktis as described in the first Enclosure above; Paraa Kaashtaa or the Ultimate Destination beyond which there is none; Paraa Gati or the Final Route to the Ultimate; Hamsayuktya Vimaanastha or Devi Lakshmi! You are air borne on the flight drawn by Swans; You are seated comfortably inside the flight; You are the Spendour of Sashi or the Moon; Bhavani or of the Form of Bhava’s spouse ie. Parvati; the Vaasana Shakti or of the Power of all Faculties or Aptitudes; Akrutisthaa or has the capacity of assuming any Swarupa of her choice; She is Khila or the Life Force of all the Beings ie. the Charaachara Pranis as also Akhila or the All- Pervasive; She is the Tantra hetu or the Originator of innumerable Tantras or Esoteric Doctrines and Rituals; Vichitrangi or of Strange Physical Limbs ranging from peculiar to the weird; Vyoma Ganga Vinodini or the One happy enjoying in the baths of Akasha Ganga; Varshaa or the Swarupa of Rains; Vaarshika or You cascade boons to devotees as though by rains; Rukyajursaama rupini or as the Form of the Vedas; You are the Mighty Swarupa of Sacred Ganga River bestowing Punya in return to the auspicious deeds that persons perform; You are attainable by the Ashta Yoga climaxing with the Act of Samadhi in Yoga Practice mentioned above; Shrotavya Swapriya Ghruna: it is learnt that you are Self-Esteemed but indeed you are reachable and compassionate; Devi! You maintain well nurtured hand nails and strong body parts and even as a Matrika and of Mantra Swarupa you are well composed while being seated or in bed you are beyond thoughts and feelings that humanity could ever make guess about.)

Pandita Lakshmidhara explains Shri Maha Shaktyaavarana bhupura comprises the following Shaktis: [* First Enclosure comprising **Ashta Siddhis** of Anima, Laghima, Mahima, Ishwita, Vashitwa, Prakamya, Bhuti, Iccha, Prapti and Sarva Kamyas; Eight Matrukas of Brahmi, Maheshwari, Kaumari, Vaishnavi, Varahi, Mahendri, Chamunda and Maha Lakshmi; Sarva Devis viz. Sankshobhini, Vidravini, Vashankari, Unmadini, Mahaankusha, Khechhari, Beeja, Yoni, Tri- Khanda, Trilokya Mohana, and Prakata Yogini; Second Enclosure: **Akarshini Shaktis** named Kama, Buddhya, Ahankara, Shabda, Sparsha, Rupa, Rasa, Gandha, Chitta, Dhairya, Smrutya, Nama, Beeja, Atma, Amruta, Sharira, Sarva Ashaapariapuraka and Gupta Yoginis; Third Enclosure **Ananga Shaktis** of Kusuma, Mekhala, Madana, Madanatura, Rekha, Vegini, Ankusha, Malini, Samkshobana and Guptatara; Fourth Enclosure: **Sarva Devis** of Kshobhini, Vidravini, Akarshini, Ahladini, Sannamohini, Stambhini, Jrumbhini, Vashankari, Ranjani, Unmadini, Sadhika, Sampatti Purana, Mantramayi, Dwandwa Kshayankari, Soubhagya daayaka, and Sampradaya Yogini; Fifth Enclosure: **Sarva Devis** of Siddhiprada, Sampatprada, Priyankari, Mangala kaarini, Kamaprada, Duhkha vimochani, Mrityu prashamani, Vighna niwarini, Sarvanga Sundari, Soubhagya daayani, Ardha Sadhaka Chakra Swamini and Kulottirna; Sixth Enclosure of Sarva Devis of Sarvajna, Shakti, Aishwarya pradayani, Jnaanamayi, Vyadhi Vinashani, Aadhara, Papahari, Anandamayi, Raksha Swarupini, Ipsita phala prada, Rakshakara and Nigarbha yogini; Seventh Enclosure: **Vagdevis** of Vashini, Kameshwari, Modhini, Vimala, Aruna, Jayani, Sarveshwari, Koulini, Sarva Rogahara, Raahya Yogini, Baanini, Chaapini, Paashani, and Ankushani; Eighth Enclosure in the

‘Trikonaakaara’: **Maha Devis** of Kameshwari, Vajreshwari, Bhagamaalini, Siddhiprada and Atirahasya Yogini; and finally the Ninth Enclosure **BINDU** of Maha Devis viz. Shri Bhattarika, Sarvaanandamaya Chakra Swamini and Paraapara Rahasya Yogini - all the epithets meaning MAHA TRIPURA SUNDARI!]

ASHTA SIDDHI DAAYAKA YANTRA : ‘AUM’

This Outstanding Yantra be printed on a golden leaf for worship for 45 days with the following the Recital of VARNA BEEJAKSHARA namely **SVA** for ANIMAADI ASHTA SIDDHIS PARAKAAYA PRAVESHAD AGNISTAMBHANA. Along with the ‘Shodashopacharas’ the naivedya be of Madhu Trimadhura and taambulas.

VARNA BEEJA ‘SVA’ = SA + VA

DHYAANA - SA: Kareesha bhushitaangee cha saattahaasaam Digambaraam, asthimaalyaam ashta bhujaam varadaamujekshanaam/ Naagedra haara bhushaadhyaam jataamakutamanditaam, sarva siddhi pradaam nityaam dharma kaamaartha mokshadaam/ Evam dhyaatvaa sakaaram tu tanmantram dshadha japet, SA kaaram shrunu charvaangi Shakti beejam paraatgparam, koti vidyulltaakaaram kundaleemaya samyua/ Pancha deva mayam Devi Panchapraanaatmakam sadaa, rajassatva tamoyuktam Tribindu sahitam sadaa//

VA beeja dhyana: Kunda pushpa prabhaam eveem dvibhujaam pangkajekshanaam, shuklamaalya - ambara dharaam ratnahaarajjalaam paraam/ Saadhakaabheestadaam siddhaam siddhidaam sidda sevi taam yevam dhyaatvaa Va kaaram tu tanmantram dashadhaa japet/ VA kaaram chanchalaapaangi kundalee moshamavyayam, pancha praanamayam varnam Trishakti sahitam sadaa, Tribindu sahitam mantramaatmaadi tatva samyutam/ Pancha Devamayam varnam peetavidyullataamayam, chaturvargapradam shatam sarvasiddhipradaayakam

31.Chautuhshashtya	tantraih	sakalam	atisamdhaaya	bhuvanam
Sthitastattat	siddhiprasava	paratantraih	Pashupatih/	
Punastvan	nirbandhaadakhila	purusarth'aika	ghatana-	
Svatantramte tantram kshitalamavaateetaradidam/				

Bhagavati! *Chatusshashtyupachaaraadhyaa Chatusshashti Kalaamayi, Mahaachatusshashti koti Yoginigana sevita/ Mahaachatusshashti koti Yoginigana sevita/ Pashupati is the manifestation of all Bhuvanaas and their 64 tantras along with and their unifying capability as evident from the fulfillment of ‘Dharmaartha Kaama Moksha Parama Purushardhhas’ of all the Beings in Srishtih.*

Pandita Lakshmidhara explains in detail as follows:

Chatussashtischa tantraani Maatru ganaamuttamaanicha, Maha Maayaashambaram cha Yogineejaalashambaram/ Tatvashaambarakam chaiva Bhiravaashtakamevacha, bahurupaashtakam chaiva Yaamalaashtatamevacha/ Chandrajnaanam Maalineecha Maha sammohanam tathaa, Vaamajushtam Maha Devam vaatulam vaatulottaram/ Hridbhyedam tantra bhedom cha kaamikam, Kalaavaadam Kalaasaaram tathaanyat Kubjikaamatam/ Tantottaram cha veenaakhyam shrotalam shrotalottaram panchaamritam rupabhedam Bhutongaamaramevacha/ Kulasaaam Kulongeesham Kula

chudamanim tathaa, Sarvajnaanottaram Deva Mahaakaaleeyamatam tathaa/Arunesham Modineesham ikuntheshvaramevach, purvapanchidaksham cha uttaram cha Nirrutaram, Vimalam Vimalothhayam cha Deveematamatah Param/

(Maheshvari! As Pashupati Sadaa Shiva controls all the Fourteen Bhuvanas -of Bhur Bhuvan Svar Mahar Japar Tapasar and Satya Urthva Lokas, besides Atala Vitala Sutala Talaatala Rasaatala Maha Tala Paataalaas and thus enforces His administrative finnesse and aims at cycling and recycling Srishti-Sthii-Samhara kaarays eternall. In this task, He harnesses **MAATRU GANAS** and the relevant **64 Tantras** as follows:

1. MAHA MAYA Shaambara 2. YOGINI JAALA Shambara 3) TATVA Shaambara or the Vidya with the ability and facility of awakening and relolving among the Tatvas 4 - 11. B HAIRAVA ASHTAKAS 12-19. BAHU RUPAASHTAKAAS, 20-27. YAMALAASHTAKAAS 28. CHANDRA VIGJANAANA 29. MAALINI VIDYA enabling the crossing of Oceans 30. MAHA SAMMOHANA 31. VAAMAJUSHTA 32. MAHA DEVA 33. BAATULA 34 BAATULOTTARA 35. HRIDBHEDA 36. TANTRA BHEDA 37. GUHYA YATRA 38. KAAMIKA 39. KALAA VAADA 40. KALAA SAARA 41. KUBJITAA MATA 42. TANTROTTARA 43. BEENAA TANTRA 44. SHROTALA 45. SHROTALOTTARA 46. PANCHAAMRITA 47. RUPABHEDA 48. BHUTONGKAAMARA 49. KULASAARA 50. KULONGKEESHA 51. KULA CHOODAAMANI 52. SARVA JNAANOTTARA 53. MAHA KAALI MATHA 54. ARUNESHA 55. MODINEESHA / MOHINEESHA 56. VIKUNTHESHVARA 57. PURVAAMNAAYA 58. PASHIMAANNAAYA 59. DAKSHINAAMYAAYA 60. UTTARAAMNAAYA 61. NIRRUTAAMNAAYA 62. VIMALA 63. VIMALOTYA. 64. DEVI MATHA.

[NOTE WITH CARE]

ADI SHANKARA CAUTIONED THAT THE FOLLOWING CHATUSSHASHTHI TANTRAS ARE ONLY FOR INFORMATION BUT NOT--REPEAT NOT--FOR PRACTICE. THEY ARE NOT HENCE INCLUDED IN THE LALITHA SAHASRA NAAMAS TOO.

Of the **CHATUSSHSHTHI (64) TANTRAAS** as carved of the above Maatru Ganas are:

1. MAHA MAYAAHAMBARA TANTRA denoting Maya Prapancha Nirmana out of Panchendriyas;
2. YOGINIJAALA SHAMBARA TANTRA presenting smashaanadi kutsita / negative practices;
3. TATVASHAMBARA TANTRA showing Mahendra jaala / Indr Jaala Prithvi Tatva / Udaka Tatva.
4-11. BHAIKAVAASHTAKA TANTRA comprising Siddha Bhairava, Batuka Bhairava, Kankaala Bhairava, Kaala Bhairava, Kaalaagni Bhairava, Yogini Bhairava, Maha Bhairava, and Shakti Bhairava for tasks like Bhutala Nidhyaadi Dhana/Ihika Phala Saadhana and Bhutanaantara /Kaapaalika /Aavidika kritya Saadhana. 12-19: BAHURUPAASHTAKA SHAKTUOTPANNA TANTRA: Braahmi-Maheshwari-Kaumari-Vaishnavi, Vaaraahi, Maahendri, Chaamunda and Shiva dooti. [Indeed this is

NOT OUT OF THE PURVIEW OF SHRI VIDYA!] 20-27: YAMALAASHTAKA: THESE ARE AVAIDIKA TANTRAS VIZ. KAAMA SIDDHI YAAMALAS VIZ. Brahma-Vishnu- Rudra- Lakshmi-Uma-Skanda-Ganesha-Jayadratha. 28. CHANDRA JNAANA OF SHODASHA VIDYA OUT OF BOUNDS OF KAAPAALIKA VIDYA. 29. MAALINI VIDYA SAMUDRA YAANA to cross ‘Samsaara samudra’ in the Vaidika Maarga. 30-35. MAHA SAMMOHANA NIDRAA PRADAANA-(KUMAARGA NISHIDDHA VIDYA)- Beside this are VAAMA JUSHTA-MAHA DEVA TANTRA-VAAHULA- VAATULOARA-KAAMUKA AAKARSHANAADI AVAIDIKAs. 36. HRIDBHEDA TANTRA: This too is a Kaapaalikaa Tantra but is aimed to break into the Shat chakras from Mulaadhara-Svaadhistaana- Manipoora-Anaahata-Vishudda- Agjna beyond the Saharaara. 37. TANTRA BHEDA AND 38. GUHYA TANTRA being ‘himsaatmika forms’ are AVAIDIKAS. 39: KALAA VAADA OR OF CHATURVIDHA PURUSHHARTHAAS; 40. KALA SAARA. 41.KUBJIKAA MATA OR OF VAAMAACHARA METHOD 42. TANTROTTARA 43. VEENAA TANTRA SAMBHOGYA YAKSHINI of Acharya background. 44. Shrotala Tantra of Paadukaa Siddhi Vidhaana. 45. SHROTALO -TTARA TANTRA as of 46000 Yogini Darshana Vidhana and 46. PANCHAAMRITA with the methodology of Pancha Bhuta Tatva leading to MARANAABHAAVA Svabhava!

In this context , one might recall SHUBHAAGAMA PANCHAKA comprising Vashishtha Samhita-Sanaka Samhita- Shuka Samhita- Sanandana Samhita-and Sanat kumara Samhita -all of which the concept of Unification of SHIVA - SHAKTI SVARUPAAS yet highlighting Maha Bhagavati in the form of NITYA SHODASHAAS as embeded in GUPTA TANTRAS: viz. 1. NITYAA TRIPURA SUNDARI- 2. NITYA KAAMESHWARI, 3. NITYAANITYAA 4. BHAGA MAALINI 5. NITYAKLINNA 6. NITYA BHERUNDA 7. VAHNIVAASINI 8. MAHA VIDYESHWARI 9. ROUDRI 10. TVARITA 11. KULA SUNDARI 12. NITYAA NEELA PATAAKAA 13. VIJAYA 14. SARVA MANGALAA 15) JVAALAA MAALINI AND 16) CHIDRUPAA as Shodashi Nitya! Vashishtha Samhika continues the Shodashi Nitya annotates further by ASHTA VARNAATMAKA namely ‘Aa- Ka- Cha- Ta- Pa- Ya- Sha’ as the Ashta Dala Padma’s Ashta Kona Chakra. Sanatkumara Samhita analyses Chara Vidya in terms of Shodasha Nityas: In Shri Chakra’s Anga Bhuta Nityas are represented in all the trikonas excepting in the Baindava Triangle in twosome in each of the eight vashnyaadi Shaktis. Thus in the ashta vargas are situated 8 vashnyaadi shaktis, 16 Nityas, 12 yoginis, 4 gandhaakarshunis- thus totalling 44 in totality.

[The Mahāvidyās are popularly ten in number. Kālī 2. Tārā 3.Tripurasundarī4. Bhuvaneśvarī 5.Chinnamastā.6 Tripurabhairavī 7. Bagalāmukhī 8. Mātāṅgī 9. Dhūmāvātī 10. Kamalātmikā

An alternate list consists of thirteen Mahāvidyās:1. Kālī 2. Tārā 3. Tripurasundarī 4. Bhuvaneśvarī 5. Chinnamastā 6. Tripurabhairavī 7. Bagalāmukhī 8. Mātāṅgī 9. Dhūmāvātī, 10. Kamalātmikā 11. Chaṇḍayogīśvarī 2. Laghuśyāmā 13. Tripuṭā In the context of Srividya, sixteen Mahāvidyās are listed: 1. Kālī 2. Tārā 3. Tripurasundarī 4. Bhuvaneśvarī 5. Chinnamastā;6. Tripurabhairavī 7. Bagalāmukhī 8. Mātāṅgī 9. Dhūmāvātī 10. Kamalātmikā 11. Vanadurgā 12. Shūlinī 13. Ashvārūḍhā, 14. Trilokyavijayā 15. Mahāvārāhī 16. Annapūrṇā

The Uttarāmnāya Krama of Mahākāla Samhitā lists fifty-one Mahāvidyās, starting with Mahālakṣmī till Mahākāmakalā. Below is the list of Angavidyās for the main ten Mahāvidyās. Kālikā Sparśamaṇi Kālī, Chintāmaṇi Kālī, Siddhi Kālī, Vidyārājñī, Kāmakalā Kālī, Hamsa Kālī, Guhyakālī, Laghuśyāmā, Mahākālī, Vaṭuka, Unmatta Bhairava, Fifteen Kālī Nityās, Kullukā Pañcaka, Trailokyavijayā, Adyākālī,

Shaṭ pārayāna, Kṣetrapāla, Gaṇapati, Yoginī, Trisakti, Gurupādukā, Bagalāmukhī, Sharabheśvara, Shāstā, Madhumatī, Surateśī, Mañjughoṣa, Chiṭi vidyā, Bhageśī, Puṣpakunḍā, Parā, Pañcaṣoḍhā, Sahasrākṣarī, Dviśatākṣarī, Kālarātrī and Maṇḍala vidyā. Tārā Sparśatārā, Chintāmaṇi tārā, Sidhajaṭā, Ugratārā, Hamsatārā, Nirvāṇa tārā, Mahānīlasarasvatī, Nīlaśāmbhavī, Vaṭuka, Kṣetrapāla, Gaṇapati, Yoginī, Akṣobhya, Vijayā, Agni, Chaṇḍaghaṇṭā, Pañcaṣoḍhā, Manmatha, Soma, Kullukā Pañcaka, ārdrapaṭī, Shiva (aṣṭākṣarī), Aghora, Pāśupata, Sudarśana, Jayadurgā, Amoghaphaladā Yakṣī, Padmāvati, Udbhaṭāmbā, Bauddhanātha, Pārśvanātha, Kālī, Chinnamastā, Bagalāmukhī, Tāriṇī, Mañjughoṣa, Pratyāṅgirā, Nārasimhī, Eight Bhairavas, Pañcakalpadrumāḥ, Raktacāmuṇḍī, Nityaklinnā, Rājavaśya mantra, Khaḍgavidyā, Dhanurvidyā, Shastravidyā, Agni and Jala stambhana mantra, Twelve Bhayahāraṇa vidyās and Gāyatrī ,Chinnamastā, Guru, Mālinī, Kullukā Pañcaka, Kālī, Tārā, Nakulī, Mātaṅgī, Siddhasundarī, Trijaṭā, Ekajaṭā, Shyāmā, Vikaṭā Yakṣiṇī, Lamṭāṭā Yakṣiṇī, Bhṛāmaka Yakṣa, Dīpinī, Vaṭuka, Kṣetrapāla, Gaṇapati, Yoginī, Mahākāla, Kroddharāja, Maṇḍala vidyā, Mahiṣamardinī, Bhavānī, Kamalā and Aghora catuṣka, Tripurasundarī, ṣaṣṭhījaya vidyā, Mantrapārāyaṇa, Chakrapārāyaṇa, Nāmapārāyaṇa, Sahasrākṣara catuṣka, Pañcaṣoḍhā, Parā, Kāmasundarī, Bālā, Parāprāsāda, Prāsādaparā, Nirvāṇavidyā, Kubjikā, Navāmnāya maṇḍalāni, Rāsmimaṇḍala, Vidyāmaṇḍala, Mantramaṇḍala, Mantravidyāmaṇḍala, Mahāvidyāmaṇḍala, Sāmrājyamaṇḍala, Darśanamaṇḍala, Mahāvidyā pādukā, śrīmūrti pādukā, Samayaśrīpādukā, Mahāśrīpādukā, Nirvāna pādukā, Parāśrīpādukā, Vārāhī pādukā, Mātaṅgī pādukā, Raktapādukā, Shvetapādukā, Gaṇapati (prātaḥ), Vārāhī (madhyāhne), Rājamātaṅgī (sāyāhne), Kuṇḍalī (niśāyāṃ) (Mahākālamate), Bālā, Bagalā, Kālī, Kamalā, Pañcakāmāḥ, Shaiva mantrāḥ, Vaiṣṇava mantrāḥ, Daśa Mahāvidyā, Kullukā pañcaka, Dīpinī, Shāpanāśa Mantra, Prasannāñjali mantra, Aṣṭādaśa sahasra nyāsa mantrāḥ, Sundarī Yakṣiṇī, Mahāyakṣī, Pulindinī, Brahmāstra, Pañcavidyāstra, Rājarājeśvara, Vaṭuka, Anandabhairava, Navātmeśvara, Sharabheśvara, Mālinī, Māṭṛkā, Hanumān and Bhairava Bagalāmukhī Mṛtyuñjaya, Vaṭuka, Utkīlana vidyā, Pañcāstra, Pañcabrahmāstra, Kullukā pañcaka, Aparājītā, Shyāmā, Chaṇḍeśvarī, Haridravā, Biḍālā Yakṣiṇī, Stambhana Tvaritā, Svapneśvarī, Ekajihvā, Bhairavāṣṭaka, Gaṇapati, Kṣetrapāla, Yoginī . Kamalātmikā, Mahāviṣṇu, Gaṇapati, Dhanadā, Kubera, Nidhi mantrāḥ, Bhuvaneśvarī, Vajra vidyā, Bhogavatī, Lakṣmīnārāyaṇa, Kullukā pañcaka, Astra vidyā, Annapūrnā, Viśālākṣī, Kāmākṣī, Vanarājñī ,Mātaṅgī ,Nakulī, Sarasvatī, Mātaṅgī pādukā, Laghuśyāmā, Kāminī, Vīrabhadra, Mataṅga, Pramadā, Mohinī, Parā, Bhogeśa Yakṣa; Bhuvaneśvarī’ Shiva, Shivā, Brahmā, Tripuṭā, Vaṭuka, Kullukā pañcaka, Pañcāyatana, Gaurī, Rañjinī, Lokapālāḥ, Vāṇī, Hayagrīva, Piṅgalī, Khaḍgarāvaṇa; Tripurabhairavī Pulindinī, Bhairava, Ucchiṣṭa Gaṇapati, Piśāca Gaṇapati, Ucchiṣṭa Bhairava, Mātaṅgī, Nakulī, Ratnavidyā, Vāgvādinī, Mahāmadhumatī, Karṇapīśācinī, Ekavīrā, Tvaritā, Dhunḍirāja Gaṇapati, Aghora, Kullukā pañcaka, Durgā, Kṣetrapāla, Dakṣiṇāmūrti, Hayagrīva vidyā, Pañcapañcikā, Rāsmimaṇḍala ṣaṭka, Dhūmāvati Vīreśa, Vaṭuka, Shiva, Pratyāṅgirā, Sharabheśvara, Pāśupata, Samhārāstra, Kukkuṭī, Markaṭikā, Māraṇī, Tvaritā, Kullukā pañcaka.

SHRI CHAKRA AARAADHANA IS OF OUTSTANDING VALUE FOR SAKALA JANA VASHYA- RAAJA VASHYA

This Chakra be scripted on a golden plate and placed ONLY in a Sacred Puja Mandir demanding for devout worship with ‘baahyaantara shuchi’. The Puja needs to be executed for 45 days of continuity preceded by Ganapati Puja-Shiva Parvati Puja, Sahasra Naamas of Tri Devis, Chandi Sapta Shati, Tri Devi kumkumaarchana Devi Sahasra Naama recitals, Namala Chamaka Parayana , possibly with Shiva

Sahasra Naamaa Homa Yukta Lingarchana, and shodashopachaara worship with madhu ksheera naivedya and vidvat brahmana bhojana alongwith bandhu mitra parivaara bhojana. VARNA PUJA and VARNA MANTRA JAPA ‘CHA’ by 1000 times each day is implicit. All the pujas be with sugandha pushpaas.

VARNA BEEJA ; ‘B’

Dhyaana: *Tushaarakunda pushpaabhaam naanaalankaara bhushitaam, sadaa shodashavarsheeyaam varaabhyaya karaam paraam/ Shulavastraavrita kateem shukla vastrottareeneem, varadaam shobhanaam Ramyaam Ashta baahu samanvitaam/Edvam dhyaatvaa CHA kaaram tu tanmantram dashadhaa japet, CHA varnam shrunu Sushreni chaturvarga phalapradam/ Kundaleesahitam dhumram Mahaa Chandaarchitam puraa, satatah kundaleeyuktam Pancha deva mayam sadaa/ Sarva shrusti pradam varnam pancha praanaatkam Priye/*

32: *Shivah Shaktih kamah kshithiratha ravih sheetakiranaah*
Smaro Hamsah Shakrastadanu cha paraamarah Harayah/
Amee hrillekhabhis tirsrbhir avasaneshu ghatitaah
Bhajante varnaaste tava janani naamaa avayavatam/

Devi Maha Tripura Sundari! *Shiva Kaameshwaraankasthaa Shivaa swaadheena vallabhaa/ Jagajanani!* Towards the fulfillment of the totality of ‘Purushaardhaas’, you had constructed a Unique Plan of worship and we the Beings of the Universe are ever grateful to that Invincible and Everlasting Supreme Energy of yours that we seek to cherish and worship constantly. SHIVA SHAKTI denotes Shiva-Shakti-Kaama-and Kshiti - representative of KA kaara- YE kaara- EE kaara-and LA kaara- all constituting the Beejaakshara or the basic seed HREEM. This is followed by Ravi-Sheeta kirana-Smara-Hamsa- and Shakra - representative of HA kaara-SA kaara-KA kaara-HA kaara again. Beyond these are Paraa- Maraa and Hari conjoined together. Thus the Three sets representative of KA- YE-EE- LA - HREEM---HA-SA-KA-HA- LA HREEM ---SA-KA-LA HREEM.

Pandita Lakshmidhara detailed explanation of the Stanza is as follows: *Shivah Shatih Kaamah Kshiti----*: in this context Shiva Shabda leads to Shiva Tatvaatmika Darsha naama Kala which is in built alternatively referring to Tripura Sundari inferring Ka Kaara; Shakti Shabda infers Shakti Tatvaatmika Drishta Kala leading to Prakriti- bhuta YE kaara; Kaama shabda is of Kaama Devata’s Darshata Kala leading to EE kaara; Kshiti shabda is of Kshiti Tatva causing LA kaara-Ravi shabda is Surya khandaatmaka HA kaara; Sheet kirana Chandra refers to *Chandrabeejamiti SA kaarah/* ‘Smara’ shabda causes Kaamaraaja Prakritibhuta KA kaara; Hamsa shabda denotes Surya Deva who is of Suryakhandaatmaka HA kaara again. Shakra is of Indra shabda *-Lakaarah Indra beejamiti/* Thus of LA kaara. PARA represents Chandra Kala and Chandra beeja is of SA kaara. MAARA is Kaama Raja beeja Kleem whose Prakriti bhuta is KA kaara. HARI is Indra causing LA kaara. Hence the KA- YE-EE- LA---HA-SA-KA-HA- LA --SA-KA-LA.

This stanza gives indirectly the most holy Pancha dasakshari manthra which consists of three parts viz., ka-aa-ee-la-hrim at the end of Vagbhava koota, ha-sa-ka-ha-la-hrin at the end of kama raja koota and sa-ka-la-hrim at the end of Shakthi koota. These parts are respectively called Vahni kundalini, Surya Kundalini and Soma kundalini. *Ami Hrillekaabhi----*/ Tripura Sundari swarupa prapti is facilitated by Hrillekaabhi or Hreemkaara- Tristrubhi or from Tritva visishta sankhya; then after ‘Viraama’, the afore mentioned kakaaraadi varnas be built in into the 4th,5th, and 3rd Varnas be.

Thus the Placement be as follows: Shiva-Shakti-Kaama-Kshiti of Varna Chatushtayas be in the Agneya Khanda or South East; Ravi-Sheeta kirana, Smara, Hamsa and Shakra in the Saura Mandala. In between the two Khandas is the Rudragrandhi sthaaneeya Hrillekhaa Beeja of Paraa-Maara and Hari; these three Varnas are designated as Soumya Khanda. Now between the Soumya and Saurya khandas is designated as Vishnugrandhi sthaaneswari Bhuvaneswari Beeja. There after the fourth Edkaakshara is the Chandra kalaa khanda which could be only interpreted by a Guru and thus Unknown. This is why it is stated that **SOMA SURYA ANILA ATMAKA TRIKHANDA; INDEED THIS IS THE TRIKHANDAATMAKA TRI SHAKTI RUPA OF JNAANA SHAKTI- ICHAA SHAKTI -AND KRIYAA SHAKTIS.** Now, the Tri Khanda is of Jaagrat-Svapna-Sushuptis are of Avasthaa Traya of Trikhanda Svarupa while Vishva-Taijasa and Praagjna are of Vritthi Para. Further, Tamo - Rajas- Satva Gunas are called Tri Guna Para.

But when one refers to Trikhanda only, one does not mention of the transcendence of all the Tatvaas as the essence of Pure Consciousness. The afore mentioned Stanza 32 deals with the aspects of Soma- Surya and Agni only. The Shodasha Kalaas of Chandra as inherent in the Indu Khanda of the Stanza, the 24 kalaas of Surya in the Soura Khanda, and the dasha kalaas of Agni in the Agni khanda of the Yantra. The shodasha kalaas are : Darsha, Drishta, Darshataa, Vishva Rupaa, Sudarshana, Aapyaayamaana, Aaptaayamaana, Apyaaya, Suunritaa, Ira, Aapuryamaana, Aapuryamaana Puurayanti, Purnaa, Pournamaasi and Chitkala. The Presiding Devatas of the 16 Kalaas respectively are Tripurasundari, Kaameshvari, Bhaga Manini, Nityaklinna, Bherunda, Vahnivaasini, Maha Vidyeshvari, Shivaduuti, Tvarita, Kulasundari, Nitya, Neelapataaka, Vijaya, Sarvamangala, Jvaalaamaalinikaa, and Chitkala. The Tatvaas represented them respectively are Shiva, Shakti, Maaya, Shuddha Vidya, Jala, Tejas, Vaayu, Manas, Prithivi, Aakaasha, Vidya, Maheshwara, Para Tatva, Atma Tatva, SadaashivaTatva, and Sadaakh Tatva. Kaama Deva influences these all even as Kaameshvari presides.

Shri Vidya Rahasyaardha seeks to explain the emergence of Panchaakshari's Kaadi and Haadi vidyas. KAYe EE LA HREEM 'mantrakhanda' is Surya Devatmika- Vishva Vritti and of Tamo Guna. HASAKALAHREEM mantra khanda is of Icchha Shakti, Svapnaavastha, Vritti Taijasa and of Rajo Guna. In between these 'Kutaas' is Hrillekha of Maya Beeja Hreem which is called Rudragrandhi. The Third of Kutaas SAKALA HREEM is of Paraashakti Kalaa, of Jnaana Shakti, Sushupti Avastha and of Satva Guna. Now the gap between the second and third mantra kutas is called Vishnu Grandhi. The Fourth Khanda is of Shri Shodashi Maha Vidyanga. The gap between the Chaturtha Khanda- Shri Beeja- and the Triteeya kuta is termed Hrillekha - Hreem, which is termed as Brahma Grandhi. Hence the Shodashaakshari Maha Mantra Shodasha known as outstanding! Further, Saadhaka Yogis seek to practise and meditate Surya Chandra's waning and waxing influence as the effect of one's 'mano-deha vrittis' or the mind wise and physical limb wise impact of their respective daily movements. In other words, Surya- Chandraadi Grahas would surely bear influence on the 'pingala-and Ida naadis'.

RASAAYANA SIDDHIKARA YANTRA: SAKALA VIDYASIDDHI / RASAAYANA SIDDHI -- 'OM YAM OM'

Worship of the Yantra with shodashopachaaraas including the recital of the following Varna Beeja Mantra **SHI** 1000 times a day besides LAHITHA TRISHATI - **ANNEXURE II** - and naivedya of Dadhyannam- Maasha Poopa. This is one of Rahasya Rasa Vidya Tantrika. This above 'Aaraadhana' would unveil the secretive method's practice of RasaVidya Tantrika, stated as 'kashta tara' or difficult yet Truly Unfolding!

VARNA BEEJA: SHI= SHA+ E

Dhyaana: **SHI**: *Chaturbhujam chakoraaksheem chaaruchandana charchitaam, Shukla arnaam Tri nayanaam Varadaam ch shuchishmitaam/ Ratnaalankaara bhushaadhyaam shveta maalyopashobhitam, Devavrindairabhivandyaam Sevitaam moksha kaankshabhih/ SH kaaram Parameshaani shrunu varnam shuchishmate, Rakta varnam Prabhaakaaram svayam parama kundali/ Chaturvargapradam Devi SHA kaaam Brahma vighram, Pancha Devamayam varnam Pancha praanaatmakam Priye/ Ratna panchata - Trikuta samhitaam varnam Aatmaadi tatva samyutam/medyuktam*

E: *E kaaramparamaanandam sugandham kumkumacchaviih, Hari Brahma mayam varnam Sadaashiva mayam Priye/ Maha Shakti mayam Devi Gurubrahma mayam tathaa, Vishvatrayamayam varnam Para brahma samanvitam/ Urdhvaadhah kubjita madhye rekhaa tatsangitaa bhavet,Lakshmeervaneetathendraani kramaattasveva samvaset/ Dhumra varnam Maha Roudreem peetaambara yuktaam paraam, Kaamadaam Siddhidaam Soumyaam nityotsaaha vivardhineem/ Chaturbhujam cha Varadaam harichandana bhushitaam, evam dhyaatvaa Brahma rupaam mantram tu dashadhaa japet*

33.	Smaram	yonim	Lakshmeem	Tritayamidam	aadau	tava	manoh
Nidhayaikae	Nitye	niravadhi	mahaabhoga	rasikaah;			
Bhajanti	tvaam	chintaamani	guna	nibaddhaaksha	valayaah		
Shivagnau	juhvantah	surabhi	ghrita	dhaaraa	huti	shataih/	

Bhagavati! *Om Aim Hreem Shreem Shri Matrey Namah/ Nitya Svarupini!* You are always on the top of high tides of ‘Tryakshara Svarupa Paraavaara’ or of the manifestation of Beejaakshara Maha Samudra. This is of ‘Smara’ or the Kaamaraja Beeja symbolising Intense Love and Joy- then ‘Yoni’ of the Everlasting Motherhood and of ‘Bhuvaneshwari Beeja’ and of Lakshmi / ‘Shri Beeja’. The Threesome Experience is paramount bliss. ‘Maha Yogi Ganas’ carrying ‘Chinamani Malaas’ are ever engrossed in the ‘nirantara japa prakriya’ as also ‘nirantaraahutis’ in the Trikona Rupa ‘Shivaagni jvaalaas’ by pouring ‘kaama dhenu ghrita dhaaraas’!

Simple and plain meaning is: Jajajjanani! As the bhakta saadhakas even having secured the outstandingly precious Chintaamani maala would not get tempted by materialistic desires like ‘Kanaka Dhaaras’ and even by the Kama dhenu freely fulfilling earthly wishes. But they would rather utilise these unique means of Chinntamani and Kaama dhenu to invoke Shivaagni jwaalas to accomplish Shivatva instead! In other words, Devi Upasana is purely to attain the Bliss of Shivaikyata and never yield to temptations of Kaama the Make - Beliefs!

Further amplification of the Stanza by Pandita Lakshmidhara is as follows: Bhagavati! Of this Mantra, the primary Kaama Beeja denotes ‘Kleem’; ‘Yoni Beeja signifies ‘Hreem’; the third Lakshmi Beeja explains ‘Shreem’. The union of the Three Beejas enraptures ‘Rasikas’ or Maha Siddha Yogis in mechanically pouring the Kaamadhenus inside the Trikona Rupa Homa Kundas with endless ‘Shivaagni jvaala yukta aahutis’ even as they are totally absorbed with quick rounds of the Chinntamani Maala Japas ! Now when one seeks to define ‘Rasikas’ the expression denotes ‘R’ for Agni Beeja- ‘Sa’ for Shakti Beeja- ‘E’ for ‘paramaananda vardhaka nityotsaaka vardhana!’-‘K’ for Kaama Beeja; and finally ‘A’ implies ‘adi’ swarabeejavyaapaka, while visarga implies Shiva Chid Beeja! In other words, Rasika implies ‘Tejomayi-vyaapaka- Paramananda mayi- ‘Nityotsaaha vivardhani, Purna kaama’ or Shivamayee Chicchakti upaaskas are RASIKAAS! The expression Bhoga denotes Bha-Vu-Ga = Kundalini’s Supta or awaken Chicchakti even without having to be aroused leads

to Mahaananda; thus the expressions Smara- Yoni-Lakshmi respectively stand for KA-EE-YE being the initial Letters of Shri Mantra. Further CHINTAAMANIGUNA NIBADDHA AKSHARA VALAYA: reveals Akshara Prapti or of Sat-Rajas-Tamas Trigunaatmaka Chitkala. Chintaamani Maala and Kamadhenu Surabhi Ghrita Dhaaras kindles SHIVAAGNI!

BHURI DHANADA YANTRA: KLEEM

This Yantra be embossed on a golden leaf at the Manipura Chakra of one's puja sthaha and perform homa prakriyaas for 45 days as also daily japa 1000 times of the following Varna beejaaksharaas and shodashopachaara puja each day with kalhaara kusumas and naivedya as honey and cooked sweet rice. Besides, Maha Lakshmi Shri Sukta and Lakshmi Sahasra Naama Paaraayana recitals and invocations would result in Maha Lakshmi kataaksha too!

VARNA BEEJA 'SMA'= SA+ MA

Dhyaana: SA: Kareesha bhushitaangee cha saattahaasaam digambaraam, asthimaalyaamashta bhujam varadaambujekshanaam/ Naagendra haara bhushitaadhyaam jataa mukutamanimaditaam, sarvasiddhi pradaam Nityaam Dharmakaamaardhamokskadam/Evam dhyatvaa SA karam tu tanmantram dashadhaa japet, SA kaaram shrunu Chaarvaangee Shakti beejam paraatparam, koti vidyullataakaaram kundalee-maya amyutam/ Pancha deva mayam Devi panchapraanaatmakam sadaa, Rajatsatvatamoyuktam Tribindusahitam sadaa/

MA: Krishnaam dasa bhujam Bheemaam peetalohitalochanaam, krishnaambara dharaam nityaam Dharmakaamaartha mokshadaam/ Evam dhyatvaa MA kaaram tu tanmantram dashadhaa japet, MA kaaram shrunu Chaarvaangi svayam Parama kundalee/Tarunaaditya a sankasham chaturvarga pradaayakam, Panchadevamayam varnam pancha praana mayam tathaa/

LAKSHMI KATAAKSHA SIDDHI SAADHANA: This is an ideal component of BHURI DHANADA SAADHANA. The relevant Stotra and puja are as stated as follows:

Aksharakpara shuugadeshu kalisham baanam dhanuh kundikaa dandam Shakti gharatti charma jalajam khadgam suraabhaajanam/ Shuulam paasha sudarshanechadhateem hastam pravaalaa prabhaam seve sairi bharmardineemiha Maka Lakshmi saroja sthitaam/ Maha Lakshmi is ever placid with kindness; yet the Mantra Shastra Upaasakaas is known as complex and profound with sixteen hands, carrying sixteen 'aayudhaas' or 'astrashastraas'. These are to signify the 'ahamkaara' or self-ego of human and other Beings in Brahma Srishti originated from the Arishadvargaas / Eight Internal Enemies of kaama-krodha-moha-lobha-mada matsaraas viz. Desire, Anger, Greed, Infatuation, Arrogance and Jealousy! The divine meaning is that the intensity of arishadvargas is conquered by the ayudhas in Her hands as each of the beejaaksharas of the 'ayudhas' emits reverberating sounds and thus the 'sadhaka' turns him worthy of eligibility for attaining lasting Joy and worthiness of Spiritual Life!

34. *Shariram tvam Shambhoh Sashi Mihira vakshoruhayugam
Tavaatmanam manye Bhagavati nava atmanamanagham/
Atah sheshah sheshe etyayam ubhaya saadharanatayaa
Sthitah sambandhovaam samarasa-paraananda parayoh.
Ardha Nareshvari! Kameswara premaratna mani pratipanastani, Naabhyaalawaala romaali lataa*

phalakuchadwayi/ Lakshya romalataa dhaarataa samunneya Madhyamaa, Stanabhaara dalan madhya pattabandha valitrayee/ Kaameshwari! the intimacy of Your love with Parama Shiva is evident by the closeness of your body parts including your thin waist, folds of skin, soft thighs and buttocks covered by bright red saree!

Bhagavati! You are resting on Bhagavan Shambhu's chest as though Surya and Chandra are heavily stooping on your own chest! Janani! You are the manifestation of Surya and Chandra as your breasts! In other words, you are of the body profile of Maheshwara with Surya and Chandra as the celestial bodies of your breasts! Thus your mutual relationship with Ishwara is likened to the your body accessories of His essentiality! Basically, your transcendental 'consciousness' is equiposed by His transcendental Bliss! Thus the relationship is likened to Paramatma the Unknown and Unrealisable TRUTH versus THE MAKE BELIEF M AHA MAYA or still The Sthanu PLUS The ADISHAKTI!

MAHA SWAMI of Kanchi describes Amba's COSMIC FORM in the two successive stanzas 34 and 35. In reference to 34, Acharya says: Amba! 'you are Parameshwara's body'. 'Shambho shareeram tvam'. In an earlier context, he says that she had 'stolen' his entire body and not just half of it-as 'Artha naari - shwari'. But here the body is not red in colour nor female; it also does not have the forehead eye and the crescent Moon. Ambika here is Ishwara's body which embraces million millions or trinniel trienels pf Brahmandas, that os Virat Swarupa - a form which embraces all the worlds and fills all the Space'. For Paramatma al the Universe constitutes his body. And it is the Parabrahman that is the life in it, the Atma in it and it is again the Parabrahmam that imparts not only life o the prapancha but also knowledge and forms the basis of all its functions. The first stanza of Soundarya Lahari is recalled as Shiva without Shakti as Shiva as sthanu, inert, insentient and Amba is the activiser of the body. Shiva without Shakti is 'Shava'! Mother, you are the body of Shambhu. Thus to glorify Amba, She is the life providing and energising force of Nirguna Brahman, the function less and quiescent. She is the Jnana Shakti the cause of self awareness of Sthaanu Brahman. When Saguna Brahman is activated by Kameshwari, Ishvara himself ecomes functional and conducts the World. Thus the world or cosmos becomes His body, and the life on it, th power of action becomes Ishvara. Kameshwari who is the Icchaa Shakti, the power of desire, goads Brahman the premordial Reality. Advaita is not of concepts: It is the Brahman that becomes Ishvara with attributes as Saguna through Maya to conduct the workdly affairs. Hence *shareeram tvam Shambho*: You are the body of Ishvara! Sankhya system is more or less similar. Purusha the Reality is the support of Life and Prakriti the cause of cosmos. Prakriti/ Nature in place of Fundamental Reality acquires importance because of her being a functional entity albeit as a facade . Thus importance is given to 24 tatvas such as the Pancha Bhutas / Five Elements, Five tanmaatras, five sense organs of Jeevatma . The factors of knowledge, religious and spiritual practices are of little relevance in the Sankhya system which is essentially of non dualistic system. Although the first of this stanza can be explained according to the Advaita and Sankhya systems materes coming later belong to Kaula and Samaya traditions of the 'Shaakta' and Samaya traditions of Shakta doctrine. There is support in Shaankhya system for the opinion expressed first of Amba being the body of Shiva and that She is the embodiment of the cosmos. Outward worship with yantras and idols is kaula while Samaya is adoring Amba within oneself- in one's own hridayaakaasha orv heart space conceptually. The latter is called Samaya as it regards both Shiva and Amba as being equal on all counts. Since our grasp of philosophical concepts may normally be beyond one's reach, Acharya speaks of 'shashi mihira vakshoruha yugam' or Sun and Moon as Devi's two breasts: like a mother suckling her children, Jaganmaata suckles all living beings, and even plants, with the rays of Sun and Moon. Vegetable kingdom, cereals are sustained by Sun. If earth is a living planet, it

is because of the Sun and the biosphere it creates. The power ceaselessly released from its light pervades all atoms and the photosynthesis that takes place in the planets because of it sustains the living beings. Mantras like Gayatri are meant for receiving Sun's energy directly just as plants do. Physical energy and inward stimulation of intelligence, intellect, brightness and vigour are the direct effects. Similarly, Soma / Moon yields Somarasa / amrita; sea tides, Seasons, seasonal winds, rains are all connected with Moon. If Sun illumines intelligence, Moon presides the mind; new Moon tides, salt from Seas; mentals as lunatics, are our normal expressions. Hence line of the Stanza *Shashi Mihira vakshoruhayugam*'. Such is the unique analysis of Maha Swami'.

Now about *Shariramiti tvam Shambho!* Pandita Lakshmidhara explains: Ananada Bhairava! Your physique is of Maha Bhairavi too, since you are 'sthaanu' or totally Immobile and Fixed while the latter as Maha Maya bestows Mobility, the fastest and ever most active personification of energy. The Maha Devi's 'vakshojas' are Surya Chandras which are Her Eyes and Ear Lotus too! In fact the remainder of their JOINT BODY COMPONENTS too are known as 'Shesha' and 'Sheshi' as of Paramananda Bhairava and Paramananda Bhairavi. It is further explained that their JOINT BODY is of Navatmika or Nava Vyuhatmaka as follows: 1. Kaala Vyuha, 2. Kula Vyuha, 3. Naama Vyuha, 4. Jnaana Vyuha, 5. Chitta Vyuha; 6. Naada Vyuha 7. Bindu Vyuha; 8. Kaala Vyuha and 9. Jeeva Vyuha. Now Kaala Vyuha is of the trap of Kaala Maana the Cycle of Time- Kula Vyuha pertains the snare of 'Chatur Varna Janmatva' or of Brahmana-Kshatriya Vaisyaataretara classification. Similarly the Naama Vyuha refers to the 'sangjnaa skandha, Name of the person concerned. The next significant classification represents Jnaana Vyuha of two kinds of vikalpa or materialistic and nirvikalpa or Paramaardhika - the Spiritual. Chitta Vyuha the noose of one's psyche -, especially the 'ahamkaara, chitta, buddhi and essentially 'the manas' or mentality the paramount driving force. Now the sixth Vyuha or the Net is of Naada being the attractive yet elusive tools of 'raaga' / wish- 'iccha' keen interest- 'kriti' / kriya denotes action, and prayatna or serious endeavor. Out of these are the rooted up Maatrikas are noted as ***PARA- PASHYANTI-MADHYAMA- AND VAIKHARI - explanation** of which follows as [] below. Thus the 'Satchakra Samudaaya' refers to the seventh 'Bindu Vyuha' while 'Kalaa Vyuha' is overcome by a 'Buddhimaan' soaked in 'Parama Jnaana' of 'Sarva Kalaas'. The Ultimate 'Vyuha' or the Capture of Maya Jaalas is the Jeeva Vyuha. Thus indeed is the tadaatmya or of intimate embrace of Jeeva and Paramatma!

* [The Shiva -Shakti Dance generates rhythmic spiritual sounds which the Vedic Rishis termed as Nāda Brahman, the initial primordial sound of extremely high frequencies that were beyond one's imagination. They were aware of the subtle secrets of nature and knew that the gross-level sound related to corresponding spiritual, cosmic and semi-cosmic vibrations which were divine sounds. *Paraa pratyakchiti Rupa Pashyanti Para Devataa, Madhyamaa Vaikhari Rupaa Bhakta Maanasa Hamsikaa/* Keeping in view of the complex subtlety of four traits or stages of Vani (speech or sound) viz. the *Paraa* (the spiritual sound of Paramatma -Bhagavati DUO cum SINGULARITY), *Madhyama* (the cosmic sound of *Vāstu / Purusha*), *Pashyanti* (the semi-cosmic sounds of vibhuti and *Vaikhari* (the gross-level sounds of Make Believe Objects and Living Beings). The ripples of the totality of Beings produce semi-cosmic vibrations which are visible through cosmic sight alone; the Rishis applied the term *Pashyanti* to this observation because they could observe the semi-cosmic colours of the stimulated *Samashti-Prānas* corresponding to spoken alphabets, which observation is also known as Darshana, the philosophic view of Visibility!. They concluded that all vowels are divine alphabets for they produce divine words of Mantric Stanzas. Thus, *Pashyanti* refers to the visible sound which is ordinarily experienced as a feeling or a mental picture. Each level or state of sound corresponds to a

certain plane of existence, a certain state of consciousness; the ability to experience the different levels of sounds depends upon the refinement of consciousness. When sound of the mouth as spoken syllables is generated, it is named *Vaikhari-vac*; the finer sounds that exist as a thought prior to expression are inaudible sounds, the sound existing in between the formation of a thought as an idea, feelings and image, and its expression on the material level as speech or action is named *Madhyama-vac* but the sound that leaves its audible nature and manifests as a feeling, a wordless idea or some visual imagery is named *Pashyanti-vac* which is intuitive in nature and beyond defined linguistic forms or frameworks. Adi Shankara explains that *Pashyanti* corresponds to the junction point between the ordinary waking state and pure consciousness. A word spoken or thought in the ordinary waking state is only a partial expression of an eternal meaning or transcendental]

Shri Vidya Rahasyartha: Supreme Bhagavati! Indeed You are of the unified physique of Paramatma and Your Self along with ‘Surya Chandra dvaya stanaas’. You are the Artha Nareshvara Swarupa of Kartruka-Karthru Manyataa- Karthu Samaratha-Bhavaatmaana- Navaatmaana- Nava Vyuha Swarupa beyond comprehension and Spirituality !

[The concept of Ardhanarishvara was inspired by the Vedic descriptions of the primordial Creator Purusha and Prakriti. Brihadaranyaka Upanishad says that Purusha splits himself into two parts, male and female, and the two halves copulate, producing all life. (I.iv.3) *Sa vai naiva rame tasmaadekaaki na ramate sa dwiteeyam aicchat, sa haitaa vaanaas yatha stree pumaamsau samparishvahtou, sa inaamatmaanam dvedha -apaatayaat tatah patischa patni chaambhavataam tasmaadidam ardhbragalam iva swaha iti ha smaaha Yagjnyavalkya, tasmad ayam aakaashaah striyaa puryata eva taam ambhavat, tato manushya ajaayanta/* (Yet, he was not too happy and hearty as he was a lonely Purusha and he felt like creating a Prakriti with whom he could keep company with; he therefore tore off half of his body into two and thus created a husband and wife and as such an ‘arthabrigal’ or two halves of same food emerged.

Shvetaasvatara Upanishad sows the seed of Ardhanarishvara. It declares that Rudra– the antecedent of the Puranic Shiva – the maker of all and the root of Purusha (the male principle) and Prakriti (the female principle), adhering to ‘Samkhya’ philosophy describes ‘Him’ as male and ‘Her’ as female. This Upanishad vide V. i. iii is quoted: *Dve akshare Brahma pare tvanante vidyaavidye nihite yatra goodhe ksharam tvaavidyaa hi amritam tu vidyaa, vidyaavidye Ishate yastusonyah// Yo yonim yonim adhitishthati eko vishvaani rupaani yonisha saevah/ Rishim prashutam kapilam yastam agre jnaanair bibhrati jaayamaanaanam cha pashyet// Ekaikam jaalam bahudhaa vikurvan, asmin kshetre samharati esha devah, bhuyah shrastvaa patayas tatheshah sarvaadhipatyam kurute mahaatmaa//*(The great divide of Maha Jnaana the Original Source of Knowledge viz. Vidya and Avidya the Ignorance manifested as the Maya is clear; the Permanent and Fleeting are the typical phenomena of the Universe and Life on the one hand and Brahman on the other! Brahman is the singular source of all the forms and facts of existence and Hiranyagarbha or Brahma as clearly distinguished from Brahman as the Intermediary between the two! ‘Yo yonim yonim adhitishthati eko vishvaani rupaani yonih’ or the Single Source sources the several sources and some Maharshis like Kapila might even put forth their thoughts of Sankhya philosophy differently initially! ‘Ekaikam jaalam bahudhaa vikurvan’ or the Supreme Lord of the Universe spread out far and wide and up appeared several Devas all of whom were of individual luminosity and powers of their own ‘amshas’ and of course their own Selves, apart from the Greatest Self the Maha Purusha Prajapati Rudra Deva!)

The concept of Ardha Nareshwara is widely explained in quite a few Maha Puranas as well: In the Skanda Purana, Devi Parvati requests Shiva to allow her to reside with him, embracing "limb-to-limb", and so Ardhanarishvara is formed. It also tells that when the demon Andhaka wanted to seize Parvati and make her his wife, Vishnu rescued her and brought her to his abode. When the demon followed her there, Parvati revealed her Ardhanarishvara form to him. Seeing the half-male, half-female form, the demon was alarmed even as Vishnu was amazed to see this form and saw himself in the female part of the form. Shiva Purana describes that Brahma created all male beings, the Prajapatis and told them to regenerate, which they were unable to do. Confronted with the resulting decline in the pace of creation, Brahma was perplexed and contemplated on Shiva for help. To enlighten Brahma of his folly, Shiva appeared before him as Ardhanarishvara. Brahma prayed to the female half of Shiva to give him a female to continue creation. The goddess agreed and created various female powers from her body, thereby allowing creation to progress. In other Puranas like the Linga-Vayu-Visnu, Kurma and Markandeya too, Rudra (identified with Shiva) appears as Ardhanarishvara, emerging from Brahma's head, forehead, mouth or soul as the embodiment of Brahma's fury and frustration due to the slow pace of creation. Brahma asks Rudra to divide himself, and the latter complies by dividing into male and female. Numerous beings, including the 11 Rudras and various female Shakti Forms were created from both the halves. In the Linga Purana, the Ardhanarishvara Rudra is so hot that in the process of appearing from Brahma's forehead, he burns Brahma himself. Ardhanarishvara Shiva then enjoys his own half – the Great Goddess – by "the path of yoga" and creates Brahma and Vishnu from her body].

VIDYAA BUDDHI PRADA YANTRA - HREEM

This Yantra be inscribed on a golden leaf and be worshipped for 45 days with 'shodashopacharaas' with honey as the main naivedya as also the following VARNA BEEJA MANTRA viz. **SHA**. *Saadhakah Maha Buddhimaan bhavet/*

VARNA BEEJA : SHA

Dhyaana: Charurbhujaam Chakoraaksheem charu chandana charchitaam, Shukla varvnaam Tri Nayanam Varadaam cha Shuchismitaam/ Ratnaalankaara bhushaadhyaam shveta maalyopashobhitaam, Deva vandyairabhi vandyam sevutaam moksha kaankshitibhih/ SHA kaaram Parameshani shrunu varnam shuchismite, Rakta varnam Prabhaakaaram swayam Paramakundaleem/ Chaturvarga pradam Devi! SHA kaaram Brahma vighram, Pancha devamayam varnam Pancha praamaatmakam Priye/ Ratnapanchatamodyuktam Trikutasahitam sadaa, Trishakti sahitam varnam Atmaadi tatva samyutam/

SARVAGJNATVA SIDDHI PRAYOGA: Additionally, Rudraabhisheka possibly of a Parthiva Linga with Namaka- Chamaka paaraayana with bilva dalaas besides Dakshina Murti Mantras would certainly open up new vistas of Parijnaana!

Recital of Jnaana Sarasvati Mantras should yield benefits. 1. This mantra is chanted to seek the divine blessings of Goddess Saraswati to gain all glories and powers of knowledge that exist in the world. *Saraswati MahabhageVidye Kamalalochane Vishwarupe Vishaalakshi Vidyam dehi namo - sthute/* 2. This mantra is chanted to acquire the blessings of knowledge: *Vad Vad Vaagwaadinee Swaha/* 3. This mantra is chanted for enhanced intelligence in students and adults alike: *Om Aing Hreeng Shreeng Vaagdevyai Saraswatyai Namah/* 4. This mantra is chanted to be blessed with wisdom of wealth and knowledge. *Om Arham Mukha Kamal Vaasinee Paapaatma Kshayam Kaari Vad Vad Vaagwaadinee Saraswati Aing Hreeng Namah Swaaha/*

35. *Manastvam vyomastvam marudasi marut saarathirasi*
Tvam aapastvam bhoomistvayi parinathaayaam na hi param;
Tvameva syaatmanam parinamayitum Vishva vapushaa
Chidanandaakaaram Shivayuvati bhaavena bibhrishe/

Maha Bhagavati! Mulaadhaaraika nilayaa Brahma grandhi Vibhedini, Manipuraantarudita Vishnu grandhi Vibhedini/ Agnaachakraantasthaa Rudra granthi Vibhedini, Sahasraaraambujaarudhaa Sudhaa saaraabhi varshini/ Tatillataa samaruchishshatchakopari samsthitaa, Maha Shaktih kundalini bisatantu taneeyasi/ You reside inside the Mulaadhaara Chakra that is as Kundalini; You penetrate through the Brahma Grandhi or the barrier of Brahma and enable your devotees practising Yoga to be conscious while awake; then a devotee is facilitated to vision Devi in Manipura while in a condition of stupor; further a devotee has to pierce through the Vishnu Grandhi or the Vishnu knot when the Yogi becomes unconscious and his body and thoughts are felt irrelevant; in the Ajnaachaktaanta state the yogi loses his identity; while breaking Rudra Grandhi the Yogi attains cosmic reality and in Sahasraara Chakra the yogi is stated to seek Salvation. That stage provides Sudhaa sagara or bliss; indeed Devi! You are above these stages and chakras as ‘Shatchakopari Samstitha’

Devi! You are beyond Manas, Pancha Bhutas of Prithvi-Aapas-Tejas-Vayu-Akasha and of course Surya and Chandra too. You are not only the Vishva Swarupa but the ‘Chit Shakti’ that truly kindles the Ananda Bhirava -akara of the Sthaanu Rupa Parameshwara ! Thus from Manastatva and The Elements, you are the Prime Form of Karta- Karma- and Kriya!

In this context there is an explanatory stanza quoted : *Shrunu Devi Maha jnaanam sarvajnaanottamam Priye, yena vignaana maatrena bhavaabhdhou na nimajjati//Tripuraa Paramaa Shaktiraadyaa jaataa Maheshvari, Sthula sukshma vibhaagena Trilokyotpatti Maatrukaa/ Kavaleekrita nisshesha tatvagraamasva rupinee, yasyaam parinataayaam tu na kinchitparamishyate/* Starting from Manastatva to PanchaBhutas is of Karya Svarupa. Thus the Kaaranaamaka / totally Action oriented Prakriti is having to provide the CHICCHAKTI TO THE SHTAANU RUPA MEHESHWARA! Just as Earth provides the Raw Form to turn out into countless ‘Praanis’ you are exemplary in the act of kaarya-kaarana-kartrita Maha Maya from sthula-sukshma-vibhaga entirely owing to YOUR own ‘chichhakti’ form!

MAHA SWAMI of Kanchi analyses as follows: *Manastvam vyomastvam marudasi marutatsaaradhirasi, tvamaapastvam bhumihi tvayi parinatayaam na hi param/* As the ‘ardhaangi’ of Parameshvara, you have yourself taken the form of bliss of jnaana for the purpose of evolving into the body of cosmos: You exist as the mind [concept of dualism]; this mind is the cause of falsity and of trouble. Mother! who are you; is this question not from my mind; that is also you! When follows the path of jnaana, the mind is erased. But how to get used to the idea that the mind itself is Amba ; that is ‘jnaanaakaasha’. Thus ‘vyomatvam tvam’ or you are the sky. ‘Marutasi’ or you are Vayu; ‘Maruta saarathih asi’ or you are Agni the charioteer of Vayu; ‘Tva maapah, tvam bhumihi’ or you are water and earth. Thus the Five Chakras from Mulaadhara-Svadhishthana-Manipoora-Anaahata- Vishudha representing ‘Prithivyaapas tejovaayura akaashas’! Indeed, that is the Manastatvam representing Vishuddha chakra. Then the second half of the stanza: *Tvamevah svaatmaanam parinamayitum vishva vapushaa, Chidaanandaakaaram Shivayuvati bhaavena vibhrishe/*This is about the total realisation of sat-chit-ananda. Shiva is not merely the Ultimate Reality; He is the ‘chit’ or the consciousness of the awareness of Reality and finally the Ananda or the experience of bliss. Amba’s function is the experience of Shiva Himself. Acharya mentions the cause of chit’s shine and unfolding itself is that ananda as of Shivapatni. *Tvameva svaatmaana parinaamayitum Vishvavapushaa/* or you must evolve your self into the cosmic form that is why you have taken the form of chidananda’. The expression ‘Parinaama’ is there is none else than you to evolve into the cosmos. There is no ‘parinaama’ in Advaita yet this is like milk turning into curd. The first expression of the stanza viz.

‘Manastatvam’ - ‘ the mind is yourself’ - clarifies that we need not turn our mind inward or suppress it. Even if it were not turned outward, it is all Five Elements which again is Amba alone.

Maha Swami gives a gist of the present and the previous stanzas: It is Amba that is Ishvara’s body ie. the gross and the subtle or the ‘manastatvam’. The Maha Manastatvam named Mahat is the cause of Five Elements. From the mind that is the root arises ‘akaasha’ or the space that is subtle. It becomes increasingly gross, giving rise to air, fire, water and earth. All these are Amba and nothing else: *Tvai parinaataayaam na hi param/* ‘Although you are the body of the life or spirit called Shambhu, you have existed without any distinction made by body and spirit. It is you who evolved into the body called Vishvam the cosmos. There may be of Ramanujacharya’s concept of dualism, everything becomes non-dualistic since in the end, ‘chidaanandaakaaram’ be noted. A sweet dish has a form, smell and a taste but can we separate them. Amba is rooted in jnaana and ananda can one distinguish from ‘Sat’! Amba and Shiva are just ONE in reality. The cosmic body is Amba and the Spirit and ‘Sat’ or its personification Parameshwara is ONE, all NON-DUAL!

Shri Vidya Rahasyardha: Bhagavati has the cohesive and compulsive driving Super Energy engulfing and permeating the ASHTA MURTIS OF SURYA CHANDRA PANCHA TATVA AND ON TOP THE MANASTATVA! You are the Vishva vyapaka Bhagavati being of Mano Buddhi Rupa in the Agjna chakra- Aakaasha Rupa in the Vishuddha chakra- Vayu and Agni in the Anaahata chakra-Agni in Manipurachakra, Jala in swadhishtaana chakra, and Bhu Rupa in Mulaadhara chakra. In the task of Vishva dhaarana You Maha Maya! are the all pervading Sarvamayi in the minutest spots spreading VishvaTaijasa, Paagjna, Virat and even Hiranyagarbha ! Indeed you are at once the Vishva Kartri, Bhartri and Samhartri!

Now the methodic presentation of **Tatwas-Lokas-Relavant Devas and the Chakras:**

Tatwas: Prithivi-Aapas-Tejas-Vayu- Akaasha- MANAS ; Lokas: Bhur-Bhuvar-Svar-Mahar-Janat-Tapas-SATYA; Devas: Brahma-Vishnu-Rudra-Maheshwara-Sada Shiva- Parama Shiva- Paraa Shakti; Chakras: Mulaadhara-Manipura-Svaadhishtaana-Anaahata-Vishuddhi-Ajnaa-Sahasraara.

[Devi Bhagavata Purana describes about the physiological cum psychological analysis of human body, especially of various Nadis (Life webs) and Chakras. The word ‘Nad’ means streams; in the context of Yoga, Nadis are channels of Kundalini Energy as also of connectors of nerves or ‘Snayus’. The subtle yoga channels of energy from mind as well as ‘Chitta’ or consciousness of the self are through various physiological cords, vessels/tubes, nerves, muscles, arteries and veins. There are 350,000 Nadis in human body(Ayurveda) mentioned 7,50, 000 Nadis) but the principal nadis are fourteen viz.Sushumna, Ida, Pingala,Gandhari, Hastajihva, Yashasvini, Pusha, Alambusha, Kuhu, Shankini, Payasvini, Sarasvati, Varuni and Yashodhara. The most important Nadis however are the first three above. Sushumna is at the center of the spinal cord and is of the nature of Moon, Sun and Agni or Fire. It originates from Sacral plexus or a network of nerves at the spinal base upto the head at the top; it is from *Moola Adhara Chakra* and terminating at Sahsarara Chakra. Normally, Sushumna is inactive except when pranayama is performed. ‘Ida’ nadi is to the left of Sushumna, representing moon providing nectar like energy and ‘Pingala’ nadi is to the right side of Sushumna providing male like power. There is a cobweb like formation in the innermost area of Sushumna, called Vichitra or Chitrini Bhulinga Nadi, the centre of which is the seat of Ichha Shakti (Energy of Desire), ‘Jnana Shakti’ (Energy of Knoweldge) and ‘Kriya

Shakti' (Energy of Action). The middle portion of the Bhulinga nadi has the luminosity of several Suns, above which is the Maya Bija Haratma representing the sound like 'Ha'. Thereabove is 'Kula Kundalini' representing Serpent Fire of red colour. Outside the Kundalini is the 'Adhara Nilaya' of yellow lotus colour denoting four letters viz. Va, Saa, Sa, Sa; this is the base or Moola Adhara supported by six lotus formations. Beyond the Moola Adhara is the *Manipura Chakra* of cloud lightning colour comprising ten lotus petals representing ten letters da, dha, na, ta, tha, da, dha, na, pa, pha. This Mani Padma is the dwelling spot of Vishnu. Beyond the Mani Padma is 'Anahata Padma' with twelve petals representing Kha, Ga, Gha, ma, cha, chha, ja, jha, lya, ta, tha. In the middle is Banalingam, giving out the sound of Sabda Brahma. Thereafter is *Rudra Chakra* which represents, sixteen letters : a, a', i, i', u, u', ri, ri', li, lri, e, ai, o, ar, am, ah. It is in this place that 'Jeevatma' gets purified into 'Paramatma' and hence known as '*Visuddha Chakra*'. Further beyond is '*Ajna Chakra*' in between the two eyebrows where the 'self' resides representing two letters ha, and ksha, one commanding another or Paramatma commanding Jeevatma. Even above is the '*Kailasa Chakra*' which Yogis call as *Rodhini Chakra* the central point is the 'Bindu Sthan'. In other words, a perfect Yogi has to perform Puraka, Pranayama, fix the mind on Mooladhara lotus, contract and arouse Kundalini Shakti by lifting by 'Vayu' between anus and genitals, pierce through the Adi Swayam Linga through various lotus petals and lotuses as described above, reach Sahasrara or thousand petal lotus and Bindu Chakra by the Union of Prakriti and Purusha.]

KSHAYA VYAADHI NIVRITTI YANTRA : KSHAAM KSHOM KSHUM KSHOOM

This Yantra to be imprinted along with a trishula on a golden leaf and placed in the Manipura chakra for 45 days for puja tith kalhaara kusuma and other flowers with naivedya of madhu and sweet fruits with atleast 10 homas, daily japas and a day of Surya namaskaaraas reciting Aruna paaraayana, Aditya Hridaya, and Nava Graha shrotras, besides the Varna Beeja shloka of MA daily.

VARNA BEEJA: MA

Dhyanam: Krishnaam dasha bujaam Bheemaam peetalohitalochanaam, Krishmaambara dharaam Nityam Dharmakaamaardha mokshadaam/ Evam dhyaatwaa MA kaaram rtu tanmantram dashadhaa jhapet, MA kaaram shrunu Chaarvaangi svyam Parama kundali/ Tarunaaditya sankasham chaturvarga pradaayakam, pancha Deva mayam varnam pancha praanamayam tathaa/

36.	<i>Tavaagjnaa</i>	<i>chakrastham</i>	<i>tapana</i>	<i>shashi</i>	<i>koti</i>	<i>dyutidharam,</i>
<i>Param</i>	<i>Shambhum</i>	<i>vande</i>	<i>parimilita</i>	<i>-paarshva</i>		<i>parachithaa,</i>
<i>Yamaaraadhyan</i>	<i>bhakthya</i>	<i>ravi</i>	<i>shashi</i>	<i>shucheenaama</i>		<i>vishaye</i>
<i>Niraaloke</i>	<i>lokeni</i>	<i>vasata</i>	<i>hi</i>	<i>bhaaloka</i>		<i>bhuvane/</i>

Jagajjanani! *Ajnaa chakraabja nilayaa Shuklavarnaa Shadaanana/* The Agjnaa chakra in which you stay in comfort at the cosy 'Vaama paarshva bhaaga' of Parama Shiva and flooded with the illumination of countless and composite 'mayukhaas' / rays of 'Suryachandraagnis'. The illustrious 'Saadhakas' like Maha Yogis and Maharshis who are glorious having already accomplished their identity with Parama Shiva and Bhagavati's ONENESS too are witnesses of that Sacred Union and 'Adviteeyata'. This glorious vision of the self of the Saadhakas on one hand and also of THAT BLISSFUL UNITY as witnessed by the 'mayukhas' realise that the Antaraatma and Parameshvara- Maha Bhagavati's 'advaita jnaana'! That is how: *Tavaagjnaachakrastham* is right at one's own *bhru madhyaantargata- Shri*

Chakraantargata Shiva chakra chatushtaya, but not merely ‘dvidala padma chakra’ indeed. Such indeed is the context and content of devoted ‘aaraadhana’ of the Sadhakas!

Now, the 64 Maanasika Mayukhas are: Para, Paraa, Bhara, Bharaa, Chit, Chitparaa, Maha Maaya, Maha Maayaapara, Srishti, Srishtiparaa, Icchaa, Icchaapara, Sthiti, Sthitiparaa, Nirodha, Nirodhaparaa, Mukti, Mukti paraa, Jnaana, Jnaanapara, Sat, Satparaa, Asat, Asatparaa, Sadasat, Sadasatyaparaa, Maatrika, Maatrikaa para,a, Svarodbhava, Svarodbhava paraa, Varnjaa, Varnjaaparaa, Samyogajaa, Samyogajaa paraa; Mantra vighraha, and Mantravighraha paraa.

[It would be of interest to note that from the Stanzas vide 36-41 of this Essence of Soundarya Lahari would narrate the Mayukhyaas of 64 Manasa- 72-Nabhasa- 54 Vaayavya-62. Dayaadraa drishti / Taijasa Drishti- 52 Aapya -56 Paarthiva Mayukhas]

Thus, if intense meditation a Saadhaka’s ‘dvi dala sthita bhru madhya’ or the center of his eye brows termed Agjnaa chakra should attain Devi Jnaana. This Agjnaa chakra once crossed would then point out further to Vishnu Grandhi; hence the stanza of Lalita Sahasra naama: *Mulaadhaaraiika nilayaa Brahma grandhi Vibhedini, Manipuraantarudita Vishnu grandhi Vibhedini/ Agnaachakraantasthaa Rudra granthi Vibhedini, Sahasraaraambujaarudhaa Sudhaa saaraabhi varshini/* In other words, the Saadhaka would attain that status where Surya Chandraagnis too could not enter and there should not re-enter the cycle of kaala maana or the time cycle of births and deaths. Gita is hence quoted: *Natat bhaasayate Suryo na Shashaanko na paavakah, yadgatvaanivartane taddhaama paramam mama! [Gita].* That indeed is the Divya Dhaama where’ Suryachandraagnis’ fail to outshine!

Maha Swami of Kanchi describes as to how the couple of Amba and Shiva are placed in the KUNDALINI CHAKRAS in which Amba resides as the Tatvas from Manas to Prithvi - ie from Agjnaachakra to Muladhara. Each chakra has a name, function and quality. But each has supreme compassion in common. In Agjna chakra, there is *tapana shashi koti dyuti*, the radiance of millions of Suns and Moons which uplifts the devotees to the state of Liberation beyond Sun-Moon-and Agni, beyond everything. In the Vishudha Chakra, Amba remains bright like a pure crystal raining coolness like moonlight which dispels the inner darkness of nescience. In this chakra, devotees consume the rays, like chakora birds imbibe the rays of Moon; like Advaities, Sanyasis, Jnanis called Hamsas / Parama Hamsaas. In the Anaahata chakra, Pranava naada is self born and there along the sound of OM . It is observed that the conversation of the Hamsa couple constitutes Vidyaa sthaanaas or Centers of Learning of Ashtaadasha Vidyas or four vedas , six vedaangas, four Upaangas, and four Upavedas. Hamsas need a Lake like the Manasa sarovara, but the divine hamsa pairs imbibe the nectar of supreme beatitude from the lotus of jnaana. Like ordinary swans could sift milk from dirty water, the divine hamsa pair could sift jnaana and agjnaana- light and darkness. Maha Swami then describes how a wife and husband Amba and Ishvara are in the kundalini chakras in which Amba resides as tatvas, from manas to prithvi or mind to earth. In each chakra they have a different name, function and quality.

BHEETI NIVAARANA YANTRA / NAANAVIDHA KATHINAROGA NIVRITTI YANTRA
DUM THA- DUM SHA - DUM - SHYA

The placement of the chakra on a golden leaf be placed at the Mani Pura-Naabhi-chakra for worship for 45 days by reciting the above stanza besides the following Varna beejaakshara. Naivedya be sweet fruits. Suryaaraadhana

BEEJAAKSHARA / VARNAAKSHARA : TA

Dhyana: *Chatur bujaam Maha Shantaam Maha Moksha pradaayaneem, sadaa shodasha varsheeyaam raktaambara dharaam Paraam/ Naanaalankaara bhushaam taam sarvasiddhipradaayineem, evam dhyaatvaa TA kaaram tu mantra rupam sadaa yajet / TA kaaram chanlaapangi swayam paramakundlee, pacha devaatmakam varnam pancha praanaatmakam tathaa/ Trishakti sahitam varnam aatmaadi tatwa samyutam, Tribindu sahitam vrnam peeta vidyutsamaprabham/*

37. *Vishuddhou te shuddha sphatika vishadam vyoma janakam
Shivam seve Deveemapi Shiva samaana vyavasitaam/
Yayoh Kaanthyaa yaantyaah Shashi kirana saaroopya sarane-
Vidhuuthaantar dhvardhvaantaa vilasati chakoreeva jagathee/
Bhagavati! Vishuddha chakra nilaya Rakta Varna Trilochana, Khatwaangaadi praharana vadanaika samanvita/ Visuddha Chakra Nilaya or the Resident of Vishuddha Chakra of the Lotus with sixteen petals; Rakta Varna or of Blood-red colour; Trilochana; or Three Eyed; Khatvangaadi- Praharana or a mace with a skull at its end used as a weapon; Vadanaika samanvita or with a Unique and placid Countenance!*

Maha Devi! May I pray and worship the vishuddhi chakra as you reside in it and manifest the magnificent 'aakaash' out of sheer inspiration and encouragement of the Sthaanu Swarupa Maha Deva as visible in the Form of a sparkling and ever pure Sphatika Linga. Thus indeed you are the 'Saarupya' and Ekanta mayi of the Unknown yet Ever Present Singularity of Parameshwara- just as a chakori bird ever awaiting the appearance of Chandra- of your 'saannidhya' as Ardha Naaree Nateshwara thus signifying the concept of Vyomeshwara and Vyomeshvari, the Ever present Purusha and Prakriti ie the Super Creator and the Creating Shakti!

Chakori bird is stated to be extremely satisfied with the showers of Moon Shine and similarly a 'saadhaka' would get elated by the very thoughts of Parameshwara or Parameshwari; Skanda Purana is quoted: *Tvaamaashritaa Maha Bhaage praaptuvantyachirena maam kevalamtvaamanaadritya maam bhajanto vichatanaanaarhantimayasaayujyam Brahmakalpashatairapi/* Even as worship of Shiva is performed or when Bhagavati alone is worshipped, then Shiva saayujyam is assured till the end of Brahma kalpa!

The worship of Vyomeshvar Nath and Vyomesvaraamba is inspired and executed to perfection by 72 Mayukhaas on Nabhas and hence known as 'Nabhas Mayukhas'. These are Hridaya-Koulini-Dhara-Kaanta-Bhoga-Vishva-Bhaya-Yogini-Mahaa- Brahma saaraa-Shvaa-Shaabari-Drava-Kaalika-Rasa-Jushtaachaandaali- Moha-Aghoreshi-Manobhaava-Hwela-Kekaa-Maha Rakta-Jnaanaguhya-Kubjika-Kharaa-Daakini-Jvalana-Shaakini-Makakula-Laakini-Bhiyojjvala- Kaakini-Tejasaa-Shaakini- Murtha-Haakini- Vaamoo-aapaghi-Kula-Simhi-Samhaara-Kulaambikaa-Vishwambharaa-Kaama-Koutila-Kuunamaataa- Gaalava- Kankiti-vyoma-vyomacharaa-Shvasana- Naada-Khechhari-Maha Devi-Bahula-Mahattari-Taata-Kundalini-Kulaateeta-Kuleshi-Aja-Eedhikaa-Ananta-Deepika-Esha-Rechik-Shikha-Mochika-Parama-Paraa-Paraparayaa and Chita.

BRHAMA RAAKSHASA NIVAARAKA YANTRA - RA to be inscribed on a golden leaf and placed at the Manipoora chakra of the yantra chanting the above stanza 1000 times a day and worshipped

with with homa kaaryas offering kulhaara pushpa, madhu and sugar along with shloka paatha aahutis and tarpanas 10 besides the recital of the following shloka paatha of Varna Beeja.

VARNA BEEJA : VI = VA + E

Dhyaana:

VA: *Kundapushpa prabhaam Devi dvibhujaam pankajekshanaam, shuklamaalyaabaradharaam raktahaa -rojvalaam Paraam/ Saadhakaabheeshtadaam siddhaam siddhidaam siddhasevitaam, evam dhyaatvaa Vakaaram tu tanmantram dashadhaa pathet/ Panchapraanamayam varnam Trishakti sahitam sadaa, Tribindushitam mantramaatmaadi tatva samyutam/ Pancha Deva mayam varnam peetavidyullataamayam, chaturvargapradam shaantam sarvasiddhipradaayikam/*

E: 'E' kaaram: *'E' kaaram oaramaanandam sugandham kumkumacchavii, Hari Brahma mayam varnam Sadaashivamayam Priye/ Mahashakti mayam Devi Guru Brahmamayam tathaa, Vishwatramayam varnam Parabrahma samanvitam/ Urdhvaadah kubjitaa madhye rekhaa tatsangata bhavet, Lakshmeer - Vaani tathendraani kramaattasveva samvaset/ Dhuravarnaam Maha Rudreem peetaambara yuktaam Paraam, kaamadaam siddhidaam Soumyaam nityotsaahavivardhneem/ Chatur bhujaam cha varadaam harichandana bhushitaam, evam dhyaatvaa BrahmaRupaam mantram dashadha japet/*

Now, Bhuta Preta Pishacha Baadhaa Nivritti is also possible by **Hanuman worship** by constructing a Puja Yantra and adhere to Hanumayupaasana as taught by a Guru by shodashopachaaras, japa-homa prakriyas and the 'sadhaka' wearing a golden leaf with the yantra on his wrist ensuring that none whatsoever of evil Spirits dare to come nearby. Following Mantras would be useful for the riddance of negative influences: Recite Hanuman Mantra for getting physical strength, stamina and power. *'Om Hanumate Namah- 'Ham Pawan Nandnaaya Swaahaa'*. Another Hanuman Mantra is a secret one with unlimited power and brings instant results. One becomes exceptionally powerful by chanting this hanuman mantra. *Ham Hanumate Rudraatmakaaya Ham Phatt /* Recite this Hanuman Mantra 21000 times to eradicate diseases, evil spirits and other types of disturbances in life. *Om Bhagavate Aanjaneyaay Mahaabalaaya Swaahaa/*

Yet a very potent Mantra to ward off Evil Influences as: *Om Aim Hreem Hanumate Ramadutaya Lankavidhvamsnaaya Anjani Garbh Sambhutaya Shakini Dakini Dakini Vidhvamsanaaya Kilikili Bubukaren Vibhishanay Hanumaddevaya Om Hreem Shreem Haum Haam Phat Swaha /*

38.	<i>Samunmeelatsam</i>		<i>vitkalamakarandaika</i>		<i>rasikam</i>
<i>Bhaje</i>	<i>hamsa</i>	<i>dwandam</i>	<i>kimapi</i>	<i>mahataam</i>	<i>maanasacharam/</i>
<i>Yadhalaapaad</i>		<i>ashtaadasha</i>	<i>gunita</i>	<i>vidyaa</i>	<i>parinatih</i>
<i>Yadaadhatte doshaadgunam akhila madbhayah paya iva/</i>					

Bhagavati! *Animadigunopeta Paraakashtha Paragatih, Hamsayuktavimanasthaa Hamsaarudhaa Shashiprabha/ Bhavani Vasanaa Shaktiraakritisthaakhilaakhila, Tantra heturvichitraangi Vyomagangaa Vinodini/* Animadi Gunopeta or Devi is present in all kinds of Shaktis as described in the first Enclosure above; Paraa Kaashtaa or the Ultimate Destination beyond which there is none; Paraa Gati or the Final Route to the Ultimate; Hamsayuktya Vimaanastha You are air borne on the flight drawn by Swans; You are seated comfortably inside the flight; You are the Spendour of Sashi or the Moon; Bhavani or of the Form of Bhava's spouse ie. Parvati; the Vaasana Shakti or of the Power of all Faculties or Aptitudes;

Akrutisthaa or has the capacity of assuming any Swarupa of her choice; She is Khila or the Life Force of all the Beings ie. the Charaachara Pranis as also Akhila or the All- Pervasive; She is the Tantra hetu or the Originator of innumerable Tantras or Esoteric Doctrines and Rituals; Vichitrangi or of Strange Physical Limbs ranging from peculiar to the weird; Vyoma Ganga Vinodini or the One happy enjoying in the baths of Akasha Ganga.[Lakshmi Sahasra naama]

Pandita Lahshmidhara explains: Shiva Shakti Svarupini! May we worship two Supreme Swan couples of Parameshwara and Prakriti; they revel in the ‘buddhi rupa makaranda’ the sweet juices of High Maturity of Mental Sharpness from the Essence of Brahmanda swarupa Lotus Flower of the Universe just as the Supreme Swans rejoice in the Maanasa Sarovara or the Ripe Mind of Tribhuvanas. Indeed these two as Hamseshwara and Hamseshwari being contented with the ‘makaranda’ are in a singing spree as their songs appear to have originated Ashtaadasha Vidyas, of Rik-Yajur- Saama-Atharva Vedas, Shat Vedangaas of Siksha, Vyakarana, Kalpa Grandha, Nirukta, Chhandas, and Jyotisha , Purva Meemaamsa and Uttara Meemaamsa, Nyaya, Sankhya, Dharma Shastra, Ayurveda, Shilpa, Dhanur Veda and Gandharva Veda!

[Manasarovara: It is a legendary belief that Ravanaasura performed severe ‘Tapas’ to win over Parameshwara residing on the Kailash Mount. Manasarovar waters are crystal clear of bluish tinge and the Lake is of the shape of an egg stated to have spread over some 15 km. This is one of the Fifty One *Shakti Peethas* where the right wrist bracelets of Devi Sati’s ‘jeerna sharira’ fell as Lord Vishnu’s Sudarsham Chakra sliced off the body parts at the Daksha Yagna so that Maha Deva’s fury would otherwise have continued at the sight of the body. The Devi at this Shakti Peetha is known as Gayatri and Maha Bhairava is called Sarvanand. In this heavenly Lake, thousands of swans fly along and across, some of crystal white colour stated to be ‘Raja Hamsas’ or Royal White Complexion and the rest of off-white colour. It is believed that at times, natural pearls too are available in the sweet and none too chilled cold waters of the Celestial Lake with plenty of multi-coloured stones and prism like pebbles. There is not much of greenery on the banks and in fact not many trees and flowers up the Mount. Mount Kailas is about 12 km up the Mansarovara. Even while approaching the Kailash Dham, one can have its darshan from a distance but the Dham becomes clearer from Kungarivingari Shikhar or top of Jouhar Marg if the clouds are not obstructing the view. The people of Tibet are full of devotion to the Dham and swear to complete Parikrama of the 20 km.circumference by ‘sashtangas’ or prostrations and heartfelt ‘namaskaras’ all the way. Like Lord Shri Rama at Saketa at the Ayodhya Dham, Goloka’s Vajra dham of Bhagavan Shri Krishna as described in great detail in Brahma Purana as also Maha Deva delineated vividly in Shiva Purana and Skanda Purana, Parama Shiva’s abode is Kailasa Dham on the unique Kailasa Mount; indeed this view among the Himalaya Shikhiras is stated to be unusually distinct and unparalleled! The description of Kailasa Mount is akin to that of the Virat Shiva Linga just as the center of a Lotus with sixteen petals all around as the ‘Shikhar Madhya Shringa’ or the raised horn of the Mount being the centre of literally counted as fourteen Shringas. In fact the central Shringa commands spontaneous awe, vibration and arresting attentiveness subdued by ecstasy and fullness of fulfillment. As ‘abhishakas’ or holy baths on the ‘Linga Mastaka’ are led into Gauri kunda. This Maha Linga Swarupa Maha Deva is of Black Stone and its sides are all covered with layers of iced milk. This mountain alone stands out as black but all the surrounding mountains are raw brownish. Kailasa Parakrama of 20 km. is possible within three days but perhaps reaching Kailasha Shikhir of the height of 19000 ft from Sea level is worthy of endeavour by dare devil- mountaineers! Incidentally, Badarinatha Murti which was brought by Adi Shankaraacharya from Tibet was installed at Badari Mandir. *Adi Badari* in Tibet is of immense

significance where at Naani Ghaati Maha Deva's Dhu Linga is stated to be present besides ancient Murtis of ageless primacy!]

Shri Vidya Rashasyartha: This is about the description of Anaahata Chakra. The reference is about the 'Hamsa dvanda' / swan couples. The normal Japa of Saddhakas is : *Hamsah soham, Hamsah soham* is uttered in reference to the Anaahata Chakra. Another reference of the Stanza is of 'Manascharam' or Maanasa rupa Maanasa- Sara or Maanasarovara, whose two 'kinaaras' or banks are full of 'Hamsas'. Again the expression of the Stanza refers to the fact of the result of Shiva Shakti Union resulted in the emergence of Veda Vedangaadi aforementioned Ashtaadasha Vidyas!

That is the reason why the 'samasta Deva samudaaya' worship Hamshesvara Natha and Hamsheshvari and hence the resultant Vaayavya Mayukhas carrying the prayers by the saadhakas to the 'Hamsa Dvaya' 'Ham' stands for Shiva and 'Sa' the Maha Shakti Bhagavati Herself.

Now, The 44 Mayukha Messengers are as follows: Khageshwari-Bhadra- Kurma-Mesha-Kosha-Meena-Mallika-Jnaana- Vimala-Mahananda-Sharvari-Teevra-Leela-Priya-Kumuda-Kaalika-Menaka-Daamara-Daakini-Kaamada / Raamara- Raakini-Laamara-Laakini-Kaamara-Kaakini-Saamara-Shaakini-Haamara-Haakini-Aadhaaresha-Raakaa-Chakresha-Bindustha-Hukura-Kula-Maayashreesha-Kubgika-Hrideesha-Kaamakalaa-Shirasa-Kuladeepika-ShiksheshaSarvesha-Varada-Bahurupa-Ashlesha-Mahattara-Paraha-Mangala-Paraadhishtana- Parakarmina-Deva puja- Raama / Rama.

Brahmanada Janani! You are the Adyananta Swarupini!Your Lokotpatthi is the eternal pasitme of yours and Tatveekarana Gati Shakti is enormous and indefinable, yet, You are truly restless yet never ever tired to keep revolving the Kaala Chakra eternally.Yet even while in peaceful visage, your eyebrows are never raised unless Evil Energies seek to gain, but basically you are the Timeless Symbol of Acitivity as long as your creativity achieves perfection.

BAALARISHTA NIVAARAKA YANTRA -- KAM

This Yantra on a golden leaf placed at Manipura Chakra be worshipped for 45 days reciting the stanza 1000 times and retained around the neck of the boy / girl concerned as a 'raksha' besides drinking the 'mantra jala' to ward off balaarishta for the young and and kaalaarishta for elders too as stated in Lalitha Sahasrnaama : *Anaahataabja nilayaa Shyaamaabhaa Vadana dwayaa, Damshtrojwalaaksha maalaadidharaa Rudhira samsthitaa/ Anaahataabja Nilaya* or inhabitant of Anaahataabja Chakra with the name of Raakini; Shyaamaabhaa or in the Form of a maiden of Shyama colour of black and blue; Vadana dwaya or Bi-Faced; Damshtrojwala or bright with tusks; Aksha -maalaadhara or the carrier of a Rosary bead garland; Rudhira Samsthitaa or the occupant of blood-tissues- such Lalitha Devi should save 'baalaas' and the aged elders too. She with shyaama varnawith the named of Rakini, carrying akshaya trishula and damarika and with Trinetraas is wrshipped by 'Kaala raatri' and her desciples, and enjoying 'Snigdhaanna' as the prashada naivedya as 'Sadhakas' might vision glimpses of Her swarupa; they also become aware of Vayu Tatwa too.

Balaarishtas are also decimated by Hanuman Puja and wearing a copper yantra around the neck of the affected child by reciting the moola yantra of Hanuman a lakh times. Besides a karanja tree branch converted in the shape of Hanuman's face and be placed at the front of the residence concerned with sindura colour to ward off 'balaarshta'. Karanja sticks are forbidden for the rituals but described as the

best among the tooth sticks. Ayurvedic text quoted it as the best tooth brush stick possessing katu rasa. Note: Karanja is highlighted to desroy diseases of krimi, kushtha, prameha and saroroga.

The stanza concerned be recited and japa be organised along with the japa of the following Varna Mantra too be recited:

VARNA BEEJA ‘SA’

Dhyana: *Kareeshabhushitaangee cha saattahaasaam Digambaraam, asthimaalyaaashtabhujaa varadaam - ambujekshanaam/ Naagendra haara bhushaaddhyaam jataamakutamanditaam, Sarvasiddhipradaam Nityaam Dharma kaamaatdhamokshadaam/ Evam dhyaatvaa SA kaaram tu tanmantram dashadhaa japet, SA kaaram shrunu chaarvaange Shathi beejam paraatparam, kotividyullataakaaram kundaleemaya samyutam/ Pancha Devamayam Devi Pancha praanaatmakam sadaa, Rajassatvatamoyuktam Tribindu sahitam sadaa/*

Beejaaksharam SA; japa 1000; japasthaaa-Manipura charam; homa-Kalahara pusupa, madhu and sugar

39.	<i>Tava</i>	<i>swadhishtane</i>	<i>huthavahamadhishtaaya</i>	<i>niratam</i>
<i>Thameede</i>	<i>sarvatam</i>	<i>janani</i>	<i>mahatheem taam cha</i>	<i>samayaam</i>
<i>Yadaaloke</i>	<i>lokaan</i>	<i>dahathi</i>	<i>mahati krodha</i>	<i>kalithe</i>
<i>Dhayardra</i>	<i>yaa</i>	<i>yaaa</i>	<i>drushtih sishiramupacharam</i>	<i>rachayathi/</i>

Devi Bhagavati! *Swaadhishtaanaambujagataa Chaturvaktra Manoharaa, Shulaadyaayudha sampannaa Peeta varnaati garvitaa/* May I pray and wonder about your glory as the resident of ‘Svaadhishtana’ chakra of ‘Agni Tatva’ in which fierce Pralaya Kaala Rudra Deva spews ‘samvartaagni’ the Srishti dahana Shakti / the Power of Universal destruction and then after cooling down gradually with the ‘Jala tatva’, resume the activity and assume pro active energy of fresh creativity! Jagajjanani! That is how the Pralaya Rudra turns into Pralaya Rudra transforms and Samavarteshvara becomes Samayaamba! Shri Vidya Rahasyartha: Adi Shankara opines that Manipura Chakra is the place of Jala Tatva and Svaadhishtana Chakra is of Agni Tatva. Yet some Yogaabhyasis ponder and experience the other wayround. They thus seem to have addressed Bhagavati that Manipoora chakra’s Agni Tatva as seen by the presence of Samvarta Bhagavan on the right side of Artha Nareshwara while Samayaamba on the ‘vaama bhaaga’ represents the ever cool Jala Tatva of ‘Shishiravat’ poise and recreates the Universe. Now for the ‘Araadhana’ for Samvarteshvara and Samayamba is carried out by the following 62 **Tejasvi Mayukhas** as follows:

Paraapara-Chandeshwara-Parama-Chatushpati-Tatpara-Guhyakaali-Upara-Samvarta-Chidananda-Neelakubja- Aghora-Gandha-Samara Rasa-Rasa-Lalitha-Samara-Svacchagna-Sparsha-Bhuteshwara-Shabda- Ananda-Daakini-Prabhaananda- Aalasya- RatnaDaakini-Chakra Dakini- Yogananda-Padmadakini-Ateeta-Kubja Dakini-Saadaa-PrachandaDakini-Yogeshwara-Chanda-Peetheshwara-Koshala-Kula Koulshvara-Paavani- Kuksheshwara-Samaya- Shrikantha-Kaama-Alaltara- Revati-Shankara-Jvaala-Pingala-Karaala- Madaakhya-Kubjika-Karaalaaatriguru-Para-Siddhaguru- Shaantyaateeta-Ratnaguru-ShantaShivaguru-Vidya-Melaguru-Pratishtha-Samayaguru-and Nivritti.

BAADHAA NIVAARAKA YANTRA - THAM PAM PAH SHAM SAM

As one talks of ‘Svaadhishtana ambujaaruudhaa’, one would like to annotate that the Maha Yogini KAAKINI DEVI is ready to accord Her Darshan / vision to the Saadhakas with four faces, trinetras-and

fur hands armed with trishula-paasha-kapaala and Abhaya Mudra with bandinyaadi ganas along with Her with typical golden colour yellowing glow of Agni swarupa destroying dussvapna swapnas.

[That is how, Mantra Shastras assert: *Vardaabhaya Padmayugam dadhaanaavaraish chaturbhinkanakaasanashaam, sitaambaraam Sharada chandra kaatih svapneshvareem noumi vibhushanaadhyam/* Of the Jeevaavasthaas of jaagrat-svapna-sushupti-tureeyas- antaschetana svapnas are common to mankind of which dussvapnaas and arishtas predominate. Svapneshvari is the evidential Shakti in Svadhishthanaagni and as she carries two hands with padmas and another two hands with abhaya-varada mudras, she would certainly respond before falling asleep .

Dreams, Omens, Nightmares and Arishtas . Dreams are good when they involve mountains, palaces, snakes, riding horses or bulls, white flowers, trees, possession of arms and many heads, triumphs in wars, wearing garlands or clothes, witnessing eclipses, Stars, Sun or Moon, eating rice pudding, drinking wine or blood, eating meat, milking cows, buffalos, blessings from Devas, Brahmanas, coronation, one's own death or cutting off head, one's own house burning, playing musical instruments, climbing trees, clear skies, wet clothes and so on. Bad dreams are a shaven head of one's own, wearing shabby clothes, drinking oil, house collapse, angry Gods or Brahmanas, falling from above, killing snakes or animals, playing with monkeys, weddings, singing and so on. Prayers to Vishnu, or Shiva or Ganesha or Surya would appease bad dreams, while good dreams should enable the dreamer to make them true if the person discontinues sleeping. Good Omens: Good omens while leaving house are facing white flowers, full vessels, meat, distant sounds, goat, cow, horse, elephant, fire, gold, silver, sword, umbrella, fruits, butter or curd, sugarcane, sound of thunder, lightning, dead body without anybody crying, donkey's braying; buffaloo crossing from left to right; horse, cats, donkeys, from right to left; crows near door or with mud, or a dog with meat in mouth and so on. Bad omens are facing cotton, dry grass, cowdung, coal, leather, hair, a lunatic, chandala, widow, ashes, bones, sound of musical instruments, break down of vehicle, fall of umbrella on head, recall back before journey and so on. Nightmares are vividly realistic, disturbing dreams that rattle a person awake from a deep sleep. They often set one's heart pounding from fear tending to occur most often during rapid eye movement becomes progressively longer as the night progresses, most often in the early morning hours. The subjects of nightmares vary from person to person. There are, though, some common nightmares that many people experience. For example, a lot of adults have nightmares about not being able to run fast enough to escape danger or about falling from a great height. If one has gone through a traumatic event, such as an attack or accident, recurrent nightmares about the experience are possible. [Agni Purana]

As regards Arishtas, Markandeya Purana is quoted: Those persons who cannot identify Stars on the Sky of Dhruva, Shukra, Soma and Arundhati may face death within a year; who find Sun dim within eleven months; who find in their dreams the images of body rejects mixed with gold/silver would die within ten months; who witness Piscachas, Pretas, and Golden Trees would die within nine months; persons who are fat but become thin, and again fat, would die within eight months; those who witness a scene of getting their feet stuck in mud and after coming out of the slush with impressions of not being able to notice the above portion of the feet would die within seven months; a dream showing a picture of a Kite, dove, owl or a crow- all with blue colour- sitting on one's head would die within six months; those who see a row of crows and witness one's own body full of dirt due to the flight of the crows would die within four months; if a person witnesses a rainbow and lightning on the southern Sky in a cloudless night would die within a couple of months; a person whose body experiences the bad odours of a dead body or who

cannot see his own reflection in ghee, oil, mirror and water would be dead within a month; if a person dreams that he has no head would die within a fortnight; those whose body and heart dry up soon after taking bath or feel thirsty immediately after taking large quantity of water would not last for more than ten days; if a person's breathing is uneven or he dreams that he is travelling in a boat full of monkeys and is singing or when a powerful monk is passing while laughing loud, then death is round the corner. Dreams of hair, fire, ash, serpents or dried up river; crooked nose, long ears, weeping left eye, a metallic face, black tongue, riding camels and donkeys bound to Southern direction, blinded eyes and deaf ears, upward eyesight, etc. are portends of early death.]

Hence the afore mentioned Yantra of THAM PAM PAH SHAM SAM be inscribed on a golden leaf and worshipped for 12 days at Manipura chakra of the puja and wear on their person thereafter. The worship would daily pujas, shloka -beeja / varna beeja - TA mantras and ashtottara of Maha Bhagavati with shodashopacharaas and naivedya a ksheera paayasaaa and honey along with sweet fruits. This would - inter alia - prevent 'dusvapnaas' and 'arishtaas'.

VARNA BEEJA TA:

Dhyaana: *Chaturbhujam Mahaa shantaam Maha Moksha pradaayaneem, sadaa shodasha varsheeyaam Raktaambara dharaam paraam/Naanaalankaara bhushaam taam sarvasiddhipradaayaneem evam dhyaatvaa Takaaram tu mantra rupam sadaa yaget/ TA kaaram chanchalaapaangim svayam Parama kundali, pancha Devatmakam vnampancha praanaatmakam tathaa/ Trishakti sahitam varnam aatmaadi tatvasamyutam, Tribindusahitam varnam peeta vidyutsamaprabham/*

40.	<i>Taditvantam</i>	<i>shakthyya</i>	<i>timira</i>	<i>pari</i>	<i>pandhi</i>	<i>sphuranayaa</i>
<i>Sphuran</i>	<i>naanaa</i>	<i>ratnaabharana</i>		<i>parinidvendra</i>		<i>dhanusham</i>
<i>Tava</i>	<i>shyamam</i>	<i>megham</i>	<i>kamapi</i>	<i>Manipooraika</i>		<i>sharanam</i>
<i>Nisheve</i>	<i>varshantam</i>		<i>haramihira</i>	<i>taptham</i>		<i>Tribhuvanam/</i>

Tejovati Trinayana! *Mani puraabja nilayaa vadanatraya samyutaa, Vajraayudhaapetaa daamaryadi bhiraavritaa/* Bhagavati! As Parama Shiva illuminates the sky with blue clouds, you appear there like a flash of lightning! *Manipuraika vasatih praaavrishenyah Sadaa Shivah , Ambudaatmayaa bhaati sthira soudaamini Shivaa!* To the ever devoted saadhakaas you grant the vision of Megheshwara Soudaminis as 'Amriteshvaraamrititeshvaris' in the 'Manipuraachakra sthaana'. You are indeed like the lightnings on the heavy rain bearing black clouds to shower food to the charaachara jagat just as the ever benign 'Sanaatana Dampatis' pour Amrita Dhaaraas down! It is at the Mani pura sthaana that jalotpatti takes place: the joint endeavor of Surya kiranas and Agni jwalaas create water. Jala Rupa thus is based in Mani Rupa while Surya is in Anahata chakra andi Agni-Suryas joint effort is the base of Svadhishthana. Recalling 'Mani puuraabja nilaya' from Lalita Sahasra naamaas, Devi Laakini appears with the redblood coloured attire as adorned with the glitter of 'vajraabharanas' and surrounded with Daamaryadi Shaktis who look frightening to Ajnanis but essentially they are ever merciful and benign! [The stanza under reference signifies the import as follows: Arunopanishad / Taittireeya Aranyaka s Yopaam Pushpam Veda refers to the emergence of Water- Chandra- Surya- Agni as a chain reaction upto Svadhishthana and beyond : *Yopam pushpam veda, Puspavan prajavan pasuvan bhavati, Chandramava Apam pushpam Pushpavan, Prajavan pashuman bhavati, Ya Evam Veda, Yopa mayatanam Veda Ayatanam bhavati.* (He who understands the flowers of water, He becomes the possessor of flowers, progeny and cattle. Moon is the flower of the water, He who knows it to be so, He becomes the possessor of

flowers, progeny and cattle.He who knows the source of water,Becomes established in his Self. *Agnirva Apamayatanam,Ayatanavan Bhavati,Yo agnerayatanam Veda,Ayatanavan bhavati Apovagner ayatanam,Ayatanavan bhavati,Ya Evam Veda,Yopa mayatanam Veda, Ayatanavan bhavati.*(Fire is the source of water,He who knows the source of Fire,Becomes established in his Self, Water is the source of fire,He who knows it to be so,Becomes established in his Self. He who knows the source of water,Becomes established in his Self. *Vayurva Apamaya tanam,Ayatanavan bhavati.,Yova Yorayatanam Veda,Ayatanavan bhavati| Apovai va yorayatanam,Ayatanavan bhavati.Ya Evam veda,Yopamayatanam VedaAyatanavan Bhavati.*(Air is the source of water,He who knows the source of Air,Becomes established in his Self,Water is the source of air,He who knows this,Becomes established in his Self. He who knows the source of water,Becomes established in his Self. *Asouvai tapanna pamayatanam,Ayatanavan bhavati,Yo musya tapata Ayatanam Veda Ayatanavan bhavati,Apova Amusyatapata Ayatanam,Ayatanavan bhavati,Ya Evam Veda, Yopa mayatanam Veda,Ayatanavan bhavati* (Scorching sun is the source of water,He who knows the source of the Scorching Sun, Becomes established in his Self,Water is the source of scorching sun, He who knows this,Becomes established in his Self.He who knows the source of water,,Becomes established in his Self. *Chandrama Vama pamayatnam,yatanavan bhavati.Yascandra masa Ayatanam Veda Ayatanavan bhavati,Apovai Candra masa Ayatanam,Ayatanavan bhavati,Ya Evam Veda Yo pamayatanam veda,Ayatanavan bhavati.*(Moon is the source of water,He who knows the source of Moon,Becomes established in his Self,Water is the source of moon,He who knows this,Becomes established in his Self.He who knows the source of water,Becomes established in his Self)].

Shri Vidyaa Rahasyaatha: Bhagavati! May I prostrate before your symbolic appearance as a Lightning amid the dark clouds on the Sky symbolic of svaadhishthaana chakra where Sada Shiva too resides besides you too. The Lightning emerging from the glitter of Indra Dhanush is of the sacred union of Agni-Surya -Vaayu and Jala as the Timiraharini, who indeed is yourself! Hence the Sacred Most Swarupas of Megheshwara Nath and Amiteshvari whose ‘araadhana’ is regularly commissioned by 52 **Jala Mayukhas** as listed below:

Sadyojaata- Maya-Vaama Dva-Shree-Aghora-Padma-Tatpuruaha-Ambikaa-Ananta-Nivritthi-Aanaathaa-Pratishtha-Janaashrita-Vidya-Achintya-Shanta-Shashirekhara-Uma-Takshina-Ganga-Manivaaha-Sarasvati- Ambuvaaha-Kamala-Tejodheera- Parvati- Vidyaavaageshwara- Chitra- Chaturvidheshwara-Sukamala- Umaagangeshwara-Manmadha- Krishneshwara-Shreya- ShriKaantaa-Laya- Ananta-Sati-Shankara-Ratna Mekhala- Pingala- Yashovati-Saadyaakhya- Hasaananda- Paradivyaayuga- Vaama-Maaradivyaayuga- Jyeshtha- Peethaayuga-Rudri- Sarveshwara- Sarvamati: these are Jala Tatva Mayurakaas.

ABHEESHTHA LAKSHMI PRAPTI YATRA THAM

This Yantra be inscribed on a golden leaf for 58 days long worship and preferably kept pyja mandir for daly shodashopacharas reciting the above stanza 1000 times and the Varna Beeja mantra THAM dhyaana shlokaas to thereafter, place the yantra under the sleeping pillow to ward off Dussvapnas and Arishtaas besides Ashta Lakshmis: Besides the Svapneshwari Mantra cited the previous stanza, recitation of **Ashta Lakshmi Stotra** is recommended before sleep as follows:

Sumanasa vandita Sundari Maadhavi Chandra sahodari hemamaye, Muniganavandita moksha pradaayani manjula bhaashini Veda nute/ Pankajavaasini Deva supujita sadguna varshini Shaanti yute,

*Jaya Jay hey Madhusudana kaamini **Adi Lakshmi** sadaapaalaya maam/ Ayi kalikalmashanaashani Kaamini Vaidika Rupini Vedamaye, kshaara samudbhava Mangala Rupini Mantra vaasini Mantranute/ Mangala daayini Ambujavaasidi Devaganaashrita paadayute, Jajajaya he Madhusudanakaamini **Dhaanya Lakshmi** sadaa paalayamaam/ Jayavaravarnini Vaishnavi Bhargavi Mantra swarupini Mantramaye, Suragana pujita sheeghra phalaprada jnaana vikaasini Shaastranute/ Bhava bhaya haarini Paapavimo chani saadhu janaashrita paadayute, Jaya jaya he Madhusudana kaamini **Dhairya Lakshmi** sadaa paalaya maam/ Jaya Jaya durgati naashani Kaamini sarva phalaprada Shaastramaye, Radha Gaja Turuga Padaati samaavrita Parijana mandita Loka nute/ Hari Hara Brahma supujita sevita taapa nivaarana paadayute, Jaya Jaya hey Madhusudana kaamini, **Gaja Lakshmi** rupena paalayamaam/ Ayi Khaga vaahani Mohini Chakrini raaga vivardhini Jnaanamaye, Gunagana Vaaridhi Loka hitaishini swara sapta bhushita gaana nute/ Sakala Suraasura Deva Muneeswara Maanavavandita paada yute, Jaya Jaya he Madhusudana kaamini **Santaana Lakshmi** sadaa paalayamaam/ Jaya Kamalaasani sadgatidaayini Jnaana vikaasini gaana maye, Anudinamarchita kumkuma dhusara bhushita vaasita vaadyanute/ Kanaka dhaaraa stuti vaibhava vandita Shankara deshika maanya pade, Jaya Jaya hey Madhusudana kaamini, **Vijaya Lakshmi** sadaa paalaya maam/ Preeta Sureswari Bharati Bhargavi shoka vinaashani Ratna maye, Manimaya bhushita karna vibhushana kaanti samaavrita haasa mukhe/ Nava nidhidaayani kalimala haarini kaamita phalaprada hastayute, Jaya Jaya hey Madhusudana kaamini **Vidya Lakshmi** sadaa paalaya maam/ Dhimi dhimi dhindhimi dhindhimi dundhubhi naada supurnamaye, Ghuma ghuma ghinghuma Shankha ninaada suvaadyanute/ Veda Puranetihaasa supujita Vaidika maarga pradarsha -yute, Jaya Jaya hey Madhusudana Kaamini **Dhana Lakshmi** rupena paalayamaam/*

Now the VARNA BEEJA --TA :

Dhyaana: Chaturbhujam ahaashantaam Maha moksha pradaayanaam, sadaa shodasha varsheeyaam raktaambhara dharaam Paraam/ Naaaalankaara bhushaam taam sarva siddhi pradaayaneem, evam dhyaatvaa TA kaaram tu mantra rupam sadaa yajet/ TA kaaram chanchalaapaangi svayam parama kundalee, Panchadevatmakam varnam pancha praanaatmakam tathaa/Trishakti sahitam varnam aatmaadi tatva samyutam,T ribindusahitam varnam peeta vidyutsamaprabham/

Along with the above Varna Beeja Mantra ‘TA’, besides the above stanza, the japa sankhya be of 1000, japa sthaana at Manipurachakra, homa kriya atleast 10 offering kalhara kusuma, madhu, and sugar and naivedya ksheera paayasa taambula.

<i>41. Tavaadhare</i>	<i>Moole</i>	<i>saha</i>	<i>samayaya</i>	<i>lasyaparayaa</i>
<i>Navatmaanam</i>	<i>manyee</i>	<i>navarasa</i>	<i>mahaa</i>	<i>taanava</i>
<i>Ubhaabhyametaabhyaamudaya</i>		<i>vidhi</i>	<i>muddhisya</i>	<i>natam/</i>
<i>Sanaadhabyam jagne janaka jananee majjagadidam/</i>				<i>dayayaa</i>

Bhagavati! *Laasyapriyaa Layakari Lajjaa Rambhaadi Vanditaa/* You appear to get excited when you are in the Moolaadhara and perform ‘maha tandava nritya’ as a ‘nava rasa yukta yuvati’ along with Maha Tandava Murti Nata Raja Parama Shiva. As this Basic Chakra is of Bhuloka from which invariably the various Beings as per their ‘samaya or kaala maana’ are engaged in sinful acts and get oriented to Tamishraadi narakas! Indeed that is why , You the Universal Parents have great concern for Bhumi-Vaasis more than even for Devas as these Beings are not subject and sensitive to aberrations of ‘Arishad Vargas’ of Kaama -Krodha- Lobha- Moha- Mada-Matsaras! Even a limited number of ‘Saadhakas’ as the residents of Bhu Loka need to be guided and encouraged to follow the fundamental regulations of

Universal Balance between Dharma and Adharma and that is the reason why the Supreme Parameshwara-Parameshwaris tend to afford ample opportunities to Bhuvanashaktis to seek the goal of Realisation about the Truth and the sway of Maya! This indeed is the reason why Jagajjanani! Your enthusiasm to resort to 'tandava nritya' is understandable at the mulaadhaara and the periphery of svaadhishthaana being truly logical to us the commoners.

Paramacharya of Kanchi mutt explains about Ananda Bhairava and Ananda Bhairavi dancing together in the Muladhara he referred to NAVAATMA MAHA THANDAVA. However he did not elaborate Shanta Rasa because since if she too assumes stability or tranquility since She as Maha Shakti would cease to display vibrations and describe a 'Sthanu Swarupa' of Parama Shiva! Maha Swami emphasizes that the Navatma is with nine vyuhās and so is Samaayamba; both Ananda Bhairava and Ananda Bhairavi are Lasya Priyas! Parameshvara is a Maha Nata - a mega dancer ; it is Parameshvari who stirs Him to action; if He dances it is all Her doing. After making him dance uproariously, she too joins him gracefully and tenderly. The movements one makes with legs and hands, the vibrations of blood vessels and nerves, caused by anger, sorrow or desire / ecstasy, with all the feelings and emotions that are within oneself - all these are to be attributed to the dance of a husband-wife team. Further a dance is an expression of Nava Rasaas, and feelings are expressed accordingly. While this is so for an individual mortal couple, the reference is different: the planets keep dancing, revolving the Surya, the wind blows, water rushes in floods and produce a variety of Bhavas, feelings in us; they also create in us a 'rasaanubhaava' or an aesthetic experience. When the wind blows gently one feels happy but when it becomes a gale, a storm, or a cyclone, it causes terror. If it affects us we are hurt, we cry in grief. The Moon bathes the world in its light but poets lament that it is the cause of lovers being separated. Thandava and Lasya are connected with each other like Shiva and Shakti. The theme of the stanza is that Ananda Bhairava and Samaya Devi dance together depicting nava rasas; he performs maha tandava and she the laasya. Lalita Sahasra naama is quoted by Maha Swami: *Maheswara maha kalpa maha tandava saakshini*/ The reference is to Samhara Tandava by Shiva and she is a 'Saakshini' as the witness. Shiva rises as a great fire and burns everything, while Amba rains her blessings and assumes coolness. Then follows Shrishti again with her cooperation as Ananda Bhairavi performs the dance of creation. Bhairava mood is a passing phase, but Ananda is His permanent characteristic. Maha Swami interprets 'Samhara' as basically an act of Kindness. Apart from the cartloads of Karma phala of the Beings, they are freed from Samhara which provides respite to them from the continuous cycle of births and deaths even for a while! This is indeed an act of compassion. When both the parents recreate the universe again, the children get opportunities yet again as all they are not 'anaadhaas' after all; they do certainly provide ample opportunities to pull the shadow of Maya down. If keep thinking of them the father and mother, no evil will ever touch them as they would be involved in activities that are good. 'If you keep thinking that are an orphan, then you are helpless, then alone you come under the attack of Maya. Think that you have always Parashakti and Parameshwara as Father and Mother, the Maya would run away from you. You are 'Sanaadhaas' not 'Anaadhas': *Ubhaabhyaam etaabhyaam sanaataabhyaam*/ By you too are sanaadyaas is the meaning:: we are not orphans. We have Ishwara as our guardian. Ishwara is not an orphan; the fact is Ishwara and Amba are our guardians; there is no Shiva and vice versa; he protects us all as the yajamana or head of the family when in all respects she is Daakshaayani and Parvati who remains submissive to Him. Shiva is superior to Shakti as Shakti is superior to Him, protecting each other. They are braided together in many relationships; he is the father and she the mother. Anandalahari section thus concludes with obeisance paid to Father and Mother who give us birth and rebirth and lead us to liberation.

[Linga Purana describes an interesting narration of **The Cosmic Dance of Shiva- Parvati**)

Mahaasura Daruka created havoc in the Universe and chased Devas from place to place like fire chased flies; the boon that he secured was that none among the Purushas or Males could destroy him nor Stree-Shakti *per se* too . Brahma and Vishnu accompanied by Devas in their Feminine Forms proved futile and they all approached Maha Deva for a possible solution to handle the crisis. Shiva smiled to Devi Parvati- the Adi Purusha and Prakriti in visual Forms- and asked Parvati to transfer an Amsha of Siva's masculine Swarupa into her. Apparently, there was no visible transformation in the mutual entities of Shiva and Parvati as there was a veil of Maya all around and both Siva and Parvati were as quiet and unperturbed as ever. But Parvati entered Shiva's third eye full of extra- ordinary poison and having taken the required measure of it assumed a Rupa of a frightfully dark complexion. The Kaumari Shiva of feminine form got emerged in the process, throwing huge globes of fiery flames that could as well destroy the Totality! Danavas who accompanied Daruka had a mere glimpse of Kaumari Shiva and went helter-skelter as her mere smile thundered and thousands of them perished. The Kaumari Shakti sported a fiery third eye, with poison in her throat and a huge Trishula in the hands. Indeed it was a matter of time that Daruka fell down unconscious and got terminated out of sheer fright. The most hated and vicious Asura was thus put to rest for ever. But Kaumari's anger was unabated and her looks got spread in different directions like wild fire destroying what ever came on way. With view to controlling her wrath, Bhagavan Shiva took the form of a Toddler whom she fondled and the breast milk that she gave the child sucked off her rage. From her temper and indignation, she recovered a little and fell off into a stage of stupor. Having assumed his normal Form from that of a boy, Shiva performed a Tandava or a Cosmic Dance to ensure that Devi would recover from exhaustion and fatigue and get back to normalcy. From that unusual Tandava were materialised Ashta Kshetra- palakas who too got into the rhythm of Shiva Tandava. As she recovered from the frenzy a little, she also accompanied Shiva in his Tandava, which reverberated the Globe. Brahma, Indra and Devas hailed Maha Deva for his kindness in killing Daruka Daitya and brought back to balance in the Universe and relieved Devas from the atrocities of Daruka Daanava]

[Kurma Purana in its 'Ishvara Gita' too refers to **Shiva Tandava (The Cosmic Dance of Maha Deva):** Veda Vyas described Shiva Tandava on the clear skies along with Vishnu when Maharshis visioned as a feast to their eyes and to the full contentment of their life-time. Those Maharshis who imagine Shiva's sacred feet in their imagination and get freed from their fears arising from their ignorance had the fill of their ambition; indeed they had actually seen and heard most memorable action with reverberating sounds across the skies! They visioned Parama Rudra with thousand resplendent heads, hands and feet with matted hair, half moon on his head, tiger skin as his clothing, huge hands swaying Trishula, Danda held in palms, Three Eyes of Surya, Chandra and Agni representing Three Vedas, Three Gunas, Tri Lokas; his physique encompassing the Brahmanda; producing 'Agni Jwaalaas' from each thumping of his dancing feet and with an awesome and frightening body profile! The Brahmavaadis had actually seen with their inner eyes while Maha Deva was being worshipped by Brahma, Indra and Devatas besides Yogis and Maha Munis with their heads down, feet prostrated and hands folded kept on their heads; they all witnessed glimpses of Narayana also taking part in the Cosmic Dance. Sanat Kumara, Sanaka, Bhrigu, Sanatana, Sanandana, Rudra, Angira, Vamadeva, Shukra, Atri, Kapila and Marichi had all witnessed too the Celestial Scene and thanked themselves with exclamations of 'Dhanya' or applauses of rare and fortunate blessings! As the Tandava was in progress, there were echos of Omkara and Veda Mantras and the enraptured Maharshis resorted to Stuti as follows: *Twamekameesham Purusham Puranam Praneshwaram Rudramananta yogam, Namaama Sarvey Hridi Samnavigtam Prachetasam*

Brahmamayam Pavitram/ Twaam Pashyanti Munayo Brahmayonim Daantaah Shaantaa Vimalam Rukmavarnam, Dhyaatwaatmashamachalam swye Sharitey Kavim Parebhyah Paramam tatparamcha/ Twattah prasutaa Jagatah Prasutih Sarvaatmabhustwam Paramaanubhutih, Anoraneeyaan Mahato Maheeyam swatmeva Sarvam pravadanti Santah/ Hiranyagarbho Jagadantaraatmaa twattodhijaatah Purushah Puraanah, Sanjaayhamano bhavataa visishto yadhaavidhaanam sakalam sasarja/ Twatto Vedaah sakalaah samprasutaa-stwayyevaantey samsthitim tey labhantey, Pashyaamastwam jagato hetubhutam nrityantam swey hridaye samnivishtam/ Twayyai Vedaah bhraamyatey Brahma chakram Maayaavi twam Jagataamekanaathah, Namaamastwaam sharanam sampraannaa Yogaatmaanam chipyanti Divanrittiam/Pashyamastwaam Paramaakaasha madhye nrittayatam tey Mahimaanam smaraamah, Savaatmaanam bahudhaa samnivishtam Brahmaanandamanu bhuyaabhuya/ Omkaarastey vaachako Mukti beejam twamaksharam Prakrutai gudha rupam, Tatwaam Satyam pravadanteeh Santah Swayamprabham bhavato yatprakaasham/ Stuantitwaam Satatam Sarva Vedaa Namanti twaamrishayah ksheena doshaah, Shaantaatmaanah Satyasandhaa Varishtam vishantitwaam yatayo Brahma nishthaah/Eko Vedo Bahu shaakho hyanantastwaameyvaikam bodhayatyeka rupam, Vedyam twaam sharanam ye prapaanaasteshaam Shaantih Shaswati netareshaam/ Bhavaaneeshonaadi – maamstejoraashir Brahmaa Vishwam Parameshthi Varishthah, Swaatmaanada manubhuyaadhishete Swayam Jyotirachalo nitya muktah/ Eko Rudraswam karisheeha Vishwam twam paalayasyakhilam Vishwarupah, Twaamevaantey nilayam vindateedam Namaamaswaam sharanam samprapannah/ Twaamekamaahuh Kavimeka Rudram praanam brihantam Harimagnimeesham, Indram mriityu -manilam chenitaanam Dhaataarama adityamanekarupam/Twamaksharam Paramam Veditavyam twamasya Vishwasya param nidhaanam, Twamavyayah Shaswata dharma goptaa Sanaatanastwam Purushothhamosi/ Twaamekamaahuh Purusham Puraanamaadityavarnam Tamasah parastaat, Chinmaatram avyaktam achintyarupam Swam Brahma shunyam Pratakritim Nirgunamcha/ Yadantaraa Sarvamidam vibhaati yadavyayam nirmalamekarupam, Kimapyachintyam tawa rupametatam tadantaraa yatpratibhaati Tatwam/ Yogeshwaram Rudramanata Shaktim paraayanam Brahmatanum pavitram, Nanaama Sarvey Sharanaarthinastaam praseeda bhutaabhipatey Mahesha/ Twadpaadapadma smaranaadasesha samsaara beejam vilayam prayaati, Mano niyamyapranidhaaya Kaayam Prasaadayaamo vayamekameesham/ Namu Bhavaayastu Bhadbhavaaya Kaalaaya Sarvaaya Kapardine teyNamognaye Deva nama Shivaaa!

(We pray to Ishwara, Purana Purusha, Praneshwara, Ananta Yoga Rupa, Hridaya Nivishtha or present in heart, Pracheta or responsible in-charge; and Brahma Maya; you are the Controller of Senses, Shanta, Achala, Nirmala, Swarna Swarupa, Para and Tatpara. You are the Creator of Samsara, Atma Swarupa and ‘Anu’ rupa or of the Form of an Atom; Paramatma! Indeed you are the Minutest and the Grossest; Brahma the Hiranya garbha and the Srashta of the Universe is engrossed in prayers to you; indeed, you are the ‘Vedotpanna’ or Creator of Vedas besides being the Preserver and the Destroyer. We can witness your Cosmic Dance in the center of the Sky; you are the Jagat Kaarana; the Regulator of Brahma Chakra; Mayavi; the Unique Swami of the Jagat; we are able to enjoy glimpses of your profile and are thrilled at the feast to our eyes. Paramatma! Your Omkara Vachaka is the seed of Mukti and is secretly absorbed in Prakriti; Sages call you as Satya Swarupa and Swayam Prakaasha; all the Vedas and Scriptures never tired of your magnificence; Rishi ganaas are always engaged in commending you while Yatis with Brahma nishtha try to enter into the glow of your profile! The several branches of Vedas and Scriptures stress repeatedly about the Infinity and Singularity of Your Swarupa or the Uniqueness of your Mahatmya as also the extreme plurality of your manifestations; but they fail to realise you and as such

seek their unqualified protection and security. That feeling itself provides great peace of mind and contentment. Ishwara! You are the Anaadi or without a beginning; the Fund of Illumination; Brahma; Vishwarupa; Parameshthi; and Varishtha. Maharshis do experience pointers and hints of your glorious splendour and perform hard endeavour to enter near your orbit. We seek refuge into you Rudra the Srashta- Sharanya and Samhaara. You are commended as Adviteeya, Kavi, Eka Rudra, Praana, Brihat, Hara, Agni, Esheara, Indra, rityu, Anila, Chekitana, Dhata, Aditya, and Aneka rupa. You are Aninaashi or Perpetual; Parmaashraya or the Greatest Sanctuary; You are Avyaya, Shaswata, Dharma Raksha, Sanatana, Purushottama; Vishnu and Chaturmukha Brahma; Vishwa Naabhi, Prakriti, Pratishta, Sarweswara and Parameshwara! You are addressed as Purana Purusha, Aditya Varna, Tamogunatita, Chinmatra, Avykta, Achintya Rupa, Aakaasha, Brahma, Shunya, Prakriti and Nirguna. It is due to you Mahadeva that the Universe gets illuminated and all the Tatwas are displayed. Our humble salutations to you Parama Yogeshwara, Brahma Murti, Ananta Shakti Rudra, Ashraya Swarupa, Bhutaadhipati, Mahesha! Even a thought about you would uproot the seed of Karma and the cycle of Janma- Mrityu. The two regulatory deeds of controlling Mind and Thought as also physical restrictions would indeed take one to step fast to Maheshwara. Our greetings to you Bhava, Bhavodbhava, Kaala, Sarva, Jatadhari, Agni Rupan Shiva, and Shiva the most Auspicious!!) As the Maharshis eulogised to Shiva, the latter displayed his Viraat Swarupa along with the Full Form of Four Arms with Shankha- Chakra-Gada-Saranga and his typical and alluring smile!]

Reverting back to the step by step realisation of Bhagavati and Parameshwara, a Mahatma like Bhagavad Paada Adishankara is stated to have declined to step up from Mulaadhaara- Svadhishtaana- Manipoora- Anaahata- and Vishuddha as representing Prithvi- Aapas- Tejas- Vaayu and Aakasha corresponding to Bhur- Bhuvar- Svar- Janar- and Mahar lokas but directly reached the Aagjnaa chakra signifying Tapo Loka of Parama Shiva by way of controlling the MANAS! On the analogy of the Vedic sukta: *Urthvamulam adhah shaakham vriksham yo veda samprati/* Deha rupa vriksha's bottom roots represent the top head! The wise speak of the imperishable banyan tree, which has its roots above and branches below. Its leaves are the Vedas and he who knows this is the knower of the vedas. Its branches extend all about; nourished by the three gunas, the sensory objects are its shoots and below, in the world of men, its secondary roots stretch forth, binding them in Karma. Its real form is not perceived here, nor its end nor beginning nor its foundation but with determination one must cut down this strongly rooted tree with the weapon of detachment!

Kathopanishad too is quoted: Absolute Truth is the Unmisakable Unity of Supreme Self and the Self within, despite the mortal body and its influences; after death too the darkness of ignorance persists till the Realisation of their Unity! II. iii.1) *Urthva mulovaakshaakha eshoshvattah sanaatanah, tadeva shukram tad brahma, tad evaamritam uchyate, Tasmin lokaah shritaah sarve tadu naateti kaschana, etad vai tat/* (Now, the cause and effect manifestation is discussed since the gigantic peepul tree with its root emerging of Brahman the immortal and the worlds emerging therefrom. The sprawling tree is replete with innumerable extensions of features ranging from Pancha Bhutas of the Five Elements, Devas, Dishas, and Virtues on one side even along with defending energies of the Universe as relieving points and on the other hand a huge multitude of evils, births and deaths, old age, sorrows, diseases, struggles, besides material attractions all over! Yet Brahman puts the lid on the totality of situations, alike on the pluses and minuses, yet with the defined boundaries and the ground regulations well in place! Indeed That is That!)

Vaamakeshwara Yantra while referring to Bhagaati's 'astrashastras' explains that the paasha and ankusha are meant for decimating raaga-dveshas; her dhanush is the manas; humans with karmendriyas are controlled by Jnaana swarupi's Bhagavati's Vidya and when the saadhakas worship her with 'ahamkaara pushpa', then only she would be pleased but certainly not by kriyatmaka puja alone.!

Shri Vidya Rahassyaartha: Bhagavati! We seek to prostrate to Sada Shiva and Laasyeshari are dancing away to glory in the Moolaa dhara chakra. As indeed you are the Vishva Janaka and Jananis, we seek to bless us all for Loka Kalyaana as you are the Vishva Dhatri and Bhartries! Indeed the implication of the parenthood of the Univer is of their identity of physical-mental-spiritual selves as Singular Unity in Body- Spirit and Soul. The SAMAYA intent of Laasya is navaatman, covering all the faculties of adhishtana- avasthaana-anushtana-rupa- guna-naamaadis and in all the respects. As Bhagavan gets into trances of 'maha taandava', Bhagavati too is immersed in 'the laasya' literally leading to true 'ekatva' paving the way to 'jagadutpattii' with kaleidoscopic variety of species! It is firmly believed that Maheshwara is of Tandava Nritya or the Layaatmaka Nritya while Bhagavati's is of Srishtyatmika Laasya! According to KAULA maarga, the 'Bindu' is in the Trikona of Moolaadhara and hence the Bindu worship every day. Kaula Maha Shakti is also designated as Kundalini. This 'pindavat' Brahmanda and Soura mandala's shat chakra / Shri Chakra lakshya are distributed accordingly: Bhu-Moolaadhara; Bhuvah-Svaadhishtana; Svah -Manipooraa; Mahah- Anaahata; Janah-Vishudda; Tapah-Aagjnaa; Satya-Sahasraara; and BINDU-Vyaapika chicchakti. Now Bhu or Prithvi is termed Mulaadhaara as Bhupura-Bhuvah / Svaadhishtana identified with Budha of 16 petalled Padma - Svah/ Manipooraa with Mangala with eight petalled padma-Mahah / Anaahata with Brihaspati with 14 trikona chakraas- Janah / Vishudha with two ten each petals-Tapah / Agjnaa chakra with ashtaara - Satya loka as Sahasraara with Shukra as Moola trikona and BINDU-Vyapika chicchakti.

To serve by way of reaching the appeals by saadhakas to both of the Supreme Janaka Jananis, following 53 **Paarthiva Mayukhaas** have been commissioned as follows: Uddeeshwar-Uddeeshvari-Jaleshvar-Jaleshvari-Purneshvar-Purneshvari- Kaameshvar- Kaameshvari- Shri Kantha-Ganga-Ananta-Svarasa-Shankara Mati- Pingala-Paatala Devi-Naaradaakhya-Naadaa- Ananda- Daakini-Aalasya-Shakini-Mahaanana- Laakini-Yogyaa-Kaakini-Ateetaa- Saakini- Tripadaa- Haakini- Aadhaaresha-Rakta-Chakreesha-Chanda- Kurangeesha- Karala- Madadhruha-Mahocchushma- Anaadi-Vimala Maanangi-Sarvagjna Vimala-Pulinda- Yoga Vimala-Shaambari Siddha Vimala-Vaachapara- Samaya Vimala-Kulaalika- Mitresha-Kubja- Uddeesha-Labdha- Khadgeeasha-Kuleshvari-Charyaadheesha-Aja.

UDARA PEEDAA SHAANTYARTHA YANTRA : YAM HREEM

The Yantra be made of a golden leaf to be placed in the puja griha at Manipooraa chakra for 30 days for proper worship reading the above shloka and the Beejaakshara TA for 1000 times daily along with honey as the naivedya.

BEEJAAKSHARA : TA

Dhyaana: TA: *Chaturbhujaa mahaa shantaam maha moksha pradaayaneem, sadaa shodasha varsheeyaam ratnaambara dharaam Paraam/Naanaalankaara bhushaam taam sarva siddhi pradaayaneem, evam dhyaatvaa Takaaram tu mantra rupam sadaa yajet/ TA kaaram chachalaapaangim svayam parama kundalee,Pancha devaatmakam varnam pancha praanaatmakam tathaa/Tishakti sahitam varnam aatmaadi tatva samyutam Tri Bindu sahitam varnam peetavidyutsamaprabham/*

Udara Vyaadhi Nivaarana- Pleeha roga nivritti be also gotten rid off by the dhyaana to Tripura Sundari armed with ‘paashaankushadhanur baanaas’ by her four arms as follows: *Yechintayantyaruna mandala madhya varti, rupantavaamba navayaavaka pangka ramyam/ Teshaamsa daivakusumaayudha baana bhinna vakshasthalaa mrigadrisho vashaga bhavanti/ Surya mandala madhya varti janani! Aruna swarupa! Do accept my dhyaana and get me rid of my ‘udara baadha’.*

S O U N D A R Y A L A H A R I

42. *Gatair manikyatvam gagana manibhih saandra ghatitam*
Kireetam te haimam Himagiri sute keertayati yah;
Sa needeyacchaayacchurana shabalam chandra shakalam
Dhanuh shaunaaseeram kimiti na nibadhnaati dhishaanaam/

Shri Maataa! *Udyadbhaanu Sahasraabhaa Chaturbaahu Samanvita, Raaga Swarupa pashaadhyaa Krodha Kaaraankushojwalaa/ Manorupekshu Kodanda Pancha Tanmatra Saayakaa, Nijaaruna Prabhaapura majjadbrahmaanda mandalaa/ Champakaashoka sougandhika lasatkacha, Kuruvindamanishreni Kanatkotira mandita/* Devi You sparkle with the lustre of thousand rising Suryas with four arms with a goad in the right hand as though you spur your devotees to follow the right path and at the same time displaying your displeasure with a noose up your upper left hand to correct them wherever necessary; You carry a sugar-cane bow with the determination of materialising the Universe with your left lower hand, while actually taking up the deed of Creation with the aid of Five Tanmatras or Elements by another hand of yourself. Indeed the magnificence of your creation is spread all over as being Omnipresent. Your Hairdo is endowed with the natural perfume of Champaka-Ashoka-Punnaaga flowers; You are embellished with a Crown bejewelled with special precious stones of Kurukulla as though they signify various emotions and feelings).

Parvata Raaja Putri! *Shreem Hreem Shree Hiranya Kireetaaya, kotyaaditya tejase namah/* You are so resplendent that the collective splendour of Dwadashaadityaas pales into insignificance- besides of countless flashes of Indra dhanush /rainbows on a series of deep dark nights! The saying is that one’s ‘buddhi’ is like a flash of a rain bow. Is it imaginable that the depth and instantaneous thought process of Bhagavati is comparable to that of all the oceans in the Universe!

[Surya Puraana is quoted about **Dwadashaadityas** and their significance: The Dwadasha Suryas are named: Vishnu, Dhata, Bhaga, Pusha, Mitra, Indra, Varuna, Aryama, Viwasvaan, Amshumaan, Twashta and Parjanya. Vishnu Swarupa annihilates daityas, Dhata like Prajapati is engaged in Srishti, Bhaga administers rithvi and enforces Prithvi Dharmas, Pusha being situated amidst Mantras performs Praja poshana, Mitra performs ‘Vaayu bhakshana’ only and fulfills all human desires ; Indra is the destroyer of daitya-daanavas, Varuna is the ‘Jagat jeevana daata’ and administers ‘Samudras’ staying at Mitrapada; Aryama stays in villages, townships and cities being the samrakshaka of prajas; Vivaswan situated in Agni and performs jagat rakshana; Amshuman is the protector of praja in extreme cold weather; Twashta protects crops, vanspatis and oushadhis; and Parjanya rains amrita all over. He is illuminated in Chaitra Month as Vishnu, and as Aryama in Vaishakha, Vivaswan in Jyeshtha, Amshumaan in Ashadha, Parjanya in Shravana, Varuna in Bhadrapada, Indra in Ashvinyuja, Dhata in Kartika, Mitra in Margasheersha, Pusha

in Pushya, Bhaga in Maagha and Twashta in Phalguna respectively. Surya's radiation is with twelve hundred rays from Vishnu and Aditya; Aryama and Varuna with thirteen hundred kiranas, Vivaswan and Parjanya with 1400 rays, Amshuman with 500 rays, Indra 1200 rays, Dhata 1100 kiranas, Mitra and Bhaga 500 rays, Indra 1200 rays, and Dhata 1100 kiranas. In Uttaraayan Kaala, Surya kiranas increase their radiation while in Dakshinaayana these do decrease. Bhagavan Surya spread wide in all the Panch Bhutas of Prithivi, Aapas, Tejas, Vaayu, and Akaasha, destroying diseases, sins, and all kind of difficulties. Samba! 'Suryaaraadhana' with faith and dedication would most certainly cure your leprosy and you should get back your original Swarupa with added shine!]

Jagajjanani! Your Saadhakas on visioning your 'kireeta' glittering with several crores of manikya manis to be meditated upon; would they not mistake that the ever expanding chandra's visage gets dragged on and on and looks like an elongated and never ending colourful Indra Dhanush!

MAHA SWAMI OF KANCHI MUTT describes that JAGAD GURU ADI SHANKACHARYA - - ACHARYA - for short--- pours down Acharya's ideas born of unique imagination that touch the flow of words combining majesty and sweetness, the effulgence of the incandescent Sun and the cool and radiant Moon. In Ananda Lahari especially, Amba's depiction is close to affectionate parents of Prakriti and Paramashiva especially in the last segment, while the latter portion reflects beauty waves coming in a rush as the ideas expressed as complex too with poetic finesse. Amba's crown was adorned by Sun and Moon as she is Chandrashekhari as also Surya shekhari adorned with dwaadasha Suryas. She is also 'Gaganamani'. The Sun round which earth and planets revolve is one among many, like galaxies. In contrast to the heat and effulgence, is the pleasant coolness by 'Himagiri sute'. Amba begins in a dazzling manner in reference to Suryas described as Kameshwari first and then in contrast as Parvati the daughter of mountain of snow. From Sati who sacrificed herself in a mound of *red* fire, she went directly as the daughter of *white* Snow mountain and of *green* pastures. Her golden crown encrusted with Suns for rubies has the crescent Moon of the third day after amavasya ; indeed the 12 suns studded on her crown are smaller than the crescent Moon exuding both nectar and coolness of snow. When the glow of jewels as the Sunlight falls on the crescent moon as snow fall, the resultant rain clouds create lightning and Indra dhanush the rainbow of seven colours of VIBGYOR that is violet-indigo-blue-green-orange and red. The great Acharya as a poet displayed creative imagination of a high order by pointing to the rainbow that is the crescent moon on Ambika's head. He asks: who cannot but liken it to the rainbow the wonderful colours created by the lustre of the jewels on her crown falling on the crescent Moon: *Saunaashiram dhanuu iti dhishanaam kim na nibadhnaati/* How can this idea of the rainbow (the light of the Suns on the crown of Amba falling on the light of the crescent Moon) be not included in poetry!

MAHODARA VYAADHI NIVAARANA YANTRA -- RAM RAM ROM ROM

This Yantra be scripted on a golden leaf for a 45 day long formal worship at the Manipoora chakra reciting the stanza 1000times a day along with the following varna beeja mantra **GA** besides homas of atleast ten during the duration of the puja with kalhara flowers and honey besides ghee and sugar as naivedya , always keeping in mind the supreme illumination of Devi's kireeta and the unusual and recurrent flashes of the Indra dhanush highlighting the 'soundarya' of Bhagavati.

VARNA BEEJA AKASHARA 'GA'

Dhyana: *Daadimi pushpa sangkaashaa Chaturbahu samanvitaam, Raktaambara dharaam nityaam raktaalangkaara bhushitaam/ Evam dhyaatvaa GA kaaram tu tanmantram dadhadhaa japet, pancha*

*praanamayam varnam sarva haktyaamatam priye/ Tarunaaditya sankashaam kundaeem pranamaa-
myaham, agra kunchitaekhaa yaa Ganeshi saa pravartita/Ti Dakshigataa ya Ganeshi saa prakeertitaa/
Tato dakshataa yaa tu kamlaa tatrasmsthitaa, addho gataa yaa tu tasyaa meeshah sadaa vasset/*

43. *Dhunotu dhvaantam nah tulitadaliten indeevaravanam
Ghana snigdhashalakshnam chikuranikurumbam tava Shive!
Yadeeyam saurabhyam sahajamupalabdam sumanaso
Vasantyasminmanyebala madhana vaati vitapinaam/*

Lalitaambika! *Champakaashoka sougandhika lasatkacha, Kuruvindamanishreni Kanatkotira mandita/*
Your Hairdo is endowed with the natural perfume of Champaka-Ashoka-Punnaaga flowers; You are embellished with a Crown bejewelled with special precious stones of Kurukulla as though they signify various emotions and feelings! Your black, dense and shining hair style is akin to a blue and fluttering lotus appearing to swing off the dark thoughts in our mentalities! Indeed, that hair-do excels the superb and refreshing sweet scent of Indra's Nandanavana Kalpa vriksha's enchanting smells of its fresh flowers. Such 'deva vana sugandha pushupas' of divinity yearn and compete with anxiety to beautify and enhance the prestige of the style!

[The famed **Story of Nakkeera** and the natural fragrance of Devi Parvati's hair do is recalled: The *Tiruvilaiyadal Puranam* relates an incident involving Nakkeera's confrontation with Lord Shiva. Once a Pandiyan King had a doubt as to whether the scent from a woman's hair was natural or artificial. He announced a prize of 1000 gold coins for anyone to resolve his doubt. A poor poet named Tharumi prayed to Lord Shiva to make him get the award. The Lord gave a poem to the poet and asked him to take it to the King. When this poem was read in the court, Poet Nakkeera found fault with it and stopped the Pandiyan King from giving the prize. Tharumi's grief grew and he again appealed to the Lord. He said he was not worried for not receiving the prize but he could not bear anyone finding fault with the Lord's poems. Thereupon, Lord Shiva himself came to the court and challenged Nakkeera. Since Parvathi is the other part of the Supreme God who dwells in everything including flowers, it is understood that she would possess the fragrance as well as other attributes of the Universe. Nakkeera's head emitted fire and could not bear the scorching heat emanating from Shiva's divine eye and jumped into the water of the Golden Lotus Tank. Then at the request of the other poets, the Lord took Nakkeera out of the tank, forgave him and made him study under 'Agasthiar', the Tamil Sage. Nakkeera authored an epic titled *Sriharnipuram* and also composed a hymn that praises Tiru Purakundram, an important shrine of Lord Murugan.]

Lakshmidhara sums up: Bhagavati! Your Face of Marvel and glory is like 'Saundarya Lahari', especially the Seemanta Sarani or mid-partition of glossy black hair neatly smeared with sinduri looks like darkness or avidya smashed by the Ushakaala Surya, even as celestial flowers are competing to decorate and brighten up your dark hair do too which again have similar purpose of fighting out the dark enemy of ignorance.

MAHA SWAMI of Kanchi is revelled on Adi Shankaraacharya's stanza's first two lines: *Dhunotu dhvantam nastulita dalitendeevara vanam, ghana snigddha slakshanam chikura nikurambham tava Shivey/* May the darkness of nescience of all of us be dispelled; may all of us be granted well being. Amba! May the 'ghana snigddha' or densely grown, glossy and smooth tresses of your black hair dispel

our ‘avidya’ ignorance! *Yadheeyam saurabhy sahajamam upalabdhum sumanaso, vasantyasmin manye valamatana vaatee vitapinaam/* Instead of experiencing the aroma from a distance, the celestial flowers from Indra’s pushpavana yearn and compete to beautify the already glossy/ dark and fragrant hair tresses of Amba’s which all by themselves dispel darkness. Maha Swami names quite a few Devis of glory named after their black hair tresses in their temples such as Kantala Nayaki, Bhramara Kuntalaamba, Neela Kuntalaamba, Pushpa Kuntalaamba, Anjana Kuntalaamba, Sugandha Kuntalaamba. May the description of Lalita Devi be recalled: *Champakaashoka punnaaga saugandhika lasakacha---neela chikuraa/* Maha Swami advises that we must all meditate on the excellent locks of Her hair to relieve the burden of our hardships.

SARVA JANA VASHEEKARANA YANTRA SHREEM

This yantra be scripted on a golden leaf and placed at the Manipoora chakra of the puja sthala and worshipped with shodashopacharaas , for 45 days reciting the above stanza as also the Varna Beejaa Mantra **DHU = DHA + VU** for 1000 times a day, besides homa kaaryas for atleast 10 days with Kalhaara pushpa, and honey and sugar.

Dhyaana: DHA: *Shadbhujaam Meghavarnaam cha ratnaambaradharaam Paraam, Varadaam shubhadaam ramyaam chaturvarga pradaayaneem/Evam dhyaatvaa DHA kaaram mantram cha dashadhaa japet, Trikona rupa rupaakhyaam rayo Deva vasanti cha, Vishveshvari Vishva maataa Vishva dhaarineeticha/*

VU: *Peetakarnaam Trinayanaam peetaambaradharaam paraam, dvibhujaam jatilaam Bheemaam Sarva siddhi pradaayaneem, evam dhyaatvaa Surashreshthaam tanmantram dashadhaa japet/ Vukaaram Parameshaani adha Kundalini sayam. Peetachampakashankaasham Pancha deva mayam sadaa/ Pancha praana mayam Devi Chaturvarg pradaayakam/*

<i>44.Thanothu</i>	<i>kshemam</i>	<i>nastava</i>	<i>vadana</i>	<u><i>saundarya</i></u>	<i>lahari-</i>
<i>Pareevaaha</i>	<i>strotah</i>	<i>saraniriva</i>		<i>seemanta</i>	<i>saranih/</i>
<i>Vahantee</i>	<i>sinduoram</i>	<i>prabala</i>	<i>kabari</i>	<i>bhara</i>	<i>timira-</i>
<i>Dvishaam</i>	<i>brindair</i>	<i>bandee</i>	<i>kritamiva</i>	<i>naveenaarka</i>	<i>kiranam/</i>

Bhagavati! Sindhuraruna vighram trinayanam manikya mouli spurath, Taara naayaka shekaraam smitha mukhimapeena vakshoruham, Panibhayamalipoorna ratna chashakam rakthothpalam vibhrathim, Soumyam ratna ghatastha raktha charanam, dhyayeth paramambikam/

Maha Soundraya Swarupini! The stylish mid- hair partition of your glorious head is full of red ‘sindoor’/ vermilion, which smashes darkness like the radiance of rising Sun and highlights the straight line easily visualised by your close devotees , while exposing to light the armies of enemies and evil forces! In either case you prove to be a ‘bhakta rakshani’ as well as ‘dushta shikshani’! In other words, your very lustrous and commanding face and demeanor is ever auspicious for Loka Kalyaan adroitly balancing the Universe with ever- encouraging morality, societal order, and upkeep of Dharma vis-à-vis hatred, anger, arrogance, narrow mindedness, perversion, sensual desires, and such demonish aberrations. That is how, Bhagavati! Your very graceful visage with ‘sinduri bhara mangala shira’ is a Sacred Representation of *paritraanaaya saadhuunaam- vinaashaayacha dushkritaam/*

Maha Swami of Kanchi Mutt refers to ‘*Seemanta sarani*’ refers to the way of creating the parting of the hair of a woman especially during a ceremony of a woman’s seventh month of Garbhadharana and that ritual is intended for the well being of the child as she is carrying. Of ‘*Seematonnayana*’, the word *unnayana* means drawing the garbhavati’s hair upwards from the forehead and parting the hair with a porcupine quill is beneficial to the foetus. Besides this there s another custom to wear bangles at the seemantam. Also the garbhavati is ‘*vahanti sinduram*’ the red powder on the partway of the hair do. Maha Swami defines ‘*seemanta*’ as ‘*seema - anta*’ the borderes of human body, the head and the feet. On the first border is the head, the parting line of the hair ends with Brahma randhra in the crown of the head. Shankaracharya gives considerable importance where Maha Lakshmi resides, as she is the personifi- cation of good fortune . The five places she resides permanently are the lotus, forehead of an elephant, the hind part of a cow, the back of a bilva leaf and THE PARTING OF THE HAIR OF SUMANGALIS. We apply turmeric and kumkuma to the face of a cow and do puja on the hind part. When we perform puja to Lakshmi the rib at the backside of the bilva leaf must touch the idol. Tulasi so dear to Maha Vishnu in not included in Lakshmi puja due to mutual quarrel [similarly in pujas to Ganesha too]. Bilva fruit is a product of Lakshmi’s austerities as that removes Alakshmi in and outside a human being. The rib or rekha of a bilva leaf is the pating line of the hair of a sumangali. Amba carries *sinduuram*: *Vahanti sinduuram*/ Acharya explains that the red coloured powder is auspicious as in the case of Ganesha and Hanuma- the adi- antya deities- too. In the old texts, kumkuma is referred to as *sindura*. Besides being *Sinduraaruna vighraam*, Lalitaambika is also *Mukha Chandra kalankaabha Mriganaabhi viseshakaa*/ Like the blemish on the Moon is the musk dot on Amba’s face between the eyebrows. The space between the eyebrows is connected with one- pointedness of mind as one meditates on Paramatma; hence the sandal paste and ashes are worn there. To invoke the presence of Maha Lakshmi -specially called as Bhagya Lakshmi the Goddess of Fortune, women smear kumkuma all through the parting line of their head hairs for auspiciousness; Lakshmi is of Ashta Swarupas of Adi Lakshmi- Dhana- Dhaanya- Dhairya/ Sthairya- Santaana- Vijaya- Vidya- Bhagya Lakshmis.

Then the expression of SOUNDRYA LAHARI in the first line of the stanza is significant and appropriate as it represents a wave of beauty, a flood of beauty. Maha Swami states that the formless Paraashakti takes the form that bestows grace then She creates waves of Beauty. That Form is ‘*Soundarya Lahari*. Amba’s divinely auspicious figure turns into a flood of beauty arising from Her grace. Maha Swami underlines the expression: *Tava vadana Soundarya lahari*. Indeed, her entire body is a flood of beauty and so is her head, eyes, ears, nose, mouth, brain. But the emphasis is on Her VADANA. A person is gauged by the Face; indeed face is the index of mind. Amba’s sidelong glance, gentle smile, and nectarian speech: all these belong to Her face. That is why Adi Shankaracharya says that from Her face spring waves of Her Beauty. The flow of beauty is the motherly form assumed by the Paramatma to give us the highest blessing and well being; indeed its very purpose is to bestow grace on us : *Tanota kshemam nah tava vadana SOUNDARYA LAHARI*/

[Dharma Bindu released by Kamakoti website is quoted: PUMSAVANA: *Pumsavanam vyakte garbhetishyena*/ (Aapastamba Rishi instructs to perform Pumsavana as soon as conception is declared) *Triteeya vaa charurdhe vaa maasi pumsavanam bhavet, Garbha vyaktousmritim tacchaloka siddhaastriyaa hisaa*/(‘Kaala Darsha’ instructs that once conception is confirmed, the Pumsavana samskaara be observed either in the third or fourth month) *Maasi triteeye dviteeya vaa yadahah, Punnakshatrena chandramaayuktasyaat*/(Paarashara opines that either in second or third month of the garbha, Pumsavana be performed coinciding with ‘Pum’ nakshatra and Chandra!

SEEMANTONNAYANA: *Shashthevaa saptame maasi seemantonnayanam bhabet, Ashtame Navame vaapi yaavadvaa prasavo bhavediti/* (Kashyapa Muni suggests Seemanatotsava in the sixth or the seventh months of the conception; in fact, till such time delivery does not take place, even the eighth or the ninth month may be in order to celebrate seemanta!) However Apastamba observes: *Seemantonnayanam prathama garbhe chaturdhemaasi/* (Seemata be performed in the fourthmonth, in the case first conception) *Yadi seemanatah purvam prasuyate kathamchana, Tadaaneempetake garbham sthaapya samskaaramaacharet/* (Gargya Muni says that even well before the delivery the garbha box gets shaped and from there onward the samskaara time would have to be observed!)]

KALYAANA PRADA YANTRA KLEEM

BEEJAAKSHARA / VARNA BEEJA : VA

Japasthaana- Svaadhishthana; japa 1000; homa-minimum 10 with karaveera puhpa,bilva and milk; shloka paatha sankhya 10. Shodashopachaara pujas with naivedya as jaggery and milk ‘paayasa’.

Beejaakshara Dhyana: *Kunda pushpaprabhaam Deveem dvibhujaam pagkajekshanaam, shuka maalaam-bara dharaam ratna haarojjvalaam paraam/ Saadhakaabhishtadaam Siddhaam siddhidaam siddha sevitaam, evam dhyaatvaa VA kaaram tu tanmantram dashadhaa japet/ VA kaaram chanchalaapaangi kundaleemokshamavyayam, Panchapraanamayam varnam Truishakti sahitam sadaa, Tribindu sahitam mantramaatmaadi tatva samyutam/ Pancha deva mayam cvarnam peetavidyullataamayam, chaturvarga pradam shaantam sarva siddhi pradaayakam/ Mukha Chandra kalankaabha Mriganaabhi viseshakaa/ Mukha Chandra kalankaabha Mriganaabhi viseshakaa/*

45.	<i>Araalaih</i>	<i>svabhavyadali</i>	<i>kalabha</i>	<i>sashribhiralakaih</i>
<i>Pareetamte</i>	<i>vaktram</i>	<i>parihasati</i>	<i>pankheruha</i>	<i>ruchim;</i>
<i>Darasmere</i>	<i>yasmin</i>	<i>dashana</i>	<i>ruchi</i>	<i>kinjalka</i>
<i>Sugandhau</i>	<i>maadyanti</i>	<i>smara</i>	<i>dahana</i>	<i>chaksurmadhulihah/</i>

Apurupa Soundryavati Bhagavati! *Suddha Vidyaankuraakaara Dwijapankti dwayojjwalaa, Karpura veetikaamoda Samaakarshaddigantaraa/* (Devi! Your rosy and smooth cheeks defy rubies and blood red lips flout corals and bimba fruit; the two perfect sets of your scintillating teeth represent Dwija-Pankti or the rows of Learned Brahmanas thus signifying pure Knowledge; the whiff of aroma from your face as emanated from the camphor and betel leaves that you take in your mouth fills in the whole Universe signifying that the ‘Omkaara Naada’ from your mouth resonating every where!)

Maha Devi! By your very nature, you seem to put the ‘pankeruha ruchi parishastati’ or your radiant countenance belittles that beauty of Red Lotuses . The curly black hairs could even entice groups of honey bees as they normally hover around scented intoxicants. *Pareetam te vaktram parihasati pakeruha ruchim/* Bhagavati! Your placid countenance outshines a highly alluring lotus flower while *dasanaruchi kinjalka ruchire* your arresting eyes are comparable to hovering black bees.Added to that kind of intoxication is the perfect setting of your sparkling white teeth setting with provocative smile and even Parama Shiva who resisted the lusty flowery arrows of Manmadha earlier and angrily even burnt him dead would indeed not however succeed your mischievous smile! Further, your provocative eyes like the onslaught of black bee groups should indeed so be alluring that Parameshwara would have to finally succumb!

MAHA SWAMI of Kanchi states that even as Amba's hair is falling over her forehead as delineated in the earlier stanza, what is significant is that her face is compared to a fresh lotus. The terms ' mukha mandalam' and 'vadanaaravindam' describe details: the lotus unfolds its petals a little by little, and item by item. Her gentle smile, parting lips tenderly, revealing the enchantment of her smile, and showing her teeth inside which are like the filaments of lotus. Like the lotus again Her face has unusually sweet fragrance. The bee remains embedded in the lotus imbibing its nectar. A number of bees keep hovering around it. It was like Manmadha who had a bow made of bees with nectar, similarly Parameshvara seeks to imbibe the sweetness of the nectar of Amba's face! The hairs playfully falling over Her forehead looks like a swarm of bees surrounding the lotus. Thus makes Shankaracharya a parallel between Amba and a Lotus.

VAAK SIDDHI PRADAAYAKA YANTRA SAM SAM SAM

BEEJAAKSHARA : Aa

Dhyaana: *Ketakeepushpa garbhaabhaam dvibhujaam hamsa lochanaam, shukla pattambara dharaam padmamaalaa vibhushitaam/ Chaturvargapradaam nityam nityaanandamayeem paraam, Vara abhayakaraam Devim naagapaasha samanvitaam/ Shrunu tatvam AKAARASYA atigopyam varaanane sharacchandra prateekaasham panchakonamayam sadaa/ Pachadevamayam varvam Shaktidvaya samanvitam, nirgunam sugunopetam svayam kaivalya murtimaan, bindudvyayamayam varnam svayam Prakritirupini /*

This Tantra be scripted on a golden leaf and kept in the puja griha and the japa sthaana be Manipura chakra. Homa , tarpana, shloka paatha sankhya at least ten; japa sankhya of varna beeja 1000 times and the puja be for over a period of 45 days with shodashopacharaas. Naivedya tri madhura, honey and the saadhaka should consume the same too. Besides, Sarasvati's 64 shaktis be worshipped formally and wear Sarasvati Yantra too, for Vaak shuddhi and recital of Sarasvati Sahasra Naama daily during the 45 days.

46.	<i>Lalaatam</i>	<i>laavanya-dyuthi-vimalamaabhaati</i>	<i>tava</i>	<i>yadh</i>
	<i>Dvitheeyam</i>	<i>tan</i>	<i>manye</i>	<i>makuta-ghatitham</i>
	<i>Viparyaasa-nyaasaadh</i>	<i>ubhayamapi</i>	<i>sambhuuya</i>	<i>cha</i>
	<i>Sudhaalepa-syuutih</i>	<i>parinaamati</i>	<i>raakaa</i>	<i>mithah</i>
				<i>himakarah.</i>

Shri Maataa! *Ashtami Chandra Vibhraajadalikasthala shobhita, Mukha Chandra kalankaabha Mriganaabhi viseshakaa/* (Your broad forehead is dazzling with an adornment of an eighth night's half Moon while the Tilaka or the streak of Musk on the forehead is likened to a smudge on Chandra!) Even as Your 'lalaata' is like a Chandra Khanda of the Shuka Ashtami when the Chandra Kalas are as luminous as even the Pounami yet the 'Aapya kala' with which you seek to enjoy the 'peeyusha dhaara' better. This is due to the fact that the First half of the Shukla Paksha is Her Lalaatasya Chandraardha while the Second half is the Devi's Kireetasya Chandraardha The Saadhakas would thus not wait for Pounami but and intensify their 'Antardhyaana' on that Ashtami itself at the 'sahasraara' !

The Shodasha Chandra Kalaas are : Kaameshvari- Bhaga Maalini- Nityaklinna-Bherunda-Vahni Vaasini- Maha Vajreswari-Shiva Duuti- Tvarita-Kula Sundari-Nitya-Neela Pataaka-Vijaya-Sarva Mangala-Jvaalaa Maalini-and Chitra.

Mahaswami of Kanchi Peetha explains the intent of *Raakaachandra samaana kaanti vadaanaa/ Raaka* is the full moon and Amba's countenance is likened to the Purnima Chandra. Bhagavati and Ishvara carries the crescent Moon on Triteeya or the third day of Shukla Paksha itself. Looked closely the crescent Moon is depicted on idols and in paintings one notes that the two ends have dots which if connected would form the diameter seen like a slice of pumpkin. The rest of the full Moon seen faintly is the half moon on Amba's head ; *Ashtamee chandra vibbhraajadhalikasthala shobhita/ Amba* has half Moon on Her crown; the second half being Her fore head Herself! The second half of the stanza is: *Viparasya nyaasaadh ubhayamapi sambhuyaa cha mitah, Sudhaa lepasyuutih parinaamiti raaka himakarah/ 'Ubhayamapi'* signifies both the half Moon of the crown and the half Moon of the forehead of Amba are analysed as Bhudevi and Shri Devi together : 'Ubhayamapi sambhutyaa cha mitah': the upper half of Chandra and the lower half - 'mitah' or mutually together. Thus, what is on the crown is the lower half of the full Moon and below that is Amba's forehead shaped like the upper half of the Full Moon. The upper half of the full Moon is the lower one here and the lower half is the upper one here. And they are glued together. 'Sudha lepa syutih' or Amrita is as the joining paste. Instead of speaking Amba's whole face as the full moon, Acharya speaks of Amba's forehead as the half Moon, taking the half Moon on the on the head to keep two reversed portions fastened by amrith from the Moon itself! Finally, the full Moon is described as 'himakarah' or raining coolness.

GARBHA DHAARANA YANTRA -- HREEM

BEEJAAKSHARA : LA

The Yantra be scripted on a golden leaf -japa sankya of beejaakshara 1000; japa sthaana -Anaahata chakra - minimum no. of homas 10 with tri madhu, daadimi kusuma, siddha charu and aajya of course and shloka paathasankhya -10.

Varna beeja **LA:** Dhyaana: *Chaturbhujam peeta vastraam raktapangkajalochanaam, sarvadaa varadaam Bheemaam sarvaalankaara bhushitaam/ Yogendra sevitaam nityaam Yogineem Yoga rupineem, haturvarga radaam Deveem Naaga haaropashobhitaam/ Evam dhyaarvaa LA kaaram chanchalaapaangi kundalitraya samyutaam/ Peeta vidyullataakaaram sarvaratnapradaayakam, Pancha Deva mayam varnm pancha praana mayam sadaa/T rishakti sahitam Devi Tribindusahitam param, Aatmaadi tatva samhitam hridi bhaavaya Paarvati!*

The resultant phalitam: *Bhatru samaagamo garbha dhaaranam cha bhavati/*

It is also suggested that either on Maargashira or Vaishakha months on TUESDAYS, the Pura daayaka Bhouma Vrata be performed for a year stating *Prasaadam kurume naadha Mangala prada Mangala, Meshva vaahana Rudraatman Putram dehi dhanam yashah/* The result should be extremely positive!

47. *Bhruvau bhugne kinchit bhuvana bhaya bhanga vyanini
Tvadeeye netraabhyaam madhukara ruchibhyaam dhritagunaam;
Dhanurmanye savyetara kara grheetam Ratipateh
Prakoshte mushtau cha sthagayati nigoodhaantara m ume/*
Bhagavati! *Vadanasmara maangalya Griha torana jillikaa/* or Your eye brows represent Victory Arches on the gorgeous face comparable to a 'Manmatha Bhavana' or they are like the 'chidagnikundaavirbhava ushah kaala Surya Teja!'. Or simply stated: your eye brows are like the sugarcane archery's Manmadha

arrows about to be released! However, Tri Bhuvana bhayaapahe! We vision the annoyance of upcoming evil energies in the Tribhuvanas as indicated by your raised ‘bhrukuties’ /eye brows as though you sport with the Manmatha’s flowery ‘dhanush’ so that your devotees are devoid of all kinds of fears and impending tribulations! Your ‘bhrumadhya sthala’ atop the ‘naasikaa’ signifies of annoyance and humor alike to reassure the followers as also the playful childlike feeling of nonchalance and insignificance of the incident of attack by the swarms of evil energies ! This becomes evident by her display of her looks by her ‘Trinetras’ too involving the Kaala maana or the Time Cycle; Her right eye vision represents the Surya Deva dominant during the days and the left eye the nights when Chandra Deva dominates. The Third Eye represents Agni Deva denoting ‘Sandhya Samaya’ when Agni karyas predominate! Thus Bhagavati displays Suryatmika ‘dinaas’- Chandratmmika ‘raatris’ and Agmyamika ‘sandhyas.’ At the same time Kaala chakra too gets generated along with dina-raatri-sandhya- paksha-maasa- ritu- yuga- kalpaadis too . Such indeed the is the paramount significance of Bhagavati’s Bhrukuti Mahatmya!

MAHA SWAMI of Kanchi wonders whether the stanza is easily understandable since Acharya used poetic devices: Conider as one is performing puja to Amba and fix on Amba as the time to grasp the meaning of the stanza would be more than concentrating on Amba. ‘*Bhruvaubhugne kinchitbhuvana bhaya bhanga vyasaneeni*’ Amba’s eye brows are creased in anger some what knitted and raised, as they do not look arched as she should naturally be but more curved than normal. Being natural, she grants abhaya or freedom from fear but other wise she is lost in thoughts. She is ‘vyaasanini’ or worried, being the Mother of all the Beings and even deeply sorrowful that the Beings of the Worlds are suffering from such existence; they are gripped in fear on one count or another. Hence the fear of the Beings as also Her concern moreso that there might have to be a ‘dhanur bhanga’ or breaking down the Bow of Arrows; that indeed the concern for Her the reason for which She has flickered Her brows like the arched eye brows of Hers. As ‘*Kshana chalita yorbhurulatika*’ (stanza 24), Amba is momentarily flickering Her eye brows as She is Pancha Kritya Paraayana of Mula Srishti- Brahma Srishti- Preservation- Destruction- Punah Srishti, She is to retain Her own Image as the Mother of Her children including grass, worms, insects, humans and celestials. Thus the Compassionate Mother is lost in anxious thoughts to free the children from misery, fear, and suffering as an indication in the knots of Her eyebrows in sorrowful thoughts. The second potion of the stanza states: *Dhanurmanyeh savyetarakara griheetam Ratipateh, prakoshte mushtou cha sthagayati nigudhantaram umeh/* ‘Ratipateh dhanur manye’ or probably this is Manmadha’s bow; the proof is that Amba’s eye brows are like those of sugarcane bow of Manmadha, full of swarms of black honeybees ready for prayoga on his victim. Thus in the eyebrows the Universal Mother flows the sugarcane juice of compassion. Indeed who is that Manmadha whose sugarcane bow is ready to overcome his victim with awe and surrender; who else but Parameshwara who like Dakshinamurti might remain all by Himself in quietude. ‘That is why, to prevent Him from doing so, Manmatha is ready with his bowed string so that Parameshwara the father will be with Mother Amba and keep blessing the worlds. It is Amba in Her generosity has given such power and authority so as to make Parameshvara a victim of his arrow since Manmadha is a tool. It is to demontrate this truth that Acharya shows Amba’s brows and eyes as his instruments. Now the last line of the Stanza states: *Prakoshte mushta cha sthagayati niguudha - antaram Ume/* The middle part of the bow and of the string are not seen since they are hidden by Manmatha’s wrist and fist as all the archers do. As an archer weilds his bow, he holds the middle portion of the stick with his fist. Then that part which is held by the fist is not seen nor the wrist against the string with the gap in the middle of both, but surprisingly enough they remain in the same position. Only on subsequent examination, one realises that the bow and the string are not broken and the parts that seemed

broken are hidden by the wrist and the fist of the archer. The space between the eyebrows of Amba that has no hair in it and the space between the two eyes that are obstructed by the bridge of the nose seem such as to break the bow and the string; actually they are not broken. It is the fist and the wrist of Manmatha who is holding the bow and the string that conceal these parts. Shankaracharya gives such an ingenious explanation! In fact, the content of this last line needs to be qualified by the previous line's expression viz. *Savye itarakara griheetam*/ 'Savya' in Sanskrit means left; *chaayaa* indicates both shadow and light; 'seeti' is both black and white; 'nyaasam' means leaving. When one says ' *sa chaamara Ramaa Vaani savyaa dakshina sevita*' That is Both 'Rama' and 'Vani' serve Bhagavati at their right and left sides respectively. It is said that Arjuna is 'savyasachi'. Maha Swami explains that to prevent Indra's Thunderbolt/ Vajrayudha one recites: ' *Arjuna Phalguna partha Kireeti Svetavaahanah, Bheebhutsuh Vijayah Krishnaa Savyasaachi Dhananjayah*/ Thus Manmatha's right side, Amba's face becomes unnoticeable. The sum and substance of this stanza is about the supremacy of Amba as she restored Manmatha to life, even as Ishvara reduced Manmatha to ashes. Earlier, Ishvara with His third eye burnt off Manmatha, but Amba revived Manmatha though invisible yet very active with his temptations by flowery arrows hovering with swarms of honey bees till date!

SARVA JANA VASHEEKARANA YANTRA HREEM HREEM HREEM

This Yantra be scripted on a golden leaf within a square with the above Mantra and be kept in the Puja griha for 15 days for daily worship by 'shodashopacharaas' and wear it subsequently. The worship includes japas of the stanza and the following Varna Beeja **BHRU** comprising BHA- RA- VU- and pujaavasara naivedya: coconut kernel and honey.

VARNA BEEJA 'BHRU' DHYAANA AS FOLLOWS:

BH: Taditprabhaam Maha Deveem naaga kankana shobhitaam, chaturvargapadaam Deveem saadhaka abheeshatasiddhidaam/ Evam dhyaatvaa jhakaaram tu tanmantram dashadha japet, jha kaaram shrunu chaarvaangi svayam paramakundali/ Maha Moksha pradam varnam tarunaaditya samaprabham, pancha praana mayam varam pancha devamayam priye/

RA: Lalabjjihvaam Maha Roudreem raktaasyaam rakta lochanaam, Raktamaalyaambara dharaam Raktaalankaara bhushitaam/ Raktavarnaamashta bhujam Raktapushpobhishobhitaam, Mahaa moksha pradaam Nityaam Ashtasiddhi pradaayikaam, evam dhyaatvaa Brahma rupaam tanmantram dashadha japet, Repham cha chanchalaapaangi kundaleedvaya samyutam sarva tejamayam varnam satatam manasi chintayet/

VU: Peetakarnaam Trinayanaam peetaambaradharaam Paraam, Dvibhujam jatilaam Bheemaam arvasiddhi pradaayaneem, evam dhyaatvaa Surashreshthaam tanmantram dashadha japet/Vukaaram Parameshaan adha kundalinea svayam, peeta champaka sankasham Pacha deva mayam sadaa/ Panchapraanamayam Devi chaturvarga pradaayakam/

[The 'Vasheekarana' vidhana having been stated, a brief mention of Ashta Siddhis is mentioned: **Ashta Siddhis are:** 1. Anima: Ability to reduce the size of the body, sometimes even to the size of the atoms. ('Becoming smaller than the smallest' as described in Srimad Bhagavatam by Lord Krishna) 2. Mahima: Ability to assume a gigantic form ('Becoming larger than the largest' as described in Srimad Bhagavatam by Lord Krishna) 3. Garima: Ability to become very heavy in weight by will. Laghima:

Laghima comes from the word laghu, which means small or light. Laghima is the ability to make the body very light ('Becoming lighter than the lightest'). Levitation and flying in the air are its subsidiary powers. 5. Prāpti: Word praapti means 'to obtain', 'having obtained', 'to have got'. Thus praapti is the ability to acquire anything anywhere.6. Praakaamyā: The ability to obtain anything desired, ability to have realized the dreams. 7. Iṣhīṭva or Lordship; The power of absolute lordship over entire creation 8. Vaśīṭva: The ability to have everything under control, especially the physical manifestation made up of 5 elements. Supernatural powers mentioned in Bhagavata Purana: Tri-kaala-jñātvam: Knowledge of past present and future. Advandvam (non-duality): not being subject to dualities of heat/ cold, pain/ pleasure, sweat/ bitter; Para chitta adi abhijñāta: Knowing of others' minds-Agni arka ambu visha aadheenaam; prati-shṭhambhaḥ: having fire, sun, water, poison in control and stopping their effect; Aparājayah: becoming unconquerable ; Anormi-mattvam: Being undisturbed by hunger, thirst, and other body generated cravings; Doora-shravaṇa: Hearing things/ events happening very far; Doora-darshanam: Seeing things/ events happening very far; Mano-javah (manojvitva): Moving physical body wherever one wants; kaama-roopam: Attaining/ assuming desired form- Para-kaaya praveshanam Entering another person's body (spirits are believed to enter a person's physical body whose astral body is weak, but the power mentioned here is different and superior)- Svachanda mṛityu: To die only on one's wish (like that of Bhishma from Mahabharat, like that of many sages who left their bodies by their own wish)- Devaanaam saha kreedā anudarshanam: Witnessing the pastimes of demi-gods (or Witnessing the events of 3 worlds as pastimes) Yathaa saṅkalpa saṁsiddhi: Achieving as per One's commands unstopped]

48. *Ahah* *suute* *savyam* *tava* *nayanam* *arkaamakatayaa*
Triyaamaam *vaamam* *te* *srujati* *rajane* *naayakatayaa/*
Triteeyaa *te* *drishtih* *daradalita* *hemaambuja* *ruchih*
Samaadhatte sandhyaam divasa nishaayoh anantarachareem/

Devi Meenaakshi! Vaktra Lakshmi pareevaaha chalan meenaabha lochanaa/

Your right eye being Suryaatmaka you are of day time Devi, while your left eye being the night time you are Chandramika but your third eye represents the Sandhya Kaala of praatahlaala and sandhya kaala and thus is stated as Agnyaatmika as Vidvans perform Agni Karyas at these timings and are of Suvarna maya - kaanti swarupas.. Thus you are the Adishthaana Maha Devi controlling the Kaala Maana the Time Schedule of Dina-Raatra-Vaara- Maasa- Ritu-Ayana- Samvatsara-Yuga-Kalpaadis as also the 'dhvanis' or shabdās/ sounds emanating from charaachara jagat- and the underlying AUM kaara by the interaction / friction of Pancha bhutas and the Srishti thereof. Thus Maha Devi is of Kaala Sanchaalani Shakti swarupa!

MAHASWAMI of Kanchi analyses Acharya's stanza that Amba's left and right eyes are the Sun and Moon and the third eye on her fore head is like the molten gold like Agni Deva. Like in the Trinetrās of Ishwara, Moon was born of mind , the Sun was born of Ishwaras's own eye and His third eye on the forehead when opens there is a blaze born of Eswara's mouth. *Dhivasa nishaayoh antarachareem sandhyaam samaadhatte/* The forehead creates that beautiful part of the day, the morning hour called twilight, after night and before the day break; the dusk ie the hour the night begins. When Hiranyakashipu asked for the boon from Brahma that he should not be killed either in day time nor the night, the Lord ingeniously used sandhya time to kill the daitya. Acharya states that indeed Amba is Time personified as

in respect of Her eyes! In reference to Stanza 53 ahead that Amba's eyes do not stop with creating different periods of the day [that is how Grahachara, Gochara, Varjya, durmuhurtas, shanti shamana karyas have come into force] . Amba's eyes create even the Deities in charge of creation-sustenance-dissolution. When Her three eyes are under reference, the three eyes have each a different colour-red, white and black and these represent three gunas : rajas- satva- tamasa. At the deluge it is from these eyes that Amba creates the Deities for the conduct of cosmic affairs: Brahma who is rajasic, Vishnu who is Satvik, and Rudra who is tamasik, to perform the functions of creation, sustenance and dissolution. In reference to stanza 55 ahead again, Acharya wonders whether he should speak to Amba, who is Mother, as causing the deluge. So he states : 'when you shut your eyes, the world will perish, when you open them it will rise again. With your heart of a Mother you now feel that the world that has risen must not be dissolved. That is why you remain without closing your eyes'. That speaks in appreciation and admiration of a Mother's heart. Acharya gives the description vide Stanza 54 ahead of the three colours in the eyes of Amba which are different as of the Trigunas: Ganga looks white in colour: the river originating in white hair complexioned Shiva. River Yamuna is dark like the kaala megha or dark cloud and is associated to Krishna which name is dark too. There is another River a some what invisible underground stream joining Prayaga and Sarasvati. Acharya speaks of Sona river not of Sarasvati. The reason is it is red - aruna or Sona. Thus Shiva-Vishnu and Amba respectively are Ganga-Yamuna and Sona. Amba's pet son is Vighneshwara. In the Sona river one gets redstone; Sonabhadra represents Vighneshwara. Amba's eyes have the white look, the black look, and the red look like the confluence of three sacred rivers of Ganga-Yamuna-and Sona. May Amba's glance, which is the confluence of the sacred rivers, wash away our sins and make us pure, so prays the Acharya.

NAVA GRAHA SHAANTIKARA YANTRA
 THREE LINE FORMATION OF BU-SHU-CHA---GU-RA-KU----RAA -SHA-KE representing
 Budha- Shukra- Chandra---Guru- Ravi- Kuja-----Raahu- Shukra- Ketu

Aadityaaya Somaaya Mangalaaya Budhaayacha Guru Shukra Shanibhyascha Raahave Ketave namah/

This unique Yantra for Navagraha Shanti be inscribed on a golden leaf and worshipped for 19 days with shodashopacharaas and there after carry the yantra for 'graha shaanti' especially with the awareness of difficult positioning of a specified graha or grahas as per one's horoscope. The worship could be supplemented with Navagrahaaraadhana, Nava graha japa-homa-daana prakriyas. Surya Sahasra naama pathana- shravana, performing of Surya Namaskaaraas would ensure physical fitness and mental balance.

The beejaakshara Adyaakshara is the **VARNA BEEJA AA** needs to be recited for 129 days while worshipping the Yantra with shodashopacharaas.

Varna Beeja dhyana: *Ketaki pushpa garbhaabhyaam dvibhujaam hamsa lochanaam, shukla pattaambaradharaam padma maaavibhushitaam/ Chaturvarga pradaam nityam nityaananda mayee paraam, varaabhayakaraam Deveem naaga paashaasamanvitaam/ Shrunu tatvamakaarasya atigopyam varaanane, sharacchandra prateekaasham pancha kona mayam sadaa/ Pancha devamayam varnam shakti dvayasamanvitam, nirgunam sugunopetam svayam kaivalya murtimaan, bidurdvaya mayam varnam swayam prakritarupini/*

This is Shri Bhagavati Maha Maaya's kaalasancahalani Shakti is described as above.

[Features of ‘Nava Grahas’ and Procedure of Navagraha Shanti: Adithyaya Somaaya Mangalaaya Budhaayacha Guru Shukra Sanirbhyascha Rahavey Ketavey Namah/ Surya, Chandra, Mangala, Budha, Brihaspati, Shukra, Shani, Rahu and Keta are all expected to be basically beneficent ‘Grahas’ (Planets). Description of their ‘Swarupas’ (Forms) is as follows: *Padmaasanah Padmamakarah Padmagarbha samuddhitah, Saptaashvah Saptarujjuscha Dwibhujah syaat sadaa Ravih/* (Surya Deva has two hands wearing two lotuses, seated on a lotus flower; his luster is abundant like that of the outside part of a lotus; Surya Deva is comfortably seated on a magnificent chariot driven by Seven Horses). *Swetah Swetaambaradharah Swetaashvah Swetavaahanah Gadaapaanirdwibaahus cha Kartavyo varadah Shashee* (Chandra Deva is of white colour, wears white clothes, has white horses, white chariot, with ‘gada’/ mace and ‘Varada Mudra’ or sign of Protection). *Raktamaalyaambara dharah Shakti Shula Gadadharah, Chaturbhujah Raktaromaa varadah syad Dharaasutah/* (Dharaani nandana or the son of Earth, Mangala is adorned with Shakti, Trishula, Gada and Vara Mudra on his four hands; his body colour is blood red, wears red clothes and red flower garland) *Peetamaalyaambara dharah Karnikaa – rasamadyutih, Khadgacharma gadaa paanah Simhastho varado Budhah/* (Budha Deva wears yellow flower garland and yellow clothes with body colour too yellowish; he sports a sword, shield, mace and ‘Vara mudra’ by his four hands and is seated on a lion); *Deva daitya Guru Taddhat peetaswaitow chaturbhujaw, Dandinow Varadow Kaaryao Saakshasutra Kamandalu/* (The ‘Pratimas’ or Idols of Deva Guru Brihaspati and of Danava Guru Shukraachaarya should respectively be of yellow and white colours; their hands are ornamented with Danda, Rudrakshamaala, Kamandalu and Varada Mudra). *Indra neela dutih Shuli varado Grudhra vaahanah Baana baanaasanadharah kartavy -orka suthastathaa/* (Shanaischara’s body colour is of ‘Indraneelamani’ / blue diamond; he rides a ‘Grudhra’ / Vulture and carries bow and arrows, Trishula and Varada Mudra). *Karaala vadanah Khadgacharma Shuli Varapradah, Neela simhaasanascha Rahuratra Prashasyatey/* (Rahu Deva is fierce looking, carries sword, skin sheath, Shula and Vara Prada by his four hands and is seated on a blue throne). *Dhumraa Dwibaahavah Sarvey Gadino vikrutanaanah, Grudhraasana gataa nithyam Ketavah Syurvara pradaah/* (Ketu Deva is of grey colour and of fierce Rupa with two hands showing gadaa and varada mudra seated always on a vulture) *Sarvey kireetinah kaaryaa Grahaa Lokahitaavahaah, Hyaanguleynocchritaah Sarvey shatamashtottaram sadaa/* (These are all beneficent Grahas worthy of ornamentation with ‘Kiritas’/head gears and be of hundred eight inches of Pratimas / Idols).

A ‘Vedi’(platform) is to be prepared with white rice grains with Surya Deva the Center, Mangal in the South, Brihaspati in the North, North East with Budha, East as Shukra, South East as Chandra, West as Shani, South West as Rahu, and North West as Ketu. The Adhi Devatas to each of the Planets are as follows: Shiva for Surya, Parvati for Chandra, Skanda for Mangal, Vishnu for Budha, Brahma for Brihaspati, Indra for Shukra, Yama for Shanaischara, Kaala Devata for Rahu and Chitragupta for Ketu. The Pratyabhidevatas respectively are Agni, Varuna, Prithvi, Vishnu, Indra, Aindri, Prajapati, Sarpa and Brahma. Besides, Vinayaka, Durga, Vayu, Aakasha, and Ashvini Kumars and these are also to be invoked by individual names. While visualising the various Grahas, one has to visualise Mangala and Surya as of red colour, Chandra and Shukra as of white colour, Budha and Brihaspati as yellow, Shani and Rahu as black and Ketu as grey. The Kartha who is to perform the worship the Grahas should try to secure these coloured Vastras (clothing) and flowers as also apply Gandha (Sandalwood paste), offer Dhupa, Dipa and fruits. By way of Naivedya, Surya has to be offered ‘Anna Payasa’/ kheer; Chandra to be offered material made of ghee and milk; Mangala to offer cow’s products, to Budha cooked rice and milk, Brihaspati curd rice, Shukra ghee and cooked rice mix, Shanaischara to be offered ‘Khichidi’ or cooked rice with lentils

and ghee, to Rahu cooked corn grain and to Ketu 'chitraana'to be offered. On the Northeast side of the Vedika, a 'Kalasha' (vessel) has to be arranged containing 'Akshatas' (raw rice grains mixed with turmeri powder) and curd inside, covered on its top with tender mango leaves, and duly wrapped around with new cloth, with fruits kept besides. In side the Vessel should be placed 'Pancha Ratnas' and 'Pancha Bhang' or the roots of Five Trees viz. Peepal, Bargad, Paakad, Gular and Mango. Into this Vessel, 'Avahana' or salutary reception/ invocation of waters of Varuna, Ganga and other Sacred Rivers, Samudras, Sarovaras should be performed. Then the Chief Priest would pre-collect the Earth of Riverbeds, Goshaalas etc and apply to the 'Karta'/devotee and recite the Mantra saying: *Sarvey Samudraah Saritah Saraamsi jaladaa nadaah aayaantu Yajamaanasya duritah kaarakaah/* (May all the waters of Samudras, Rivers, Rivulets, Sarovars and cloud / rain waters be prayed to clean up and purify the Karta. Later on, let 'havan' be initiated with ghee, rice, yavas, til /sesame seeds; then 'samidhas' or the bark / branches of specified trees viz. 'madaara', 'palaasha', 'khaira', 'chichinda', 'peepul', 'gular', 'duub' and 'Kusha'should be used to appropriate 'Grahas'. To each of the 'Grahas', there should be one hundred offerings (or atleast twenty eight) 'Ahutis' should be made along with honey, ghee and curd; the measurement of 'Samidhaas'must optimally be of the size of thumb-top to pointing finger-top made of branches, barks and leaves.The Purohitas / Priests should address each or the specified Grahas with the relevant Mantras as designed appropriately and slowly in proper intonation. Again, the samidhas with ghee are to be offered ten times. There after, each Graha has to be appeased one by one: Surya should be pleased with the havan as per the Mantra *Akrishnena Rajasaa vartamano nivesayannamrutam marthaumcha Hiranyayena savitaa rathena Deva yati bhvanaani pasyan;* then to Chandra with the Mantra : *Apyaayaswa sametutey Viswataassoma vrishniyam, Bhavaavaajasya sangadhey;* to Mangala by the Mantra viz. *Agnirmurdhvaah Kakuppatih Prithivyaa Ayam, Apaagum retaamsi jinvasi/* ; to Budha with the Mantra: *Udbhudhvassajney prati Jaagruhey namishtaa purtey sagum srujedhaamayamcha, punah krunnvag sya pitaram yuvaa namanvaataagum srujethaa mayamcha/* ; to Guru by the Mantra: *Brihaspatey ati yadaryo arhaaddyumadwi bhaati kratumajjeneshu, yaddeedayaccha vasarta prabhaata tadasmaasu dravinam dehi chitram;* to Shukra by the Mantra: *Sukramtey anyadyajatam tey anyadwishah ruupey ahaneedyouri vaasi, Vishwaahi maayaa avasi swadhaavo bhadraatey puushanniharaatirastu/;* to Shanaischara with the Mantra: *Sham no devirabhheshtaye* or alternately with the Mantra : *Shamagniragni bhiskarachannastapatu Suryah sham vaatovaa tvarasaa Apasridhah;* to Rahu, the relevant Mantra is: *Om kayanaschitra Aa Bhuvadutee Sadaa Vrudhaas –sakhaah kayaa shachishthayaavrutaah/;* and to Ketu, the relevant Mantra is: *Om Ketumkrunvanna ketaveyepeso maryaa Aa pesasey Samushadbhirajaayathaah/* Source : Matsya Purana]

[**Darshan of Navagraha Temples** as described at one vicinity in and around Kumbha Konam in South India is described as below:

Japaa kusuma sankasham Kaashyapeyam mahaa dyutim Tamorim, sarva paapagham pranatosmi Divakaram/ This is how one prays to Surya Narayana at one's first darshan of Sun early morning as Divakara the Day long Deity and the proud son of Kashyapa Muni who shines day long with the brightness of the hues of Japakusuma flowers demolishing darkness and all kinds of sins. **Surya Narayana Koyil** which is near Kumbhakonam by 18 km is famed for the Sun-worshipping Chola Kings in 10th century built with stone as Surya depicted in a seven horse drawn flying chariot faced west, along with other shrines of Kasi Vishwanatha, Devi Visalakshi, Brihaspati and Kol Tirtha Vinayaka in the vicinity demanding nine Pradakshinas of the complex. It is stated that before paying respects at the Suryanarayana Kovil, one is required to pay homage at Tirumangalakkudi Shiva sthalam near

Mayladutturai at Pranateshwara and Mangala Nayaki as Devi Parvati was rid of a curse to become a parrot and got re-wedded as Mangala on Makara Sankranti day and hence the Place known as Mangala Kshetra celebrating festival there. Makara Saptami / Ratha Saptami in Maagha Month- coinciding with Tamil Thai month-is an important festival at the Suryanarayana Koil.

Tingalur Chandra/ Kailasa natha Temple some 18 km away from Kumbhakonam, where the main Idol Shiva as Kaisasha natha but is basically dedicated to Chanda Deva. *Dadhi shankha tushaaraabham ksheeraarnava samudbhavam, Namaami Sashinam Somam Shambhor makuta bhushanam/* Materialised from the Ocean of Milk and adorned as Maha Deva's shining headgear ornament, Chandra Deva is hereby venerated; indeed Chandra is the Lord of Health and Medicines as also of Peace and Tranquility. There is a separate Shrine of the Lord Chandra at the Kalasha natha Temple. The legend of this Chandra Kshetra reveals that a Nayanar was a great devotee of Appaar viz. Parama Shiva and one day he decided to worship at his residence with piety and pomp by calling his friends, associates and neighbours at an appropriate function. Unfortunately, the son of the Nayanar was bitten by a poisonous snake during the puja. The Nayanar family was shattered at the misfortune but instead of blaming Appan for the misfortune, intensified his prayers undaunted even while the son was almost dying. Appaar directed Chandra the God of Medicines and Good Health to cure the child and reverse his condition of sinking due to the effect of poison. The ever grateful Nayanar broke into tearful prayers and in the company of the co-devotees sang praises of Chandra Deva and the Adi Deva Appaar and celebrated the devotional function.

Vaitheeswara Koil of Angaraka: Dharani garbhasambhutam Vidyurkanti sama prabham, Kumaram Shakti hastam tam Mangalam pranamaamyaham/ Being the son of Bhu Devi Mangala Deva is of the flashy brightness of a Lightning and he too like Lord Subrahmanya the embodiment of Power and Courage ever worthy of worship. The Temple of Lord Vaideeswaran the Supreme Deity of Healing and of Medical Treatment as the key to Arogya or Health is situated some 27 km of Chidambaram and 52km from Kumbhakonam. Built by Kulottunga Chola of 11th century, Vaideeswaran Temple encompasses large precincts with a 5tier Gopuram with its principal Sanctum dedicated to Vaideeswara Linga and a metal image of Muttukumara Subramanya, besides those of Nataraja, Soma Skanda, Angaraka as also stone sculptures of Durga, Dakshina murti, Surya, Jatayu, Vedas and Sampatti. Temples of Taila Nayaki standing with medical oils to cure diseases and another of Dhanvantari and Angaraka are in Place, besides a Vriksha Sthala with medicinal properties in the vicinity. Nadi Jyotisha written in Tamil Script is practised in Vaideeswaran extensively and near the Temple. Brahmotsavas during January- February, Kartigai Festival during November and Kanti Shashtis at Muttukumara Temple are big draws besides on Tuesdays.

Svetaarayaneshwara-Brahma Vidya Devi Temple at Tiruvengadu , some 10 km from Sirkali and 60 km from Kumbhakonam is essentially a **Budha Temple: Priyangu kalikaa Shyamam rupenaa pratimam Budham, Soumyam Soumya gunopetam tam Budham pranamaamyaham/To you the ever lovable and pleasing faced Budha Deva with placid and cool temperament, as the blessed son of Chandra Deva, our warm Salutations! Agora Murti the placid and tranquil manifestation of the usually angry antithesis of the Tamasika Swarupa of Maha Deva; like Budha among the Nava Grahas, Maha Deva assumes a form of High Learning and Unparalleled Maturity. Yet, even of smooth and suave temperament, He like Budha Graha, deals with the evil with coolness and unmistakable precision. This was how like of Aghora qualities eliminated Padmasura who unnecessarily clashed with Rishis and the virtuous Brahmanas and interfered with their yagnas and acts of virtue as puffed up by egoism and selfishness. The Chariot Festival at this**

Aghora Shiva Temple, is a natural phenomenon of the determination of Maha Deva to punish the evil but with the composed temperament typical of Budha, notwithstanding the fact that Agora a Swarupa of Veerabhadra still sustains maturity with a purpose!

Alangudi **Guru Sthalam:** *Devanaamcha Risheenamcha Gurum kanchana sannibham, Buddhi bhutam Trilokesham tam namaami Brihaspatim/* (I salute Brihaspati the Grand Guide and Mentor to Devas and Rishis who is like the molten gold with which to create Celestial Ornaments of Virtue and Existence; he is the One who leads to Knowledge and Mental Sharpness with which to lead to Supreme Realisation). Well within a distance of 18 km. the Apat Sahayeswara Temple of Parama Shiva who was the 'Garala Kantha' or the Singular Devourer of Deadly Poisonous Flames called 'Haalaahala' that engulfed the Universe and saved the very Existence or Creation as Deva Danavas ventured to materialise Amrit! Indeed He is the Saviour of Dangers and Obstacles in human life! Besides the Temple of Apat kaala Sahaaya or the Unique Refuge Point to Devotees, Alangudi Guru Sthala is also the Abode of Dakshina Murti the Unparalleled Advisor of Virtue and Righteousness viz. Brihaspati. Indeed the Illustrious Nayanars or Shaivite Poet Saints were never tired of the glories of Maha Deva.

Shukra as Agnishwara Temple at Kanjanor some 20 km. from Kumbhakonam is popular since Shukra is identified as Parama Shiva himself in the Linga Swarupa which is omnipresent and all-pervading: *Himakunda tushaaraabham daityaanaam paramam gurum, Sarva shastra pravaktaaram Bhargavam pranamaamyaham/* Built by late Chola Kings and renovated by Krishna deva Raya of Vijayanagar Empire, this famed Shukra Temple is stated as Shukra within Maha Deva. Maha Deva represents both the virtuous and vicious aspects of Srishti and seeks to balance shades of darkness and brightness alike. Universe as created by the Supreme is indeed a mix of Satwa-Rajasika-Tamo Gunas and if there were a Deva Guru, there ought to be a representation of a Shukra too as the Danava-Daithya-Rakshasa Guru and between the two, transgression of limits neither way is permitted; after all in the scheme of events complete perfection is not possible and to err is human but the playful Almighty ensures that the frontiers of Good and Bad are ably guarded with built-in checks and balances! The legendary belief of Agnishwarar Temple at Kanjanor is that Shiva obliged Parashara Muni the father of Veda Vyasa with a performance of Cosmic Dance at this Temple, bringing amply out about this aspect of Srishti to balance the impulses of life!

Shaneshwara Temple at Tirunallar is 55 km away from Kumbhakonam called Darbhaaranayam in the past or the Forest of Darbhas or kusha grass, utilised in all Sacred Acts or Deva- Pitru Karyas. Darbhaaranayeshwara Linga is the Prime Dety worshipped at thus Temple which is essentially of Shaneshwara or Shiva as Shani Deva. *Neelaanjana samaabhaasam Ravi putram Yamaagrajam Chaayaa Martaandasambhutam tam namaami Shanaishacharam/* (My salutations to you Shani Devata! You are of the splendour of blue saffires and as the illustrious son of Surya Deva and elder brother of Lord Yama Dharma Raja; you are also the son of Chhaya Devi, the alter form of Sanjana Devi).[Sanjana Devi the daughter of Vishwakarma was unable to withstand the oppressive heat and radiance of Surya Deva and could see him excepting wobbly and unsteady eyes. Their union gave birth to Vaivaswata Manu and Yama Dharma Raja. But the annoyed Surya cursed Sanjana that she would give birth to a female as a river whose course was uneven and unsteady. Then Sanjana created a Chhaya Sanjana (her shadow), briefed her and left for his father and since the latter too was upset, assumed the form of a mare to perform Tapasya to reduce the severity of Surya. Then meanwhile Shanaischara was born to Chhaya Devi. Surya on knowing the truth assumed the form of a horse and their mating led to the birth of Revanta. Later on the

Sanjana-Chhaya combine gave Surya the blessing of the birth of Ashwini Kumars, the physicians of Devas].The Shaneeshwara Temple at Tirunallar mainly displays the Dharbhaaranyeshwara stated to have been made of Darbhas and is essentially embodied as Shaneshwara. Worship and Abhishekas to Darbheshwara are learnt to represent those of Shaneshwara as Maha Deva represents the aspects of Lord Shaneshwara as well. Both the Temples of this and that of the neighbouring Tiruvallur's Temple- as built in 7th century by Chola Kings- highlight two principal aspects of retribution-reward of Shanaischara and of Sangita-Natya of Fine Arts represented by at Nataraja do signify indeed the two features of Maha Deva!

There may be a special recitation invoking Shaneshwara, during the bad period of Shani Dasha as follows: *OmNamah Krishnaaya Neelaaya Shiti kanta nibhaayaa cha , Namah Kaalaagni rupaaya kritaantaantaayacha vainamah Namah/ Namu nirmaamsa dehaaya deergha smashru jataayacha, namo vishaala netraaya sthula romnecha vai punah/ Namu deerghaaya shushkaaya kaala damshtra namostute, Namaste kotaraakshaaya durnireekshaaya vainamah/Namu ghoraaya Roudraaya bheeshanaaya Kapaaline, Namaste sarva bhakshaaya balee mukha namostute/ Namaste Surya putraaya bhaaskara - abhaya daayacha, Adho drishte namastestu samvarkaka namostute,namo Mandagate tubhyam nistrimsaaya namostute/ Tapasaa dagdha dehaaya nityam yoga rataayacha , namo nityam kshudaartaaya ariptaaya vai namah/ Jnaana drishti vichaarena Kasyapaatmajka sunave, tushto dadaasi vai raajyam rushto harasi tatkshanaat/ Devaasura manushyascha siddha vidyaadharoragah, twayaa vilokita sarva naasham yanti samulata/ Prasaadam kurume deva varaarhohamupagataah, evam deenascha pranatascha Graha raajo mahaa balah/i*

Rahu Sthala or Tiru Nageswaram is the Sacred and widely acclaimed Abode of Rahu Graha as embodied in the Maha Naga Natha Linga is hardly 6 km away from Kumbhakonam right on the banks of Kaveri River prayed to as follows:*Artha kaayam Maha Veeram Chandraditya vimardanam Simhika garbha sambhutam tam Rahum pranamaamyaham/* (Rahu Deva! You possess half divine and half serpent physical form. You are the son of Simhika Devi the daughter of Hiranya kashipu; a valiant and resourceful champion of Ksheera Sagara Mathana leading to the emergence of Amrita and the punisher of Surya and Chandra even! My sincere salutations to you!) This Rahu Sthala is also called earlier as Sanbagaranya or the wild forest of Senbaga Trees infested by poisonous serpents. This is thus the habitat of Naganatha Linga and Devi Parvati as Giri Gujambal to whose Swarupas that Indra performed deepTapasya to, to absolve a curse by Maharshi Gautami since he tricked and molested Ahalya the latter's wife. Tiru Nageshwara is also distinguished as the hallowed Place where the illustrious Maha Sarpas like Adi Sesha, Karkotaka and Takshaka lined up for Tapasya to Maha Deva and secured their blessings. The Temple complex is a master piece of typical Cholan Architecture stated to have been built in 10th Century with excellent campus of four gates, with the Main Naga natha Linga, and separate shrines for Piramani Parvati, Giri Gujamba Parvati, Rahu Deva with his spouses, Vinayaka with Ganesha Yantra as per inscription, and of course Nandi before Naga natha. The Rituals are regular six times daily and highly crowded daily Rahu Abhishekas as per respective Rahu Kala Prathamams; holiday Rahu Kaala Abhishekas are extraordinary. *A fantastic feature of the Rahu kaala Abhishekas is the clearly visible sight of white milk turning blue and crowds crave to see the same!* The easy and traditional way of learning one-and half duration of daily Rahu Kaala is on the basis of the following viz. *Mother Saw Father Wearing The Two Socks* to count 7.30 to 9 Am, 9-10 .30 Am, 10.30 to noon, 12 to 1.30 pm, 1.30 pm-3 pm, 3 pm- 4. 30 pm and 4.30-6 pm.

Ketu Sthala: is 57 km from Kumbhakonam and just 2 km from Pompuhar at Keela perumalpaalam as the Temple of Naganatha Swami and Soundarya Nayaki ie. Shiva and Parvati Swarupas. *Palasha pushpa sankasham taarakagraha mastakam, Roudram Roudratmakam ghoram tam Ketum pranamaamyaham/ Iti Vyasa mukod geetam yah pathetsu samaahitam Divaavaa yadivaa ratrou avighna shantir bhavishyati/* (Our salutations to you Ketu Deva! You are of the brightness of Palasa flowers placed on your hood which is at the top of Stars and Grahas. You are indeed frightening, breathtaking and spiteful. Do kindly pardon my shortcomings and be forgiving! If one recites the entire Navagraha Stotra from Surya Deva onward to all the Nava Grahas sincerely as Scripted by Veda Vyasa himself day and night then there would never be obstacles in daily life but would get fulfillment of wishes and contentment). At this Temple, ‘vidhi poorvaka snanas’ in the Naaga Tirtha would indeed bestow happiness and peace of mind with the blessings of Naga natha and Soundarya Naayaki well settled in this Temple.]

49. *Vishalaa kalyani sphuta ruchirayodhyaa kuvalayaih
Kripaadharaadhaaraa kimapi madhuraa bhogavatikaa/
Avanthee drishtis te bahunagara vistaara vijayaa
Dhruvam tataa tattan nama vyavaharanaa yogya vijayate/*
Bhagavati! *Kataaksha kinkari bhuta Kamalaakoti Sevita* / Your ‘kataaksha veekshanaa’ or a mere flash of merciful glance would uplift my fortune and auspiciousness!

You are a lasting resident of places like Vishala’s Mangalaambika, Kalyaani’s Kaantimati, Ayodhya’s Karuna Devi, Dhaara’s - Aspashta Madhurata, Madhura’s Bhogavati , Aabhogavati as Jagat Rakshaka, Avanti / Ujjain ‘s Deeptamati, Vijaya of Vijay Nagar. Bhagavati’s ‘drishtis’ or radiant looks are thus represented at these places are vishala-vismaya- avyakta-aalasya-vilasa-snigdha sneha yukta bhogavati, atyantaugdha drishti of Avanti- vijaya drishti. These Shaktis respectively are Samkshobhana-Aakarshana-Vidraavana-Unmaada-Vashikarana-Ucchaatana-Vidveshana and Maarana kriya! The places where Bhagavati is residing with ‘Antarvikaasa’ are stated as follows: From Vishala naamaka drishti caused Sankshobha-Vijayaa naamaka ‘ekaakara drishti’ caused shatru maarana vijaya-and likewise other places of Her stay too be guessed accordingly.

MAHA SWAMI of Kanchi states that Acharya composed a stanza on select Punya Kshetras in Bharat. Ayodhya, Dhara the Capital of Bhojaraja, Avanti (Ujjaini) are the names of Cities. Vishala is another name for Badrinath, as devotees chant there ‘Jai Badari Vishal’. Kalyani is in Bidar District , Karnataka, which at Acharya’s time was the capital of Kuntala desha. In later centuries Chalukyas of Vaataapi rose again as the Chalukyas of Kalyani. Bhogavati is now called Kambat (an arm of the Arabian Sea called Cambay) in Gujarat or Prayaga or Allahabad. Maha Swami feels that Vijaya is neither Vijayanagara, Bellary in Karnataka nor Vijaya nagar of Gajapati Rajas and not even Vijaya Nagaram of Bukkaraya, subsequently of Krishna Deva Raya of Ashta Diggaja famed Poets in Andhra Pradesh, including Peddana and Tenali Rama. Maha Swami feels that it could be Kurukshetra of Kuru Pandava Yuddha where Pandava’s Arjuna was also called Vijaya. In any case,; *Tattat naama vyavaharana yogya vijayate/* All those Sacred Kshetras receive the holy glances of Amba; with the help of Amba’s eyes, the Acharya undertakes a country wide pilgrimage through this stanza.

Shri Vidya Rahasyaatha: Maha Maya Bhagavati is stated to have been endowed with Drishti Shakti especially of Ashta Devi Swarupas: 1.Vishaala:-Badari’s- Mangalaatmika Antardrishti Shakti- 2. Kalyaani - Beedar of Karnataka-as Atyanta Kaanti maya /Kuvalaya Shobhaa dhaarana Ishvaryamayi and

Aascharya mayi drishti Shakti-3. Ayodhya being Karunaa pravaaha / Aadhaara bhuta / Sarva vyaapaka drishti Shakti- 4. Dharaa of Bhoja Raja as aspashta madhuraa yukta aalasa drishti Shakti-5. Madhura as 'atyanta deergha-samasta bhoga pradaana shantimaya drishti. 6. Bhogavati- Kambat in Gujarat or Prayaga- as Jagadrakshaa kaarana maitri pradarshika drishti Shakti. 7. Avanti of Ujjain_ as akshobhavati dedeepya swarupa drishti Shakti and 8. Vijaya as prasanna gati mayi drishti Shakti. Thus Bhagavati is of Ashta Drishtis or Eight vivid viewing angles as Vishala, Kalyaana, Ayodhya, Dhaara, Madhura, Bhogavati, Avanti and Vijaya visions of auspiciousness, wonder striking Universal vision, omnipresent kindness, sweet nothingness, ever helpful and spontaneous kindness, Universal and Impartial helpfulness, path making illumination, and of all round success of all the Beings.

NIDHI DARSHAKA YANTRA : MAKA MAKA MAKA MAKA

This Yantra be scripted on a Haridra Khanda or the bark of turmeric tree with the 'pujaaksharas' along with Devi Vighras for formal worship on 25 days with atleast one homa kaarya reciting the staza as also the Varna Beejaaksharas viz. **VI: VA+E** and the dhyaana of VA and E be as follows:

VA: Kunda pushpa pradaam Deveem dvibhujam pangkajekshanaa, shukaambara dharaam ratnahaarajjvalaam Paraam/ Saadhakaabheeshtadaam siddhaa sidhidaam siddha sevitaam, evam dhyaatvaa VA kaaram tu tanmantram dashadhaa japet/ Vakaaram chanchalaapaangee kundaleemokshamavyayam, pancha praana mayam varnam trishakti sahitam sadaa, tribindu sahitam mantramaatmaadi tatva samyutam/ Pancha devamayam arnam peeta vidyullataamayam, chaturvarga pradam shaantamsarva siddhipradaayakam/

E: Ekaaram paramaanandam sugandham kumkumacchaviv, Haribrahmamayam varvam Sadaa Shiva - mayam priye/ Mahashaktimayam Devi gurubrahmamayam tathaa, Vishvatrayamayam varnam Parabrahma samanvitam/ Urdhvaardhah kubjitaamadhya rekhaa tatsangitaa bhavet, Lakshmeervanee tadendraanee kramataasveva samvaset/ Dhumra varnaam Mahaa Roudreem peetaambarayutaam paraam, Kaamadaam Siddhidaam Soumyaam nityotsaaha vivardhineem/ Chatutr bhujam cha varadaam harichandanabhushitaam, evam dhyaatvaa Brahmaupaam mantram tu dashadhaajapet/

After the worship concludes, then the haridra kahana bearing the yantra be burnt in the homa kunda and the ash be mixed up with oil to prepare 'anjana' and satisfying a brahmachari boy preferably with cat eyes with a sumptuous meal apply the anjana and on following him he could discover the place of a Nidhi underground.

Another way of Nidhi Pradatvam is to perform VATA YAKSHINI YANTRA Puja which Mantra Shastra prescribes by scripting the names of Ashta Yakshinis viz. Sunanda, Chandrika, Maasa, Sulaapa, Maha Vihvala Aamodaa, Pramoda and Vasuda and worship them in a 'nirjana pradesha' for seven days recitnf yalshini mantras when the 'nupura dhvani' would be audible and following that sound the Sadhaka would be ale to locate the place where the nidhis could be dug up and discovered!

50.	<i>Kaveenaam</i>	<i>sandharbha</i>	<i>stabaka</i>	<i>makaradaika</i>	<i>rasikam</i>
<i>Kataaksha</i>	<i>vyaakshepa</i>	<i>bhramara</i>	<i>kalabhau</i>	<i>karnayugalam;</i>	
<i>Amunchantau</i>	<i>drishtvaa</i>	<i>tava</i>	<i>navarasaasvaada</i>	<i>tharalau</i>	
<i>Asuyaayaam</i>	<i>sasargadalika</i>	<i>nayanam</i>	<i>kinchid</i>	<i>arunam/</i>	

Bhagavati! *Kadamba manjari klupta Karna pura Manoharaa, Taatanka yugali bhuta tapanodupa Mandalaa/* The gleam of the diamonds worn on the ornament of your nose puts to shame the combined

shine of Stars on the Sky; the decoration of a bouquet of Champaka flowers above your ears is fabulously cute and appealing; indeed as You roam around a lot in the Kadamba Gardens, your ear-rings seem to represent by Sun and Moon and have a cosmic relevance.! In the context of Kaavya Rachana, Rasikas get exceedingly excited and enthused that the 'karna yugali' the pair of your scintillating ears readily entice a honey bee more so because of the positioning of the benign and ever kind of sparking eyes of kindness and compassion just adjacent there to. But, your third eye seems to turn red and green apparently due to envy! Indeed, the left and right eyes are representation of creative and sustaining energies while the third one being of taamasika / destructive tendency!

Devi! Maha Kavis are blessed with deep knowledge and finesse for elegant expression and subtlety. They could readily unravel the hidden context of their thought process and seek to unveil the hidden import of a situation. As they are the trend setters, one needs to translate and interpret Maha Devi's hidden messages from you to the commoners. For instance, in the present context, the message of Bhagavati about Her outstanding ability of creativity- sustenance and destruction as per kaala maana and thus the various human beings are warned to follow the rules of self - conduct the factor of Karma is an inevitable meter of their record of pluses and minuses! Her Tri Netras are interpreted as the Sun-Moon-and Agni as also of Tri Gunas of Sattva-Rajasika- Tamasikas! Further, Maha Yogis and Maharshis seek their own objectives of seeking but Kavis convey the message of Dharma by way of interesting poetry much easier to a larger section of Society. Messages of Valmiki, Kalidas and numberless poets of every language and conviction are everlasting. The proverb is that if Ravi Bhagavan the pratyaksha Bhaskara might not know the dark patches on earth, but certainly 'Kavi' would realise better than 'Ravi'!

MAHA SWAMI of Kanchi explains that Acharya relates Amba's eyes directly to poetry. When the explanation of the stanza seeks to describe of the left and right eyes are representative of creation and sustenance, the third eye would stand for dissolution and that there could be jealousy of the third eye on Amba's face for the other too. This is precisely what poets normally understand. But Acharya reasons out that the feeling of poets is misplaced: In the beginning all the eyes were of the same colour that is why they were like black water lilies. But the forehead alone has changed the colour to red. Normally, one becomes red when one becomes redfaced. In the case of such, human nature is cited. Acharya composed this stanza just to negate such kind of a notion. As great poets compose hymns to Amba, they seek to arouse a sense of wonder. Being a connoisseur, Acharya describes that Amba's ears imbibe a 'rasa' and interest to make an assumption that Her ears have such a shape of weaving together as a bunch of flowers exuding nectar- 'makarandikam' and he viz. Shiva and Amba being 'rasikas' imbibe that makarandam of jnaana called 'samvith'; earlier in stanza 38 stated *samun meelat samvit kamala makarandaika rasikam/* or 'vikasita jnaana rupa kamala pushpa rupa rasaaswaadaikas' of Parama Hamsa swarupa Shiva- Shivi jnaana rasikas. This pair of Parama Hamsa Makaranda Rasikas have a '*karnayugalam*' and '*karnaanta vishraana netram*'. The Supreme couple possess such eyes are so long to touch the ears; Amba's left and right are so long that they touch the ears. Thus Her left and right send glances to their corners and through them start partaking of the poetic nectar with which her ears are filled. The glances are appropriately called black bees. In Shrishaila Temple, Amba is called Bhramaramba, meaning Mother of Bees. Because the Father is Mallikarjuna or of Mallika flower jasmine. Amba Bhramarambika buzzes around the Flower Mallikarjuna imbibing the nectar of Shivananda! Bhramara kalabha the young one has the tendency of eating all the time, thus the hunger of Amba's eyes for the nectar of poetry is insatiable. In this Amba seems to resort to a little bit of deception as she has the responsibility of curbing the world's 'taapa' and 'paapa' (suffering and sinfulness) and in between lured into the beauty of compositions of Great Poets; she

can neither be guilty of duty dereliction nor of ignoring the finness of poetic lyrics and stanzas. The therefore blesses her side glances to assuage the world's sufferings and sinfulness and at the same time imbibe the nectar of poetry as a twin task. Now, barring the comparison that Amba like a 'Bhramara' buzzes around Mallika, the stanza under reference now, there in is no definitive reference to Amba's delight in the hymns in praise of Ishvara. Two stanzas coming later viz. 66 and 60 would remove that feeling. *Vividham apadhaanam Pashupateh!* : Sarasvati sings the many sports of Pashupati as she plays Veena. Stanza 60 elucidates that Amba takes delight in Sarasvati's singing: *Sarasvatyaah suktih amrita lahari kausha laharih/* Maha Swami opines that many such 'laharis' have been talked of like Ananda Lahari, Soundarya Lahari, Chidaananda Lahari, Shringaara Lahari etc. but all the Laharis combined is only a single Lahari viz. Amrita Lahari or the flood of Ambrosia. Sarasvati's Suktis - 'Su' - 'Uktam' (well spoken) The Vedic Hymns are Suktas like Purusha Suktam-Shri Suktam-RudraSuktam- Durga Suktam-and so on. Sarasvati's speech is such as to detract from excellence of ambrosia even when it comes as a flood being sweeter than ambrosia.

[**Shrishailla-Mallikarjuna Bhramaraamba:** Some 230 km from Hyderabad is the Maha Kshetra of Srishaila Mallikarjuna, called Dakshina Kailasa on the banks of River Krishna is described in detail in Shiva Purana, Padma Purana, and Maha Bharata; the oft-repeated truism about *Srishailla shikharam drushtwa punarjanma na vidyate! Duhkham hi doorato yaat shubhamaatyantikam labhet, Janani garbha sambhutam kashtam naapnoti vai punah/* (Mere darshana of Srishaila Shikhira/tower, all the difficulties of Life are smashed and such devotees have no rebirth indeed. Their concerns of life are dissolved and happy tidings are set in at once; the congenital issues of life are resolved for ever too. Shiva Purana is quoted:(Bhagavan Shiva's second incarnation is that of Srishaila to fulfill the wishes of devotees. As Skanda prayed to Maha Deva with devotion, filial duty and respect, the latter agreed to move himself to Srishaila. Munis! This second Avatar of mine should help generate joy and contentment and finally bestow Moksha !) Stated to be the Second in the Series of Jyotirlingas on the Sri Parvat, Lord Siva's manifestation as Mallikarjuna along His Spouse Devi Bhramaramba is famed mythologically as the place of penance when Kartikeya was unhappy and felt cheated as Ganesha was wedded earlier despite the Agreement that whoever arrived first after full 'Bhu Pradakshina' (circumambulation of the World) would win, but Ganesha took advantage of a Provision of the Scriptures and performed a 'Pradakshina' of his parents and attained the advantage of the Pradakshina. Siva and Parvati visited the Krouncha Mountain to pacify Kartikeya but to no avail and thus moved over to the Mountain from Kailasa.As Vrishabha Deva –Siva Parvati's Carrier-did Tapasya to the Maha Devas, they appeared as Mallikarjuna and Bhramaramba at this Holy Spot. Lord Rama is said to have installed a Sahasralinga and Pandavas set up Pancha Pandava Lingas in the Temple surroundings. In a tiny hole inside the temple of Devi Bhramaramba, one could still hear the buzz of bees as the Devi assumed the form of bees all over Her Body and killed Mahishasura. Adi Shankara is reputed to have scripted his well known Work named 'Soundarya Lahari' at this Temple. Inside the Main Temple of Mallikarjuna, the Shiva Linga Murti is of a small eight inches size sprushya Linga which could be touched and performed Abhishekham to. Behind the Main Temple is a separate Devi Parvati Temple and the name of the Devi is specified as Mallika. The entry of the Main Mandir is on the eastern side and opposite the Mandir is a small idol of Nandi Deva. On Shiva Ratri, Shiva Parvati wedding is celebrated. From the Srishaila Temple near the eastern side is the path leading to Patala Ganga some km or even less but the path is difficult to negotiate and from there there are 850 steps of depth; River Krishna water is collected from this place to be taken away by yatri . Some 4km away from the Temple on a hill top is Shikhareshwar or Hatakeshwara Temple. It is from that

height that Srishaila Shikhara Darshan is secured as *Shri shaila shikharam drustwa punarjanma na vidyate!* Bhramaramba Temple is stated to be one of the *Shakti Peethas* on the Shri Parvata at Shrishaila, where the neck of Devi Sati fell; there is however a controversy that the Temple of Shri Sundari near Shri Parvat, near Ladakh, in Jammu and Kashmir is appropriate where the right anklet ornament of Devi fell and Shiva Linga of Sundaranand is in Place nearby. The legend of Anunasura at Shri Shaila Bhramaramba is popular; the Asura prayed to Brahma with the constant recital of Gayatri Mantra which reverberated the hills and a Brahma appeared finally the Asura requested that no two legged or four legged species of Beings could kill him. As even Vishnu or Shiva failed to respond to kill the Asura, Devi Bhagavati wondered as to how to counter the power of Gayatri Mantra; Brihaspati the Deva Guru was commissioned to approach the Asura to whom Deva Guru asked to not to worship Gayatri since Devas worship her always. As Arunasura ceased to pray Gaatri any further, Devi Bhagavati assumed the mighty form of Bhramara or a huge bee and engaging a large army of bees, terminated Arunasura and his army instantly as Devi Bhramarambika!]

SAADHYA VIDVESHANA AKARA YANTRA

It is stated that there essentially are six powers countering human weaknesses viz. vashikarana (subjugation), akarshana (attraction), stambhana (paralysing), vidveshana (causing enmity), marana (causing death), ucchatana (driving away), shantikarana (causing peace, nourishment). Beyond these is called moksha (liberation) possibly. Vidveshana is to create enmity between a man and a woman- give your own enemy a hard time- cause enmity between relatives. The purpose of this Yantra is to overcome the stated ill effects. The Yantra be scripted on a golden leaf in one's puja place at the Anaahata Chakra and worshipped with 'deeksha' for four days only with shodashopacharaas and chanting the stanza beside the beejaakshara viz. **KA** for 1000 times. Naiedyam after the worship be honey, sugar, coconut and kadali phala.

The beejaakshara dhyaana is as described: *Japaapaavakasindurasadrisheem Kaanineem Paraam, chatur bhujam Trinetraam cha baahuvallee viraajitaam/ Kadamba keyura KA kaaram dhyaatvaa tu tan mantram dashadhaa japet, Sanka kundasamaa keertirmaatraa saakshaat sarasvati/ Kundaleecha ankushaakaaraa koti vidyullataakritih, kotichandraprateekaasho madhye shunyah Sadaa Shivah/ Shunya garbhasthitaa Kaalee kaivalya pada daayani, arthascha jkaayate Devi tathaa Dharmascha naanyathaa/ KA kaaram sarva varnaanaam Moolaprakritirevacha, Kaamineeyaa Maheshaani svayam prakriti sundari/ Maataa saa sarvadevaanaam kaivalya pada daayini, uthvkone sthitaa vaamaa Brahma shakti-toritaa/ Vaama kone sthitaa jyeshthaa vishnushakti-toritaa, daksha kone sthitaa shaktih Shri Roudree samhaara rupinee/ Janaatmaa saa tu charvaagee chatuh shasthyatmakam kulam, Icchaashaktih bhavet Brahmaa (Durgaam) Vishnuscha jnaana shaktimaan/ Atma vidyaa Shivaistatvai purnaa maatraa pratishthitaa/ Aasanam Tripuraa Devyaam KA kaarah Pancha devatah, Ishvaro yastu Devesha Trikone tatvasamsthitah/ Trikonametatkathitam yonimandalamuttamam/ Kaivalyam prapade yasyaam kaamini saa pratikeertitaa, Eshaa saa Kaadividyaa chaturvargaphalapradaa/*

When ever contagious and infectious diseases, especially children, are attacked, Sheetala Devi worship is performed with veneration. The prayer states: *Vandeham Sheetalaam Devi raasabhyaam digambaraam, maarjane kalasshopetaam shurpaalankrita mastakaam/ Devi! you are nude, riding on a donkey with a crown carrying a willowing fan, a broom stick of neem leaves and water vessel in hand, I pray Mother Sheetala to ward off this disease! [One story says Goddess Durga has incarnated as*

little Katyayani, who destroyed all arrogant evil demonic forces of the world. A demon named Jwarasur, the demon of fever, started spreading incurable diseases to Katyayani's childhood friends, such as cholera, dysentery, measles, smallpox etc. Katyayani cured the diseases of some of her friends. To relieve the world from all fevers and diseases, Katyayani assumed the form of Shitala Devi. Each of her four hands held a short broom, winnowing fan, jar of cooling water and a drinking vessel. With her power, she cured all the children's diseases while Maha Bhairava killed the Asura with his trident. Sheetala literally means "one who cools" primarily popular in the regions of Uttara Bharat, as a seasonal goddess (Vasant, i.e. Spring) and with titles such as Thakurani, Jagat Rani (Queen of the World), Karunamayi (full of mercy), Mangala (The Auspicious One), Bhagavati (The Goddess), Dayamayi (She who is Full of Grace and Kindness). The role of Sheetala in Dakshina Bharat is taken by the Goddess incarnate Mariamman].

51.	<i>Shive</i>	<i>shringaaraardra</i>	<i>taditarajane</i>	<i>kutsanaparaa</i>
<i>Saroshaa</i>		<i>Gangaayam</i>	<i>Girishacharite</i>	<i>vismayavati/</i>
<i>Haraahibhyo</i>		<i>bheetaa</i>	<i>sarasiruha</i>	<i>jananee</i>
<i>Sakhishu</i>	<i>smeraa</i>	<i>te</i>	<i>mayi</i>	<i>janani</i>
			<i>drishtih</i>	<i>sakarunaa/</i>

Sadaashive! *Unmesha nimishotpanna vipanna Bhuvanaavalih, Sahasra sheersha vadanaa Sahasraakshi Sahasra paat/* As you open your eyes Bhuvanaas are sprouted and they get destroyed as you close the eyes; You have thousand heads, faces, eyes and feet; the Unique Mother of all Beings in srishti! Your glances are surfiety with amorous feelings for Sada Shiva being sentimental. Other wise, your looks might be of 'bheebhatsa rasa' or disgust in reference to the below ordinary beings. Then 'Roudrata' with which you distrust and get angry about as in the case Devi Ganga! In contrast, your gaze might bring in the feeling of profound wonder and admiration of Parama Shiva's unique victory of Tripuraasuras-slaying of Gajaasura or burning of Mammatha or retaining of haalaahala in His throat or holding Ganga from aakasha down to his 'jataajuta' as the 'adbhuta rasaanubhuti'! You might display bhayaanaka rasa of terror when you view groups of frightful and poisonous serpents roaming all over Sadashiva's body! Sometimes when you the Saraseeruha soubhaagya janani describes the innate blood- redness of the lotus then emerges the admirable 'veera rasa' of heroism of your own srishti! Then you as of 'mandasmita rasaavishti' of light hearted humour when your followers make jokes and mimicry. But Maha Devi! you display 'Karuna Bhava' or compassion to all the creatures in srishti from Brahma down to grass! Finally Bhagavati! You assume the most significant Shanti Swarupa of composure as the Universe reverberates with the Everlasting Peacefulness of OM SHANTI SHANTI SHANTIH!

Thus, Shringara Rasa is representative of Bhagavan Shiva's romance- Bibhibhatsa Rasa is on account of Devi's reaction to the appalling behavioral pattern of the nature of human and other species-Roudra Rasa is generated by Bhagavati's reaction to Devi Ganga-Adbhuta Rasa is the outcome of Maha Devi's high esteem and awful wonder of Bhagavan's bravery and valor- Bhaayanka Rasa emanated from Devi's instant reaction of several hissing cobras all over Bhagavan's body-Veera Rasa reflects Bhagavati's the puzzling awe of the blood red colour imbibed into the red lotuses in the process of Creation-Haasya Rasa is due to Sakheejana Kreedaa Svabhaava- Karuna Rasa in response to Her Bhakti jana's unstinted and heartfelt devotion- and Shanti is as Bhagavati's Final Destination of 'Tadaatmyata' with Prakriti and Parameshwara!

Recalling the quote from Lalita Sahasra Naama of '*Unmesha Nimishotpanna vipanna bhuvanaavali*' the inherent intent would be that as and when Bhagavati opens the eye flap then Safety, Regulation and

Peace would prevail in the Universe but when the eye closes then follows darkness, hopelessness, disorder, and destruction of Srishti or Pralaya.

Paramacharya of Kanchi Mutt in his speeches annotates as follows in reference to this Stanza: ‘All the emotional states or Rasas are revealed through the eyes. The eyes reflect all the feelings and urges, as no emotion or feelings can be shown by ears. The lips quivering in a particular manner may show anger or sorrow. When you laugh there is a particular kind of lip and facial movement. When you draw breath noisily, it means you are sorrowful as you are sobbing. Love or desire, sorrow or anger, valour or disgust, envy or fear and shanta or tranquility are all reflected by the eyes as a mirror of mind. Similarly other Rasas too. Acharya thus speaks of ‘Navarasa dharaas’ flowing from the eyes of Parashakti who conducts the drama of the world. When do they fill with shringara rasa, the sentiment of love or the erotic mood. Amba’s shringara rasa evidently for Parameshvara; *Shive shringaaraadraa*. Amba is drenched in her love for Shiva; She bathes Shiva who is the white crystal in the brilliance of Her redness making him an embodiment of love, stanza 92 ahead explains. Quite opposite of shringara is ‘bhibhatsa’ or disgust as She sees impurities and undesirable qualities all around: *Tat itara jane kutsana paraa/* ‘Taditara’ obviously means any body else than Ishvara, results in disgust in Shringara. Then *Sarosha Gangaayaam/* ‘Roudra’ rasa is the result of anger when Amba finds Ganga as ‘sa kalatri’ or another wife to Amba on Ishvara’s head in His matted hair; indeed this is a typical human reaction of jealousy! ‘Adbhuta Rasa’ arises due to *Gireesha charite vismayati/* or accounts of Gireesha’s bravery, fame, and destruction of evil energies in terms of Danava Daityaadi cruelty and viciousness, and of Shiva’s unique role in such heroics- as Neelagarala-Manmadha Dahana-Tripura Samhara-Gangaavatarana-Gajasura Vadha- and so on, especially despite of His being a ‘Sthanu Svarupa’! Then comes ‘bhayanaka rasa’ or of fearfulness leading to terror; Amba is the personification of ‘Abhaya’ as the Ultimate Refuge as She is the paramount ‘Abhayaambika’ distributing away boons and assuring freedom from fear. It is a part of Her sport; Then follows Veeraasa as Amba Herself is the representation of valour while slaying of Mahishura, Bhandasura and others. The view that Amba by such heroics vanquishes the luster of the Lotus was totally negated due to the aspect of violence was involved but Acharya stated that She brought forth and enhanced the luster of the Lotus : *Sarasiruruha soubhagya janani/* Red colour itself creates valour, the Veera Rasa. Then the Hasya Rasa. *Sakheeshu smeraa:* Amba creates mirthfulness as she speaks to her companions and her speech / commentary is mingled with laughter and mischievous looks. So far seven Rasas have been covered viz. love- disgust-wrathfulness, wonder, terror valour and mirth. Then the ‘shoka rasa’ / or karuna and shanta remain; during the sacrifice conducted by Daksha, Sati was inconsolable as Her father was ridiculing and degrading Her own husband culminating in self sacrifice of Her own falling in Agni Homa. In stanza 47 Amba was depicted as *Bhuvana bhaya bhanga vyanini/* and sympathises an individual and lifts him up with extreme ‘karuna svabhava’/ shoka out of sympathy / compassion. *‘mayi janani drishtih sakarunaa/* ‘Mother! may your glance, which shows different rasas or feelings, be full of compassion for me. Finally the Shanta Rasa or the Tranquility admittedly which is a great experience; it is a quite and serene state, a state of equanimity in which all emotions are submerged: the one who experiences it, the experience itself speaks of profundity!

ISHTA SIDDHI PRADA YANTRA KLEEM KLEEM KLEEM

Golden Leaf Inscription to be worshipped with shodashopacharaas and naivedya ksheera paayasa madhu

BEEJAAKSHARA : **SHI**

Japa Sthaana : Moolaadhara Chakra- Japa 1000; Varna Beeja SHI : SHA+ E

Dhyaana SHA: *Chaturbhujam chakoraaksheem chaaruchanadan charchitaam, shuklavarnam Trinayanaam varadaam cha shuchismitaam/ Ratnaalangkaara bhushaadhyaam shvetamaalyopa shobhitaam, Devabridyairabhivandyaam sevitaam mokshakaankshabhih/ SHA kaaram Parameshaani shrunu varnam shuchismate, rakta varnam prabhaakaaram svayam parama kundali/Chaturvargapadam Devi SHAKaaram Brahma vighram, pancha deva mayam varnam pancha praanaatmakam priye/ Ratnapanchatamodyuktam tri kuuta samhita sadaa, Trishakti sahitam varna atmaadi tatva samyutam/*

E: *E kaaram paramaanandam sugandham kumkumacchaviih, Hari Brahma mayam varnam Sadaashiva mayam Priye/ Maha Shakti mayam Devi gurubrahma mayam tathaa, Vishvatrsayamayam varnam Parabrahma samanvitam/ Urdhvaadhah kubjitaa madhye rekhaa tatsangitaa bhavet, Lakshmeervaanee tadendraani kramaattaasveva amvaset/ Dhruu varnaam Mahaa Roudreem peetaambara yuktaam paraam, Kaamadaam siddhidaam Soumyaam nityotsaaha vivardhineem/ Chatur bhujam cha varadaam harichandana bhushitaam, evam dhyaatvaa Brahma rupaam mantram tu dashadhaa japet.//*

52. *Gate karnaabhyarnam garuta iva pakshmaani dhadhati*
Puraam bhetthus chitta prashama rasa vidravana phale;
Ime netre gothraadharapati kulottamsa kalike
Tavaa karnaa krishta smara sharavilaasam kalayathah/

Devi Parvati! *Vaktra Lakshmi pareevaaha chalan meenaabha lochanaa/ Kadamba manjari klupta Karna pura Manoharaa/* Endowed with ‘Shringaara Rasa’, you seek to draw Sada Shiva too close to you with your lucid and provocative eyes and shapely ears while Kaamadeva is utilising his famed ‘pancha baanaas’ to enhance the spell on Him .The flowers on his arrows are: Aravinda(White Lotus), Ashoka, Cuta(Mango Flower), Navamalika(Jasmine) and Nilotpala(Blue Lotus) representing the pancha vikaaras of ‘Unmada, Tapanaa, Shoshana, Stambhana and Sammohana’! How indeed could release Parama Shiva from the net of Devi Parvati’s Shringara now!

Pandita Lakshmidhara explains: Parvata Raja Putri!Your chanchala drishti or weaving looks of bashful eyes as though fanned by the ears nearby is being disturbed deep inside your heart by the thoughts of Sada Shiva and is generating shringara rasa as though Kama Deva is drawing his flowery bow right upto his ears ready for his ‘shara vilasa’or release of flowery arrows.

[**Manmatha’s origin** briefly stated by Vishnu Purana is as follows: **Pradyumna** was born to Rukmini and Krishna and the son looked exactly like Krishna. When he was hardly ten days old, Demon Sambara kidnapped the child not knowing that he was the son of Krishna and threw him in the Sea as a huge fish ate him but the child was safe in its belly. A fisherman caught hold of the big fish and presented it to King Sambara who in turn gave it to Mayavati the head cook of the King’s kitchen who cut the fish to find an attractive baby inside. At that very juncture, Brahmarshi Narada appeared in the kitchen and revealed the Story to Mayavati of Lord Rudra turning ‘Manmadha’(Cupid) into ashes when he and Rati (Cupid’s wife) aimed Floral Arrows. Lord Rudra gave boons that in their next birth,Cupid would be born as Lord Krishna’s son Pradyumna and Mayavati as Rati.As Pradyumna grew as a youngman, Mayavati desired to marry him despite wide difference of age. Pradyumna was popularly known as ‘Vyuha’ as the Lord of Intelligence, along with three of His other names viz Vasudeva (Lord of Consciousness);

Sankarshana (Lord of Individuality) and Aniruddha (Lord of Intelligence). Eventually Pradyumna killed Sambara, married Mayavati and stayed with Rukmini and Krishna at Dwaraka.]

KARNA NETRA VIKARA SHAANTYARDHA YANTRA RAM

This Yantra too be scripted on a golden leaf at one's puja griha and worshipped for 45 days for detailed puja reciting the following Beeja / Varna Mantra **GA** 1000 times a day besides the concerned stanza by extensive use of 'bhasma' all over the body especially the eyes and ears with devotion, with ksheera paayasa, tils, cooked rice with ghee.

VARNA BEEJA GA dhyaana:

Daadimi pushpasnkaashaam chaturbaahu samanvitaam, raktaambaradharaam nityaam ratnaalankaara bhushitaam/ Evam dhyaatvaa GA kaaram tu tanmantram dashadhaa japet, pancha praana mayam varnam sarvashaktyaatmakam priye/ Tarunaadityasankaasham kundaleem pranamaamyaham, agraa kunjita rekhaa yaa Ganeshee saa prakeertitaa/Tatodaksha gataa tu kamalaa tatra samsthitaa, adhogataa gataa tu tasyaameeshah sadaa vaset/

Karna roga and netra roga are curable quickly by 'Suryaaraadhana' by scripting Surya Pujana Yantra on a copper leaf for worship by shodashopachaaras while reciting Surya Sahasra namaas and possbly Surya Namaskaras and after the puja wear the yantra on the body of the affected person .

53.Vibhaktha		traivarnyam		vyatikarita		lilaanjanathayaa
Vibhaati		tvannetratritayam		idam		Isaanadayite/
Punah	srishtum	Devaan	drihina	Hari	Rudraan	uparataan
Rajah	Sattvam	vibrattama	iti	gunaanaam		trayamiva/

Vibhakta Trivarnamiti! Trayee Tri –varga nilayaa Tristhaa Tripuramaalini!

Your vision of three netras is distinguishable easily viz. rakta varna-shveta varna and neela varna.. You appear to sport with fun the 'anjana' - eye lash black ever that you could vision three different colours simultaneously vi. blood red-white and blue representing so that after 'pralaya' one could easily distinguish taamasa for the great devastation- punah srishti an the preservation of the Universe the duties of Punah Srishti under the charge of Brahma representing white colour - Vishnu reperenring sustenance and preservation and Maheshwara for periodical destruction respectively. This is how, Vishva Janani! You are the Creator-Sustainer- and Destroyer and Re- Creator setting of the machinery of the Time Cycle! Bhagavati! Representing the three colours of Aruna-Shukla- Shyama or red-white and blue, you tends to close your eyes generating 'Shrona' or wetness besides the creation of sacred rivers like 'Ganga'- 'Yamuna' the Surya Putri and the 'sangama' or confluence. Indeed Devi! this is a clear demonsration of your kindness as a gift to the Universe. Yet, there is a precaution underlying in the Srishti-Sthiti -Samahaaras against there is a tendency to 'himsa' by the three kinds of Manasa-Vacha-Karmanas of cruelty, thieving, recklessness, cheating, shouting and untruthfulness, swift change of tones and words, down right killings, hostility and veiled talks.

Pandita Lakshmidhara explains: *Vibhakta traivarnyam vyaktigatakarita leelaanjanaata yaa vibhaati tava netraanitayam idam Ihana dayite/* Bhagavati's three eyes display three colours arun-dhavalashyama with anjana and of Satva- Rajo-Tamogunas representing Srishti- Sthiti- Samhara by the Tri Murties for Jagat

and Kaala Nirvahana. But Sthaanu Parameshwara is of nirgunatva - nirvikarata- 'niraadambarata' and 'niraakaarata' in totality. Bhagavati is how ever the camouflage or the disguising mask of concealment who is the essential Life Force ; - it is He the strong back up for the Maha Shakti as His Better - Half literally. [The concealment is of 'himseti' : violence- thieving- yadhoshtaacharana or act without care- blatant lying- drawing misleading conclusions- arrogance- egotism-beating- dis respectfulness - mis behavior and such acts; such impulses done as manasa-vacha-karmana be strictly avoided]

Maha Narayanopanishad is quoted vide I. 5 about **Devi Maya-Trigunas** : *Ajaamekaam lohita shukla krishnavarnaam vahneem prajaam janayanteeh sarupaam, ajohyeko jushamaanushete jahaatenaam bhuktabhogaam jonyah/* Then Devi Maya or Prakriti as self-manifested female appeared in three colours of red-white-black representing Rajas-Satwa-Tamo Gunas or characteristics generating innumerable offspring as 'prajaa' of similar nature; she delighted herself in creating unborn 'embriyos' with distinctive features as the mix of these nature among various species of the Beings. Chhandogya Upanishad vide VI.4 explains that Agni-Aapas- Annam are the Rajas-Satva-Tamo gunas. In the same chapter of this Upanishad is quoted" XII. *Yo devaanaam prabhavaschiodbhavashcha vishvaadhipo Rudro marharshih, Hiranya garbham janayaamaas purvam sa no vbuddhya shubhaayaa samyunaktu/*(The Great Reality is ever camouflaged by an almost blinding and all enveloping net as positioned firmly and spread across all over the length and breadth of the Universe. This has been cast as Maya the Make Believe and the Supreme Almighty himself is the Originator of this Maya with which He weilds endless powers. Indeed those very blessed ones who are able to vision through this thick screen of a maze become Immortal themselves! This Highest Reality is identified with Maha Deva Rudra who is unique and unparalleled as therrere is no place for a second one as the creator, preserver and withdrawer of all the Beings at the end of periodical intervals.Essentially Rudra Maha Deva is the embodimemt of destructive powers while His alternate form is of creation and protection as well but the Utimate Swarupa is of the Great Dissolution! This this Single Form is of Atman yet The Pratyag Atman too; hence the Self as well as the Supreme Self as of being the *Rupam rupam pratirupam!* This Singularity is the Origin and of ramification or of Plurality or of Multiplication as the Maha Deva is of face to face, an eye to eye, arm by arm, foot by foot and so on. Maha Deva is not only the Creator of the short lived humans downwards but also of the superior embodiments of Celestial Beings too. He as the Unique Supreme is also the originator of the Golden Seed viz. Hiranya Garbha.) This stanza is a repeat of Swetaashvatara Upanishad vide III.4 and IV.12.]

JNAANA PRAAPTI YANTRA HREEM

This yantra needs to be scripted on a golden leaf and keep it under earth but after worship for forty five days formally with shodashopacharaas in own's own puja griha - the belief is that the 'deepa' be kept alive during the daily pujas on all the days and that would be an indication of auspiciousness and at the end 'deepadaana be oserved too. By reciting the concerned stanza the following VARNA BEEJA AKSHARA **VI OR VU + E** be recited too for 3000 times. The Varnaakshara dhyana be as follows:

Dhyana of VU : *Kunda pushpa pabham Deveem dvibhujaam pagkajekshanaam, shuklamaalyambara dharaam ratnahaarajjalaam paraam/ Saadhakaabheeshtadaam siddhaam siddhidaam siddha sevitaam, evam dhyaatvaa VA kaaram chachalaapangi kundaleemkshamavyayam, pancha praanamayam varnam*

trishakti sahitam sadaa, tribindu sahitam mantramaatmaadi tatva samyutam/ Pancha Deva mayam varnam peetavdyullataamayam, chaturvarga pradam shaantam sarva siddhi pradaayakam/

E: E kaaram paramaanandam sugandham kumkumacchavim, Hari Brahmamayam varnam Sadaashiva mayam priye/ Maha Shaktimayam Devi Guru Brahma mayam tathaa, Vishvatrayamayam varnam Para Brahma samanvitam/ Urdhvaadhah kubjitaamadhya rekhaa tatsangitaa bhavet, Lakshmeervanee tathendraanee kramaattaasveva samvaset/ Dhuumravarnam Mahaa Rudreem peetaambara yuktaam paraam, Kaamadaam Siddhidaam Soumyaam nityotsaahavivardhineem/ Charurbhujaam cha varadaam harichanada bhushitaam, evam dhyaatvaa Brahma rupaam mantram tu dashadhaa japet/

Indeed, Bhagavati's Trinetraas are of three distinct colours of shveta-shyaama -rakta or of 'amrita-visha--'mada' features; amrita wins over Beings-visha kills- and mada is surfeit with the stir of 'drunkenness'. Imagine when a human being likes or dislikes or is drunk, one is called Unstable and Undependable; but Bhagavati is different as extremely Stable- Reliable- and Equanimous; This is so since She is the essence of Truth and Jnaana eternally!

54. *Pavitrikartumnah Pashupati paraadheena hridaye*
Dayaa mitrainnetrair aruna dhavala shyama ruchibhih/
Nadah Shono Gangaa Tapana tanayeti dhruvamamum
Trayaanaam tirthaanaa mupanayasi sambhedamanagham/
Bhagavati! *Arunaam Karunaatarangitaaksheem dhrita paashaankusha pushpa baana chaapaam/*

You are of Trigunas and Trivarnas generated by your Trinetras fuming at times and cooling too often. Pashupati paraadheena hridaye! Aruna-Shukla-Shyaama varna shobha hridayaayukta samarpite! Your trinetras are wet indeed with 'Trinadaas' of the Trivarnas generating Shrona- Ganga- Yamuna Devis and also of the 'sangama' or the merging place too! What a Maha Dhanya Murti are you to let the sins and blemishes of Beings in Bhumi wash off in these Sacred Rivers besides their Union Point too as their golden opportunity ! Indeed you are unique in the realm of Sada Shiva as the Pashupati to bestow several opportunities to the Pashus in Srishti to break the 'Paashas' or shackles and place them on the high path of Dharma to seek their 'Dhruvam' of yours and of His!

[In Kurma Purana of Ishwara Gita Chapter , Parama Shiva Himself annotated the words of **Pashu-Paasha-Pashupati** as follows: *Vidyaanaamaatmavidyaaham Jnaanaamaishwaram param, Bhutaanaa - masmyaham Vyoma Satvaanaam Mrityurevacha/ Paasshaanaa masmyaham Maayaa Kaalah Kalayataamaham, Gateenaam Muktirevaaham Pareshaam Parameshwarah/Atmaanah Pashavah Proktaah Sarvey Samsaarvartinah, Teshaam Patiraham Devah smrutah :Pashupatirbudhah/Maayaa paashena badhnaami Pasunetaan swaleelayaa, Maameva mochakam praahuh Pashnaam Vedavaadinah/ Maayaa paashena badhnaanaam mochakonyo na Vidyatey, Maamrutey Paramaatmaanam Bhutaadhi - patim avyayam/ (I am Parameshwara who is the Maya among **Paashaas** or the hard rope strings, Kaala or the Mrityu among the destroyers and among the Pathways am the destination of Mukti; You should realise that the Most Lustrous and the Mightiest 'Satwa Padaartha' or the Virtuous Entity is myself and am the highest powerful provocator of actions among all of the **Pashus** or Jeevaas / Beings in the Universe is myself; as the Beings in Srishti are Pashus, I am indeed the **Pashupati**. I tie up the Pashus with Paashaas for fun; Vedagnaas seek to help release the Pashus from the 'Samsaara Paashaas' and are called the facilitating 'Mochakaas' or Helping Liberators as I tie them all with the strong strings from their birth*

to death. Let it be made clear that there could be none else that might liberate from these Paashaas excepting Paamatma the Eternal. The twenty four Tatwaas, Maya, Karma and Tri- Gunas all put together hold the Jeevas or Pashus as 'Paaashas' are enforced by Pashupati. The Tatwas are Manas or Mind, Buddhi or thought, Ahamkara or Ego, Prithvi, Jala, Vaayu and Akasaha; Ear, Skin, Eyes, Tongue, Nose, the two Marmendriyas, hands, feet, voice, shabda, sparsha, Rupa, Rasa, and Gandha which are all a part of Prakriti and the rest are all Vikaras or aberrations. There are two kinds of Paashaas viz. Dharma and Adharma besides the Karma bandhana; Avidya, Asmitaa or Ego, Raaga, Dwesha, Abhinivesha or attachment –these Five are constant Paashaas called Taatvika bandhanas. Maya is stated to be the root of these bandhanas. Mula Prakriti, Pradhaana, Purusha, Mahat, Ahamkaaran are all manifestations of Sanatana Deva; he is the one creating bandhanaas; he is the Paasha-Pashu-and in the final analysis, he is the Pashupati!]

Pashupati is represented as Pancha Mukhi Maheshwara as Sadyojata, Vamadeva, Tatpurusha, Aghora and Ishana facing West, North, East, South and Akaasha representing Pancha Bhutas of Bhumi-Aapas- Tejas Vayu and Akasha the Pancha Tatvas. These Incarnations as the Five Faces are: *Sadyojaata* in white complexion looking west ward blessing Brahma to initiate the process of Creation; *Vamadeva* in red complexion looking northward in deep meditative posture; *Aghoresha* in blue complexion looking southward representing destructive as also regenerating energy with Roudra Mukham; *Tatpurusha* in yellow complexion looking Eastward as a deluding or misleading Purusha Swarupa and *Ishaana* facing South East being complexionless Sada-Shiva who is Eternal, Omni Present- Omni Scient and Omni-Potent!

PANCHA MUKHA DHYANA

Om Bhurbhuvassuvah/ Om Nam// Tatpurushaaya vidmahey Maha Devaaya dheemahi/ Tanno Rudrah Prachodayaat/ Samvarraagni tatitpradeepta Kanaka prasparthi Tejomayam/ Gambheera Dhvani Sama Veda janakam Taamraadharanam Sundaram// Arthendu dyuti Lola Pingala Jataabhaara prabaddhoragam, Vandey Siddha Suraasurendra namitam Purva Mukham Shulinah/Om Namobhagavatey Rudraaya/Nam Om/ Purva Mukhaaya namah//

Om Bhurbhuvassuvaha/ Om Mam// Aghorebhyo thaghorebhyo ghoraghora tarebhyah// Sarvebhya – sarva Sharvebhoy namastey astu Rudrebhyah/ Kaalaabhra Bhramaraanjana dyuti nibham Vyavritta Pingekshanam, Karnodbhasita bhogi mastaka Maniprodgeerna damshtraakuram/ Sarpaprotta Kapaala Shukti shakala vyaakeena sacchhekaram, Vandey Dakshina meshwarasya kutila bhrubhanga Roudram Mukham// Om Namobhagavatey Rudraaya// Mam Om// Dakshina Mukhaaya namah/

Om Bhurbhuvassuvah// Om Shim// Sadyojaatam prapadyaami Sadyo Jaataayavai namo namah// Bhavey bhaveynaati bhavey bhavawamaam/ Bhavodbhavah//Praleyaachalamindu kunda dhavalam Go Ksheera phena prabham, Bhasmaayukta mananga deha dahana jwaalaavali Lochanam// Brahmendradi Marudganaistutipadai rabhyarchitam Yogibhih/ Vandeham sakalam Kalanka rahitam Sthaanormukham Paschimam/ Om Namobhagavatey Rudraaya// Shim Om// Paschima mukhaaya namah//

Om Bhurbhubvassuvah// Om Vaam// Vama devaaya namo Jyeshthaya nama sshreshthaaya namo Rudraaya namah Kaalaayanamah Kalavikaranaaya namo Balavikaranaaya namo Balaaya namo Bala Pramatha naaya nama sarva Bhutadamanaaya namo Manonmanaaya namah/ Gouram Kunkuma pankilam Su tilakam Vyaapaandu gandasthalam/ Bhruvikshepa kataaksha veekshana Lasatsamsakta

karnotphalam/ Snigdham Bimba phalaadharam prahasitam Neelaala kaalamkritam/ Vandey Purna Shashanka mandala nbham Vaktram Harasyottaram// Om Bhagavatey Rudraaya// Vaam Om// Uttara mukhaaya namah//

Om Bhurbhuvssuvah// Om Yam// Ishaanassarva Vidyaanaamishwara ssarva Bhutaanaam Brahmadhi – patih Brahmanodhipatih Brahmaa Shivomey asti Sada Shivom// Vyaktaavyakta guney taram parataram Shatrimsha Tatwaatmikam, Tasmaadutta matatwa makshara midam Dhyeyam Sadaa yogibhiih// Omkaaraadi Samata mantra janakam Sukshmaadi Sukshmarparam/ Shantam Panchameeshwarasya Vadanam Kham Vyaapti Tejomayam// Om Bhagavatey Rudraaya// Yam Om// Urthwa mukhaaya namah/ Purvey Pashuptihpaatu Dakshiney paatu Shankarah/Paschimey paatu Vishwesho Nila kanthastha –thottarey/ Ishanmaam paatumaam Sharvor hnyaagneyam Parvati patih/ Nairrutyaam paatumey Rudro vaayavyaa Neela Lohitah/ Urthwey Trilochanahpaatu Atharaayam Maheshwarah/ Etaabhyodisha Dikbhastyu Sarvatah paatu Shankarah//

(Kechit paathah) Panchaanga Roudrikaney Pancha Mukha Dhyaanecha Pancha Vargaaksharaan Pathanti/ Ekaikasya Ekaika Varnah// Ka-Cha-Ta-Tha-Pa Iti kramena// Naa Rudro Rudramarchayet//

AGHA HARA YANTRA - SAAM SAAM

This Yantra be scripted on golden leaf with SAAM SAAM for detailed worship for 45 days daily reciting the above shloka as well as the Varna beeja PA and with naivedya as jaggery, sweet fruits and paayasa.

Dhyaana of Varna Beeja PA kaara: *Vichitra vasanaam Deveem dvibhujaam pankajekshanaam, rakta chanadana liptaangee padmamaala vbhushitaam/ Maniratnaadi keyura ratna haaraika vighrahaam, chaturvarga pradaam nityaam nityaanandamayeem paraam/ Evam dhyaatvaa PA kaaram tu tanmantram dashdhaa japet, atah param pravakshyaami PA kaaraaksharavyam/ Chaturvarga pradam varnam Trishakti sahitam priye, Pancha deva mayam varnam sharacchandramayaprabham/ Pancha praana mayam varnam svayam Parama kundalee, trigunee sahitam varnam aatmaadi tatva samyutam, Maha moksha pradam Devi Hridi bhaavaya Paarvati!*

This ‘aaraadhana’ would rectify the menses related problems of women, or of child birth related issues, while for males for veerya vridhhi issues. Worship of Vishaakaakshi Devi of Varanasi is of mighty use while Kaama Deva -Rati Puja too , could prove positive. Alternatively, Devi Sati sahita Kaama Puja reciting the names of Kaama-Bhasma sharira-Ananga-Manmadha- Vasanta Sakha-Smara- Isksha Dhanurdhata-and Pushpa baana and perform dhupa-deepa-naivedyaas with the dhupa of kasturi-chandana- agar and sugarcane pieces as naivedya. The result would be the satsantaana yogyata.

55.	<i>Nimeshonmeshaabhyam</i>	<i>pralayam</i>	<i>udayam</i>	<i>yaati</i>	<i>jagatee</i>
<i>Tavetyaahuh</i>	<i>santo</i>	<i>dharanidhara</i>	<i>Raajanya</i>	<i>tanaye/</i>	
<i>Tvadunmeshaa</i>	<i>jnaatam</i>	<i>jagaidam</i>	<i>ashesham</i>	<i>pralyatah</i>	
<i>Paritraatum</i>	<i>shanke</i>	<i>parihrita</i>	<i>nimeshaastava</i>	<i>drishah/</i>	

Himagiri nandini!*Unmesha nimishotpanna vipanna bhuvanaavalih/ Devi! As you open your eyes Bhuvanaas are sprouted and destroyed as you close the eyes. Yadyunmeshanimeshaabhyaam jagataam pralayodaou, bhavettaam Parashakti yadaa dhaarayatayaasthita/ (Vayu Purana). Once you hold up your breathing for a while then the Universe faces ‘pralaya’and when it resumes again, then creation of Beings gets resumed! This statement is perhaps an ‘ utprekshaalangkaara’ or an overstatement since*

Devatas by nature are stated not to close their eyes like humans do. Indeed, Bhagavati if desires to destroy the universe, it should suffice that Her mere ‘vaani’ or oral saying or even a ‘fleeting thought’- let alone a ‘sankalpa’ could instantly end up in a ‘pralaya’. The essential import of the stanza should be that Bhagavati is ever awoken and is always the Jaagrat Swarupa!

[Even in the case of Vaishvaanara Deva and Virat Swarupa - let alone Maha Bhagavati, are in ever Jaagrat Swarupas: Mandukyopanishad is quoted: Maandukya III: *Jaagarita sthaano bahisprajnah saptaanga ekonavimshati mukhah sthula bhug Vaishvaanarah prathama paadah/* (The first quarter is of Vaishvaanara whose sphere of activity is in the *Jaagarita sthaana* or the State of Wakefulness. He enjoys the *Bahirprajna* or the awareness of the happenings around in relation to the objects on the open Society as he is equipped with *saptaangas* or seven limbs to see, hear, smell and breathe, move about, feel, generate and clear out and above all think. Chhandogya Upanishad vide V.xviii.2 explains about the consciousness of the objects outside as indeed that of an imagery of Agnihotra or Vaishvanara Sacrifice as in the case of Vaishvanara Self: ‘Heaven as head, Surya as the eyes, Air as Praana, Sky as the middle portion of the body, water as the bladder, Earth as the two feet, sacrificial altar as the chest, kusha grass as his hair; Garhapatyagni as his heart; Aavaahaarya Pachana Agni as the mind, and Aavavaneeya Agni or that into food as oblation as his mouth. Thus He the Viashvanara Self is possessed of *Saptaangas*. Now, He is also possessive of *ekonavimshati mukhah* or nineteen mouths-viz. ‘pancha jnanendriyas’ or five senses of perception and ‘pancha karmendriyas’ or five organs of action, besides ‘pancha praanas’ of ‘praana-apaana-udaana-vyaana-samaana’ as also the mind again comprising the faculty of thinking- intellect-ego and wisdom or what one calls as judgment. Thus Viashvanara is known as ‘Vishva’ or the enjoyer of what all the Universe is capable of offering by way of pleasures and experiences and ‘Nara’ or the leader of the organs and mind backed up by the Vital Forces! Now the Self Consciousness, or the Composite Self in short, is the Virat Svarupa or the composite form of all the gross bodies and the Unique Symbol of what all Universe is made of-maintained by- and -periodically destroyed too , giving way to another cycle of the Time capsule. Indeed the Virat Svarupa is a designation of self manifestation and the self-prescribed, even as the Supreme remains yet unknown!]

ANDA ROGA HARA YANTRA SAM SAM SAM

This Yantra be inscripted on a golden leaf with ‘Trishula’ to be kept in puja pradesha for 45 days deeksha for worship formally with naivedya of honey, ripe bananas, and milk paayasa and recite for 20,000 times this stanza as well as the following Varna beeja mantra **NI= NA + E**.

Dhyana of NA : *Dalitaanjana varnaabhaam lalajjihvaam sulochanaam, chaturbhujam chakoraaksheem chaaruchandana charchitaam/ Krishnaambara pareedhaanaam Ishadbhaayasyamukheem sadaa, evam dhyaatvaa NA kaaram tutanmantram dashadhaa japet/ NA kaaram shrunu chaarvaangi rakta vidyullata akritih, pancha devamayam varnam svayam paramakundali/ Trigunaashakti samyuktam hridi bhavaya Paarvati/*

E: *Ekaaram paramaanandam sugandham kumkumacchavih, Hari Brahma mayam Varnam Sadaa Shiva mayam Priye/ Maha Shaktimayam Devi Gurubrahmamayam tathaa, Vishvatrayamayam varnam Para Brahma samanvitam/ Urdhvaadhah kubjitaa madhye rekhaa tatsangataa bhavet, Lakshmeervaani Maha Roudree peetaambara yutaam Paraam/ Kaamadaam Siddhidaam Soumyaam nityotsaaha vivardhineem/Chatur bhujam cha Varadaa harichandanabhushitaam, evam dhyaatvaa Brahma rupaa mantram tu dashadhaa japet/*

After the duration of worship for the 45 days, the saadhaka needs to wear the yantra on his right wrist and drink the ‘abhimantramadhu’ to get rid of ‘anda vyaadhi’. In addition daily ‘Suryaaraadhana’ would be extremely useful. Daily recital of Aditya Hridayam or atleast the following ‘Suryashtakam’ early mornings facing the Surya Deva and exposing the body with minimum clothing should be effective: *Adideva namastubhyam praseeda mama Bhaskara Divaakara namastubham Prabhakara namostute, Sapaswarathamaarudham Prachandam Kashyapaatmajam shvetapadmadharam Devam tam Suryam pranamaamamyham/ Lohitam rathamaarudham sarva loka pitaamaham, mahaa paapaharam Devam tam Suryam pranammmyaham/ Traigunyam cha mahaashuram Brahma Vishnu Maheshwaram, Mahaa paapaharam Devam tam Suryam pranamaamyaham/ Brumhitam tejah punjam cha Vaayum aakaasha - meva cha, Prabhum cha sarva lokaanaam tam Suryam pranamaamyaham/ Bandhuka pushpa sankasham haara kundala bhushitam, ekachakradharam Devamam Suryam pranamaamyaham/ Tam Suryam jagatraaram mahatejah pradipanam, maha paapa haram Devam tam Suryam pranamaa mya - ham/ Tam Suryam jagataa naatham jnaana vigjnaanamokshadam, maha paapaharam Devam tam Suryam pranamaamyaham/ Suryaashtakam pathennityam graha peedaan pranaashanam, aputro labhate putram daridro dhanavaan bhavet/ Aaryaah sapta sadaa yastu saptamyaa saptadhaa japet, tasya gehamcha deham cha padamaa Satyam aunchati/ Nidhiresha daridraanaam roginaam paramoushadham, siddhi sakala karyaanaam gaayeyam samskritaa Raveh// (Suryaashtakam)*

56.Tavaaparne	karne	japa	nayana	paishunya	chakitaah
Nileeyante	thoye	niyatham	animeshaah		shapharikaah/
Iyam	cha	shreerbaddhah	chadaputa	kavaatam	kuvaalayam
Jahaati	pratyushe	nishi	cha	vighatayya	pravishath/

Devi Bhagavati! *Vaktra Lakshmi pareevaaha chalan meenaabha lochanaa/* Your charismatic eyes are like the sparkle of fishes in the Ocean of charm!

As your eyes are spread up to your ears, fishes in the ocean are terribly ashamed and afraid of facing you and trying to hide themselves from your glances; not only that Lotuses shut themselves during the day timings while in the nights these tend to blossom . Thus the fishes and lotuses are quite hesitant to face you out of sense of shame as they suffer terrible inferiority complex before your magnificence.

MAHA SWAMI of Kanchi refers to Amba’s several features and in the present context Her being MINALOCHANA. One always remembers of ‘Madhura Meenaakshi’ Temple at ‘Madurai’. Vaktra Lakshmi means the glow of Amba’s face is like a great flow. Her eyes shine as Meenanetri. The eye is like a fish. Aparna performed several austerities; Maharshis sustained themselves on the fallen leaves but Aparna abstained from eating likewise even. ‘Tavaaparnekarnen japanayana paisunya chakitaah’/ Aparne! Into your ears, your eyes seemed to speak or mutter . Being afraid of tales being told by the ears that the fishes are competing among themselves, She closes her eyes with japa. Fishes see that Amba’s ears extend and stretch to Her eyes and are thus afraid of approaching Meenakshi and that is why the female fishes refrain themselves from ‘paisunya’ or chatter and keep swimming under water instead of on surface. Like Duryodhana in Maha Bharata at the end of the Epic Battle dived deep into water and performed the ‘jala stambhana’ as he was afraid of Bheema, the fishes too are afraid of Amba and Her ears extending upto Her Fishlike eyes. ‘Animesha’: without closing the eyes even for a twinkling of an eye like a fish: indeed Amba’s eyes are hardly closed since the worlds are perished and Acharya assures that Her desire is to keep the worlds alive; what is more it is a belief that fishes do not sleep as they are always in deep waters and have to be alert always!

Pandita Lakshmidhara analyses: As Bhagavati's eyes are to keep the equanimous in full control of Her faculties, there are two entities which are to safeguard themselves: one is 'shapharika' or fishes and another is 'indeevara' or lotuses. The poets invariably compare these two entities as Bhagavati's eyes as Meenaakshi or Kamala Nayana. That is the reason why they always seek to be aloof from Her out of shame and thus avoid Her side long glances especially since Her eyes seem to converge with Her ears and it is a great difficulty for these entities to hide themselves nor converse among themselves even; that is why lotuses in the nights close their doors in the nights to blossom fully and only in the day time they look fresh due to their nearness to Devi Lakshmi whose seat is a lotus any way while fishes go nowhere near Her and hide themselves deep in waters always!

[Madhura Meenaashi Sundaresha: Madurai: Situated on the banks of River Vaigai with historical links with the Kings of Pandyas and Cholas and with illustrious architecture and monuments, Madurai is the famed Abode of Devi Meenakshi and Sundareshwara the alternate forms of Shiva and Parvati. This City which is also known 'Naandamada Kudam' or the Assembly of Scholars, and the Centre of Four Towers viz. the Temple, is well connected by Road, Railway and Air. Meenakshi Temple is ancient in modern setting with Four Entry Gates, 14 Gopurams (Towers) of 175-180 ft. of height plus besides 27 smaller Gopurams and an estimated 35000 Sculptures, nominated for the Seven Wonders of the Modern World, possessing two principal Sanctums or Garbha sthalas with two golden vimanas or Shrines. Although there are four Dwaaras, normally the Eastern side though popular, is stated by Puranas as somewhat inauspicious since there is a concern of Brahma Hatya Paataka, as that mighty sin was committed by Indra who killed Vritrasura, a Brahmana and Deva Raja had to hide himself in a lotus stem at Mansarovar Lake and finally emerged from a non-Southern side of the stem latter with the redemption from Brahma to qualify for scrapping the sin; this is why an alternate gate was since made for entry-exit! At the entry point itself there is a Ashta Shakti Mandapa called Nagaar Mandapa which is supported by eight pillars on which are painted on the ceilings the sketches of Ashta Lakshmis. To the right side of the Mandapa, there are the Murtis of Ganesha and Subrahmanya where shops are placed and behind it are the idols of Shiva, Brahma, Vishnu's Mohini Swarupa and Anasuya. Further to a Dark Mandapa not open to visitors is the Swarna Pushkarini Sarovara around which are the Pancha Pandava Murtis, beyond which is the Purusha Mriga Mandapa or half man and half animal images. Just opposite that is the Meenakshi Mandir, before which is a small Subrahmanya Mandir with his two Devis. While performing Parikrama of Meenakshi Devi's celestial Idol which is well ornamented and beautifully dressed are the Murtis of Jnaana Shakti, Kriya Shakti and Bala Shakti as also Subramanya Mandir and Tirumala Balaji with his two consorts on either side. Sundareshwara Temple with dwara palakas before, and on entering it one encounters with silveren Nataraja with his right foot up (as compared to Nataraja at Chidambaram kshetra's Vighraha of Nataraja whose left foot was raised). Opposite to Sundareshwara Swami Mandir is a Swarna Shikhara and there beyond is Swayambhu Sundareshwara Maha Linga with golden 'Tripundra' decorated on the countenance. Outside the Mandir are wonderfully looking Eight Pillars with 'Shankara Leelas' depicted along with the figures of Veerabhadra and other Shiva Ganas. In the Mandapa, Shiva Bhakta 'Kaaraikalamma' is also depicted. In the Navagraha Mandapa, the Navagraha Murtis are presented.. While performing Parikrama around the Sundareshwara Mandir, one would find the darshan of Hanuman, Ganapati, Dandapani, Saraswati, Dakshina Murti, Subrahmanya and so on. There is a small Mandir of Devi Durga separately around an old root of Kadamba vriksha still preserved and it is stated that it was under this tree that Meenakshi and Sundaresha were wedded! To the south-west of the Main

Temples, are kept the Utsava Vighras or the Temple Parikrama Idols, besides Ganga-Parvati Idols made of Gold and on the western side there is a Chandanamaya Maha Linga. Right before the Main Temple of Sundaresha is installed Nandi Deva from where the Sahasra Stambha Mandapa is situated, before which are the Murtis of Deva- Devis and Shiva Bhaktas among whom there is a highly attractive and artistic Murti of Veenadhari Saraswati too. At this Mandapa itself, there is a peaceful looking Shyamala Sundara Nataraja installed; here again Shiva Bhakta Kannappa's Idol is arranged. Right opposite the Meekakshni Mandir is built a Shata Stambha Mandapa with 120 pillar on which are portrayed the Raja-Rani Vighras of those in Authority then. At the eastern side of the main Temples is a Meenakshi- Sundaresha Kalyana Mandapa called the New Mandapa named Vasanta Mandapa where every Chaitra Month, the Kalyana Mahotsavas are celebrated and the Vighras of the Deities at the 'Panigrahana' Function are displayed. These Kalyana Celebrations are observed for Ten days as these are known as Utsava Nagari Festivals. During Vaishakha Shukla Panchmi, celebrations for eight days are observed too. Ashadha-Shravana Months are full of festivals since special pujas are organised for Devi Meenakshi while Shravana Month is dedicated to 'Shankara Leela Smaranotsavas' of 64 types are depicted with corresponding picturisations. Besides Bhadrpada-Ashvinyuja Nava Ratra Mahotsavas are popular too. Amavashyas and Punima days are special. Nataraja Abhishekas are done in Margaseersha 'Ardra Nakshatra' while Kala Bhairava Ratha Yatra on that Ashtami is organised too. Pousha Purnima is noted for Meenakshi Rathotsavas and Maagha Smaranotsava by Shiva Bhaktas and Phalguna Madana Dahanotsava are too executed. The legendary aspect of the two famed Temples of Sundaresha and Meekakshi at Madurai is as known as follows. At the Temple site now there was a 'Kadambavana' at the times of Pandya King Malayadhwaja and his wife was Kanchanamala. The King noticed that there was Swayambhu Shiva Linga which as believed by the Public had proofs of Devas worshipping unvisioned to any. Once Bhagavan Shankara appeared repeatedly in the dreams of the King and instructed him to build a Temple; one evening a serpent made the King follow to a specific place and stopped with hissings of its hood several times and disappeared. The King then decided to build a model Temple naming Bhagavan Shankara as Sundaresha and appointed Pandits for regular worship and Abhishekas as per Scriptures and gradually Bhaktas poured in. The King who turned himself a fulfilled Shiva bhakta took to long meditation and a hazy profile of Shankara appeared. Then King got confused and made a request to that Figure to bless him with a noble child as he had none. Kanchanamala became pregnant and a girl child named Meenakshi was born. But soon enough the King died and the Queen took over the role of a Queen Mother on behalf of the daughter. Meenakshi grew up as a Parama Bhakta of Sundaresha and spent all the time in the Temple itself. The Queen decided to wed Meenakshi with the Celestial Figure of Sundaresha and within days Meenakshi really merged into the Lord and eventually a seperate Mandir was constructed by the Pandyan line of Kings as Meenakshi!]

VRISHTI PRADA YANTRA YAM YAM YAM

This Yantra may be either scripted on a golden leaf or better even on an elephant tusk and kept in one's puja griha for formal shodashopachaara puja for 45 days and at the end of each puja recite the stanza as also the following **Varna beejaakshara Mantra** TA 20,000 times. This procedure of 'saadhana' will have the dual purpose of KAARAAGAARA VIMOCANA AND VRISHTI PRADAANA during Anaavrishthi Sthiti. Following is the DHYAANA of the Beejaakshara TA as follows:

Chaturbhujam Mahaa Shaantaam Maha Moksha Pradaayaneem, sadaa shodasha varsheeyaam raktaambara dharaam Paraam/ Naanaalankaara bhushaam taam sarva siddhi pradaayaneem, evam dhyaatvaa TA kaaram tu tanmantram sadaa yajet/ TA kaaram chanchalaapaangi svayam Parama kundalee, Pancha Devaatmakam Varnam pancha praanaatmakam tatha/ Trishakti sahitam varnam aatmaadi tatva samyutam, tribindu sahitam varnam peeta vidyudsamaprabham/

57. *Drishaa draagheeyasyaa dhara dalita nilotpala ruchaa
Daveeyaamsam deenam snapaya kripayaa maamapi Shive,
Anenaayam dhanyo bhavati na cha te haaniriyataa
Vanevaa harmye vaa samakara nipaato himakarah/
Devi! Kataaksha kinkari bhuta Kamalaakoti Sevita/*

Parama Shive! May Your glorious glances which are like mini smiles of just blossoming blue lotuses bestowing even a mild spray of your kindness on me . This would in no way reduce the enormous fund of your kindness since the cool rays of Moon get spread themselves evenly all over the entire garden of the sky any way. In other words, this mortal too would derive the best of existence from your graceful and kind act of yours with the least possible effect on your endless grandeur; by such action, the snow beamed Moon sheds the selfsame luster either on a forest, or a mansion or an individual like me!

MAHASWAMI of Kanchi explains : ‘Dhrusha deerghasya’ or Amba’s elongated sidelong and far reachingly extensive sharp eye glances could vision infant children, animals, birds, worms, and even grass. In other words, Her glances extend the boundaries of the Universe, including galaxies, nebulae and so on defying ranges and covering the Brahmanda and far beyond! ‘Dara dalitha nilotmala richaa’ or Amba’s both Her and left eyes are like ‘neelaambujas’ or blue water Lilies. being the embodiments of sweetness and softness while the third eye glows like the ‘hemaabuja’ or like Agni.’ Lalitha’ is with two ‘La karas of neelotpala’ or of two gems of different colours, and sizes like ‘Naalotpalamba’ at Tiruvayur of Tanjavoor District in Tamil Nadu. [*Tiruvaarur*: Some 15 km from Mayavaram or 22 km from Tanjore, is the highly famous *Thyagaraja Mandir*, which incidentally has the widest of Gopurams in Southern India; and as the Tyagaraja -Araadhana Kshetra. As Shiva Murti is aptly called in his Mandir, the Vighraha of Devi Parvati is known as Neelotpalaambika. Outside the Temple are the Vighrahas of Ganesha and Kartikeya, besides the Nandi Swarupa which is acclaimed as a Sarva Pashu roga nivarini or the Insant Curer of cattle diseases. Ahead of Nandi is the Tapaswini Swarupi Parvati named as Kamalambal with four hands carrying Varamudra or the sign of refuge, Maala or garland, Paasha, and Kamala and this Murti is locally believed as one of the Para Shakti Peethas called Akshara Peethas. This hallowed Place is not only the birth place of Tyagaraja, but also of Muttu Swami Dikshitar and Shyama Shastri the other illustrious names popular for eternal Art of singing, poetry and lyrics. At Achaleshwara it is stated that the Shadow of Shiva Linga falls only in the Eastern side and no other side; there are also Miandirs of Hatakeswara, Anandeswara, Siddheswara etc. Two interesting features of The Tyagarajeshwara Mandir are of the Chariot at the Shiva Mandir with several small Mandirs such as of Dandapani, Neelakantha, etc as also a Sarovara with many Lotus ponds and as many as 64 Ghats!]

Reverting to Maha Swami, in sum the first line ‘*Drishaa draagheeyasyaa dhara dalita nilotpala ruchaa*’ means as ‘Your glances have their extensive reach and with their glow of blue water lilies just unfolding’; this line is full of ‘da kaaras’ like the second line too well ornamented which states: *Daveeyaamsam deenam snapaya kripayaa maamapi Shive!* Shivaamba! Bathe me too Mother! in the holy water of your fleeting glances as as you are the embodiment of compassion! In other words, instead of

your glances lingering over me too fleetingly, Mother! may they fall on me as a rain of grace, so that I could bathe therein! The second half states: *Anenaayam dhanyo bhavati na cha te haaniriyataa Vanevaa harmye vaa samakara nipaato himakarah/* By being bathed in the grace of your glance, I too have become enriched and blessed; all the sins and evils vanish. Further, we make ourselves happy outwardly, but by learning, status, wealth, fame etc. But, there is no ornament higher than that of deserving Amba's grace. If Her sidelong glance falls on us we will realise that there is no jewellery, no decoration superior to it as it is no ornament that brings us the realisation that all else is no ornament at all! Acharya concludes the stanza with a prayer to Amba to see everything as one and the same: *Samakara nipaato himakrah/* This kind of 'sandarshana' or seeing everything as one or as all being as the same or the Advaita concept that everything being Brahman as a boon. Mooka Pancha shati Part 1-Aarya Shatakam 48: *Shiva shiva pasyanthi samam Sri Kamakskshi katakshitha purushahaa, Vipinam bhavana mithram loshtam cha yuvathi bimbhoshta/* A person who is glanced by Kamakshi is Shiva Himself in everything, be it a mansion, a friend, enemy, or clay or even the 'bimboshtha' or the luscious lips of an attractive female! In other words as a man who is not tormented by desire, anger or fear but is equanimous is Shiva himself once he is blessed by Amba's sidelong glances of compassion. Adi Shankara assures that such a person is would acquire non dualistic wealth of oneness with all!

Kataaksha Shatakam no. 77 stanza of Mooka Pancha Shati is quoted: *Samsara gharma paritaapa jushaam Naraanaam, Kaamaakshi sheetala taraani tavekshitaani/ Chandraatapanti ghana chandana kardamanti, muktaa gunanti himavaari nishechananti/* Amba Kamakshi! Your 'kataaksha veekshana' or mere glance of kindness should suffice to shower and freshen up the pangs of samsaara, like cool moon-shine to those suffering from the hot weather of mid summer noon! Indeed such glances of yours are like the thick sheets of sandalwood or the cool garlands of pure pearls or spinklings of Ice water of excellent perfume!

SAKALA SOUBHAGYA PRADA YANTRA: SHRI SHRI

Yantra Sthaana at Anaahata Chakra; The yantra be made of golden leaf. Japa be made 1000 times along with the stanza text beside the beejaakshata **DRU : DA + RU :**

Dhyaana: '**Da' kaara:** *Chatur bhujam peeta vastraam nava yuvana samsthitaam, anaka ratna ghatita haaranuupura shobhitaam/ Evem dhyaatvaa DA kaaram tu tan mantra dashadhaa japet, Trishakti sahitam Devi, Tribindu sahitam Priye/ Aatmaadi tatva samyuktam DA kaaram pranamaamyaham, DA kaaram shrunu Chaarvaangi Chaturvarga pradaayakam, Pancha Devatmakam varnam Pancha praanamayam sadaa/*

'**Ru' kaara dhyaana:** *Shadbhujam neela varnaam cha neelaambaradharaam paraam, naanaalankaara bhushaadhyaam sarvaalankrita mastakaam/ Bhaktipradaam Bhagavateem bhoga moksha pradaayaneem, evam dhyaatvaa Surashreshthaam tanmantram dashadhaa japet/ Pancha praana mayam varnam chatur jnaanamayam tathaa, Raktavidyullataakaaram RUKaaram pranamaamyaham/ Rukaaram Parameshaani kundalee murtirmaanaswayam, atra Brahmascha Vishnuscha Rudraschaiva varaanane/ Sadaashiva yuktam varnam sadaa Ishvara samyutam, urthva Daksha gataa vakraa trikonaa vaamatsathah/ Punastvadho Daksha gataa maatraa Shaktih Paraamritaam, maatraa tu Brahmavishnveeshaah tishthanti kramato paraa/*

Saadhakas, especially ‘Suvaasinis’ or well married ladies or Unwed Kumaris, if worship Maha Lakshmi Yantra in which Lakshmi is seated on a Lotus flower with eighteen hands carrying Aksha Maala, Parashu, Mace, arrows, vajra kamala, kamandalu, danda, shakti, shankha, huge bell, drinking vessel, trishula, paasha, sudarshana chakra, with deeksha and total surrender shall most certainly acquire Mahadaishvarya!

58.	<i>Araalam</i>	<i>te</i>	<i>paali</i>	<i>yugalam</i>	<i>aga</i>	<i>rajanya</i>	<i>tanaye</i>
<i>Na</i>	<i>keshamaadhatte</i>		<i>kusuma</i>	<i>shara</i>		<i>kodanda</i>	<i>kutukam/</i>
<i>Tirascheeno</i>	<i>yatra</i>		<i>shravana</i>	<i>patham</i>		<i>ullanghya</i>	<i>vilasann-</i>
<i>Apaanga</i>	<i>vyasango</i>		<i>dishati</i>	<i>shara</i>		<i>sandhaana</i>	<i>dhishanaam/</i>

Bhagavati! *Kraantena Manmatha madena vimohyamaana, svaantena chuuta taru moola gatasya pumsah/ Kaanteena kanchi davallo kayalochanasya, praantena maam Janani Kaachiura bhushe!* (Kataksha Shatakam stanza 80, Mooka Pancha Shati) Your placid and pleasant ‘netra dvandaas’ as provoked by Manmadha have laid Parameshvara to trance! Kancheepura Vibhushe! Do very kindly now look after the Universe and its child like Beings ranging from humans to pieces of grass forgiving their respective shortcomings!

Pandita Lakshmidhara explains: Parvata Raja Putri! Your broad face terminating between the ears and eyes is like a Manmadha’s bow and arrows being so provocative as though to tempt Kamadeva to get his arrows readied! To whom indeed would the arched pair of ridges between your eyes and ears not convey the grace of the bow of flower arrowed God of Love! For, your elongated side glances directed across which (ridges) and reaching the vicinity of your ears creates the impression of mounting the arrow on the bow string! In other words the negative interrogative of the first half of the stanza presupposes an affirmative reply. In the second half the oblique glance of Bhagavati is portrayed as the mounting of an arrow on the bowstring, the eye being compared to an arrow!

SAADHYAAKARSHANA YANTRA: SAKALA RAAJA VASHYATAA-SARVA VYAADHI HRATA: KLEEM KLEEM KLEEM - SHREEM- KLEEM KLEEM KLEEM

This Yantra with Three KLEEMS on either side and SHREEM in the middle be scripted on a Golden Leaf with kumkuma churna for formal worship for 45 days at the Anaahata Chakra with japa each of thousand times daily of the stanza as well as the Beeja / Varnaaksharas, especially of Devi Katyaayani with sugandha pushpaas with honey as naivedya for Sarva Raaja vashyata- Sarvaakarshana- Sarva Vyaadhi Nivarana for assured results.

VARNA BEEJA : **Aa**

Dhyaana: *Ketaki pushpa garbhaabhyaam Dvibhujaam hamsa lochanaam, shuklapattaabaradharaam padma maalaa vibhushitaam/ Chaturvarga pradaam nityam nityaanandamayeem Paraam, varaabhaya karaam Deveem naaga paasha samanvitaam/ Shrunu tatvamakaarasya ati gopyam varaanane, sharacchanda prateekaasham pancha konamayam sadaa/Pancha devamayam varnam shaktidvaya samanvitam,nirgunam sugunopetam svayam kaivalya murtimaan, bindudvayamayam varnam svyam prakriti rupinee/*

RAJA VASHEYA YANTRA is distinctly given in Mantra Shastra; this be scripted on the Jasmine leaf for 'aahuti' in homaagni along with cow ghee and the bhasma be mixed with go mutra to be consumed for Raja vasheekarana. Besides Shri Lakshmi Aaraadhana is must.

59. *Sphurad gandaabhoga prati phalita tatanka yugalam*
Chatuschakram manye tava mukhamidam Manmatha ratham/
Yam aruhya drihyatyavani ratham arkendhu charanam
Mahaveero Maarah Pramathapataye sanjitavate/

Loka Janani! *Taatanka yugali bhuta tapanodupa Mandalaa/* Your ear-rings are represented by Sun and Moon and have a cosmic relevance. In your Virat Svarupa, only Surya and Chandra are the appropriate 'karna abharanas.' Thus the face of Devi is resplendent always- either during the day time or the nightlongs too smashing darkness and firmly establishing for ever in sarva kaala and 'sarvaavasthaas'.

Pandita Lakshmidhara explains: Bhagavati! Your Mirror like 'vishaala phaala bhaaga' or broad face has the reflections of both of your 'karna pushpas' or well drawn flower like ears on either side. On this expansive space it looks as though Manmadha is riding a chariot on earth with Surya Chandras as the chakras while Parameshvara Himself is engaged as if against Tripuraasuras! In other words, Devi's 'phaala bhaaga' is so wide and extensive that Parama Shiva is able to wage a battle against Tripuraasuras on a chariot while Manmadha as the charioteer and Surya Chandras as wheels on the broad earth like Devi's broad face! In this stanza there is a simili between Bhagavati's broad forehead with Surya Chandras as Her 'karnaabharanaas' or the earrings on the one hand and the Chariot way of Manmadha with Surya Chandras as the chariot wheels, the Charioteer as Mammadha and Parama Shiva as the Hero going on a victory spree against the villaionous Tripuraasuras.

SARVA JANA VASHIKARANA YANTRA -- YEM KLEEM SAUH in Chatuskonam

The Yantra be worshipped for 45 days formally with 'shodashopacharaas' and the placement of the Yantra and the place of Japa at the Shri Chakra's Anaahata chakra; naivedhya : cooked rice with jaggery, ghee and honey; the japa should be performed for 1000 times a day and the japa be of the stanza concerned, the Yantra Beeja, and the VARNA BEEJA **SPHU**:

DHYAANA: SPHU comprising SA+PHA+ VU

SA: Kareesha bhushitaangee cha saattahaasam digambaraam asthi maalyaam ashtabhujam Varada ambujekshanaam/ Naagendra haara bhushaadhyaam jataamukuta manditaam, sarva siddhi pradaam Nityaam Dharma kaamaardhamokshadaam/ Evam dhyaatvaa SA kaaram tu tan mantram dashadhaa japet, SA kaaram shrunu Cchaarvaangee Shakti beejam paraatparam, koti vidyullataakaaram kundali-maya samyutam/ Pancha deva mayam Devi pancha praanaatmakam sadaa, rajat satva tamoyuktam Tribindu sahitam sadaa/

PHA: Pralayaambuda varnaabhaam lallajjihvaam chaturhujaam, bhaktaabhaya pradaam nityaam naanaalankaara bhushitaam/ Evam dhyaatvaa PHA kaaram tu tanmantram dashadhaa japet, PHA kaaram shrunu chaarvaangi raktavidyullataasamam/Chaturvarga pradam Devi panchadevamayam tathaa/ Panchapraanamayam varnam sadaa Triguna samyutam, Atmaaditvatva samyuktam Tribindhu sahitam priye/

VU: Peeta varnaam Trinayanaam peetaambara dharaam paraam, dvibhujaam jatilaam bheemaam sarva siddhi pradaayineem, evam dhyaatvaa Surashreshthaam tan mantram dashadhaa japet/ VU kaaram Parameshaani adhah kundalineem svayam, peeta champakasankaasham Pancha deva mayam sadaa/ Pancha praana mayam Devi chaturvarga pradaayakam

Besides the above, Shri Maatangi Yantra's formal worship with the recital of the Moola Mantra 108 times followed by homa and on Krishna Paksha Chaturdashi the mixture of sea salt and homa bhasma be enabled to eat with cooked rice by a crow and the black thread worn earlier by mantras be offered to homagni. The resultant 'bhasma' be sprinkled on the 'saadhakas' and the latter would certainly control streets, servants and Kings even!

60: *Sarasvatyaah suktheer amruta laharee kaushalahareeh
Pibantyaah Sharvani! Shravana chulukaabhyaama viralam/
Chamatkaara shlaaghaaa chalita shirasah kundala gano
Jhanatkarais taaraih prati vachanam aachashta iva te/*

Jagajjanani! *Padma raaga shilaadarsha paribhavi kapolabhuh!*Your 'karnaabharanas' or of Surya Chandra like sparkling Padma Raaga Earlings generate grand reflections of Parama Shiva on your mirror - like rosy cheeks full of 'snigdhatva' or magnificence!

Padma raaga shilaadarsha paribhavi kapolabhuh, Navavidruma bimbhashrinyakkari radanacchada/ Shuddha Vidyaankuraakaara Dwijapankti dwayojjwalaa, Karpura veetika amoda Samaakarshad digantaraa/Nija sallaapa Maadhurya vinirbhita kacchapi, Mandasmita prabhaapura majjad Kaamesha Maanasaa/ Anaakalita saadrusya chubuka Shree Viraajitaa, Kaameshabaddha Mangalya sutra shobhita kantharaa/ (Devi! Your rosy and smooth cheeks defy rubies and blood red lips flout corals and bimba fruit; the two perfect sets of your scintillating teeth represent Dwija-Pankti or the rows of Learned Brahmanas thus signifying pure Knowledge; the whiff of aroma from your face as emanated from the camphor and betel leaves that you take in your mouth fills in the whole Universe signifying that the 'Omkaara Naada' from your mouth resonates every where; Your banter / Chit-chat is far sweeter than the trained tunes of the stringed instrument of Veena and is suggestive of the resonance of Vedas; Your pretty smile to Kameswara overpowers his thoughts and mind; Your chin is uniquely shaped and is above depiction; the Mangala Sutra tied by Kameshwara around Lalita Devi symbolises the very close affinity and inseparability of Prakriti and Maha Purusha or Shiva and Parvati.)

Pandita Lakshmidhara analyses: Sharvaani! The tingle of your earling bells is indeed like what Devi Sarasvati's sweet 'Sudhaamaya Kaavya gaana'! While you have been continuously drinking in the hollow of your outstretched ears the sweet singing of Sarasvati Herself, the flow of nectar like musical compositions, then your ear ornaments chime in unison. This indeed implies that the Goddess of Learning herself is seeking to please Her Patron and win Her approbation by producing exquisitely attractive compositions and the latter is shaking Her head resulting in Her ear ornaments echo in unison with soft chimes!

Indeed this is a high tribute to Devi Saraswati that the High Seat of Learning : **Saraswati** in essence is Vaak- Vidya-Vigjnana being the bridge from the Deep Oceans of Samsara- Illusion-Falsity-Ignorance to Sadhana- Nigraha-Medhas-Awareness and thereafter the Initial Illumination- the Path of Divinity or the 'Deva Yana'-passage to Urthwa Lokas-and finally the Bliss of Realisation of the Equation with or the

Reflection of Anraratma as Paramatma! Devi Saraswati the illustrious gift to Sage Matanga excelling in one of the Maha Vidyas! you are the icon of everplayful musical Veena stunningly studded with lustrous gems! You are the symbol of femininity of exhuberant grace and extraordinary beauty! You are the personification of auspiciousness while spreading four arms, moon shine smile, firm and high chested physical charm, carrying mesmerising flowers of intoxicating smell, juicy sugarcane, defensive rope to instantly arrest the evil, an arrow to terminate the malevolent, a mighty goad to suppress immorality and a pundarika or conchshell to warn the wicked! Bless me Mother with your sweet and merciful looks from the benign eye corners even being seated cosily in the unique forest of fragrant and ripe fruits of sweet lusciousness! Victory to you the Universal Mother Matangi even as you resemble the singular blue lotus, ever blissful with celestial musical notes of Veena and carrying a green parrot for mere play and pastime!

VIDYAA PRAAPTI YANTRA - SHREEM to be inscribed within Trishula Trikona on a golden Leaf to be placed at Anaahata Chakra on the Puja griha for formal worship for 45 days. Giving power of speech to dumb, Making your predictions come true! BEEJAAKSHARA SA - Japa Sankhya 1000 besides the stanza and beejaakshara; possibly minimum 10 homas with Madhura traya and daadmi kusuma.

Beejaakshara /Varna Beeja Dhyana of SA as follows:

Kareesha bhushitaangi cha saattahaasam Digambaraam, Asthimaalyaashtabhujam Varadaambujek - shanaam/ Naagendra haara bhushaadhyaam jataamakuta manditaam, sarva siddhi pradaam nityaam dharma kaamaadha mokshadaam/ Evam dhyaatvaa SA kaaram tu tanmantram dashadhaa japet, SA kaaram shrunu Charvaangi shakti beejam paraatparam, koti vidyullataakaaram kundalee maya samyutam/ Pancha Deva mayam Devi pancha praanaatmakam sadaa, ragassatva tamoyuktam ribindu sahitam sadaa/

In the Mantra Shastra, Madhumati Mantra has been mentioned for Vidya Siddha Mantra : *Maya Kundalini kriya madhumati Kali Kalamalini, Matangi Vijaya Jaya Bhagawati Devi Shiva Shambhavi; Shaktih Shankara-vallabha Trinayana Vagvahini Bhairavi, Himkari tripura para par mahi mata kumari tasiya/* Sadhakas seeking to accomplish Vidya Siddhi may recite the Mantra 50 lakh times. In fact, Madhumati Yantra Puja is of outstanding effect: Madhumati Devi is stated to have been seated on a golden throne at Kailasa Mountain with her both hands carrying Naaga Lata and Blue lotus and is intensely worshipped by Devanganas and Naga Patnis. The Yantra-Tantra-Mantra- Homa karyas are the means of accomplishing Sarva Vidyas.

[Incidentally **Madhu-vidya** is described in the Brihadaranya Upanishad II.v.1-19, and in the Chhandogya Upanishad vide III 1-4. *Madhu-vidya* or 'Honey-knowledge' is that of the supreme Bliss of the Self; it is an important Vedic teaching. This knowledge is meant to be communicated by the teacher to the disciple, by father to the son – who is worthy and inwardly ready. Indra taught *Madhu-vidya* to Rishi Dadhichi with a warning that it should not be communicated to anyone else. For example in Brihadaranya Upanishad: Madhu Vidya -taught by Dadhyan Rishi to Ashwini Devas as in horse heads- the unique link between the Individual Soul and the Supreme : Maitreyi solicited the Maharshi to elaborate the MADHU VIDYA or the Theory of Honey being the unique link between the Self and the Supreme. Then the Maharshi explained what Dadhyan Rishi taught to Ashwini Devas in Atharva Veda. But there was a huge catch behind the narration: Dadhyan cautioned the two Ashwini Devas that in view

of Lord Indra's condition that any one trying to learn Madhu Vidya would automatically have their heads dropped; however Dadhyan assured that the heads would be kept secured and replaced by the heads of horses and the operative portion of the Madhu Vidya meditation being the rite called Pravargya minus however the 'goodhaatha' or the secret import called Self-Knowledge; indeed the Self Knowledge is as self revealing eulogy as a thick cloud with rumbling noises inevitably would end up in heavy rains! Obviously the two Ashwini Kumars yielded to the tempting offer of Dadhyan Rishi as also his assurances and agreed to the Offer to get beheaded and horse heads replaced). II.v.17) Thus this Madhu Vidya had been taught to Ashwini Kumars by Dadhyan Rishi who addressed them saying that the Madhu Vidya or the Instruction of Honey which was 'Twaashtra' or Related to Surya was thus being accorded; this was the Pravargya karma which would indeed be followed by Madhu Vigyaan implicitly if not explicitly! Indeed this Madhu Vidya not only reveals the transformation of the Inner Self to the heightened level of the Supreme Brahman and the incidental methodology of recovering the horse heads to normalcy as of original Ashwini Kumars. Moreover the 'Puraschakre pura sharira' or the erstwhile form of those since initiated to Madhu Vidya would subsequently lead to Purusha Swarupa and further help merge into Avyakta Swarupa of Brahman!) II.v.18) After discoursing Madhu Vidya to Aswini Kumars, the Rishi explained to Ashwini Kumars that Paramatma manifested himself first as with two feet like human beings and birds and later on as four feet animals; since he entered these bodies in a subtle form, he is called Purusha. Indeed there is nobody that is not covered as a biped or quadruped or in any other imaginable form in them as enveloped by Him inside and outside. In other words, there is nothing that is not pervaded by Him in the form and name of that very species. Thus the Mantra; *nainenakincha naanaavritam, nainena kinchinasamvritam* ie there is nothing that is not covered by Him, nothing which is not engulfed by Him viz. the Purusha! Indeed He made the bodies, the karmendriya and Jnaanendriyas or the organs of action and senses.) II.v.19) Thus Dadhyan Maharshi taught Madhu Vidya to the Ashwini Devas in Atharva Veda as they were in the form of Horse-heads. As each specie of the Lord's creation as of biped or quadruped or innumerable other forms, the process of Creation got multiplied as per the original swarupa or the prototype as 'pratiswarupas' or replicas got reproduced aplenty with similar features, organs and their respective functions by Maya or 'make believes' which appeared in tens, hundreds, thousands, and of endless numbers with organs and their functions in perpetuity till the termination of Creation till another such cycle gets renewed! That Parabrahma or the Supreme Creator is stated 'apurva' or unprecented, anpara-akaarana-akaarya or causeless, spontaneous, and on his own volition, as also Abahya or beyond comprehension yet the consciousness within the Internal Judge of one's thoughts and deeds! This Self is thus a true reflection of Brahman the Infinite. This Antaratma of every being is a fascimile of Paramatma and just as the Supreme knows everything, can see, hear, feel, act, react, think, comprehend and so on the Individual Selves of all the Beings can certainly do so to their respective capacities. Like horses are yoked to a chariot, the internal organs and their functions are tied together to the Pure Intelligence. This is the meaning and import of the Mantra and this again is the lesson of the Madhu Vidya, nay the secret of Vedanta; this again is the cohesion or link of the Inner Self and the Supreme Brahman all about!).

Chhandogya Upanishad: Meditation on Surya the honey of Devas by Rig Veda Chants III.i.1: Om! Bhagavan Surya, the unique object of meditation of the Worlds, is for sure, the honey base of all the Devas. Now, heaven is akin to a bent bamboo stick, the 'Antariksha' or Atmosphere called also the Intermediate Space is indeed like a beehive and the 'Surya kiranans' or Sun Rays the off shoots are like the offspring of Sun! III.i.2) Indeed, the eastern rays of Surya Deva are like the eastern cells of the bee hive

even as the Rik Mantras are the bees and Rik Veda by itself is a pure honey bearing flower of charm and fragrance! Honey is prepared by the Rik mantras by absorbing ‘aapah’ the water from the Rites enjoined by Rig Veda and the rites are the various flowers; the waters are the milk and butter poured into the fire in connection with the rites as that mix is called Soma turned into amrita or the nectar!) III.i.3) Illumined and radiated by Rig Veda, the rites compared to flowers produce honey as sucked by bees as in the form of yasha-teja-veerya-anna-arogya or fame, radiance, virility-food and health) III.1.4) The honey juice flowed plentifully and settled on a side of the Surya Bimba or the Solar Orb and hence the bright redness that appears at the Sun Rise)

61: *Asau naasa-vamsas tuhina-girivamsha-dhvajapati*
Thvadhiyo nedhiyah phalatu phalam asmakam uchitam;
Vahathy anthar muktah sisira-kara-nisvasa galitham
Samruddhya yat tasam bahir api cha mukta-mani-dharah
 Devi Lalitha! *Nava Champaka pushpaabha naasadanda viraajitaa, Taaraa kanti tiraskaari naasaabharana bhaasuraa/* Your nose is comparable to a freshly blossomed Champaka flower; the gleam of the diamonds worn on the ornament of your nose puts to shame the combined shine of Stars on the Sky!

May the bamboo like nose of yours immediately bear the cherished fruit of the pearl of bamboo viz. Kaivalya to us the Sadhakas. The fact that Amba’s nose wears as a ornament a pearl outside, is taken advantage of by Poets, who represent it as one of the pearls in the hollow of the bamboo like nose, cast by the exhaling breath of Devi thus forming an index to the pearls inside. The left side of the nose is of ‘IDA maarg’ of inhaling [as against the PINGALKA maarg of exhaling] and the ‘Ida naadi’ tends to generate ‘Amrita Bindus’ which once crystallised would form superior pearls as eventually would enhance the brightness since they turn into excellent noselings. It is natural that the naasikaa danda defies the ‘sugandhas’ or sweet odours of fresh flowers like nava champakaadi pushpas. Thus ‘*vahanti antar muktaah shishirakara nisvaasa galitam samruddhyaa yat taasaam ahipichha mukta manidharaah*’/and takes Shishirakara or Chandra as indicating the breath passing through the left ‘Ida’naadi’ in which the Moon functions. Further, *Muktaa manim dhratvaan* or It bears pearls inside in its hollow / interior as also wears a pearl outside also , cast as it were by the lunar - left nostril- breath, there being abundance of pearls inside, as per the South Indian custom, so as to attach an ornament with a pearl pendant.

Simply stated: Devi Girija! You are kind enough to bestow Kaivalya to saadhakas by controlling their breathing by the left nostril of the ‘Ida Marga’ since they naturally enjoy the sugandha of fresh flowers too. Now eventually when one exhales too by ‘nishvaasa’ then Devi’s both sides of Her pearls worn both outside and inside too through the hollow of bamboo like nose should grant us mukti by the same logic!

PARAMAACHAARYA of Kanchipura touches on some of the finer points of the science of YOGA. Aba’s smooth nose, with its nostrils looks like a stem of bamboo with its naturally formed holes and is adorned by a pearl stud and pendant: *Muktaamaneedhara* or pearl stud as at Kanya Kumari and Madura Meenaakshi. The *Taarakaanti tiraskaari naasaabharana bhaasura/* or the Devi excels the luster of the Stars on the sky owing to the illumination of Her nose ornament. Shankaraacharya then speaks of a pearl ornament and justifies the comparison with a bamboo stem, believed as such a bamboo belongs to a high strain. Apart from bamboos, oysters and bamboos, elephant’s forefront and sugar canes too sometimes

contain highly rated pearls; in the stanza 74 ahead, Parameshwara after slaying Gajaasura split open his forehead and made an outstanding pearl necklace for Amba! Thus the appropriateness of Amba's nose which is like a bamboo stem should have a pearl stud. Now the bamboo stem which is like Amba's nose comesher divine breath which while exhaled through the hole in a bamboo, music is produced- the music of a flute. The Her breath sweeps down the pearl which lodges itself outside the nose as an ornament for it. Vedas are the breath of the Supreme Being: the pun thus is 'Mukta' and 'Mukti'; the Pearl and Liberation! There is a similar verbal play or in fact a pun made by Acharya: *Asau naasa-vamsaas tuhina-girivamsha-dhvajapati/* The Yogic implications of the stanza. When Acharya says that the pearl inside Amba's nose is brought out by Her breath, he mentions that the breath exaled by the left nostril; yet there is no mention of the left nostril; *Shishirakara nishvaasa galitam* ; nishvaasa is breath exhaled ; the explanation is that the out breath or the exhalation of 'Shishirakara' -the Moon. Now the science of Yoga: ' when the mind is subject to the pulls of desire, anger and other urges or emotions, the breath goes in through the left nostril and goes out through the right. But when the mind is tranquil and absorbed in nole thoughts it is the reverse: the inhalation is through the right nostril and the exhalation through the left. When we transcend the mind in a state of 'samaadhi' there will be no breathing as the breath would be retained in the state of kumbhaka and there is no activity. Amba is 'Kaarya brahmam'; the Brahmam of Action. She is all the time steeped in the exalted thoughts of compassion and thus She exales through the right nostril and exhales through the left.' Shankaraacharya explains the phrase of *shishakara nishvaasam* as a part of the science of yoga: The 'naadi'on the right side called 'pingala' is Surya Naadi while that on the left side is 'Ida' the Chandra naadi.The middle naadi is 'Shushumna' the Agni Naadi. The jeevatma or the Individual Self is indeed Paramatma; Paramatma's left eye is the Moon while the right is Surya and the Third Eye is Agni.Left hand breathing tube is named after Chandra, the 'Shishirakara'. Hence 'Shishirakara Nishvaasam'.

AISHVARYA PRAAPTI KARA YANTRA - TRIKONA MADHYA - HREEM

This yantra to be scripted on a golden Leaf to be kept in Puja Griha for worship with deeksha at vishuddha chakra for eight days and the recitals of the stanza- the beejakshara / varnaakshara involved are of 1000 times a day. [This Yantra is also Purusha / Stree Vasheekarana Yantra as a supplement while keep an 'aabharana' of wife to be kept at the yantra reciting *Kaamo Anangah Pushpasharah Kandarpoo Meena ketanah, Shri Vishnu tanayo Devah prasanna bhavame Prabho* so that the Kaama Raja Beeja be recited by a lakh times totally.]

Dhyaana of VARNA BEEJA 'Aa': *Ketakeepushpa garbhaabhaam Dvibhujaam hamsalochanaam, Shukla pattaambara dharaam Padma maalaavibhusitaam/ Chatur varga pradaam nityam Nityaananda kareem Paraam,Varaabhaya karaam Deveem Naaga Paashasamanvitaam/Shrunu tatvam Akaarasya atigopyam varaanane, Sharacchandra prateekaasham Pancha konamayam sadaa/Panchadevamayam varnam Shaktidwaya samanvitam, Nirgunam Sugunopetam svayam Kaivalya murtimaan, Bindudvayamayam varnam svayam Prakrita rupineem/*

62.	<i>Prakrithyaarakthayaasthava</i>	<i>sudhati</i>	<i>dantacchada</i>	<i>ruchaiih</i>
<i>Pravakshye</i>	<i>saadrishyam</i>	<i>janayathu</i>	<i>phalam</i>	<i>vidhruma</i>
<i>Na</i>	<i>bimbam</i>	<i>tad</i>	<i>bimba</i>	<i>prathiphalana</i>
<i>Thulamadhyaarodhum</i>		<i>kathamiva</i>	<i>raagaad</i>	<i>arunitam</i>
			<i>vilajjeta</i>	<i>kalayaa/</i>

Sundara danta Trailikya Sundari! *Padma raaga shilaadarsha paribhavi kapolabhuh, Navavidruma bimbashrinyakkari radanacchada/*

Poets get confused with your luscious lips by comparing them with any sweet fruit of the Universe. Let it be the coral creeper bear fruit, or even the Bimba fruit! By your 'svabhaavata' or by your very nature, would not any fruit in the Universe be ashamed by comparison! Bhagavati! Your 'chandramukha' or the Moonlike Face laps up the facial fruit juice as is by far the tastier of all kinds sweetnesses of the universe!

MAHA SWAAMI of Kanchi while describing the head to food portrayal of Amba explains the lips of the Goddess. Usually cherry lips are compared to corals which are essentially green but in ripening turn red. Actually coral is the bone of an aquatic creature of octopus family. Her lips are likened to bimba fruit also; bimba is the pratibimba or the reflected image of the fruit. Amba's lips are the original bimba. Once playfully she made the image of her red lips fall on the shiny outer layer of the bimba fruit. Nonetheless, the redness of the fruit to the same degree as the lips of the Goddess. Now *Thulamadhyaarodhum kathamiva vilajjeta kalayaa/* Acharya explains: *adhyaarodhum* means exerting maximum; the bimba fruit realised that it could not just compete with Amba's lips in acquiring redness and thus is ashamed and blushed in shyness since even it could not compete with those of the mother! Indeed Amba's lips are incomparable!

GAMBHEERA NIDRAAPRAPTIKARA YANTRA MAM MAM MAM in Chatushkona

This Yantra be kept at the Vishuddha Chakra to be scripted on a golden leaf for dedicated shodashopa - chaara puja for eight days reciting the stanza, beejaaksharas and Varnaakshara daily by 8000 times with fried maasha padaardhaas and honey daily as naivedya.

Varnaakshara **PRA= PA + RA**

Dhyaana: PA: *Vichitra vasanaam Deveem Dvibhujaam pangkajekshanaam, raktachandana liptaangee padmamaalaa vibhushitaam/ Mani rarnaadi keyura ratna haaraika vighrahaam, chaturvarga pradaam nityaam nityaananda mayeem paraam, evam dhyaatvaa PA kaaram tu tanmantram dashadhaa japet, atahparam pravakshyaami PA kaaraaksharamavyayam, chaturvarja pradam varnam Trishakti sahitam Priye/Panchadevamayam varnam sharacchandra mayaprabham/ Pancha praana mayam varnam svayam parama kundaleem/Triguneesahitam varnam aatmaaditvatva samyutam, Mahaamokshapradam Devi hridi bhaavaya Paarvati/*

RA: *Lalajjihvaam Maha Roudreem raktaasyaam rakta lochanaam,aktamaalyaambara dharaam Rakta - alankaara bhushitaam/ Raktavarnaamashta bhujaam rakta pushpopashobhitaam, Mahaamoksha pradaam nityaam ashraiddhi pradaayikaam/ Evam dhyaatvaa Brahma Rupaam tanmantram dashadhaa japet, repham cha chanalaapaangi kundaleedvaya samyutam, sarva tejomayam varnam saratam manasi chintayet/*

During the Vrata duration, the Yantra saadhaka should practise celibacy and sleep with 'vibhuti' under the pillow to avoid 'dussvapnas' by dhyaana to Svapneshvari Devi as seated with two hands of Varaabhaya Mudras and two hands with two padmas. The Shubha Svapnas are like Surya Chandras, Ganga -Yamuna-aadi rivers; chakravaakaadi birds, radha- arohana, Apsaras or Deva Kanyas, Aakasha gamana, cow -horse like animals, shankha, curd- chandanaadis.

63. *Smitha jyothsnaa jaalam tava vadana chandrasya pibataam*
Chakoraanam aseedatirasatayaa chanchu jadimaa/
Athaste shaataamshoramrita lahareem aamla ruchayah
Pibanti svacchhandam nishi nishi bhrusham kaanjika dhiyaah/
 Shri Devi! *Shrimadvaagbhava kutaika Swarupa mukha Pankajaa/Kanthaathahkati paryanta Madhyakuta*
Swarupini, Shakti kutaika taapanna Katyatdho -bhaaga dhaarini/ Your resplendent lotus face revealed
 the source of speech and the Panchadashi Mantra, which was the Source Mantra that described Your
 Neck-to-Waist besides the body- part underneath as well as the Mula-Mantra; the Tri Kutaas of your
 physique akin to the Panchadashi are called Shri-Kama-Kala Kutaas. Shri Devi has Jaganmohana chatur-
 svarupas . ‘Sthula’ is Amba’s Jaganmohana Swarupa. Pancha Dashi Mantra covers Sukshma Rupa-Kaama
 kalaakshara- Sukshma Tara-Vara Rupa-Kundalani sukshma tara.This is clarified by Naama Traya viz.
Shrimad vaagbhava kutaika swarupa mukha pankajaa/ Shrimat means jnaana pradaayani- Vaagbhava
 kuta or Panchakshari’s very initial ‘Kuta’; thus Suksma swarupa Mantraaksharas are Shri Devi’s sthula
 shareera angaas. Trishati’s initial hundred names are VAAGBHAVA KUTAS. [**LATITHA TRISHATI**
IS ANNEXTURE THREE]

MAHA SWAMI of Kanchi goes on describing the beauty of Amba recalls stanza 42, Acharya refers to Chandramouleeshwari: ‘Amba’s crown was adorned by Sun and Moon as she is Chandrashekhari as also Surya shekhari adorned with dwaadasha Suryas. She is also ‘Gaganamani’. The Sun round which earth and planets revolve is one among many, like galaxies.’ Here in the present stanza: the reference is the Moon: *tava vadanasmarsya* from the face of the Moon emanates Moon light. On the face of the real Moon there is a dark spot but on Amba’s face there are two rows of bright white teeth whose glitter is revealed by Her smiles. Poets say that a woman’s glance is like blackbees darting and that her smile / laughter is like a bubbling stream of whiteness. Acharya thus speaks similarly of Amba’s smile: *Smita jyotsnaa jaalam tava vadana chandrasya/* The Moon light of your face of the Moon that spreads in the form of your smile; this is spread by chakora bird, which is stated to sustains itself on the Moonlight. Moon exudes nectar and that nectar is its rays: *pibatam chakoraanaam* is the poetic expression; *atirasatyaa chanchu jadimaa aaseet/* The beaks of chakora birds get benumbed and insensitive. Having tasted the gentle smile of ‘Jnanambika’, the chakora birds become wise and intelligent and since the food is too sweetish then they try to eat sour items to balance the taste and thus turn to *aamlaaruchayah/* or turn to sour taste. Shankaraacharya has gifted us beautiful poetry in which he says that even the nectar of moonlight is sour by comparison with the sweetness of Amba’s gentle smile; this idea he conveys by speaking about the experience of chakora birds. The Celestials, despite partaking of amrita perish during th great dissolution / mahasamhara. But Ishvara remains; Amba who is the embodiment of the ambrosia of consciousness, as ‘chaitaanyamrita’ is superior to the gross ambrosia of consciousness gotten from the churning of the Ocean of the milk; it is because Ishvara is always with Amba that He never perishes. Indeed the amrita of Amba’s gentle smile of the Moon is far more delectable than the amrita of the actual Moon arising from the churning of the ocean of milk. Besides being chaitaanyamrita- the ambrosia of consciousness, She is also the Soundaryamrita as ‘vadana soundaryaalahari’. Far more significant is Her ‘Jnaana Soundarya’ the Goddess of Jnaana; while Chandra is’ Hima kara’ as ‘Hitakara’ controlling the mind, Jnaana Surya or the Sun that dispels darkness and nescience.

Mandasmita Shatakam of Mooka Pancha Shati is quoted : *Jyotsnaa kim tanute phalam tanumataa*
moushtya prashanti vinaa tvanmandasmita rochishaa tanu mataam Kaamaakshi rochishunaa/
Santaapopi nivaaryate nava vachah praachuryamangkuryate soundaryam paripurate Jagati

saakeertischa sanchaaryate/ Shri Maata! Your ‘mandasmita’ smile is capable of not only assuaging physical and mental fatigue, but bestow the ability of clear and spontaneous speech of mouth as well. Your glorious reputation of granting peace and perfection to any human being is well repudated and as such grant the excellent capability to this unfortunate human child!

[Sri Mooka Panchashati was composed by Sri Muka Sankarendra Saraswati, the 20th Acharya to adorn Sri Kanchi Kamakoti Peetam. The acharya was the son of one Vidyavati, an astrologer and astronomer. He was a congenital deaf-mute. But through the grace of Goddess Kamakshi he gained the power of speech. On knowing this attainment of speech by Mooka because of the grace of Devi, the then Acharya of Sri Kanchi Kamakoti Peetam, Sri Vidyaghana, sent for the boy's parents and told them of his intention of giving sanyasa to the boy and, with their consent, gave sanyasa to the boy and ordained him as his successor in the Kamakoti Math. Vikramaditya Sakari of Ujjain, Matrugupta, some time king of Kashmir, and Pravarasena, who succeeded Matrugupta on the throne, all considered it a rare privilege to serve at the feet of this great Acharya. Muka Sankara is the author of Muka Panchasati, a lyrical outburst of poetry on Kamakshi, The melliflence of the work is said to be rivaled only by Lila Suka's Krishna Karnamrta. He attained mukti at a village near Godavari on full moon day in the month of Sravana of the cyclic year Dhatu (437 AD).(Source: Acharya Parampara of Shri Kanchi Kamakoti Peetham]

SAMMOHANA YANTRA HREEM

This Yantra be scripted on a golden leaf and worshipped at the Vishuddha Chakra of the puja pradesha for 30 days with dhupa deepa naivedyaas chanting the above stanza for 30000 times totally along with ‘Hreem’ as also the following Varana Beeja Mantra **SMI** comprising SA + MA+ E:

Dhyana as follows:

SA: Kareesha bhushitaangee cha saattahaasaam digambaraam, asthimaalyaamashta bhujam varadaambujekshanaam/ Naagendra haara bhushaadhyaam jataamakutamanditaam, sarva siddhi pradaam Nityaam Dharmakaamaarthamokshadaam/ Evam dhyaatvaa SA kaaram tu tanmantram dashadhaa jepet, Sakaaram shrunu chaarvaangee Shakti beejem paraatparam, koti vidyullataakaaram kundaleemaya samyutam/ Pancha deva mayam Devi Pancha praanaatmakam sadaa/

MA: Krishnaam dasa bhujam BheemaamPeetalohitalochanaam, Krishnaambara dharaam Nityaam Dharmakaamaartha mokshadaam/ Evam dhyaatvaa Makaaram tu tanmantram dashadhaajapet, MA kaaram shrunu Chaarvaangee svayam Parama kundali/ Tarunaaditya sankasham chaturvarga pradaayakam, Pancha deva mayam varnam Pancha praanamayam tathaa/

E: Ekaaram paramaanandam sugandham kumkumachaviv, Hari Brahma mayam varnam Sadaashiva mayam Priye/ Maha Shaktimayam Devi gurubrahmamayam tathaa, Vishvatrayamayam varnam parabrahmasamanvitam/ Urdhvaadhah kubjitaamadhya rekhaa tatsangataa bhavet, Lakshmirvaani tathendraani kramaataasteva samvaset/ Dhumravarnaam Mahaa Roudreem peetaambara yuktaam paraam, kaamadaam siddhidaam soumyaam nityotsaaha vivardhineem/ Chatur bhujam cha varadaam harichandana bhushitaam, evam dhyaatvaa Brahma rupaam tanmantram dashadhaa japet/

Those Sadhakas who observe the above saadhana would never face any opposition what ever. More over, Shri Maata would ensure spontaneous actions, clear thinking and convincing power and above all ‘vaakshuddhi’ of a high order.

64. *Avishraantam pathyurguna gana-kathaamridana japaa*
Japaapushpacchayaa tava janani jihvaa jayati saa/
Yadagraaseenayaah sphatika drishadacchacchavi mayee
Sarasvataatyaa murthih parinamati manikya vapushaa/

Shri Maata! *Saraswati Shastra mayi Guhaambaa Guhya Rupini/ Sarvopaadhi vinirmuktaa Sadaa Shiva Pativrataa!* As you are the Pativrata, your thoughts are always deeply engaged about Sada Shiva and His heroics, since Devi Sarasvati is right at the top of your tongue, especially since your tongue is blood red like 'japa kusuma'. This is in addition to the tuneful manikya veena's sonorous notes of Devi Sarasvati and her white demeanor too assumes redness as padma raaga manikya. Not only your red tongue but also the surroundings and the objects around too assume that of 'Janani's jihva' along with the musical notes. Indeed the 'aagama rahasya' or the vedic secret is that your supreme characteristics are widely spread across in your surroundings also! More over your characteristic's of being a 'Pativrata' is obviously imbued of 'dushta shikshana' and 'sishta rakshana' or punish the evil and save the virtuous. 'It is one's white teeth that make one's smile bright. After mentioning this idea, the Acharya adds that the that the white complexioned Sarasvati [who is seated on Amba's tongue] turns red in the redness of Amba's tongue.

Pandita Lakshmidhara explains: Bhagavati! Hail your red tongue which is blood red like 'japakusuma' and which is engrossed with the chants and japas of Parama Shiva's heroics and magnanimity always. Further, Devi Sarasvati who is always seated at your 'jihvaagra' like a sphatika mani' of white purity now turned blood red, is playing sonorous notes on her 'padma raaga manikya veena' about 'Agama Rahasyas' / vedic secrets!

VAAKSIDDHI YANTRA KLEEM- WITH SHREE SHREE SHREE ---SHREE SHREE SHREE

This Yantra be scripted on a golden plate with sindura spread out with KLEEM IN THE MIDDLE AND SHREES SURROUNDED (arranged within two triangles one as inverted and another normal)

The 'deeksha' is only for eight days at the Vishuddha Chakra at the Puja griha; japa of the stanza- beejaaksharas and the Varna Beeja **Aa** are the essentials of dedicated worship. The japa sankhya is 10,000 times each day. Naivedya is of jaggery, honey and 'rice paayasa'. After the deeksha, 'Vaaksiddhi' and 'Sakala Jana Vashyata' are the resultant 'phalitas'. Those who receive the 'kumkuma' as the 'prasaada' would be eligible for the fruitful results.

VARA BEEJA - Aa -DHYAANA: *Ketaki pushpa garbhabhaam Dvibhujaam Hamsa lochanaam, Shukla pattaambara dharaam Padma maalaa vibhushitaam/ Chaturvarga pradaam nityam Nityaananda mayeem Paraam, varaabhayakaraam Deveem Naaga paasha samanvitaam/ Shrunu tatvam - Aa kaarasya ati gopyam Varaanane, Sharacchandra prateekaasham Pancha konamayam sadaa/Pancha deva mayam Varnam Shaktidvaya samanvitam, Nirgunam sugunopetam svayam Kaivalya murtimaan, bindudvayamayam varnam svayam Prakriti rupinee/*

65. *Rane jithvaa daityaan apahrta shirastraih kavachibhih*
Nivrittaih Chandaamsha Tripurahara nirmaalya vimukhaih/
Visakhaakhendropendriaih shashi vishada karpuura shakalaah
Vileeyante maatas tava vadanaa taamboola kabalah/

Bhagavati! *Karpura veetikaamoda Samaakarshaddigantaraa/* The whiff of aroma from your face as emanated from the camphor and betel leaves that you take in your mouth fills in the whole Universe signifying that the ‘Omkaara Naada’ from your mouth resonates every where! Jagajjanani!*Rane jitvaa daityaan apahrita shasashstraih kavachabhih:* In the battle against daityaas having been won, Swami Kartikeya, Indra and Vishnu approached Bhagavati having removed their helmets and kavachas or body guards while She was enjoying the chewing of ‘taambula’ as the ‘karpura khanda’ was still in Her mouth. This reveals that She is highly relaxed and happy that the great warriors have returned with a good job done by Her grace. They too are thrilled that Bhagavati is contented as they are aware that She would be happy with Kartikeya anyway but now she too was pleased with all.

Devi! which ever battle that had been fought by Velayudha Kumara Swaami, or Vajraayudha Devendra or Chakra paani Maha Vishnu or by Trishula dhaari Rudra against Tripuraasuraas was pronounced most telling and victorious only by the ‘karpura taambula sugandha’ of pleasing smell of your luscious betel juice! This juice is mix of several ingredients of karpura or camphor, lavanga or cloves, cardamom, naga kesara, jaaji, coconut crushes and the like of sugandha dravyaas. Indeed Kumara, Devenraadis get the aroma of the betel leaf juice of Maha Devi ‘s tongue and get enthused to secure sprees of victory in the battles to uproot evil energies. Adri Putri! As Swami Kartikeya, Indra, and Vishnu and other Devas are lined up as having returned victorious from their respective encounters against evil counterparts to seek Her blessings, even as Her mouthful betel juice makes Her crimson lips red further!

MAHA SWAMI of Kanchipura comments as follows: ‘It is one’s white teeth that make one’s smile bright. After mentioning this idea, the Acharya adds that the that the white complexioned Sarasvati [who is seated on Amba’s tongue] turns red in the redness of Amba’s tongue. The next stanza refers to the remains of ‘taambula’ or betel leaf juice taken by Amba which are both red and white. The tongue, the teeth and the lips are used in chewing ‘tambula’. Tambula no doubt makes the mouth red but the white flakes of the camphor in the taambula look like the moon pulverised: ‘*Shashi vishaadha kurpurashakala!*’ As Sarasvati adores Amba, she seeks to compromise with the whiteness of Sarasvati, thinks Acharya! A ‘mouth full of betels’ is one of the characteristics of a ‘Sumangali’ie. ‘*Taambula purita mukhi daadimi kusuma prabha/*’ or satisfied with mouthful of betel-leaf juice and likened with the redness of pomogranate flower. Having given this background, Shankaraharya explains further that the scent of Amba’s tambula juice enabled *Vishakha Indropendrain/* or Deva Senapati Kartikeya, Indra Mahendra and, Upendra Vishnu too subdue the evil energies of Daityas. Having been victorious, they rushed to pay their respective obeisances to Amba and receive their ‘prasada’ in the form of the remains of Her ‘tambula’. The poet describes the ceremony of Amba being pleased to give the prasada to Kumara, Lord Kumara Swami the Commander in chief of Deva Ganas. His spear is called Shakti which indeed the arashkti in the form of an invincible weapon. Indra tagged on to Kumara Swami’s victories. Maha Vishnu has the name of Upendra, one who adheres to Indra; during the Vamanavtara, Aditi and Kashyapa, Indra’s parents and hence Vishnu’s name was Upendra. Before the arrival of Kumara Swami, Devas headed by Indra were in the habit of shouting victory cries that they had by themselves gained the Deva-Asura’s battles. Eventually wisdom dawned as Parashakti made them understand that without the backing of Her, they were as normal as human beings. And Amba out of compassion taught him Brahma Vidya and brought him the realisation that Brahmashakti was indeed the source of all the strength: that is the Planetary Shakti divides itself into parts to become the support of the various parts or Shaktis like Pancha Bhutas and so on. This is clarified on Kenopanishad vividly:

[Brief excerpts of Kenopanishad as follows: III. 1-2) *Brahma ha devebhyo vijigye tasya ha braahmano vijaye devaa amaheeyanta/Ta ekaikshantaa- maakam evaayam vijayosmaakamevaayam mahimaa iti// Tadd haishaam vijaaj nau tebhyo ha praadur babhuva tanna vyajaanat kimidam yakshamiti//* Brahman is truly unknown to those who are either not keen to know or those who desire to know but are unable to know despite their high keenness to know and make enormous efforts but still cannot know. It was in this context that the Supreme appeared to have at one stage created Maya or the dense cover of Ignorance over the Devas and allowed them the feeling of victory in the battle of evil forces and of virtues ensuring the stability of the Universe; Devas got elated that the success was their own not realising the magnificence of Brahman the Supreme. Devas when asked the Form of Yaksha to identify itself as it looked like Agni being radiant and sizzling then the Yaksha confirmed that its name was **Jaataveda** another Title of Fire and as was asked again It asserted that It was indeed Agni. Then Devas asked as to what power was vested in Jaataveda, then the instant reply was that he could burn up anything and everything on Earth. When Devas produced a straw and asked Jaataveda to burn it up, then the Yaksha failed to do so and quietly receded into background. Devas made fun of Jaataveda saying that as to what kind of Agni was he! Devas asked Yakshi-like Maya, having failed to convince them earlier to identify Itself provided another probable opportunity and the latter asserted that It was Vayu Deva the Deity of **Matarishva**, another form of Air. He further asserted that It had all the powers of what Vayu Deva could and that It could blow of even heavy substances including mountains let alone heavy weight objects on Earth! Then Devas kept a blade of grass on earth and asked Matarishva to blow it up. As It could not succeed then Devas heckled Yaksha and joked what kind of Vayu Deva was he! As Devas concluded that this Yaksha was indeed a shadow of Maya seeking to fool them, they approached Maghavan or Indra to please investigate the appearance of the Yakshi and even while this occurrence happened the Maya Yakshi disappeared. At the very place where Indra visioned on the Sky the Yaksha Svarupa, there appeared an extremely charming and gracious Devi identifying Herself as 'Uma Haimavati' who in her sonorous and resonant voice exclaimed *Kim etam Yaksham iti!* 'or who was this Yaksha you are all excited about!' Markandeya Purana in the Chapter on Devi Sapta Shati II.55 is quoted: *Ittham yadaa yadaa baadhaa daanavotthaa bhavishyati, tadaa tadaavateeraaham karishyaai ari samkshatam/* or as and when demonic influences seek to dominate, the Mother of the Universe would certainly descend to Earth to curb tendencies of demonic disturbances; Devi Durga is represented by Her divine wisdom or Brahma Vidya and protects virtue and justice. Apparently in the context of Devaasura battle at the end of which Devas claimed victory but made them realise that it was not their greatness but indeed of that of the excellence and glory of Brahman himself! Also it was a grim reminder to Devas as certainly applicable to human beings viz. *Karmanyevaadhikaaraste maaphaleshu kadaachana, maa karma phala heturbhuh maa te sangotva karmani/* or One has the liberty only to perform duties as prescribed and have no control over the fruits of the works and hence should not neglect the responsibilities since the fruits shall be reaped as per the Nature's laws as Lord Krishna asserted in Bhagavad Gita 's Sankhya Yoga II.47. The moral of the Story would be that as Devas were puffed up by their success in executing the battle with Danavas, they had no achievement of their own but was the Will of Paramatma while Devas as mere instruments of the Act!]

SARVA JANA VIJAYA KARA YANTRA - This Puja Yantra is SHAT KONA- IN THE MIDDLE BE SCRIPTED **KLEEM** AND IN THE VARIOUS ANGLES **SHREEM AND HREEM**

In this Yantra scripted on a golden leaf, a Devi pratima be placed too adorned with red flowers all around while reciting Devi Sahasra Naamaas and continuous 'dhupa'. Besides the recital of the stanza, Kleem-

Shreem-Hreem and the following Varna Beeja **RA** 1000 times a day need to be performed as also the Yantra puja with daily ‘shodashopachaaraas’ with honey as naivedya.

Dhyaana of **RA**: *Lalajjihvaa Maha Roudr raktaasyaam rakta lochanaam, rakta maalyaambara dharaam raktaalankaara bhushitaam/ Raktavarnaamashta bhujaaam rakta pushpopashobhitaam, Maha moksha pradaam nityaam ashtasiddhi pradaayikaam/ Evam dhyaatvaa Brahm rupam tanmantram dadhadhaa jayet, Repham cha chanchalaapangi kundaleedvaya samyutam/ Raktavidyullataakaaram panchadevatmakam sadaa, trishaktisahitam devi aatmaadi tatva samyutam sava tejomayam varnam satati manasi chintayet/*

In Mantra Shastra, jaya siddhi mantras have been prescribed: Matangi Devi worship, mention has been made in respect of mantra-yantra-tantra-japa-homaadi ‘karyaaas’. There are Shodasha Shaktis named for ‘aaraadhana’ viz. Vaama, Jyeshtha, Roudra, Prashantika, Shraddha, Maheswari, Kriya Shakti, Sulaksha, Srishti, Mohini, Pramada, Shvaavasini, Vidyullata, Chicchakti, Nanda Sundari, and Nanda buddhi. Red chandan, camphor, gorochana, chandana, , Agaru, are stated as the main puja dravyaas. Marangi Devi Homa be executed with these materials and wear the bhasma on the forehead, as also the kadali phala homa should result in ‘abheeshta vara siddhi’. In sum Devi Matangi upaasana should reap victory of samasta kaaya siddhi.

<i>66.Vipanchyaa</i>	<i>gaayantee</i>	<i>vividham</i>	<i>upadhaanam</i>	<i>Pashupathe</i>
<i>Tvayaarabdhe</i>	<i>vaktum</i>	<i>chalita</i>	<i>shirasaa</i>	<i>saadhuvachane/</i>
<i>Tadeeyair</i>	<i>madhuryair</i>	<i>apalapitha</i>	<i>tantreekalaravaam</i>	
<i>Nijaam</i>	<i>veenaam</i>	<i>vane</i>	<i>cholena</i>	<i>nibhrutam/</i>

Devi! Nija sallaapa Maadhurya vinirbhita kacchapi, Mandasmita prabhaapura majjad Kaamesha Maanasaa/

Pandita Lakshmidhara lucidly explains: Bhagavati! As Devi Sarasvati is commending Pamameshavara’s magnificent acts of glory by her veena’s mellifluous melodies, you are wholly immersed in the musical notes by shaking your head sideways with trances, and the smooth yet sharp wires of the veena instrument turn self-conscious by shyness as resultant of Your grandeur! Eventually, the veena gets dumbfounded and confused! That is why Devi Sarasvati wrapped up the Veena cover cloth and concluded; whenever a veena player is defeated either by contestor or a critic’s nasty criticism or over-appreciation then th veena player wraps up the cloth cover and concludes the musical session.

MAHA SWAMI of Kanchi states that Achaarya paints of picture that has the character of a dramatic scene as enacted before the court of Amba! Amba is listening to a musical recital and finds delight in it. Normally the exigencies of one’s work and duties overpower one’s consciousness, one gets half hearted in musical consorts. But Amba being a flagship of tranquility, She is wholly engaged in Sarasvati’s veena consort and the heroics of Parameshvara as translated by the latter’s musical dexterity, and the vibrations evoking the rushes of Her emotions as evoked by the song and the musical nuances! ‘Nija sallaapa maadhurya vinir bhatsita kacchapi’ It is this idea contained in the Lalita sahasra naama, that Acharya develops into a poetic dramaturgy! The word ‘kacchapi’ is Sarasvati’s veena the tortoise like bowl musical instrument. Each of the Celestials have their own instruments like Ishvara’s Piinakini the bow, Maha Vishnu’s Saaranga bow, Arjuna’s bow Gaandeeva, Narada’s musical instrument Mahati, Tumburu’s veena Kalaavati and so on. *Vipanchaam gaayantee Vividham upadhaanam Pashupate* or Devi Sarasvati sings the song containing the various types of stories of sublime character of Pashupati

and the accounts by playing the veena. *Tvayaarabdhe vaktum chalitashishiraa saadhvu vachane/Amba!* by shaking your head in appreciation of the performance in ‘Saadhu vachanam’ like ‘bhale, sabhaash, bhash’, ‘hear hear’ etc. The third line of the stanza means: ‘Sarasvati, having observed that the melodious strains of the Veena were disgraced by the sweetness of the words of what Amba was just begun to speak’. Sarasvati and Her veena were silenced; She stopped singing, held her head down in shame; *nijaam veenaam Vane nichulayati cholena nibhrutam/* Her own veena and its cover or case was concealed; indeed this is a sign of both Sarasvati and Amba of their magnanimity!

SANGEETA SIDDHI YANTRA SHREEM SHREEM SHREEM

This Yantra be scripted on golden leaf inside the bhupura lingato bhadra with SHEEM SHREEM SHREEM.

VARNA BEEJA VI= VA+ E

DHYAANA: VA: Kunda pushpa prabhaam Deveem Dvibhujaam pankajekshanaam, shukla maalya-abradhadaam ratnahaarajjalaam paraam/ Saadhakaabsheshtadaam siddhhaam sddhasevitaam, evam dhyaatvaa VA kaaraam tu tanmantram dashadhaa japet/ VA kaaram chanchalaapaangi kundaleem mokshamavyayam, panchapraanamayam varnam trishatisahitam sadaa, tribindusahtam mantra maatmaadi tatva samyutam/ Pancha devamayam varnam peetaviduyllataamayam, chaturvarga pradam shaantam sarva siddhipradaayakam/

E: Ekaaram paramaanandam sugandham kumkumacchaviv,Harirahmamayam varnam Sadaashivamayam priye/Mahashaktimayam Devi gurubrahmamayam tathaa, Vishvatrayamayam varnam pararahmasamanvitam/ Urthvaadhah kubjitaamadhye rekhaa satsangataa bhavet,Lakshmirvaanee tathendraanee kramaattaasyeva sammaset/ Dhumaravarnam Maha Roudreem peetaambarayutaam paraam, Kaamadaam siddhidaam soumyaam nityotsaaha vivardhineem/ Chaturbhujam cha varadaam harichandana bhushitaam, evam dhyaatvaa Brahma rupaam mantram tu dashadhaa japet/

There is a stanza elsewhere : *Vshvaavasossaa brihatee Tumburostu kalaavatee, saa Naaradasya Mahati, Sarasvatyaastu kacchapee/* Vishvaavasa Gandharva is renowned the world over for his Gaandhava Singing and his Veena is Brihati-Tumbura Veena is popular as Kalaavati and indeed Devi Sarasvati the personification of Supreme Knowledge of Letters and Music possesses kacchapi.Bhagavati’s ‘jihvaagra’ or the tip of tongue is the ‘nivaasa sthaana’ is Sarasvati Herself. Shada Brahma and Naada Brahma are Her features. Devi Sarasvati is like the 64 ‘padma dalaas’ or lotus leaves named as Shaktis as follows: Kuleshi, Kula Nanda, Vaageeshi, Bharavi, Uma, Shri, Shantaya, Chanda, Dhumra, Kaali, Karaalini,Maha Lakshmi, Kankaali,Rudra Kaali, Sarasvati, Vaagvaadini, Nakuli, Bhadra kaali, Shashipriya, Praty kundaleemoksha daayakeemngira, Siddha Lakshmi,Amriteshi, Chandika, Khechhari, Bhuchari, Siddha, Kaamaakshi, Hingula, Bala, Jaya,Vijaya, Ajita, Nitya, Aparajita, Vilaasini, Ghora, Chitra, Mugdha, Dhaneswari, Someswari, Maha Chandi, Vidya, Hamsi, Vinaayaka, Veda garbha,Bheema, Ugra, Vaidya, Sadgati, Ugreswari,Chandragarbha, Jyotsnaa,Satya, Yashovati, Kulika, Kaamini, Kaamyaa, Jnaanavati, Daakini, Raakini, Laakini,Kaakini,Shaakini and Haakini. The above names of Sarasvati be worshipped by adding ‘OM Namah’ in Khechhari Mudra in the second ‘aavarana’ to secure the siddhi of samasta ‘kalaas’ and ‘veenaadi vaadya praaveenyata’.

67. *Karagrena sprushtam thuhina girinaa vatsalatayaa*
Gireeshenodastam muhuradhara panaakulataya/
Kara graahyaam Shambhor mukha mukura vrintam Giri sute
Katham kaaram brumastava chubukam aoupamyaa rahitam/
 Giriraja sute! *Anaakalita saadrusya chubuka Shree Viraaajitaa/*

Pandita Lakshmidhara vividly explains: Devi Girija! Your chin is uniquely shaped and is above depiction; the Mangala Sutra tied by Kameshwara around your neck symbolises the close affinity and inseparability of Prakriti and Maha Purusha . Just as Your father had fondled your thin chin when you were baby girl, after your wedding Parameshwara has been handling your chin and cheeks with love and lifted them for carressing your rosy lips for kissing them while you bowed your head with extreme shyness! Shiva being ‘adhara- paanaatura’ or greatly excited to drink the sweet juice of your lips lifted your face and suddenly kissed your lips and also His hands got hastened to play with your ‘svaccha mukha mukura’ spotless and bright cheeks as though His ‘hasta vilaasa vastu’ or a toy for his play!

Brahmanda Purana at the time of **Devi Laliha and Ishvara’s Wedding time**, Veda Vyaasa describes: *Mukha darpana vritaabha CHUBUKAA paatalaabhara/* Adi Shankara describes that Jagajjanani’s chubukaa is unparalleled and of indescribable brightness. In this connection. Veda Vyaasa further describes in this very Purana: ‘You are the Ananta Hastaabja and Ananta Paadaabja! You are the Infinitesimal compared to an atom as also the largest of the Largest! Sarva Vyapi Devi! Atala are your feet, Vitala are your knees, Rasatala is your waist, Bhumi is your Kukshi (Belly), Bhuvanloka is your heart, Swarloka is your face, your looks are Trilochanas of Agni-Surya-Chandras; the Directions are your hands; your breathing is Vayu; your voice is all the Vedas; your play is Creation of Lokas; your companion is Maha deva; your food is happiness; your place of residence is the heart of the Virtuous Beings; Lokaas are the Seen and Unseen Forms of yourself; your hairs are the clouds; Stars are the flowers decorating your hairs; Dharmas are your hands; Adharmas are your weapons; ‘Yama Niyamaas’ representing Indrya-Nigraha or Physical Control and Upavaasa Vrataas are your nails; Swaha and Swadha are your child-feeding breasts; Pranayama is your nose; Saraswati is your tongue; actions and reactions are your limbs; Dhyaana is your intellect; Dharana is your mind; Samadhi Sthiti or the Climax of Yoga is your heart; trees and creepers are your body hairs; Prabhata or Early Morning is your vastra; Bhuta-Vartamaana-Bhavishyaas are your varied Forms!

SAKALA STREE VASHEEKARANA YANTRA KLEEM KLEEM KLEEM

This Yantra to be scripted on a golden leaf be placed at the Shri Chakra’s Vishuddha Chakra for worship of 45 days and chant of the stanza, kleem kleem kleem beejaakshara and VARNAAKSHARA **KA** 1000 TIMES a day and after the ‘deeksha’ wear at around the neck of the ‘saadhaka’. The naivedya at the worship be honey, ksheera payasa, ghee and ‘tambula’.

Dhyaana of VARNA BEEJA KA: *Japaapaavaka sindura sadrusee Kaaminee paraam chaturbhujam trinetaam cha baahuvallee viraajitaam/ Kadambakorakaakaarah stana yugma viraajitaam ratna kankana keyura haara nupura bhushitaam/ Evam KAkaaram dhyaatvaa tu tanmantram dashadhaa japet, shankha kunda samaa keertirmaatraa saakshaat Sarasvatee/ Kundaleechaankushaakaaraa koti vidyullataakritih, kotichandra prateekaasho madhye shunyah Sadaa Shivah/ Sunyagarbhasthitaa Kaalee kaivalya padadaayanee, Ardhascha jaayate Devi tadhaa Dharmascha naanyathaa/ KAkaarah sarva varnaanaam Mula Prakritirevacha, Kaamineeyaa Mahashaani svayam Prakriti sundaree/ Maataasaa*

sarva Devaanaam kaivalya pada daayani, Arthascha jaayate Devi tathaa dharmascha naanyathaa/ KAAarah sarva varnaanaam Mula Prakritirevacha, Kaaminee yaa Maheshaani svayam Prakriti Sundari/ Maataa saa Sarvadevaanaam Kaivaya padadaayanee, Uthvarkone sthithaa Vaamaa Brahmashakti tireeyataa/ Vaamakone sthithaa jyeshthaa Vishnu shaktiritoritaa, Daksha kone sthithaa shaktih shri Roudree samhaara rupinee/ Jnaanaatmaa saa tu chaarvaangi chatushshashtaatikam kulam/ Icchaa shaktibhaverbrahmaa vishnuscha janaana shaktimaan/ Kriyaashaktirbhaverudrah sarva prakritir murtimaan, Atma vidyaa Shivaitstatvaih puran maatraa pratishthitaaa/ Aasanam Tripuraa Devyaah KA kaarah Pancha daivatah, Ishvaro yastu Deveshi trikone tatva samshitah/ Trikoneme tatvasamshitam yoni mandalamruttamam/ Kaivalyam prapade yasyaah kaamineesaa prakeertitaa, eshaa saa Kaadi Vidya Chaturvarga halapadaa/

68. *Bhujaa* *sheshaannityam* *Puradamayituh* *kantaka* *vatee*
Tava *greevaa* *dhatte* *mukha* *kamala* *naalashriyam/*
Svatah *swethaa* *kaalaaguru-bahula* *jambaala* *malinaa*
Mrinalee *laalityam* *vahati* *yadadho* *haara* *lathikaa/*

Shri Maata! *Bhuteshaalingamodhbhuta pulakaangyai namonamah/* You have literally unified your body with that of Bhutanaadha by embracing Him into total bliss; so is the quote from Lalitaashtottara. Equally telling is another quote : *Puratah kadaanu katavai Puravairi vomardha pulakutaanga lataam, punateem Kaanchee deshah pushpaayudha virya sarasa paripaateem/* In your tight hug and cuddle with Tripuraari Pamamesha, your ‘tanmayata’ or peak ecstasy is such that you may not please forget us your earnest bhaktas, Devi Kaamaakshi!

As you are in the pinnacle of bliss pursuant to your embrace with Parameshwara, your ‘angaangas’ or body parts receive shock waves and your spotless white pearl like body gradually gets transformed into blueneked peacock as of Neela Kantha Sarvesha!

Pandita Lakshmidhara annotates: Bhagavati! As your ‘mukha kamala naalashriyam’ or mukha rupee kamaladanda or simply the lotus stem face, leans on the shoulder of ‘svatah shvetaa kaalaaguru bahula jambaala malinaa’ - mrinalee laalityam vahati! Devi! As your spot less neck leans on Sada Shiva’s shoulder then your body’s hairs stand up in trance and your milky white neck gets neela kantha’s bluish taint, albeit His original body was milky white too!

LAKSHMI PRAAPTI YANTRA HREEM

This Yantra be scripted on Kumkuma on a golden leaf; japa sthaana at Vishuddha chakra; worship of the Yantra be for 45 days with ‘shodashopacharaas’ japas be for 1000 times a day of the stanza, Hreem beeja and the following Varna beeja **BHU : BHA+VU**

Dhyaana of BHA: *Taditprabhaam Maha Deveem naaga kankana shobhitaam chaturvargapradzaam Deveem saadhakaabheeshta siddhidaam/ Evam dhyaatvaa BHA kaaram tu tanmantram dashadhaa japet, BHA kaaram shrunu chaarvaangee svayam paramakundalee/ Maha mokshapradam varnam tarunaaditya samaprabham, pancha praana mayam varnam pancha deva mayam Priye/*

VU: *Peetavarnam trinayanaam peetaambara dharaam paraam/ Dvibhujaam jatilaam Bheemaam sarva siddhi pradaayineem, evam dhyaatvaa surashreshthaam tanmantram dashadhaa japet/ Vukaaram*

Parameshaani adhah kundalini svayam, peeta champakashankaasham pancha devamayam sadaa,pancha praanamayam Devi chaturvarga pradaayakam/

Saadhakas should perform puja as per Shri Chakra Vidhana, keeping Jajanmaata vigraha, wearing kumkuma as permissible by others as well.

Separately Aasuri Devi araadhana and Aasuri mantra recital by 100 times a day additional to the main puja should result in ‘daridra- roga- upadrava vinaashana’ besides gaining ‘raajaadarana’ and ‘susthiti’ or all round auspiciousness .

69. *Gale rekhasistro gathi gamaka githaika nipune
Vivaha vyanaddha praguna guna samkhyaa prahibhuvah/
Viraajanthe naanaa vidha-madhura-ragaakara bhuvaam
Trayaanaam graamaanaam sthithi niyama-seemaana iva te/*

Sangeeta Nidhi Devi! *Kaameshabaddha Mangalya sutra shobhita kantharaa/* The Mangala Sutra tied by Kameshwara around Lalita Devi’s neck symbolises the very close affinity and inseparability of Prakriti and Maha Purusha or Shiva and Parvati.)

Lakshmidhara’s analysis:: *Gale rekhaa stistro gati gamaka geetaika nipuno!* Bhagavati! You are the expert of Gati-Gamaka-Geeta! Your ‘kantha pradesha’ or the neck place possesses of three significant lines that are tellingly prominent and bright as the Gandhara and other basic raagaas of sangeeta jnaana; their glory at the time of your memorable wedding become unusually outstanding. At the auspicious muhurtha of your wedding with Parameswara, the three threads of the mangala sutra become the focal points of the onlookers at the wedding audience! Parama Shiva had decorated your graceful neck with the Sacred Threads of Kaamojjeevana, Soubhaagya and Chirakaala Putra Samsaara. Indeed this was the reason of ‘Kaama Manmatha Punar -janma! Parameshvara’s ‘Neela Kantha’ is the ‘Garala Sthaana’, yet the ‘Pranvava Naada Hetu’ and was the precise place where the Maangalya sutra sthaanaa too! On top of this the ‘Mangalya shobhita kantha’ is the Seat of Sangeeta and Jnaana or of Devi Sarasvati too!

MAHA SWAAMI of Kanchi readily relishes the far reaching import of this stanza associating Amba with music. He explains that Adi Shankara Bhagavad paada was versatile in Sixty Four Arts, especially of Sangeeta Maha Viginaana. ‘Gati’- ‘Gamaka’- ‘Geeta’- and ‘Graama’. Gati refers to what we call ‘tisra’, ‘misra’ and ‘khanda’ according the ‘maatras’ or time units of the ‘thaalaas’. Gati is ‘naada’ like ‘khanda naada’, ‘tisraanaada’ and so on. Now, ‘gamaka’ is oscillation or shake of a musical note, or ornamenting or adding grace to it. The ‘gaandhaara’ in the ‘thodi’ and the ‘rishaba’ in Shankaraabharana are to be sung with gamakas. ‘Geeta’ is a song. Acharya speaks of Amba as ‘gati-gamaka-geeta- eka- nipuna’: or one without a second in Her proficiency in gati-gamaka-geeta. Now, ‘Graama’ is division of raagaas based on shadaja-madhyama and gaandhaara svaraas- sa graama- ma graama and ga graama. All the three are known in the celestial world. In our world it seems ‘sa graama’ and ‘ma graama’ [Maha Swaami actually demonstrates singing the svaras of this ‘graama’] The sa graama alone is in vogue to day. Maha Swami further states that the vocal music originates in the throat; the human musical instrument, the sound box, is in it. Shankaraacharya observes that the three ‘graamaas’ exist in Amba’s throat as the three creases or folds in Her neck. And it is because she has had them from the very beginning of the Time that the women have them to show that they are indeed the manifestations of her form. All the men have a round projection in their throats but not women; it is called the Adam’s apple; according to christianity, Adam the first man ate the apple that carnal love sprang in his heart and thence ‘samsara’ came into being. The apple he ate partly stuck in his throat and so all males born after him have had the Adam’s apple!

[About the **Shad Vedangas** of *Shiksha, Kalpa, Vyakarana, Nirukti, Chhandas and Jyotisha.*, Narada Purana is quoted about Shiksha with special reference to Sangeeta: Sage Sanandana emphasised the

significance of *Swara* (notations) in the discipline of **Sangeeta (Music)**. In the *Swara Shastra*, the *Swara* of Archika is related to Rig Veda, 'Gaandhik' is to 'Gaadha' and 'Saamik' is to Sama Veda. A 'Swara' is according to 'Ruchas' (Hymns) and their variations, while in 'Gathas' or metered rhythmic verses Sama Veda has 'Vyavadhaanas' or pauses. The Yajna stotras, karanas and Mantras are required to be pronounced as per Swaras; otherwise they turn out to be 'Viruddha Swaras'. In the entire 'Vangmaya' Shastra (Vocabulary), pronunciation originates from 'Vakshasthala' (chest), 'Kantha' (throat) and 'Mastaka' (head); from the chest emerges the low level sounds normally resorted to morning singing, from the Kantha emerge the medium and very broad variety of sounds and from Mastaka are emanated high pitch sounds and their variations of volume. The *Sapta Swaras*-Sa, Ri, Ga, Ma, Pa, Da, and Ni-are 'Prathama' (Shadaja), 'Dwitiya' (Rishabha), 'Tritiya' (Gandhara), 'Chaturtha' (Madhyama), 'Mandra' (Panchama), 'Krushtha' (Dhaivata) and 'Atiswara' (Nishadha). Shadaja-Sa- stands for 'Sagar' (Sea) with peacock as the representative bird, 'Muladhara' (the base of the spine) as the Chakra (body part) and the ruling Deity as Ganapati. Rishabha Re-means bull representing the bird Skylark, 'Swadhishtana' or genital as the Chakra and the ruling Deity is Agni. Gandhara Swara 'Ga' means Gagan or Sky with goat as the representative animal, 'Manipura' (solar plexus/ naval) as the Chakra and Rudra is the concerned Deity. Madhyama-Ma-means the Middle, represented by the bird dove, Anahata (heart) being the relevant body part and Vishnu as the Ruler concerned. Panchama-Pa-means the fifth, represented by nightingale and 'Vishuddha' (throat) as the relevant body part and the Ruling Deity is Sage Narada. The Swara titled Dhaivata-Dha- means Dharti or Earth, the representative animal being horse, the relevant Chakra being 'Aajna' or the third eye and the Ruler being Sada Shiva. The Seventh Swara viz. Nishada-Ni- meaning Hunter and standing for the animal Elephant, has 'Sahasrara' (the crown of the head) as the body part, the Ruler being Surya as the Deity. Besides the Swaras, Shadaja, Madhyama and Gandhara are known as three '*Graamaas*' (gamut or scale in music). Those who render 'Saama Gana' approve twenty graamas in Madhyama Swara, fourteen in Shadaja and fifteen in Gandhara. Also there are seven *Murchanas* (Intonations / Modulations) meant for Devas viz. Nandi, Vishaala, Sumukhi, Chitra, Chitravati, Sukha and Bala; and seven for Pitaras viz. Aapyaayani, Vishwabhruta, Chandra, Hema, Kapardini, Maitri and Baarhati. For Rishis too there are seven *Murchanas* viz. Uttara Mandra in Shadaja Swara, Abhi Rudrata in Rishabha, and Ashvakra in Gandhara. Besides, there are other *Murchanas* like Souvira in Madhyama Swara, Harshika in Panchama and Uttarayata in Dhaivata Swara. The seven *Murchanas* utilised by Rishis are also normally used by humans. Normally, there are ten '*Gunas*' in music viz. Rakta, Purna, Alankrita, Prasanna, Vyakta, Vikrushta, Slakshana, Sama, Sukumara, and Madhura. When 'Venu' (Flute), 'Veena' (stringed instrument) and Vocal are rendered together then that combination is known as Rakta or 'Ranjana'. Swara and *Shruti* (for eg. Kshobini Shruti in Shadaja, Tivra in Komala Rishabha, Dayavanti in Komala Gandharva, Prasarini in Tivra Madhyama, Alapini in Shuddha Dhaivata in Komal Nishad) as also 'Chhanda' (Prosody) along with clear pronunciation are called 'Purna'; Alankrita denotes the Swara from the throat down to the place of heart and taking the sound up to the head; Prasanna emerges from kantha in 'gadgada' sound; Vyakta or clearly pronounced by the 'Pada'(letter), Padartha (material), vachana (eka or bahu / single or many) etc. When the sound is clear in high pitch and understood by the letters of Alphabet is Vikrushta; Slakshan is that Shriti which is devoid of either Dhruva or quick and Vilambita or elongated; Sama is that Shriti which normal by aspects without ups and downs; Sukumara Shruti is of soft nature and Madhura is sweet and sonorous. In regard to the *Swaras of Padas (letters)* there are eight varieties viz. Antodaatta (like Agnih in 'Agnirvitraani'), Adyudaatta (like Somah in Somah pavatey), Udaatta and Anudaatta respectively are like Pra and vah in the word 'Pra voyahvam'; Neecha Swarita is the word Veeryam in the expression 'Balam nyubjam veeryam'; Madhyadaatta like Havisha in the word 'Havishaa vidhema'; Swarita like Swaha in the expression 'Bhurbhuvah swaha' and finally Dirudaatta as 'V'kara and 'spa' in 'Vanaspatih'. '*Adi Swaras*' are three in number viz. Udatta (high tone), Anudatta (low tone) and Swarita (medium). The Swarita is known as 'Swaar' and there are seven Swaars viz. Jaatyaa, Kshepra, Abhinihit, Taira Vyanjana, Tiroviraama, Prashlishta and Paadavritta. [The wide range of Musical forms includes simple 'Sarali' (Easy to the beginners) with single or double digit variety like 'S-R-G-M-P-D-N or SS-RR-GG-MM-PP-DD-NN; 'Taara Sthayi'(elevated pitch); 'Alankaram' or musical ornamentation; 'Geeta' or simple musical forms; 'Swarajati' with complexes like

Pallavi, Anupallavi and Charanam; Kritis or fulfilled singing; Varnam; Kirtana or lyrics; Kriti (higher form of singing); Ragamalika (garland of Raagas), Jaavali, Tillana and so on. [Select *Raagas* according to timings of day/ night: Before Sun rise- Bhoopaala, Bauli, Malayamaaruta; Early morning: Bilhari, Kedaram, Dhanyasi; before noon: Asavari, Saveri, Deva Manohari; Mid-day and later: Sri Ragam, Madhyamavati; before Evening: Mukhara, Begada; Evening: Vasanta, Purva Kalyani; Night: Neelambari, Kedaragoula; any time: Bhairavi, Kambhoji, Shankarabharanam or Kalyani.]

Maha Swaami continues about Parameshwara's swallowing the 'kaalakuta' poison making it into a pill. Then Amba held His throat with Her hands to prevent the poison from going further down and it got stuck in the throat itself. Thus the analogy of Adam's apple for men and *the three lines in the neck of three lines of the females!* Maha Swaami refers to Tiruvaayur's Appala Swaami saw elephants, peacocks, swans, parrots of both genders as Shiva and Shakti and exclaimed: 'I saw His sacred feet, I saw what is not seen! Hence a simple commonsense would reveal that Shiva and Shakti pair everywhere! Shiva is white and Shakti is red, that from the quiescent and functionless Shiva has become as Kameshwari who is red in colour and that is they functioning principle. It is amazing how in life in this world- as well as in the life next too-white and red join together- like the shukla or semen of men and shonitam or the red menstrual flow! Or like the white corpuscles and the red corpuscles in Kameshwari and Kammeshwara; like the white camphor and saffron, white jasmines and red 'arali' or nerium, like curd rice and rice cooked with jaaggery the brown rice, like white idli and red chilly combination. *Gale rekha tisraah* Amba's proficiency in gati- gamaka-and geeta are the three folds of Amba's three neck folds. This is not a matter of conjecture because it is explicitly stated that the three rekhas ' in your neck demarcate the shadaja, gandhaara, and madhyama graamaas of music: *traayanam graamaanaam sthiti-niyama-seemaana iva te gale rekhastrisro viraajante/* Then one talks of the supremely auspicious wedding of Shiva and Parvati: *vivaaha vyanaddhaa pragunaa sankhya pratibhuvah/* Ishvara performed the maangalya dharana of Amba and tied during the marriage. The 'Mangalyasutra' has a number of gunaas of lofty character; Acharya enumerates the three threads of satva-rajasa- tamasa gunas ie. gathi-gamaka- geeta!. *Kamesha baddha mangalyasutra shobhita kandhara/* One whose neck shines with the mangalyasutra tied by Kameshvara. *Vivaha vyanaddha praguna guna samkhyaa prahibhuvah/* At the time of Vivaha Mangalya sutra kaarya samaya the relevant mantra is *Mangalya tantunaanena badhva mangala sutrakam, vaama haste saram badhva kanthecha trisaram tathaa/* That is: let the vadhu's mangalya sutra be tied on her left hand first and then the three threads around the neck for good firmly forever! Paanigrahana is another significant step in the wedding - the bride and groom holding each other's hands is not only purely Vedic but universal!

SANGEETA SIDDHI YANTRA KSHAM MOOM This pujana yantra be scripted in a Tri Bhuja; Jaapaadi vidhaana is as per earlier practice for 45 days and japa s be for 1000 each of the stanza, the beeja mantra of KSHAM MOOM; BESIDES VARNA BEEJA **GA**. Shodashopchaara pujaanantara the naivedya be honey.

GA dhyana: *Daadimipushpa sankashaam chaturbaahu samanvitaam, raktaambara dharaam nityaam raktaalankaara bhushitaam/ Evam dhyaatvaa GAkaaram tu tan mantram dashashaa japed, pancha praana mayam varnam sarvashaktyaatmakam priye/ Tarunaaditya sankasham kundaleem pranamaamyaham, agraakunchita rekhaa yaa Ganeshee saa prakeertitaa/Tato Daksha gataa yaa tu kamalaa tatra samshitaa, adhogataa gataa yaa tu tasyameeshah sadaa vaset/*

Antima bhaavaardha: Bhagavati! You are the last word as the Gati-Gamaka-Geetaika Nipuna! Your celestial 'three rekhas' shine for ever at your neck. Their close attention is specially highlighted at you auspicious wedding context as the three sacred threads attract universal attention. The Tri Rekhas resemble saptaswaras and of gati-gamaka-geetikaas which constitute the Sapta Svaras and the high point of Gaana Vidya. This Vidya is essentially two folded; one of Maarga Gaana Vidya called Brahma Geeta and Deshi geeta or Saamsaarika geeta. The 'Graama Traya' denotes Shadaja- Madhyam and Gandhara swara. The Antima Graama is stated as basically popular all over the Earth!

70. *Mrinalee mridveenaam tava bhujja lathaanaam chatastrinaam*
Chaturbhih saundaryam Sarasija bhavah stauti vadanaih/
Nakhebhayah santrasyan prathamamadhanad andhaka ripoh
Chaturnaam shirshaanam samam abhaya hastaarapanadhiyaa/

Maha Devi! *Udyadbhaanu Sahasraabhaa Chaturbaahu Samanvitaa, Kanakaangada keyura kamaneeya bhujjaanvitaa!---* *Ratnagraiveya Chintaakalola Muktaa phalaanvita/ Raaga Swarupa pashaadhyaa Krodha Kaaraankushojjwalaa/ Manorupekshu Kodanda Pancha Tanmatra Saayaka/* You sparkle with the lustre of thousand Suryas with four arms adorned with golden ‘angadas’ or armlets and ‘keyuras’ or wringlets as alluded to the Mantras of these descriptions; You are adorned with diamond and pearl necklaces alluded to ‘Mantraaksharaas’--You have a goad in the right hand as though you spur your devotees to follow the right path and at the same time displaying your displeasure with a noose up your upper left hand to correct them where-ever necessary! The four arms of yours represent Dhamaardha kaama mokshas as well as Jagrat-Svapna- Sushupti Tureeyaas!

In the past Srishti Karta Brahma was a Pancha Mukha but Maheshvara got annoyed with the former and snipped off one of Brahma’s heads and eventually Brahma became ‘Chaturmukha’ eversince. Now with my remaining four faces , may I seek your protection and refuge to me Jagajjaanani ! for ever!

Lakshmidhara Pandita explains: Bhagavati! Your ‘mrinaali samaana komala chaturbhujja soundarya’ or the lotus like tender exquisiteness of four hands, is being extolled by the Chaturmukha Brahma seeking your protection and solace; this is so keeping in view that Parama Shiva the Andhakaasura Shatru had in the past snipped off my erstwhile fifth head owing to His annoyance with me with His sharp nails and hence my supplication to you seeking your merciful attitude by your very nature as the unparalleled ‘abhaya hasta’!

In this stanza are the references to Shiva as the Column of Fire- Kapaali atoning at Varanasi for Brahma’s ‘Panchamukha hatya’- and Maheshwara’s subduing Andhakaasura and pardon!

1. **‘Shiva as a column’** : When King Bali conquered Swarga by defeating Indra and Devas, Vishnu assumed the Incarnation of Vamana Deva and subdued Bali and freed TriLokas from the rule of Daitya-Danavas. The ever grateful Devas were re-instated and approached Bhagawan Vishnu lying the Milk of Ocean; they accompanied Siddha-Brahmarshi- Yaksha- Gandharva-Apsara- Naga-and others to convey their gratitude to Narayana as Dharma was revived and injustice was abolished. Vishnu then replied that he was redeemed by a higher Deity who created the Universe in totality and that he was made to conceive from his belly a lotus on which was materialised another magnificent Being with Four Heads seated on a deer skin and carrying Kamandalu or the Vessel of Sacred Water called Brahma. Even as Vishnu mentioned this, Brahma arrived and asked Vishnu as to who was he! Brahma stated that he was a Swayambhu or Self-Born and Vishnu claimed that he was not only the Creator but the preserver too. While this dialogue was going on, there appeared a huge ‘Agni Stambha’ or a Column of Fire. Both Brahma and Vishnu visioned the Column which was unusually resplendent and hot and as they went nearer it looked like a Linga an image of cosmic manhood and a Phallic symbol. It was made neither of Gold nor Silver nor even of a metal nor stone. It was seen or disappeared in flashes and looked as high as Sky and far underneath the Ground. The vision of this fiery column was frightening even to Vishnu and Brahma, let alone Devas and others who approached Vishnu for thanks-giving. Both Brahma and Vishnu realised that their own egoistic seniority inter-se was meaningless as there indeed was another far Superior Entity was visible before them. Brahma suggested that he would like to see the height of the Fiery Linga and requested Vishnu to assess its depth and gave themselves an outer limit of thousand years to accomplish the discovery failing which they could return to the same Place. As both of them failed in

their missions they returned and prayed to the Linga as follows: ‘Salutations to You the Lord of Lokas, Devas and Sarva Bhutas, Mahatma! You are the One with everlasting yogic powers and the One who established in all over the Lokas; You are the Parameshthi or the Supreme Deity, Param Brahma or the Ultimate Brahma, the Final Destination; You are the Jyeshtha or Senior Most, Vamadeva, Rudra, Skanda, Shiva and Prabhu; You are the Yagna Swarupa; Vashatkara or the All- Pervasive Supreme Controller and the Personification of Sacrifices; Omkara Swarupa; Swahakara or the Embodiment of all Yagna karmas; Samskaara or the Great Reformer; Sarva Karmanaam or He who directs all the Sacred Deeds; Swadhaakara or the Emblem of all the deeds in connection with worship to Pitru Devas; the decider of the Regulations in the performance of Yagnas and Vratas; You are the Highest Authority on Vedas, to the Lokas, of Devas and for everything. You are the Akaasha (Sky) and its Shabda (Sound); You are the Origin and Termination of all the Beings; You are the Bhumi and its Gandha or smell; you are the Physique of Chandra; the Feelings of the Heart and the Knowledge of the Mind; You are the Basic Seed to Prakriti or Nature; You are the Samharta or Mrityu or Kaala; you are the Preserver and Sustainer of all the Lokas; the Supreme Creator; you keep Indra on your Eastern side; retain all the Lokas on your Southern side; keep Varuna on your west; keep Soma on your Northern side; Devadi Deva you are the creator and destroyer of the Lokas not once but again and again repeatedly. Maha Deva! You are the manifestation of Adityas, Vasus, Rudras, Maruts, Aswinis, Sadhyas, Vidyadharas, Naagas, Charanas, Valakhilyas the Tapaswis; Siddhaas; and all the Mahatmas. Parama Shiva! you are the Srashta of Uma, Sita, Sinivali, Kuhu, Gayatri, Lakshmi, Kirti, Dhriti, Medha, Lajja, Kanti, Vasus, Swadha, Tushti, Pushti, Kriya, Sarasvati, Sandhya, and Raatri. You have the brilliance of Ten Thousand Suryas and thousand Chandras; Vajra Pinaka Dhari or the Wearer of Pinaka or Bow and Arrows of Diamond-like radiance, rigor and resistance! Both Brahma and Vishnu continued to extol Parameshwara further: Bhasma Vibhushita, Mammadha marana kaaraka; Hiranya Garbha, Hiranya Vaktra, Hiranya Yoni, Hiranya Naabha, Hiranya Retasa, Sahasra netra yukta; Hiranya Varna, Hiranya Kesha, Hiranya Veera, Hiranyaprada, Hiranya Natha, Hiranya dhvani kaaraka; Shankara; and Nilakantha!) As Nilakantha was glorified by Brahma and Vishnu as above, he replied with the thunderous voice of clouds that filled up the Universe stating that he was indeed pleased with their commendation and asked them to visualise his Maha Yoga Shakti as they could not ascertain his beginning or end of his Linga Swarupa. He confirmed that both of them were born to him and were of his own ‘Amsha’ or his Alternate Shakti. Brahma was born of Maha Deva’s right hand and Vishnu from his left hand and was invincible in any Loka! He blessed both of them and directed them to discharge their duties viz. Brahma to create and Vishnu to Preserve Dharma (Virtue) and Nyaaya (Justice). [Vamana Maha Purana]

2. Kapaali atones at Varanasi for Brahma’s ‘Panchamukha hatya’

When Maha Vishnu fell into Yoga Nidra and at the end of the night, woke up and under the influence of ‘Rajoguna’ initiated ‘Srishti’ and materialised Panchamukha Brahma and Tamomaya Shankara. Both Brahma and Shiva confronted each other and asked them of their credentials and background. As their mutual ‘Ahankaaraas’ or egos came to the fore, they encountered in a one-to-one fight and as the fifth Face of Brahma heckled at Shiva saying that he knew Shiva who was naked and three eyed Vrishabha Vahana or Bull-carried Pralayakaari or the Destroyer of the World full of Tamoguna. Parama Shiva desired to open his Third Eye but nipped the fifth head of Brahma with the finger tip instead and there appeared, a huge illumination out of which emerged Vishnu who reprimanded Mahesha. As Shiva was ashamed of what he did, he left for Himalayas and reached the Ashram of Nara Narayana Maharshis at Badarikashrama on the banks of the Holy River Saraswati. Shiva requested Narayana Maharshi to hit his shoulder with Shiva’s Trishula forcefully as an atonement which Narayana did and from the shoulder were materialised three water springs, one as Akaasha Ganga, another as a water fall on Earth as

Maharshi Atri in the form of River Mandakini as also by Shivaamsha the Maharshi Durvaasa and the third water fall fell right on the frightful Kapaala. From out of the fallen Kapaala of Brahma came out a frightening Swarupa which was thick blue in colour with blood red eyes and dishevelled hair and demanded Maha Deva to absorb her into his body. Shankara tried to bathe in River Yamuna but the River got dried up; River Saraswati too disappeared; he was able to bathe in the Tirthas of Pushkaraaranya, Dharmaraanya, and Saindhavaaranya for long but the Brahma hatya paapa did not vanish still; as the Jeemuta vahana or who could travel by clouds, Shankara bathed in several other Rivers, Tirthas, Ashramaas, and so on but to no avail. Finally, Shankara reached Kurukshetra and had the darshan of Chakrapani Vishnu : You are the most sympathetic and compassionate; I crave your indulgence to get me freed from the clench of Brahmahatya Paataka; I am humiliated and ashamed of my action as you are indeed the final asylum and shelter as You indeed are the Maha Tirtha who only get me purified!. Vishnu Deva replied that at Prayaga, there was a Yogashayi of his 'Amsa' or Alternate Form was reputed to be present who was Avyaya and Vikara rahita and south of that place was a Sacred River called 'Varana' and to the left of Prayaga was another River called 'Ási' and the Place between the two Rivers was the most hallowed Place the like of which was not in existence in Prithvi, Aakash and Rasatala and that was the famed **Varanasi**; Vishnu thus advised Kapali to visit the Maha Tirtha which was the confluence of the two Rivers. Janardana further advised Shiva that nearby Varanasi there was a Sarovara full of divinely lotuses of extraordinary fragrance and in that Sarovara, he should bathe in and leave the Panchama Kapaala of Brahma in the Tirtha. By so doing, *Kapaali lokey cha khyaato Rudra bhavisyati, Kapaala mochanetyevam Tirha chedam Bhavishyati/* (Shiva! You would then be named as Kapaali and the Sarovara would be popular as Kapaala Vimochana Tirtha. [Kapalamochana Tirtha is situated at a mile from Kasi called now as Bakariya Kunda].

Andhakasura's obsession with Gouri and Maha Deva's extermination of Andhaka and Shiva's pardon: On hearing the momentous news in the Paatala Lokas that Maha Deva Putras named Skanda and Ganesha killed Mahaasuraas like Tarakasura, Mahishasura and Banaasura, Andhakasura got rattled and infuriated; he mobilised an army towards Devalokaas and on way in Prithvi sighted Gauri Devi moving about in a flower garden and conveyed to Daitya that his life would have no meaning or motive to live if he could not secure her somehow! Prahlada who too was in the Battle-Party conveyed to Andhaka that Devi Gauri was none else than Maha Deva's Dharmapatni and that he should not even to think on such sinful lines! Prahlada stated: *Varam Praanaastyajya na cha pishunavaadeshyabhirati, Veeram mounam kaaryam na cha vachana muktam yadanrutam/ Varam kleebairbhaaryaam na cha parakalatra – abhigamanam, Varam bhikshaarthitwam na cha paradhanaaswaadamasakrut!* (It would be better to commit suicide but one should be interested on the illegal possessions of others; it would be better to keep dumb than speak lies; it would be better to become impotent rather than desire a woman of others; it would be better to beg rather than steal other's money again and again!) But Andhakasura was fired up the passion and fixation and replied angrily that after all, she might be the mother of his Shatrus of enemies and ran away towards her even as his soldiers pelted stones from their yantraas or machines but an alert Nandi Deva hurled them back and retaliated with his parighaas as Daityas like Mayasura ran away, but Andhakasura attacked Nandi and made him unconscious. On finding this occurrence, Devi Gauri assumed thousand Rupas and shattered the strong-hold of the Daitya infantry. Andhakasura wondered as to who this beautiful yet dreadful woman was and pat came the reply: *Na parijnaata - vaamstatra kaa tu saa Girikanyakaa, Naatraascharya na pashyanti chatvaaromi Sadaiva hi/ Na pasyatih Jaatyandho Raagaandhopi na pashyati, Na pashyanti Madonmattho lobhaakraanto na pashyanti, Sopashyamaano Girijaam Pashyannapi tadaandhakah!* (As thousand faces of Gauri Devi were displayed suddenly, Andhaka got confused as to who precisely was Gauri Devi among these; the reply was that in the World, there could be four kinds of blind fools: some were born-blind, some owing to infatuation, some others were out of arrogance and conceit and yet others were highly narrow-minded! And that was why Andhakasura was disabled to identify Maha Devi!) Gauri Devi gave a mighty punch to Andhaka and he fell down unconscious. In the course of time, as Maha Ganesha informed Parama Shiva about the arrival of several Akhouhinis of Daithya Sena led by Andhakasura on Mandaragiri, Mahadeva took leave

of Gauri Devi asking Aprasas in charge of Gauri's security to be vigilant even as Tundasura came running against Ganesha and his army. The Gana Sena halted Tundasura and one of the Ganeswaras snipped the Asura's head with ease. Kundodara and Ghatodara attacked from two sides Shailoda a strong Ganeswara ended one and Nandi another. Krujumbha and Duryodhana met with similar fates by Nandi. As several Danava Chiefs appeared simultaneously the Ganas and Ganeswaras made deadly counter attacks and annihilated the overflowing Asura Senas in hundreds and thousands. As Andhaka was highly disturbed and disheartened at the merciless killings of Asura Sena, he approached Danava Guru Shukracharya for guidance and the latter assured that he possessed Sanjivini Vidya and revived all the dead Asuras. Following this, Danavas made massive and multi-sided attacks by quite a few most cruel Generals of Asuras like Jambha, Bala, Vitra, and Shira mobilising sea-like Daitya Sena of thousands of Akshouhini; Lord Brahma then instructed Indra to join the Deva Sena at once in counter attacks. As Nandi saw Shukracharya among the Danavas, he picked him up and brought him to Maha Deva who in turn threw the Guru onto his own face and the latter entered Maha Deva's stomach and visioned the entire Brahmanda comprising the Charaachara Srishti including Adityas, Rudras, Vishva Devas, Yaksha-Kimpurusha- Gandharva- Apsaras. The Danava Guru spent a Divya Varsha in the 'Udara' of Shiva and got utterly confused and lost moving around all over inside. Finally, Shukra prayed to Mahadeva with great helplessness, humility and reverence and said that he was tired and would like to return. Then Shiva released him through his 'Shukra' and when he went back to the Asuras, they were very happy. Then there was an all out battle: Jambha versus Indra, Shambha against Brahma, Krujambha against Vishnu, Shalava-Surya, Trishira-Varuna, Dwimurtha-Varuna Deva, Rahu-Soma, Ashtaavasus versus Sarabha, Shalabha, Paaka, Pura, Viprutthu, Pruthu, Vataapi, and Ilval, besides Kalanemi against all Vishwadeva ganas like Vishvakshena; Vidyunmaali against Ekadasha Rudraas; Shambara against Dwadasha Adityas; Naraka against Ashvini Kumaras; Maha Deva created Jrumbhaayika who slowly but steadily demolished the fighting spirit of the opponents who ever released the Astras. Mahadeva then performed his Snaana in the River Sarasvati and having prayed to Surya Deva got ready for his attack when Andhaka deputed Sunda the Senapati to engage Shiva; he took the form of Maha Deva and entered the Abode of Gauri. She understood the falsity of Andhaka and disappeared along with her personal aids into a garden and he chased her for a while and returned to the battle field. Meanwhile, Shiva killed Sunda, Vishnu destroyed Kujumbha and Jambha. Andhaka covered the opponents like Indra, Vishnu, Maheswara and the rest of the Devas with his arrows as Vishnu asked the Devas to continue their fights and asked them to kill the Sarathi or the Charioteer of Andhaka, destroy the charoit so that Shankara could turn the entire personal belongings of Andhaka. Then Vishnu destroyed the horses with his mace. Devoid of his chariot, Andhaka shouted at Mahadeva and said that he was alone and without his chariot would still defeat Shiva; Maha Deva then decided Devas and Ganas to withdraw excepting his Nandi 'Vaahana'. He assumed a mammoth Bhairava Swarupa with the extraordinary radiance and heat of crores of Suryas, wearing Tiger Skin, Sarpa-haraas, Ten Hands and Three Burning Eyes and pierced his Trishula right into the Asura's heart and hit his head with his mace and tossed his body up high in the air that got dropped on Earth with a thud. From all the sides of his huge body, there were streams of blood as **Ashta Bhairavas** were surfaced: from the Eastern direction emerged a Bhairava akin to Agni called 'Vidya Raaj' with his neck adorned with lotus flowers; from the Southern direction appeared 'Kala Raaj' Bhairava looking like a 'Preta' with dense black colour; from the Western direction was materialised a Bhirava named 'Kamaraj'; from the Northern direction was caused a fourth Bhairava named 'Soma Raaj'; a fifth Bhairava emerged from the wound near the demon's heart where Maha Deva pierced his Trishula and his name was 'Swacchanda Raja' with the resemblance of Indra Dhanush (Rainbow); the Sixth Bhairava was 'Lalit Raaj' who appeared from the gush of the Asura's blood on Earth; the Seventh Bhairava was 'Vighna Raaj' and including Maha Bhairava there were thus Ashta Bhairavas. As there was sweat from Maha Deva's forehead after the extermination of the Asura, especially since his body was covered with armoury, a Kanya got formed from his sweat and spills of the Rakshasa's blood and Maha Deva named her 'Charchika' and gave her the boon of a Symbol of Propitiousness to be worshipped by Devatas, Rishis, Pitaras, Yaksha, Vidyaadhas etc as also Sarpas, and Manavaas. There was also a boy who appeared from the sweat drops which were like sparks of fire dropped on Bhumi and Maha Deva named

him 'Kuja' or 'Mangala' and made him a Senior of 'Grahas' (Planets) with the responsibility of providing 'Shubha' or Auspiciousness and 'Ashubha' or Inauspiciousness. As Parama Shiva revealed his real Swarupa to the Daitya, the latter greeted him reverentially and paid homage as follows: (Namastey Maha Bhairava, Bheema Murti, Trailoka Rakshaakarey, Shula dhaariney! Ten handed, Naagesha Haara dhaariney! Kindly bestow Raksha or safety to me as I had been a lost person without perspective; Sarveswara who was worshipped by Devas and Asuraas alike at your lotus feet, may Victory be with you always, Vrishanga! In the present situation I feel miserable, full of fear and shame and am at your feet seeking your mercy and shelter! You are an embodiment of auspiciousness as Siddhaas hail you as Hara or Paapahari; Maharshis address you as Sthaanu or Ever Steady; Yakshas call you as Bhima; Manushyas pray to you as Maheswara; Bhutas consider you as Bhutapati; Nishaacharaas or Rakshasaas worship you as Ugra; Pitruganaas realise you as Bhava and supplicate you; Hara! I am your servant and devotee; Kindly demolish my sins and provide me succour. Sarvasamartha Trinetra! You are Trideva, Tridharma, Triyuga, Tripushkara, Traiyyaruni, Trishruti, Trinaachiketa and Tripada Pratishta or of Trilokaas; You are the Embodiment of Shadvedangaas or Six Vedangaas of Siksha, Kalpa, Vyakarana, Nirukti, Chhanda and Jyotisha. Hey Shambho! I am your Daasaani-Daasa having reached my final destination with extreme repentance and remorse for having committed irredeemable and shameful sins for forgiveness. Kindly exonerate and save me., as I was a victim of Kama of the meanest kind: I am Paaapi, Paapakarma, Paapaatma, and Paapa Sambhava. Maha Deva! You are the Creator, Administrator and Preserver; You are the Emblem of Victory, the Eternal Fund of Virtue, Sacrifice and Mercy! You are Mangalamaya, Ishaana, Avyaya and Dhruva; You are Brahma, Vishnu and Maheswara, Indra, V ashatkaara, Dharma, Sarva Sreshtha, Sukshma Swarupa, Vyakta Rupa, Aprakatahasya, Avyakta, Ishvara, Jaraachara Jagat Vyapta; yet Unrevealed; Adi-Mandhyaata Rahita; Adyanta Rahita, Sahasrapaada, Adytanta Rahita , Sarvagata, Sarva Sthita, Sarva Vyapi, Hamsa, Prana Swami, Achyuta, Devadhi Deva, Shanta, Rudra, Pashupati, Shiva, Trivedi, Krodhajita, Shatru vijita, Indria jayi, Jaya and Shulapaani; do very kindly save me Maha Deva!

Andhakaasura's **Stuti to Ambikla Devi** is as follows: *Namasye Bavaanim Bhuta Bhavyapriyaam Lokadhaatri Janitrim, Skanda maaturam Mahaadeva priyaam Dhaarinim Sasyandinim Chetanaam, Trailokya Maataram Dharitrim Devamaatara mathejjyaam Shrutim Smritim, Dayaam Lajjaam Kraanti magnayaamasuyam matim Sadaa Paavaneem, Daitya Sainya kshaya kareem Mahaa Maayaam Vaijayantim Sushubhaam, Kaalaraatrim Govinda bhagineem Shala Raaja putreem Sarvadevaarchitaam, Sarva bhutaarchitaam Vidyaaam Sarasvatim Trinayana Mahaharshim, Namasyaami Mridaaneem Sharanyaam Sharanamupaagateham Namaste/*

MAHA SWAMI of Kanchi describes the beauty of Amba's hands in the present and the subsequent stanzas viz. 70-71 yet likening both the hands from lotus: Acharya relates one hand of Amba with Brahma who sprang from the lotus and the other hand with Brahma's mother Padmavati or Lakshmi. Now, Shiva punishes while Amba protects: while awarding punishment is the duty of a father, Amba shows compassion personified by the mother. Shiva punishes by plucking off one of his heads and makes him a chaturmukha. That was why Brahma rushes to Amba for refuge, from abhaya, for freedom from fear! Brahma is 'Sarasijabhava' or born of lotus. Amba's hands are like lotuses. The hand starting from the shoulder is like the stem of the lotus and the hand at the end of it is like a lotus flower. One lotus helps another being of the same species. Brahma who rose from the lotus prays to the four lotus hands of Amba for the safety of his four hands, says Shankaraacharya.

APARAADHA SHAANTYARTHA YANTRA : KLEEM SHREEM

This Yantra be scripted on a golden leaf for 'araadhana' with all the 'upacharaas' of 'dhyanaavaahana adis', to be kept in one's own puja's 'vidhuddha chakra' and be worshipped for 45 days including recitals of the text of the stanza, the Yantra beejaaksharas of KLEEM

SHREEM, as also the VARNAAKSHARA of MRU: MA + RU by 1000 times a day. Varnaakshara ‘dhyaana’ is as follows: first to MA and to RU subsequently.

MA: *Krishnaam dasha bhujam Bheemaam peeta lohita lochanaam, krishnaambara dharaam nityaam dharma kaamaardha mokshadaam/ Evam dhyaatwaa MA kaaram tu tanmantram dashadhaa japet, MA kaaram shrunu chaarvaangee svayam parama kundalee / Tarunaaditya sankasham chaturvarga pradaayakam, pancha Deva mayam varnam pancha praanamayam tathaa/*

RU: *Shadbhujam neela varnaam cha neelaambaradharaam paraam, naanaalankaara bhushaadhyaam sarvaalankrita mastakaam/ Bhaktipradaam Bhagavateem bhoga moksha pradaayineem, evam dhyaatvaa Surashreshthaam tanmantram dashadhaajapet/ Panchapraana mayam varnam chaturjnaana mayam tathaa, rakta vidyullataakaaram RU kaaram pranamaamyaham/ RU kaarah Parameshaani kundalee murtimaan svayam, atra Brahmacha Vishnushcha Rudrastaiva varaanane/ Sadaa Shiva yuktam vnam sadaa shvarasamyutam, urdhva daksha gataa vakraa trikonaavaamatastatah/ Punarastvadho Daksha gataa maaraa shaktih paraamritaa, Maatraa tu Brahmavishnuveeshaah tishthanti kramato paraa*
71.Nakhaanaam uddyotair nava-nalina-raagam vihasataam
Karanaam te kantim kathaya kathayaamah katham Ume/
Kayaachidvaa saamyam bhajatu kalayaa hanta kamalam
Yadi kreedallakshmicharana tala laakshaarasa chanam/

Devi Uma! How could anybody describe the brightness of your tender finger nail-heads as that defies and puts to shame the grace and beauty of early morning fresh lotus flowers! Indeed there is nothing comparable to the splendour of Devi’s hands and if at all one might surmise that since Devi Lakshmi’s feet were perhaps playful, the red ‘paaraayana’ or the ‘laakshaa rasa’- or lac dye juice - around Her feet might have perhaps left mild imprints on lotus flower!

Karaanguli nakhotpanna Narayana dashaakritih/ Lalita Sahasra Naamaas describe that Maha Devi had mildly rubbed Her finger nails and created the counterparts of Narayana who exterminated the respective Asuras! Brahmanda Purana is quoted: *Daksha hastaagushtana bhaat Maha Raagjnaam samutitah nahaa matsyaakritih Shrimaan Adinaaraayanu vibhuh/* or from Devi angushtha nakha Narayana was manifested as Matsyaavataara. An ‘Avatara’ (Incarnation) is like the lighting of a lamp from another lamp; like-wise, Bhagavan is a manifestation of same Bhagavan suited to specific purpose and particular end-use. Among such Avatars of Vishnu, the first well-known manifestation of Matsya which retrieved the Sacred Vedas stolen from Brahma by Makarasura, the son of Kashyapa Muni by Diti. Makarasura dived deep into the depths of ‘Maha Sagara’ (The Great Ocean) along with the Vedas and other Scriptures, in the absence of which the entire order of ‘Samsara’ (Universe) was totally affected: there were no ‘Chatur Varnas’; no Yagnas, Swadhaayas, Vashatkara and the Sacred Rites thus upsetting the Equilibrium of Universal Traditions and Religious / Spiritual Practices. This led to the inevitable Avatara as the Preserver of the Universal Order. By assuming the form of a huge Fish, Vishnu entered the Ocean, killed Makarasura and recovered Vedas and Dharma. Then followed the Kurma-Varaha-Naarasimhaadi Dashaavataaras. Thus Narayana shabda is the Upalakshana of Jeeveshvaraas- Dasha Shabdham ‘avasthaaparam’- ‘kriti shabdham’ is ‘kritya param’. In the Mantra Shastra, these Dashaavataaras are adheeshta mantraas or ‘rupa mayas’ or designated form and purpose-oriented. It is further explained that these Avataaraas or Manifestations are ‘Anga bhutaas’ of Shri Vidya!

[Then followed the NON-HUMAN AVATARAS: The arrangement of the ‘Samudra Mathana’ was that Manthara Mountain was to be set as the churning rod, Maha Sarpa Vasuki was the string with which to tie up the Mountain and Bhagavan himself as balancing Shakti as the Avatar of **Kurma** (Tortoise) to ensure that the Meru Mountain would be made stable and steady. As the churning started, innumerable of the proud Danavas who opted for the head of thousand faced Vasuki out of pride got perished due to the

poisonous flames where as Devas were at the tail end. The end result was ‘Amritodbhavana’. As Hiranyaakasha, the mighty son of Devi Diti pulled up Bhu Devi and dragged her into the depths of the Ocean down deep into the netherland of Rasatala, Lord Vishnu assumed the incarnation of **Maha Varaha** and killed him. Devi Prithvi heaved a great sigh of relief and prayed to Him saying that he was her rediscovery, her mighty ‘Adhara’ or the Hold, his unique rescuer and without her existence was unreal. Since Devi Prithvi was about to sink but for his timely mercy, she was popularly called Madhavi or the Lord as Madhava. Since Maha Varaha roared as an acknowledgement of her ‘Stuti’, the resultant sounds were heard as Sama Veda and he lifted the Earth by his horns in one single ‘go’ and leapt up from Rasatala to restore her back into her original position when Devas showered flowers and Maharshis recited Vedas, describing the Lord’s playful deeds. Then followed **Nrisimha**. As Hiranyaaksha was killed, his brother Hiranyakashipu reached Meru Giri and did ruthless Tapasya for thousand ‘Deva’ years and pleased Parama Shiva and secured the very exhaustive boon of victory over ‘Mrityu’(death) from Devatas, Asuras, Human Beings, Gandharvas, Nagas, Rakshasas, Animals, Birds, Reptiles, Siddhas, Yakshas, Vidyadharas, and Kinnaras, Diseases and ‘Astra-Shastras’. Armed by the all comprehensive boon, Hiranyakashipu had truly turned to be the Over-Lord of the whole Universe keeping all the Lokas under his control, commanding Devas and even ‘Pancha Bhutas’. He had declared that he should be worshipped in Temples and Yagnas be performed in his name! In course of time, he was blessed with a son named Prahlada and as the latter came of the tender age of a boy was sent to Gurukula where all the glories of Danavas were taught. But Prahlada was a staunch Vaishnava with supreme dedication to Narayana. Hiranyakashipu himself sought to tutor the boy by cajoling him, endearing him, self-praising his own achievements and so on. He utilized the Sama (Advice and Mild reproach), Bheda (seeking to divide Vishnu as an Evil Force and himself as an Almighty), Daana (gifts of whatever nature on Earth or elsewhere) and even ‘Danda’ by way of punishment. But, Prahlada never ever relented and continued to extol the virtues of Vishnu. Finally, Hiranyakashipu got on to his wits’ end; he said that if Vishnu were ‘Sarva Vyapi’ (All Pervasive), he asked Prahlada to show that Narayana any where, say in that Pillar and broke it with his mace, or otherwise he would most certainly stop Prahlada’s breathing. As though there were earth quakes and storms, there emerged the most fearful Man-Lion, Narasimha, who had half-body as a giant- like Lion roaring in a manner that the whole World trembled and the other half like a colossal human being as a personification of ‘Mrityu’ with mighty thighs and legs; the Strange Creation which was neither human nor leonine lifted the massive body of the Danava on his thighs and tore him into pieces with sharp nails and hefty hands, rejoicing the drink of the victim’s blood and eating chunks of his meat! No doubt, Devatas were overjoyed at the death of the Danava but were terrified to vision the unusual form of Nrisimha and prayed to him to cool down; they prayed to Devi Lakshmi to pacify the Lord who made efforts to pacify his anger; Prahlada who too was in shock was declared the King to revive Dharma again.

THE HUMAN AVATARAS OF VAAMANA- RAAMA- PARASHU RAAMA- KRISHNA- BALA RAMA/ BUDHA-KALKI FOLLOWED as *Naraayana dashaakritis*]

YAKSHINI VASHIKARANA YANTRA - VRITTA MADHYA SHAT KONA AND SHATKONA MADHYA - KLEEM -BE INSCRIBED; WHILE OUTSIDE THE KONAAS SIX KLEEMS AND INSIDE THE KONAS SIX SHREES BE INSCRIBED. This Yantra be inscribed on a golden leaf for worship of 45 days in the Puja Griha with ‘deeksha’.The stanza, the yantra aksharas, and the beejaakshara/ varnaakshara **NA** be recited daily, the dhyana of the varnakshara is as follows:

Dhyana of Varna beeja NA as follows: *Daltaanjana varnaabhaam laalaajjihvaam sulochanaam, chaturbhujam chakoraaksheem chaaruchandanacharchitaam/ Krishnaambara pareedhaanaam,*

Ishadhvaasyamukheem sadaa, evem dhyaatvaa NA kaaram tu tanmantram dashadhaa jepet/Nakaaram shrunu chaarvaangi raktavidyullataakritih, pancadeva mayam varnam svayam paramakundalee/ Trigunaashakti samyuktam hridi bhaayaya Paarvati/

Besides, the prescribed Yakshini Mantras be recited 12000 times a day; It is stated that Yakshini Mantras and forms of saadhana are several, mostly of Taamasika nature; the number of Yakshinis are approx. 36 or even more depending on the type of one's purpose and aim such as Shobhana Yakshini Mantra-Ratipriya Yakshini Mantra Saadhana; All purpose Yakshini Mantra; Jaya Vijaya Yakshini Mantra; Kaameshwari Yakshini Mantra; Vasheekarana yakshini mantra; Nati Yakshini Mantra sadhana; Siddhi Yakshini Mantra; Dhanda Yakshini; Padmini Yakshini; Jvaala maalni Yakshini; Yakshina manta for magic; Mantra to achieve immortality; for Insibility; Lakshmi Yakshini Mantra Saadhana for wealth; Kubera Mantra Sadhana; Karalini Yogini mantra sadhana; Vibhrama yakshini Mantra; Mamohara Yakshini saadhana Svarnamala Yakshini mantra; Maha Indrajala for Heavenly pleasures; Mantra for Astral travel in Time and Space; Vichitra yakshini Manta; Padmavati Yakshini Mantra Sadhana; Elxir for Eternal Youth; Mantra for Magical sword; Urvashi Yakshini / Menaka Yakshini and so on.

For example: Vibhrama Yakshini Saadhana Mantra is stated: *Om hreem Maha Yakshini bhamini priyesvaahaa/* Mantra Siddhi: Three day niraahara deeksha and continuous recitation of the Mantra should yield Saadhaka Mano vaancha siddhi.

72.	<i>Samam</i>	<i>Devi</i>	<i>Skanda</i>	<i>dvipa</i>	<i>vadana</i>	<i>peetam</i>	<i>sthanayugam</i>
<i>Tavedam</i>	<i>nah</i>		<i>khedam</i>	<i>haratu</i>	<i>satatam</i>	<i>prashnuta</i>	<i>mukham/</i>
<i>Yadaa</i>	<i>lokayaa</i>		<i>shankaaa</i>	<i>kulita</i>	<i>hridayo</i>	<i>haasa</i>	<i>janakah</i>
<i>Sva</i>	<i>kumbhou</i>		<i>Herambah</i>	<i>parimrishati</i>		<i>hastena</i>	<i>jhhaditi/</i>

Jaganmaata! Kameswara premaratna mani pratipanstani! 'Stana dvayaas' or both the breasts are the representation of motherhood. These are also the symbols of Kameswara's deep love and attachment as demonstrated by Ganesha and Kumaraswami both enjoying the milk feed even as Gaja Mukha is awed to wonder and fondle the 'Gaja stambha sthalas' or trunks of an elephant. Amba! may we beg of you to let us the Saadhakas too to enjoy the 'jnaanaamrita ksheeraa' or the milk of knowledge and wisdom of your breast milk too. Devi! Jagat puja paada Vinayaka and Maha Shakyaanvita Kumara Swami are your illustrious sons - one whose recital is not performed, auspiciousness becomes elusive while the younger Kumara, the Deva Senapati the Commander in Chief of 33300 Deva soldiers is protector of Tri Lokaas!

Lakshmidhara explains: Devi! Your the milk of your 'vakshojaas' was shared together your renowned sons, Kartikeya and Ganapati. As there were doing so, Ganesha was looking askance and asked whether somebody was stealing his own 'kumbh' and held it tight; this became a high tone humour to their parents!

[Birth of Gajanana, Priority Invocation and adoration on Chaturthi, and Ganesha Vrata Vidhana:

As Devas faced a strange problem of recurring failures as and when they take up a fresh assignment whereas Demons seemed to be going ahead with novel operations, they approached Lord Shiva and Devi Parvati to provide a solution. In reply Bhagavan Shiva started thinking that among the Panchabhutas (Five Elements), there was an identifiable personification of a Deity among Prithvi (Earth), Varun (Water), Tejas (Fire) and Vayu (Wind God), but how was it that 'Akash' (Sky) did not have? By so thinking Lord Shiva laughed loudly and Devi Parvati could guess by her Jnana Shakti (Power of Knowledge) what Bhagavan was laughing boisterously about. From that energetic hilarity with an open mouth emerged a replica of Shiva who was strong, handsome and powerful whom Devi Parvati kept gazing and got mesmerised. Lord Shiva got annoyed by the instant reaction of Devi Parvati, became jealous of the Super Boy and infact got angry and cursed him saying that he would possess an elephant

face, disproportionate belly and serpented Yagnopaveeth (Holy Thread). Shiva was still angry and from His body hair roots kept on multiplying innumerable Vinayakas resembling the original and Lord Brahma flew over the Sky and as ‘Akashvani’ (a loud announcement from the Sky) declared that Devas should be grateful to Lord Siva to have provided the solution to the problem posed by them and that the various forms of Vinayak which got materialised would indeed ensure that as and when Devas (and human beings) initiated a task they should invoke the blessings of Vinayak foremost. As the announcement from Brahma was heard, Siva was by then cooled down and addressed Vinayaka endearingly. The Story of Ganesha’s birth is indeed popular. When Nandi was asked to bar entry into the Interior Place of Parvati as She was taking bath, Nandi no doubt prevented but Bhagavan still entered and She was not amused. She decided to create an idol of a boy which was infused with life and empowered Him to challenge anybody with the necessary powers. The boy followed the instruction and did not allow entry even to Siva. The Pramadha ganas were asked to teach a lesson to the boy by Siva but they were defeated in no time. Siva Himself decided to force His entry but to no avail. Finally, an irritated Bhagavan snapped the boy’s head and Parvati became furious and Her angry manifestations surprised Siva Himself. She insisted that the boy be brought to life forth with. Siva suggested locating anybody sleeping in the northern direction and the Sivaganas were able to trace only an elephant. The severed head of the boy was fixed with that of the elephant and He was revived. The assembly of Deities who first fought with the boy and witnessed the entire scene earlier decided that any function in the World ought to be commenced with worship of Ganesha foremost as He is the Lord of preventing impediments and of providing success. Ganesha’s worship on Bhadrapada Sukla Chaturdhi is a must all over Bharatadesa as one is dreaded of becoming a victim of undeserving blames since Moon God received a curse from Ganesha that whoever saw the Moon on the particular Chaturdhi night without worshipping Him would become a sure target! **Ganesh Puja:** *Vinayako Vighnakaro Gajasyo Ganesha naamaacha Bhavasya Putrah, Yethecha Sarvam thava yanthu Bhruthya Vinayakayaah Kruura drishtah Prachandah-Vucchushma daanaadi vuvruddhva dehaha Karyeshu siddhim prati paadayanthah, Bhavaamsva Deveshu thadha makeshu kaaryashu chanteshu Mahanubhavat-Agreshu Pujam Labhatenyatha cha Vinashayishyastatha kaarya siddhim’* (Hey Putra! Vinayaka, Vighnakara, Gajavadana, Ganesha, Shankara Putra; all these cruel-eyed, harsh and angry Vinayaks will be your servants; those who are desirous of giving well earned materials as ‘daanas’ or alms be provided with Siddhis or boons. At Yajnas or various Propitious Tasks, all the devotees shall be provided the highest veneration, lest their tasks or worships be discounted’). As Devas performed ‘Abhishek’ (Sacred Bath to Ganesha, they extolled him as follows: ‘ *Namasthe Gajavaktraya Namasthe Ganayanayaka, Viyayaka Namastestu Namaste Chanda Vikrama-Namastestu tey Vighna kartha Namaste Sarpa Mekhala Namaste Rudra Vaktrotha Pralambajatharaasrita- Sarva Deva Namaskaaradavighnam kuru Sarvada* (‘We greet you Gajavadan, Ganayanayak, Prachanda Vikram, Vighna kartha, Naga bhushana, Rudra Mukha Utpanna, Lambodhara, Avighna Karaka, Kalyana Pradaata ; Sarva devas are greeting you, Kindly ensure that we enjoy Avighnam always). Since Ganapati was born on Chaturthi, this day of each month is worthy of His worship; but Bhadrapada Sukla Paksha Chaturdhi is the most auspicious day for a fulfilled worship with ‘Shodasa Upacharas’ or Sixteen Services of Avahana (Welcome), Asana (Seating), Padyam (water for washing feet), Arghya (water for sipping), Snana or body wash, Gandham (Sandal wood paste), Dhupam (Incense), Deepam (offering lights), Naivedyam (Food and Fruits) Tambula (betel leaves and nuts), Paneeya (coconut water), Vastram (clothing), Alankaram (Decoration), Abharanam (Jewellery), Stotram (Extolling) and ‘Arati’ (Camphor lighting).Source: Vamana and Shiva Puranas]

[**Skanda Kumara’s birth background:** The Asura named Taraka secured a boon from Lord Brahma that none excepting the son of Shiva could destroy him; the clever Asura was aware of the past tense well since Mahadeva would never marry again as his earlier wife Sati Devi opted for Self-immolation at the notorious Daksha Prajapati’s yagna since she as the daughter of Daksha felt slighted that she was uninvited to the function due to his animosity against her husband Mahadeva. To stage-manage to provoke Mahadeva with a longing for Uma who was serving him with the supply of flowers etc.at that time for his puja, Indra commissioned Manmadha and his wife Rati Devi to shoot Shiva with passionate

flowers by his flowery arrows; but the plan was foiled and Maha Deva opened his third eye and Manmatha was burnt to ashes. But to the disappointment of Tarakasura Shiva and Uma got wedded in due course and Indra was anxious that a son should be born quickly to the couple. Indra asked Agnideva to take the shape of a sparrow to witness the bed chamber details of Shiva and Parvati as to whether and why not soon enough that Shiva and Uma were not seeking marital union. As Agni's entry as a sparrow into the bedroom just at the time of Shiva-Parvati physical union, Shiva by a suspicion and haste just at that time of the union spilt his virility on the floor. Devi Parvati was dreadfully furious and cursed Agni for his terrible indiscretion and forced to consume and carry Shiva's virility. For years together Agni carried the Garbha but could not tolerate the heaviness and approached Devi Ganga who accepted Shiva's virility. But Ganga too could not bear the severe flames any further and relieved herself when a child with unprecedented splendour was materialised on her river-banks. As soon as the child was born, celestial drums were sounded, Siddha Chaaranas rained fragrant flowers, Gandharvas sang and Apsaras danced with joy; Daitya-Danava-Rakshasas were burnt off in thousands by the sheer radiance of the boy; Kritika Devis were anxious in competition to feed the child with their milk and Indra having realised their disquiet materialised Six Faces to allow all the six Kritikas to feed the child simultaneously gaining thus the epithets of **Shanmukha** and **Kartikeya**. Even as child was born, his full range of armoury and weaponry including the most potent 'Shakti Shula' were in position. Bhagavan Vishnu despatched toys viz. a peacock and a cock to play by his Garuda; Vayudeva despatched a 'Kukkuta Dhawaja' or a Rooster Flag; Devi Saraswati gifted a Veena- a plucked musical instrument; Swayambhu Brahma gifted a goat; Shambhu presented a sheep'; and Indra appointed Skanda as the Deva Senapati or the Commander in Chief of Devas. As soon as the announcement was made by Indra, Pramathana Ganas, Deva Ganaas, Vinayaka ganaas, Matrika ganas and Bhutaganaas surrounded Skanda. Source: Brahmana Purana]

RAATRI BHAYA NIVAARANA YANTRA SAMAM DEVI KLEEM HREEM

This Yantra be scripted on a golden leaf to be kept at the Vishudda Chakra of the 'Puja Sthala' for worship of 45 days reciting the stanza, Yantra Beejas, and the following VARNA BEEJA VIZ. **SA**; Naivedya after 'shodashopachaaraas' to the Yantra the naivedya be honey, fruit juices, and such sweet materials.

'SA'- DHYAANA:*Kareesha bhushitaangim cha saattahaasaam Digambaraam, Asthimaakyaamashta bhujam varadaambujekshanaam/ Nagendra haara bhushaadhyam jataamakuta manditaam, sarva siddhipradaam Nityaam Dharmaaardhakaama mokshadaam/ Evam dhyaatvaa SA kaaram tu tanmantram dashadhaa japet, Sakaaram shurunu chaarvaangi Shakti beejam paraatparam, koti vidyullataakaaram kundaleemaya samyutam/ Pancha deva mayam Devi pancha praanaatmakam sadaa, rajaassatva tamo yuktam Tribindu sahitam sadaa/*

To overcome 'Raarti Bhayam', one may also worship Hanumat pujana yantra as an effective adjunct as scripted on a copper leaf and invoke Seeta Raamas, Sugreeva- Angada, Jambavaadi Vaanara Mukhyaas especially of course to **Hanumaan** by routinely daily especially along with morning recitations as follows:

Hanumaan Anjanaa suunuh Vaayu putro Maha Balah, Rameshtah Phalguna sakhah pingalaa ksho- amita vikramah/ Udadhik kramanaschaiva Seetaa shoka vinaashakah, Lakshmanah praana daataacha Dashgreesascha darpahaah -, dvaadashitaani naamaani Kapeendrasya Maha Balah, Praatah kaale pathennityam Yaatraa kaale visheshata - tasya Mrityu bhayam naasti sarvatra Vijayeebhavet!

'Hanumatpujana Yantram' be scripted on a copper leaf and invoke Shri Rama paada, besides Hanuma- Sugreeva-Angada- Jambavanta and recite daily, especially while in journeys. This should definitely impart courage and success. Most definitely the fear of bhuta-preta - pishachaadis is uprooted while thefts, evil attacks are totally ensured. Fears in dark areas, nights and even lonelinesses are faced with bravery and self confidence.

73. *Amuu te vakshojaav amrita rasa maanikya kutupau*
Na sandeha spando nagapati pataake manasi nah;
Pibantau tau yasmaad avidhita vadhuu sangama rasikou
Kumaarau adyaapi dvirada vadana krouncha dalanau/
 Shri Maata! *Naabhyaalawaala romaali lataa phalakuchadwayi/* It appears that your breasts are like *amrita rasa maanikya kutupau* or ‘maanikya nirmita amrita kumbhas’ and that is how your sons Ganesha and Kumaara continue to be like the milk sucking boys without aging and signs of youth or old age and continue to be worshipped for ever! ‘Naabhyalavaala’ or the ‘naabhi sthaana’ is Shri Chakra’s Manipoora Sthaana and ‘Romaali’ is the ‘Sushumnaa Maarga’; ‘Kucha’ is the ‘Aamika sthaana’ and ‘aashvaasa kosha sthaana’ being the ‘Ida-Pingala naadee maarga’. In other words, ‘anaahatashtaana’ is the Saadhaka’s Kundalini Siddhi Maarga!

MAHA SWAMI of Kanchi firmly establishes that Jagajjanani’s breast milk is far superior to amrita the divine ambrosia. The Lords Ganesha and Kumara who have Amba’s breast milk remain eternally boyish - certainly nor boy like- and do not age: *Kamaaraau adyaapi!* That is even to day they remain boys! Maha Swami’s interpretory analysis is that the greenness of Amba’s breast milk is such that Her children are ‘jnaana’ personified and they have no ‘Kaama’! *Adhvidita vadhuu sangam rasikau Kumaarou/* or they are not obsessed with ‘stree bhoga’. Maha Swami asserts that Aacharya himself was an example in this matter, let alone Ganesha and Kumara! Maha Swami states that in Southern India Ganapati is believed to be a Brahmachari, while Subrahmanya has two consorts, Valli and Devasena. In the Northern India, Ganesha has two consorts viz. Siddhi and Buddhi. In any case, Amba’s breast milk is not the normal but of Jnaana!

TUSHTI PRADAAYAKA YANTRA HAAM

This Yantra be too scripted on a golden leaf for worship of 8 days formally with ‘shodashopacharaas’. After the close of the puja, recitation by thousand times each day be performed of the current stanza- the Yantra Beejaaksara HAAM and the following Varna Beeja ‘Aa’

Dhyaana of the Varna Beeja as follows: *Ketakee pushpa garbhaabhaam Dvibhujaam hamsalochanaam, shukla patthaambara dharaam padmamaalaa vibhushitaam/ Chaturvargapradaam nityam nityaananda mayeem Paraam, Varaabhaya karaam Deveem Naaga paasha samanvitaam/Shrunu tatvamakaarasya ati gopyam varaanane, sharacchanda prateekaasham pancha konamayam sadaa/Pancha deva mayam varnam Shaktidvaya samanvitam, nirgunam sugunopetam svayam kaivalya murtimaan, bindudvayam varnam svayam Prakriti rupineem/*

The mantra beejaaksharaas need to be written on a running water body along with the recital too. This should improve ‘stana ksheera dhaaraa vridhhi’ for mothers of kids; similarly cows too generate milk of far larger volume than before!

74. *Vahatyambastamberamanujanu kumbha prakrith ibhi*
Samaarabhdham muktha mamibhi ramalam haara lathikam
Kuchabhogo bhimbhadara ruchibhi rathna saabhalitham
Prathapa vyamishram puradamayithu keerthimiva thee

Ambika! *Kanakaangada keyura kamaneeya bhujanvita, Ratnagraiveya Chintaakalola Muktaa phalaanvita/* Not only You are ornamented on your excellent hands with golden ‘Angadas’ or armlets and ‘Keyura’ or wringlets as alluded to the Mantras of these descriptions; You are also adorned with diamond and pearl necklaces alluded to the ‘Mantraaksharaas’!

Vishva Janani! You are wearing the brightest ‘muktaa manimaala’ dangling in the midst of your ‘vakshojaas’ and indeed that maala around Her neck resembles as had been made from the unparalleled

pearls dug up from Gajaasura's kumbhasthala or his skull! Hence the comparison of the pearl necklace of Devi worn like a trophy, as tinged with the red luster of Her lips, and that of the fame and valour of Parameshwara who destroyed Gajaasura .

Following is a stanza describing the grandeur of natural pearls of fame: *Gaja kumbheshu vamsheshu phanaasu jaladeshucha, shukti kaayaamikshudande shodhaa Mouktika sambhavah/ Gaja kumbhe karburaabhaah vamsho raktasitaah smritaah,phanaasu vaasukereva neela varnaa prakeertitaah/ Jyotirvarnaastu jalade shuktikaayaah sitaah smritaah, Ikshdande peeta varnaah manayo mouktikaah smritaah/* Following are the six famed places of origin in which spotless and most precious pearls are originated: Gaja kumbha, bamboo hollows, cobra hoods, clouds, sugar canes and pearl oysters. Pearls from Gaja kumbha or skull is of kurveera colour, bamboo hollow are of rakta / sveta varnas, Vaasuki and such cobra hoods are of blue colour, in water carrying clouds are of vidyut varna, sugarcane based pearls are of yellow colour, and of oysters are of pure white!

[Shiva's killing of Gajasura: The **Gajasurasamhara** form is associated by scholars to the epithet Krittivasa ("who has skin as his garment"), used in Rudra Namaka Chamaka. Kurma Purana describes the tale of Gajasurasamhara, when discussing the Krittivashvara -the Lord who has skin as his garment. When an demon assumed the form of an elephant and terrorized Sages and Sadhakas who were worshipping the Linga, Shiva emerged from this linga, slew the demon, and removed the elephant skin, thereafter wearing the hide on his upper body as the Asura's death wish.]

Recalling *Ranagriveya chintaakalola muktaa plalanvita/* of Lalita Sasasra Nama, the Upasaka's concentration on the choicest pearl necklace worn by Bhagavati around Her neck around the hollow of Her chest- whether from the invaluable pearls secured from Gaja Kumbha, or bamboo hollow, or cobra hood or deepwater oyster- is a variable; some of the upasakas tend to possess 'chittha chanchalya' or fickle mindedness; some are of medium stability of mind; while others are true 'sadhakas' concentrating the Essence of the Everlasting Truth of Existence and the Goal of Life. In other words, some get attracted to Amba's physical charm and materialistic presentation or Inner Magnificence.

'Lalita Trishati' - **Annexure III - Stanza of Lakaaraas** is quoted in this context : *Lakaara Roopa Lalitha Lakshmi Vani Nishevitha, Laakhini Lalana Roopa Lasadh Dharadima Paatala/ Lalanthika Lasadhphaalaa Lalata Nayanaarchita, Lakshanojjwala Divyangi Laksha Kodyanda Nayika/ Lakshyartha Lakshanaagamya Labdhakama Lathathanuh, Lalaamarajadalika Lamba Muktha Lathanchitha, Lambodara Prasurlabhyaa Lajjaadhyaa Laya Varjitha/* (Lalita Devi! You are of the Form of the Letter **La** connoting upsurge of **Mental Calibre** or sagacity being the fourth Letter of the Pancha Dashaakshari Mantra; Lalita or the Emblem of Softness and Simplicity of a Mother to a Child; served by Lakshmi the Symbol of Prosperity and Vani the Insignia of Learning; You are Laakhini or of easy access; Laalana Rupa or of the feminine quality of nurturing; of the delicious tenderness of an opened pomegranate and of a lustrous forehead embellished with a red dot of Tilaka; Devi! You are venerated by Parameshwara who has a third eye on his Lalaata; you are splendid with excellence as the Utmost Sovereign of Lakhs and Crores of Universes; the Lakshyaartha or the Inner Connotation and Lakshyagamya or the Ultimate Destination to reach; Labhda Kaama or the Fulfillment of Desires; Lataatanu or of a supple physique over which creepers tend to crawl; Devi! You are adorned with red Tilaka on the forehead and with long chains of pearls; indeed you are attainable with pure commitment though! Ganeshwara Mataa! You shy away from the unworthy; and as the Everlasting One you are immune from Pralayas or the Great Annihilations).

KEERTI DAAYAKA YANTRA --YEM KLEEM SOUH inside an inverted Triangle

This Yantra be scripted on a golden leaf for 45 days of worship with 'shodshopacharaas' reciting Devi's sahasra naamaas with red flowers and naivedya of milk, cooked rice paayasa, and honey. More

essentially 108 each of the recitals of the concerned stanza, Yanra beejaaksharas and the following **Varna Beeja** - ‘VA’ daily.

VARNA BEEJA - VA- DHYANA

Kunda pushpaprabhaam Deveem dvibhujaam pankajekshanaam, shukla maalyaambaradharaam ratna-haarojjvalaam paraam/ Saadhakaabheeshtadaam siddhaam siddhidaam sidda sevitaam, evam dhyaatvaa VA kaaram tanmantram dashadhaa japet/ VA kaaram chanchalaapaangeem kundaleemokshamavyayam, pancha praana mayam varnam trishakti sahitam sadaa, Tribindusahitam mantramaatmaadi samyutam/ Pancha deva maym varnam peetavidyullataamayam, chaturvargapradam shaantam sarva siddhipradaayakam/

The worship as above would yield ‘keerti pratishthataas’, Raajodyogam and Raajaadarana.

Additionally, worship of TAARAA DHARANA YANTRA be worn as scripted of Bhoja Patra for worship, as strees might wear on their left wrist, for accomplishing Soubhagya- Putra- Poutraabhi vridhhi and purushas to wear on the right wrist for ‘Jnaana-vigjnaana-raja sanmaana- keerti-aayuraarogyas’.

Bhuvaneshwar, Bhairanaa Chhinnamastaa cha Vidyaa Dhumaavateetadhaa, Bagalaa Suddha Vidtaacna Maatangi Kamalatmichaa/ Ekaadashya Maha Vidyaa Suddha Vidhaah prakeertitaa,, Jaganmaathaa, Siddhesvari, Siddhi Vidyaa, Siddha Maataa Yashasvini!

75.Tava	<i>sanyam</i>	<i>manye</i>	<i>dharanidhara</i>	<i>kanye</i>	<i>hridhayatah</i>
Payah	<i>paaraavaarah</i>		<i>parivahati</i>		<i>Saarsaataamiva/</i>
Dayaavaatyaa	<i>dattam</i>	<i>dravida</i>	<i>shishur</i>	<i>aasvaadya</i>	<i>tava yatam</i> ,
Kaveenaam	<i>proudhaanaam</i>		<i>ajani</i>	<i>kamaneeyah</i>	<i>kavayitaa/</i>

Dharanidhara Kanye!*Tavastanyam payah paaraavaarah pari vahati Saarsavatam/* Your breasts emerging from your heart being possessive of ‘sudhaa sagara ksheera’ or the ocean of milk are stated to abound with ‘Saarsavata Jnaana’. Indeed it is that graceful kindness of yours which enabled this Dravidian Boy to reach the heights of the Poets famed for incomparable finesse and taste! In other words, your heart is the spring of milky ocean of poetry , having elevated a Dravidian boy to reach the pinnacles of priceless poetic skills!

Devi! Your breasts are full of ‘Vaangmaya Ksheera’ or the milk of the tools utilised by Saraswati viz. Vaak- Vidya-Vigjnaana. This Dharmic Apparatus is to lead from Worldly Darkness to Celestial Radiance to Everlasting Joy; albeit in several stages: the Power of Speech-Mental Caliber-Sankalpa or Deter - mination-Chitta or sturdy Self Belief or Will Power-Meditation or deep contemplation-Dhaayana-Vgjnaana or Enlightenment/ critical self appraisal-balam or physical strength supported by food further propped up by Pancha Bhutas - Smara or Memory power-aasha or aspiration-Praana or Conscious Self or Pragjnatwa- ‘manute’ or deep perception with faith-nishtha or commitment coupled with karyaacharana. Jagajjanani! It is only that ‘Vangmaya Ksheera’, Ganesha and Kumara Swami lapped it up and turned as ‘Panditaaraadhyas’. Indeed when Vedavyaasa narrated Maha Bharata as ‘Vaangmaya Lahari’, Ganesha was the unique and uninterrupted scripiter! About five miles from Badarinath is the Sangama Place of Sarasvati leading to Keshava Prayag and Manaagram where Veda Vyas cave is accessible till date inside which Vyas scripted Eighteen Maha Puranas; while a few meters away is situated Ganesh Guha /cave. *The Legendary background states that while Veda Vyasa was mentally scripting the Itihasa/ Puranas, Ganesha agreed to write with his trunk on Taala Patras on the mutual agreement that Vyasa should pronounce in a non stop flow while Ganesha should write down in a non stop manner too simultaneously with no slips or interruptions on either side!*

Similarly, Jajajjanani! You gave the ‘stanyapaana’ to Bala Muni Upamanyu and granted him ‘Ganatva’ too! As Upamanyu was denied of the taste of real milk in place of wheat flour and hot water, the boy felt humiliated from his uncle’s house that the latter’s son was always blessed with real milk. Upamanyu’s mother cried at their misfortune as her child returned home after milk was denied and justified that

neither he nor his parents performed Maha Deva's worship in their earlier births; she said: My son! There is a great River full of jewels flowing from Swarga to Paatala, but is not visible to the unfortunate who is devoid of Shiva Bhakti. Indeed, Kingship, Swarga, Moksha and Ksheera Bhojana besides all valuables in life could all be available, provided one performed Maha Deva Puja in the previous births. Upamanu asked his mother not to lose heart and by the Grace of Shiva, he would indeed make oceans of Milk flow by resolving to undertake the severest possible worship to Maha Deva; by so saying with indomitable determination the Bala Muni initiated the toughest Tapasya by merely consuming air and nothing else. The intensity of his Tapasya was such that the trees in the forest were getting burnt and Devas were rattled and baffled. Indra approached Vishnu to let the Bala Muni conclude his Tapasya and having realised the goal of the Tapasya, Vishnu prayed to Mahadeva and informed that Upamanyu was performing unusual meditation for the sake of milk! Shiva appeared before the Bala Muni in the disguise of Indra and desired to grant streams of milk but the former decided not to stop the Tapasya till Maha Deva himself responded. The disguised Indra argued that Mahadeva was a myth as he was a 'Nirguna' and since he was granting the boon of milk the boy should better accept the boon. Bala Muni was offended by the remarks and by remembering the words of his mother that Shiva should be pleased and none else, rejected Indra's offer and even took exception to Indra's remarks against Maha Deva. The latter finally granted his appearance along with Devi Parvati who not only blessed Jagajjanani's breast milk, food and material comforts to his entire Vamsha but also 'Ganatwa' or membership of Shiva Ganas as a recognition of his stupendous Tapasya. [Linga Purana]

As Adi Shankara when he was just a baby boy in the absence his mother once, cried for milk feed non stop, Parameshwari came to rescue and blessed the child with breast milk and thus attained the fame of an outstanding Poet and as Jagad Guru. Pravarasena, the Dravida Shishu enjoyed the bliss of Amba's breast milk and had Sarasvati Kataaksha! Pravarasena was the son of King Dramida. As soon as he was born, the Minister of the Kingdom named Shuka strongly advised the King that the birth of the child was an evil portent for the Royal family and if the child was allowed to survive, the King would lose his kingdom. The King ordered his men to abandon the child in the nearby hill tracts. A tiger carried the child to its cavern and left him at the cave mouth taking him as a bundle of gems. The child became reminiscent of his yogic powers of his past life and began to praise the Jagadamba, who took pity and nurtured the hapless child. Sometime later, the child was rescued from the tiger cave and restored him back to the throne. ANOTHER VERSION of the Dravida Shishu was the Saint Jnaana Sambhandha - the other three renowned saints being Appaar, Sundaraar, and Manikya Vachakaar of Sirkaazi in Tamilnadu. Jnaana Sambandha's parents were the pious Shiva Paada Hridaya and Bhagavati. Once when the parents were bathing in a tank near the ghat, they left the child who crawled away crying for milk and Jagadamba fed him milk. On recovering the child and queried he smiled enjoying and burst forth with lyric in praise of the Universal parents.

MAHA SWAMI of Kanchi recalls Acharya's remark that Amba's breast milk creates poets of Jnana and they compose poetry out of jnaana as also compassion, beauty and all else that is of excellence arising from the heart: *hridhayatah Payah paaraavaarah parivahati Saarasaataamiva/* or rising from your heart as an ocean, like the essence of Sarasvati the Goddess of Learning and the Arts. Then Acharya speaks of 'Dravida shishu'. *Kaveenaam praudhaanaam ajani kamaneeeya kavithaa*: It made the Dravida child a poet who in attracting the minds of the Learned became the foremost among the mature poets. Acharya also referred to *Praudha kavi* means a poet who can compose poetry rich in substance, pregnant with meaning. Like potency in the body, is potency in words and a poet who has it is a 'praudha kavi'. Such poets are

likely to hold their heads high. In the poetry of another class of Proud Kavis, there will be much intellectual jugglery, though may be lacking in the elements that touch the heart comments Maha Swami!

KAVITVA PRAAPTI YANTRA YEM - KLEEM - SOUH in Shat Kona be scripted on a golden leaf for a 3 day worship for Jagajjanani Devi Sharadaa with ‘shodashopacharaas’ with naivedya of banaana fruits and honey, besides recital of the Stanza-Yantra beejaas and the **VARNAAKSHARA TA** by 21000 times a day.

Varna beeja - TA- dhyaana: *Chaturbhujaam mahaa shaantaam Mahamoksha pradaayaneem, sadaa shodasha varsheeyaam ratnaambara dharaam paraam/ Naanaalankaara bhushadhaam taam sarvasiddhi pradaayaneem, evam dhyaatvaa TA kaaramtu tanmantram sadaa yaget/ TA kaaram chanchalaapaangi svayam parama kundali, pancha devaatmakam varnam panchapraanaatmakam tathaa/ Trishakti sahitam varnam aatmaaditvatva samyutam, tribindu sahitam varnam peeta vidyutsamaprabham/*

To obtain ‘Sarasvati kataaksha siddhi’, sixteen significant Sarasvati Shaktis have been named viz. *Mugdha, Shree, Kurukulla, Tripura Totala, Priya, Rati, Preeti, Baala, Sumukhi, Shyaamalaaliya, Pishachi, Vidhaari, Sheetala, Bhadra Yogini, Sarveshvari/* The Shodasha Swarupas of Devi Sarasvati be invoked with appropriate Mantras and individually worshipped to secure even the fruit of Vaachas - patitva!The minimum of daily recital of **SARASVATI KAVACHA** should yield the reluctant fruit:

Kavachasyaascha Viprendra Rishireva Prajapatih, Swayam chhandascha Brihati Devataa Shaaradaambika/ Sarva tatwa parignaaney Sarvaardha saadhaneshucha, Kavitaasu cha Sarvaasu viniyogah prakeertitah/ Shreem Hreem Sarasvatyai Swaha Shiromey paatu Sarvatah/ Shree Vaagdevataayai swaahaa bhaalam mey sarvadaavatu/ Om Sarasvatyai swaaheti shrotrey paatu nirantaram, Om Shreem Hreem Bhaaratyai swaahaa netra yugmam sadaavatu/ Aim hreem Vaagvaadinyai swaahaa naasaam mey sarvatovatu, Om Hreem Vidyaadhishtaa Devyai Swaahaa oshtham sadaavatu/ Om Shrim Hreem baahvyai swaaheti danta panktim sadaavatu, Emityekaaksharo Mantra mama kantham sadaavatu/ Om Shreem Hreem paatu mey greevaam skandhoumey Shreem sadaavatu, Om Shreem Vidyaadhishtaatru Devyai swaahaa vakshah sadaavatu/ Om Hreem Vidyaaswarupaayai swaahaamey paatu naabhikaam, Om Hreem kleem Vaanyai swaaheti mama hastow sadaavatu/ Om Sarva varnaatmikaayai paada yugmam sadaavatu, Om Vaagaadhishtaa Devyai swaaha Sarvam sadaavatu/ Om Sarva kantha vaasinyai swaahaa praachyaam sadaavatu, Om Hreem Jihvaagra vaasinyai swaahaagnidishi rakshatu/ Om Aaim Hreem Shreem Kleem Sarasvatyai Budha jananyai Swaahaa, Satatam Mantra raajeyam dakshiney -maam sadaavatu/ Aim Hreem Shreem Trayksharo Mantra Naairyutyaam mey sadaavatu, Kavi jihvaagra vaasinyai swaaha maam vaarunovatu/ Om Sarvaambi -kaayai swaahaa vaayavye maam sadaavatu, Om Aim Shreem Gadya padya vaasinyai swaahaa maamuttharevatu/ Aim Sarva shastra vaasinyai swahaishaanyam sadaavatu, Om Hreem Sarva pujitaayai swaahachhodhravam sadaavatu/ Aim Hreem Pustaka vaasinyai swaahaadho maam sadaavatu, Om Grandha rupaayai swaahaa maam sarvatovatu/ Iti tey kathitam Vipra Brahma mantraugha vighram, Idam Viswa jayam naama Kavacham Brahma rupakam/ Puraashrutam Dharma vaktraat Parvatey Gandhamaadaney, Tawa snehyaanmaya khyaatam pravarttavayam na kasyachit/ Gurumabhyarchya vidhivadnaanaalamkaara chanadanaih, Pranamya dandavavad -bhumou kavacham dhaarayet sudheeh/ Pancha laksha japeynaiva siddham tu Kavacham bhavet, Yadi syaat siddha kavacho Brihaspati samo bhavet/ Mahaavaagmi Kaveendrascha Trailokya vijayee bhavet, Shakroti sarvam jeytum cha Kavachasya prasaadatah/ (Viprendra! Prajapati is the Rishi to this Kavacha; Brihati is the Chhanda; Mother Sharada is the Adhishtaa Devi; the ‘Prayoga’ (application) of this Kavacha is an attempt to realise the meaning of ‘Tatwa parigyana’ or the knowledge of Tatwas and a synthesis of Kavitas (Poetry) and their absorptive capacity. Shraddha is given as my sacrifice to Shreem-Hreem- Swarupini Saraswati and I request that she must please guard my head from all the directions. I offer my Shraddha to Om Shreem ‘Vaag Devata’ and I implore her to secure my forehead; I offer my devotion to Om Hreem Bhagavati Saraswati and I beseech her to keep my ears intact; my surrender to Om Shreem Hreem Bhagavati Bharati and my sincere request to her is to protect my eyes; my prostration to Aim-Hreem

Swarupini Vagdevi with the supplication to shield my nose; my submission to Om Shreem Hreem Vidya Adhishthaatri and appeal to her to safe-guard my ‘danta-pankti’ or row of teeth; ‘Aim’ is the letter with which I offer my reverences to Devi Sarasvati and I seek her kindness to keep my throat in tact; with humility I approach Om Shreem Hreem Vidya Swarupi to save my navel; may Om Hreem Kleem Swarupi Devi Vaani strengthen my hands with power as I bow my head to her with respects; I approach Om Swarupini Bhagavati ‘Sarva Varnaatmika’ my unreserved humbleness with the folded hands to secure my feet; Let my very existence which is owed to Omkaara Devi be fortified by my earnest prayer to provide me all-round safety. Mother Saraswati Veda Swarupa! do provide my safety from the Eastern side; I offer my Shraddha to Om Hreem Swarupini to kindly protect me from the ‘Agnaya’ side; You are the Mantra Swarupa of Om Aim Hreem Kleem Saraswatyai Budha Jananyai Swaaha; please safeguard me from the Southern direction. May the Tryakshara Mantra of Aim Hreem Shreem keep me safe from the Nirruti Kona’. As the tip of my tongue is dedicated to Om Swarupini, kindly protect my western disha. May Bhagavati Sarvaambika keep safe of my ‘Vaayavya kona’; may Gadya-Padya Nivaasini in the Form of ‘Om Aim’ keep safe my northern direction; the Sampurna Shastra ‘Aim Swarupini’ who is worshipped by one and all is an emblem of Mercy and should strengthen my ‘Ishana’ direction; from above the top of my being, may ‘Om Shreem Swarupi’ help me to protect always; the mother of Vidya who resides in Sacred books is revered by sincere prostration and may her secure me down under; and finally, my obeisances to you Om Swarupini and Grandha beeja rupa! Preserve me safe from all directions). Recitation of this Kavacha yields memory power, mental sharpness and immense knowledge. Its recitation by five lakh times would definitely yield ‘Parama Siddhis’ to excel Deva Guru Brihaspati! [Source: Brahma Vaivarta Purana]

76.	<i>Hara</i>	<i>krodha</i>	<i>jwalaavalibhir</i>	<i>avalee</i>	<i>dhenā</i>	<i>vapushaa</i>
<i>Gabheere</i>	<i>te</i>	<i>naabhi</i>	<i>sarasi</i>	<i>kritha</i>	<i>-</i>	<i>sango</i>
<i>Samtthasthau</i>	<i>tasmaad</i>		<i>achala</i>	<i>tanaye</i>	<i>dhuma</i>	<i>latikaa</i>
<i>Janastaam</i>	<i>jaaneete</i>		<i>tava</i>	<i>janani</i>		<i>romaavaliriti/</i>

Devi Parvati! *Haranetraagni sandhagdha Kaama Sanjeevanoushadhih/* You had then revived Manmatha who was burnt off by Maha Deva’s third eye! --- *Naabhyaalawaala romaali lataa phalakuchadwayi/ Lakshya romalataa dhaarataa samunneya Madhyama/* Lalitaamba! the intimacy of Your love with Shiva is evident by the closeness of your body parts including your thin waist and folds of skin.

Bhagavati! Even as Kama Deva got burnt of by ‘Hara krodha jvaalaas’ or Parama Shiva’s third eye’s flames, you made him bathe deep into your ‘naabhi sarovara’ or navel like cool lake! This caused the thick smokes high in the splash stated to be the outcome of the soft hair growth around the waist and of your navel! In other words, there might be a misgiving and even a suspicion that the smoke of Manmatha’s burnt body is the fallout of your navel hairs which Parama Shiva plays with in your mutual intimacy! Thus the deep anger and fury of Ishwara burnt of Manmatha’s body and the eventual smoke turned into the passionate hairs of Parvati’s body!

VAIRAAGYA KARA YANTRA KLEEM

This Yantra is to enhance fascination of people and acquisition of all round powers to be scripted on a golden leaf for 12 day long shodashopachaara puja at Agjna chakra at one’s puja mandira while reciting the stanza, Kleem of the Yantra and Varna beejaakshara **HA**; the japa sankhya is 1000 times and daily naivedya to be kadali phala, coconut and honey.

Varna beeja ‘ HA’ dhyana: *Chaturbhujam rakta varnaam shuklaambara vibhushitaam, raktaalan-kaara samyuktaam Varadaam Padma lochanaam/Eshadvaasyamukheem lolaam padmalochanaam/ Ishadvaasya mukheem lolaam raktachandina charchitaam, Syaadhaatreem cha chaturvargapadaam Soumyaam Manoharaam/ Gaandharva siddha devaadyairdhyataam aadyaam sureshvareem, evam dhyaatvaa HA kaaram shrunu chaarvaangi chaturvarga pradaayikaam, kundaleedvaya samyuktaam raktavidyulaatopamam/ Rajassatva tamoyuktam pancha devamayam sadaa, pancha praanaatmaka*

varnam trishakti sahitam sadaa/ Tribindu sahitam varnam hridi bhaavaya paarvati/ Urdhvadaa kunjita tvadhah, urdhva gataa punarsyaiva taasu Brahmadayah kramaat/

While the above kind of ‘saadhanaas’ generate extreme physical energy, ‘janaakarshana’ or ‘vasheekarana’ and even ‘kriddha shanta samaakarana’, following are the examples:

Shri Bagalaa mukhi Mantra states: *Om Hreem Bajalaa mukhi sarva dushtaanaam vaancham mukham param, smitamaya jihvaa keelaya buddhivinaashaaya hreem Om swaah/* Siddhi in the form of aanyabala-vyaktitva prabhava-saphalata etc.

Shri Tripura Bhairava Mantra : *Om Hreem Shreem Tripura Bhairavaye namah svaaha/* Siddhi phala: Maanasika Prabhuddhataa and Gambheera pranaya bhaava.

Naari vashyata bhava Mantra: *Om Namu Kaamaakhyaa Devi Mamataa name vasho kuru kuru swaaha/*

Devi- Devata darshana Mantra: *Om namo Shivaaya, Maha Maayaaya kripaa kara kara, sarva devidevataa kripa karaa, darshana kritaartha kara/*

<i>77.Yadetat</i>	<i>kaalindee</i>	<i>tanu</i>	<i>tara</i>	<i>tarangaakriti</i>	<i>Shive</i>	
<i>Krishe</i>	<i>madhye</i>	<i>kinchit</i>	<i>tava</i>	<i>janani</i>	<i>yadbhati</i>	<i>sudheeyaam/</i>
<i>Vimardaad</i>	<i>anyonyam</i>	<i>kucha</i>	<i>kalashayor</i>	<i>antara</i>	<i>gatam</i>	

Tanoo bhootam vyoma pravishad iva naabhim kuharineem/

Devi Kameshvari: *Kanthaathahkati paryanta Madhyakuta Swarupini, Shakti kutaika taapanna Katyatdho -bhaaga dhaarini/*

‘Kaalindi tanu tara tarangaakriti Shive’! Your slender waist and its ‘romavalis’ might remind one about the Sacred Yamuna River’s ‘sukshma tarangas’ being of skylike blue colour too! But your massive ‘vakshojaas’ appear to take shelter into that navel at that thin ‘kati pradesha’ or the waist. In other words, the condition of Devi’s waist is precarious as it might apparently give way owing to Her weak spots viz. the navel and the folds!

[The ‘**Kaalindi sukshma tarangas**’ are under reference to start with: *Yamunotri: Tapanasa sutaa Devi Tripulokeshu vishrutaa, Samaagataa Mahabhaga Yamunaa tatra nimnagaa/ Yenaiva nih suruta Gangaa tenaiva Yamunaa gataa, Yojanaanaam sahasreshu keertanaat papanashani/Tatra snaatwaa cha peetwaa cha yamunaa yatra nisrutaa, Sarva paapaani nirmuktah punaattya saptamam kulam, Praanaamstyajati yastatra sa yati paramaam gatim/ Kurma Purana- Brahmi Samhita* (Devi Yamuna the beloved daughter of Surya Bhagavan is renowned all over the Trilokas. She crosses the same path as that of Devi Ganga too. By taking her name even thousand yojanas away would bestow the devotees with destroy their blemishes. Once a person is fortunate to take bath or even drink her Sacred water would not only purify their minds and thoughts but even their entire vamsha for seven generations past would redeem their past births and souls. In case her devotees lose their lives, they would not be subjected to rebirths but would attain Salvation). Towards River Yamuna’s southern banks is situated the famed Agni Tirtha and to its western side is the sin destroying ‘A-naraka’ Tirtha dedicated to Yama Dharma Raja her own elder brother and the progeny of Devi Chhaya the alter ego or shadow of Sandhya Devi the wife of Surya Deva. A-naraka Snana ensures Swarga Nivasa and certain avoidance of Naraka after Mrityu which any way is a certainty. Those who perform Yama Tarpana on any Krishna Paksha Chaturdashi day after vidhi purvaka snaana shall indeed bestow Maha Paataka Mukti. While human beings irrespective of their varnas or gunas shall reap the Phala of snaanas at Prayaga Tirtha by ten thousand times more of snanas at other Tirthas, those at the A-naraka would fetch thirty crore such snanas at the other ordinary Kshetras. Padma Purana extols Prayaga Raja: Kaalindajaa sangamavaapya yatra pratyaagataa swargadhuni dhuneti, Adhyaatma taapatrayam janasya sa TeerthaRaajo jayati Prayagaha/ (Victory to you Prayaga Tirtha Raja! Manushyas on accomplishing the Sangama of Ganga- Kalindini-Yamuna witness themselves the

complete destruction of ‘Tapatrayas’ viz. Adhyatmika or Issues of Psychological and Mental nature, Adhi daivika or God made problems and Adhibhoutika or of physical ailments !)]

Devi! As your thin waist is comparable to the light waves of kaalindi river, the foamy substance of the waves is spread out right upto your rather heavy and broad chests as the colour combinations are similarly blue; Kalindi is of blue colour and so is the sky.

RAAJA VASHYAKARA YANTRA KLEEM in inverted triangle

The beejaakshara / Varna beeja is **YA**; puja sthaana is ‘agjnaa chakra’. He deesha is for 8 days; pujaanantara japa 12000 times a day; the recital is for the stanza- KLEEM and Varna beeja Mantra YA. Naivedya daily after shodashopcharas is honey, coconuts, curd rice. The yantra be on stone or charcoal

Varna beeja YA dhyaana: *Dhumra varnaam Maha Roudreem shad bhujam raktalochanaam, raktaambara pareedhaanaam naanaalankaara bhushitaam/ Maha moksha pradaam nityaamashta siddhi pradaayaneem, evam dhyaatvaa YA kaaram tu tanmantram dashadhaa japet/ Trishakti sahitam varnam tribindusahitam priye, pranamaami sadaa dvyam shaktim Shrimokshamavyayam/ YA kaaram shrunu chaarvaangi chaturvarna mayam sadaa, palaaladhuma sankasham svayam Parama kundali, pancha praana mayam varnam pancha devamayam tathaa/*

In the Shri Devi Aaraadhana Mantra Shastra, one comes across *Naabhighata Dasha Dala Padma Manipoora Laakini Yogini* - who is ‘trivadana vilasaddaamshtra rakta varna Shakti’. She is ‘vajra dandaabhaya hasta dhara mahogra Shakti’. She is akin to Gauri Devata and her shodashopacharaa’s to Raaja Mohana Yantra and continuous worship for a week’s time with MAYA beeja mantra would also similar end result as is stated.

78. *Sthiro Gangaavartah stana mukula romaavali lathaa
Kalaabhalam kundam kusuma sara thejo hutha bhuja
Rathe leelamgaram kimapi thava nabhir giri suthe
Bhila dwaram siddherringirisha nayananam vijayate/*

Bhagavati! *Naabhyaalawaala romaali lataa phalakuchadwayi/* Your navel is like the seedling and the ‘romasamudaaya’ is like the branch leaves, the fruits are your ‘vakshojaas’; the naabhi sthaana is like the Manipooraka, the Romaali the hair growth is the sushumna maarga, the breasts constitute the Anaahata chakra, and the Ida-Pingala Naadis, as stated in Mantra Shastra Prayogas!

Amba! Your ‘naabhi’ is ‘Gangaavarta’ or deep drench of holy Ganges; and the ‘sthira bhramara’ the well settled beehive is the ‘aadhara rupa’ or the fulcrum of the ‘stana rupi pushpa kali’ or the big flower vase like breasts; Manmadha is the bright and burning ‘agni kunda’; Rati Devi is the vilasa griha; Devi Parvati is like the ‘guha dwaara’, while tapo siddha parameshvara; ‘gireesha nayanaanaam vijayate’ or Sadaashiva’s eyes are deeply attracted to your slender waist! Alternatively, Girija bhavani! Hail to your pretty and attractive navel as that is rather indescribable easily! This naabhi of yours is like deep and whirlpool like hallowed Ganga; this is the nivasa sthaana of Rati Manmathas. The heavy breasts are the flower pots and constant flowers attract the ever busy honey bees. Gireesha’s eyes are naturally drawn to the fragrant flowers, the bee hive and the busy bees! In other words, the glory of Devi’s navel be characterised with the fast currents of Ganga. The navel is a trench of the growth of the creeper down the line while the breasts are the buds and the pit for sustaining the homaagni ignited by Manmadha is the mouth of the cave described as for the attainment of yoga by Mahesha’s amorous looks as bliss!

[**Ganga:** Several and detailed references have been made in Brihaddhama Purana, Maha Bhatata Vana Parva, Padma Purana, Skanda Purana, Brahma Purana, Vishnu Purana, Devi Bhagavata, BrahmaVaivarta Purana, Agni Purana, Matsya Purana, Brahmanda Purana, Vayu Purana, Skanda Purana and so on. In fact, Skanda Purana has also provided Ganga Sahasra Naama highlighting Devi Ganga Mahatmya. *Na Ganga sadrusham tirtham na Devah Keshavaatparah/* says Padma Purana. Maha Bhagavata describes as

follows: *Dhatuh kamandalujalam tadurukamasya paadaavanejana pavitrayaa Narendra, Swadhurnyana –bhasi saa patati nimaarshi Lokatrayam Bhagavatovishdeva keertih/*(Bhagavati Ganga which originated from the left thumb of the Holy feet of Vishnu's three legs spread over the total universe occupying Earth-Higher and Lower Lokas got materialised to wash off the sins of all beings). If Harishandra gave an eternal memory in truthfulness and integrity, a person of the same dynasty viz. Bhagiradha proved as a role model in tenacity. His life's mission was to bring Ganges down to Earth from Heavens. Bhagiradha's prayers were indeed granted by Mother Ganges to the devotee but warned him that the force of the flow from the Heavens to Earth could be withstood by no less than Lord Siva Himself! Bhagiradha never stopped his grand endeavour and worshipped Lord Siva with austerity and purity who agreed, not only because of the sincerity with which the devotee desired to fulfill the long-standing family wish but also owing to the reason of Universal advantage. The Lord assumed a massive body and controlled the force of the River flowing from Lord Vishnu's feet and bore the brunt of the impact on His head in His 'Jatajut' or twisted hairs and released but a portion of the Holy River. Bhagiradha directed the fiery flow by riding a fast Chariot and brought it to the place where the ashes of his forefathers were purified and their souls liberated to Heavens. Till date, humanity continues to be grateful to him for the ever lasting memory of his gigantic efforts in our reaping the fruits of his labour in the huge land-mass covering entire 'Aryavarta'. From Brahma Loka to Himalayas it appeared in streams called Sita, Alaknanda, Chakshu and Bhadra flowing in four directions; the grand and gigantic flow of Alaknanda jumped down the heights of Hemakuta and other mountains towards the southern direction and finally merges into the Great Oceans. The specific Place where Ganga is originated that is Gangotri, is the ideal Place where tarpanas and upavasas are performed and by observing these duties human beings there stated to have accrued the Vajapeya Yagna phala and acquire Brahmata: *Gangodbhedam samaasadya triraatroposhito Narah, Vajapeyamaapnoti Brahma bhuto bhavet sadaa/* While Ganga is stated to be pure and hallowed, the three Maha Tirthas are stated to be Gangotri, Prayaga and Ganga Sagara or the exit point of merger with the Seas: *Trishu snaaeshu durlabha, Gangodbabhe de Prayage Ganga Saagra sangame/* Talking about the dos and don'ts of Ganga Snana, Brahmada Purana emphasises as follows: Achamana, Shoucha, nirmalya-mala visarjana, gatra samvahana, kreeda, pratigraha, rati, anya tirtha bhaava, anya tirtha prashamsha, samtaara or swimming, malotsarga are the twelve tasks to be avoided in Ganga. But most desirable tasks in Ganga are Pitru tarpana with tila mixed water, dahana samskara, tata nivasa or residing at the banks of Ganga Pravaha, Ganga keertana, darshana-sparsha-jala paana, mantra yukta snaana, upavaasa, Veda pathana, Purana shravana, nitya Ganga Smarana, Ganga Sahasra naama stotra, Ganga Vrataacharana, Indira nigraha, Dana prakriya, homaacharana, Sandhya Vandana, Dharmaacharana, and Bhakti bhava in general. Snaana- Tarpana-Pitru Karyaacharana on Solar and Lunar eclipse timings, janma dina worships, parva dina snaana-daana-homa kriyas are all stated to have far reaching phalas. Conducting Yajnas would fetch outstanding results.]

SARVA SAMMOHANA YANTRA - HREEM in an inverted triangle. This tantra be made of red sandal paste mixed with rose water meant for wearing as a forehead mark. Worship of the Yantra be carried out for 45 days along with the recitation by 108 times a day of the concerned stanza, the Yantraakshara HREEM and the VARA BEEJA **SYA**.

SYA = SA + THA+ E

DHYAANA : SA: *Kareeshabhushitaangee cha saattahaasaam digambaraam, asthimaalyaam asta bhujam varada -ambujekshanaam/ Naagendra haara bhushaadhyam jataamakuta manditaam, sarva siddhi pradaam nityaam dharmakaamaardha mokshadaam/ Evam dhyaatvaa Sakaaram shrunu chaarvaangi shakti beejam paraatparaam, koti vidyullataakaaram kundaleemaya samyutam/ Pancha deva mayam devi pancha praanaatmakam sadaa, rajassatva tamoyuktam tribindusahitam sadaa/*

THA: *Neela varnam Trinayanaam shadbhujam varadaam paraam, peeta vastra pareedhaanam sadaa siddhi pradaayineem/ Evam dhyaatvaa THA kaaram tu tanmantram dashadhaa japet/ Pancha deva mayam varnam pancha praana mayam Shive/ Tarunaaditya samkaasham THA kaaram pranamaam -*

yaham,THA kaaram chanchalaapaangi kundalee moksharupinee/ Trishakti sahitam varnam tribindu sahitam priye/

E: Ekaaram paramaanandam sugandham kumkumacchavii, Hari Brahma mayam varnam Sadaashivamayam priye/ Maha shakti mayam devi guru brahma mayam tathaa, vishvatraya mayam varnam Parabrahma samanvitam/ Urdhvaadhah kubjitaa madhye rekhaa tat sangataa bhavet, Lakshmeervaanee tathendraanee kramaattaasveva samvaset/Dhumara varnaaa Mahaa Roudree peetaambara yuktaam paraam, Kaamadaam siddhidaam Soumyaam Nityotsaaha vivardhinaam/ Chatur bhujam cha varadaam Harichandana bhushitaam, evam dhyaatvaa Brahma rupaam mantram dashadhaa japet/

79. Nisarga ksheenasya stana tata bharena klama jusho
Namanmurteh naaree tilaka! shanakaih trutayat iva/
Chiram te Madhyasya trutita tatinee teera tarunaa
Samaavasthaastemno bhavatu kushalam Shailatanaye/

Devi Parvati! Lakshya romalataa dhaarataa samunneya Madhyamaa/ Your slender waist looks to get pulled down by the heaviness of of your breasts. May your trim, meager and almost non existent 'kati pradesha' be everlastingly graceful as there might be an apprehension that the weight of the breasts might not pull down to the kati prasesh! By one's own characteristic the pull of a riverbed could drown the trees how ever strong the tree and their branches might be!

Lakashmidhara Pandita provides the explanation as follows: Shaila Tanaya! By nature your slender waist is ever auspicious and the navel is soft and deep; there is always a concern that the heavy and shapely breasts of yours might any time fall down and smother the graceful bud like navel, just as the strong river bed might any time break down the tree on the bank and get smashed! The river bed tree is always susceptible to get carried away the force of the waves and the ever risked tree be a washout!

[Indeed the Samudrika Shastra prescribes the grace of a woman's body as raised, smooth and soft as a lotus flower, without veins showing up and with no visible hair is the sign of a Queen. Veins showing up indicates that she will have to travel a lot. Hair on feet denotes servitude and if feet are lean, bony or without flesh, it is an indication that she is sexually undesirable. Even heels denote that she is good for companionship; Stout undesirable sexually; High loose in character and Long of misery. Legs (portion below knee) Even, smooth, without hair, without veins showing up, are signs of a girl destined to enjoy life fully. Knees Round, smooth, good looking knees are lucky indications. Loose knees indicate poverty. Bony knees without flesh connote loose character. Thighs: Fleshy, round, like an elephant's trunk or the trunk of a plantain tree, spacing between thighs being very little, without hair, denote that she is good enough to be married by a King. **Waist** Circumference not exceeding the width of 24 fingers (approx. 15 to 16") with well developed hips denote full happiness. Flat, long, without flesh, caved in or hairy waist forebodes widowhood and misery. Hips Raised fleshy hips (like water melon) and well spread indicate full happiness. Sexual Organ Hidden clitoris, pink coloured, curved like the back of tortoise or an elephant's trunk and smooth is highly auspicious. If shaped like the feet or deer or furnace, with hard hair, with raised clitoris indicates evil. If the left side is raised, she will beget more girl children while a raised right side denotes more boys. If the organ is shaped like a conch, she will be barren. Bottom of Stomach (portion below navel & above sex organ) Soft, spread out and slightly raised is highly auspicious. Hairy, veins showing up and full of lines (folds or wrinkles) indicate misery. Navel Deep, with right turn is auspicious. Raised with left turn is inauspicious. Sides of Stomach Well spread indicates many sons. If sides resemble that of a frog's, her son will become a King. Raised sides indicate childlessness. Fold/wrinkle denote slavish tendency. Long sides denote birth of a Sandow. Ribs Good luck will result if the portion covering ribs is smooth and fleshy' Chest even and without hair is lucky and auspicious.

Breasts Of equal size, fleshy, round and firm but close together are lucky. Raised right breast indicates many sons; left breast, if raised, indicates more of girls. If the portion surrounding the partition is round and good looking, good luck. Pressed in or unusually small indicates bad luck. Shoulders: Even, well built and without the joints showing up are lucky signs. Armpits Soft, with small smooth hair is lucky; deep, full of perspiration and showing out veins in unlucky. Arms Fleshy, soft, round and with veins not showing is lucky. Thumbs If thumbs take the shape of a lotus bud, she is fit to be married by a King. Bent or bony denotes bad luck. Palms Red, raised in the middle, fingers evenly spaced with few lines on palm is a very auspicious sign. Back of Hands Soft without hair, well-built is lucky.]

SAMMOHANA YANTRA KLEEM SARVAJANA SAMMOHANAM

The Yantra be scripted on a golden leaf for formal worship for 45 days with milk-jaggery and cooked rice sweet gruel and honey while daily reciting 1000 times each of the stanza- ‘Kleem Sarvajana Sammohana’ and the Varna beeja **NI = NA + E**. Dhaana of both the ‘Varna beejaaksharaas’ is as follows:

NA: Dalitaanjana varnaabhaam lalajjihvaam sulochanaam, chaturbhujam Chakoraaksheem chaaru chandana hartitaam/ Krishnaambara pareedhaanaam Eeshadbhaasya mukheem sadaa, evam dhyaatvaa NA kaaram tu tanmantram dashadhaa japet/ NA kaaram shrunu chaarvaangi rakta vidyullataakritih, pancha deva mayam varnam svayam parama kundalee/ Trigunaa shati samyuktam hridi bhaavaya Parvati/

E: Ekaaram paramaanandam sugandham kumkumacchavii, Hari Brahma mayam Varnam Sadaashiva mayam priye/ Mahashakti mayam Devi Gurubrahma mayam tathaa, Vishvatraya mayam varnam para brahma samanvitam/ Urthvaadhah kunjita madhye rekhaa tatsangataa bhavet, Lakshmirvaanee tathendraani kamaattaasyeva samvaset/ Dhumra varnaam Mahaa roudreem peetaambara yuktaam paraam, kaamadaam siddhidaam soumyaam nityotsaaha vivardhineem/ Chatur bhujam cha varadaam harichandana bhushitaam, evam dhyaatvaa Brahma rupaam mantram tu dashadhaa japet/

Now, the Saadhakas are prompted to understand and practise the nuances of Indra jaal-Majendra jaala vidyas as an important fall out of SAMMOHANA practice. The easy way is destruction oriented emanating from the inter play of Arishas vargas of the Common Enemies within each instigating another in a vicious trap: *Dhyayato vishayaan pumsah sangateshuupajaayate, sangaatsanjaayate kaamah kaamaat krodhobhi jaayate, Krodhaatbhavati sammohah sammohaat smritibhramshah, smritibhram - shaad buddhinaashah buddhi naashaat pranashyati/* (Worldly affairs are the causes of desire, non fulfillment of desires leads to frustration and sorrow. Seeds of sorrow lead to anger and excitement which further lead to instability of mind and anger; anger coupled with wrong judgement affects the sense of the power of discretion and around failures) Gita, Sankhya Yoga, Chapter II, Verses 82-83. As opposed this trap of self destruction, the Sammohana practice is for the SAFETY OF THE SELF. It is in this context that the DEFENSIVE PATTERN IS RECOMMENDED .

[Indra jaala mahendra jaala: Indrajaal is also known as Brahma Jaal or Maha Indrajaal. It is very miraculous, religious and magical root of a very rare and special tree that has great importance in Hindu Religion and astrology. Its great benefits and importance is described in Hindu scripture Dhawaratnatra, Ravan Samhita and Vishwasara. Importance and Benefits of Indrajaal: Indrajaal is in use since Vedic culture first sprouted and that is the time of all creation. It is used to solve many problems of our life such as Indrajaal is very powerful in removing the bad influence and evil effects of spirits and ghosts, black magic and evil eye effect is also removed with its help, All your financial troubles and losses will be recovered; If you suffer from vastu dosha than it will be removed; Indrajaal also wads off influence of negative energy away from you. It activates and generates flow of positive energy around, It helps to prevent theft, attack, misfortune and any impending danger on family. It also brings good fortune, success in business and provides stability in finance.; Abundance and prosperity is observed in your life. and a protective circle is made all around you and your family.]

It is in this context that the Bagala Devi Puja and chanting is recalled : Shri Bagalaa mukhi Mantra states: *Om Hreem Bagalaa mukhi sarva dushtaanaam vaancham mukham param, smitamaya jihvaa keelaya buddhivinaashaaya hreem Om swaah/* Siddhi in the form of aanyabala-vyaktivva prabhava-saphalata etc. vide the previous stanza 76 is recalled/

80. *Kuchou sadhyah svidyat tata ghatita koorpaasha bhidurau*
Kashntau dormuule kanaka kalashaabhau kalayataa/
Tava traatum bhangad alam iti valagnam tanubhuvaa
Tridhaa naddham devi trivali lavalee vallibhir iva/

Devi! *Stana bhaara dalanmadhya patta bandha valitrayaa/* Your slim and trim waist and heavy ‘vakshojaas’ are of ‘uttama stree’ features while the three ‘valis’ or partitions are ‘trikaalaas’ or of the past-present and the future; Tri Gunas or Satva-Rajo-Tamogunas; Tri Shaktis of Durga- Lakshmi - Sarasvatis and Tri Lokaas of Bhur-Bhuva-Svahas.

Jagajjanani! Your ‘Pativratya’ is the symbol of purity of thought and deed, totally dedicated to Parameshvara; He the sthaanu swarupa as ‘avyakta,shasvata, ananta, aja, avyaya’ is indeed, made for each with you as the Hallmark of Mutuality!

Bhagavati! The ‘trivaliyukta kati’ of yours or the three lined ‘kati bhaaga’ is strongly tied by Kama Deva the ‘lavaleevalli lataas’ as could never ever get unfastened to the ‘kanaka kucha kalashas’!

STAMBHANA YANTRA WITH HREEM IN THE CENTER and SHAM- LAM- RAM- SHREE on the Top and KLEEM - YAM -YEM- SOUH

This Yantra be inscribed on a golden leaf at Agjna Chakra of the Sadhak’s puja griha for 45 days with ‘shodashopacharaas’ and the japa sankhya be 1000 times of the relevant stanza- Yantra bejas and Varna Bejaakshara viz. **KU = Ka + vu**; naivedya be honey, ‘ paayasa’ or milky rice gruel.

VARNA BEEJA DHYAANA: *KA: Japaapaavaka sindura sadrushee kaamini param, chaturbhujam trinetraam cha baahuvallee virajitaam/ Kadamba korakaakaarah stana yugma virajitaam, ratna kankana keyura haara nupura bhushitaam/ Evam KA kaaram dhyaavaa tu tanmantram dashadhaa japet, shanka kundasamaa keerti maatraa Saakshaat Sarasvati/ Kundaleechaankushaakaaraa koti vidyullataa-kritih, kotichandra prateekaasho madye shunyah Sadaa Shivah/ Shunyagarbhasthitaa Kaalee kaivalyapadadaayanee, Arthascha jaayate Devi tathaa dharmascha naanyathaa/ Kakaarah sarva varnaanaam mula prakritirevacha, Kaaminee yaa Maheshaani svayam prakriti sundaree/ Maataasaa saevadevaanaam kaivalya padadaayini, Urthvarkone sthitaa vaamaa Brahmashaktitireetita/ Vaamakone sthitaa jyeshthaa Vishnu shaktititeeritaa, Daksha kone sthitaa shaktih Shri Roudree samhaara rupni/ Jnaanaatmaa saa tu chaarvaangi chatushashthayatmikam kulam, Ichaashakti bhaved Brahmaa- Durgaa Vishnushcha jnaana shaktimaan/ Kriyaashaktirbhavedrudrah, sarva prakritir - murtimaan, Atma vidyaa shivais tatvaih purnaa maatraa pratishthitaa/ Aasanam Tripuraa Devyaah KA kaarah pancha devatah, Ishvaro yastu Deveshi trikone tatva samsthitah/ Trikonametatkathitam yonimandalamuttamam/ Kaivalyam prapade yasyaah kaamineesaa prakeertitaa/ Eshaa saa KAADI Vidya chaturvargaphalapradaa/*

VU: *Peeta varnaam trinayanaam peetaambara dharaam paraam/ Dvibhujaam jatilaam Bheemaam sarvasiddhipradaayineem, evam dhyaatvaa surashreshthaam tanmantram dashadhaa japet/ VU kaaram Parameshaani adhah kundaline svayam, peetachampaka sankasham pancha deva mayam sadaa, Pancha praanamayam Devi chaturvarga pradaayakam/*

[**STAMBHANA:** *Stambhanam stambhayati yadgatimatam chalam dhruvam/* (Chaarvaaka Samhita Sutra-22/11 : The therapy that prevents mobility and flow of mobile body elements and fluids is known as ‘Stambhana’ or astringent treatment. It is also called as blocking treatment. Desired qualities in medicines, herbs and treatments: Cold (sheetala) – coldness leads to solidification and blocking.

subtle (sookshma), soft (mrudu), smooth (shlakshna), sluggish (manda) – viscous, mildly flowing qualities tend to block the channel. Dry (rooksha) – As long as there is oiliness (unctuous), the path is slippery, hence there is mobility, if the oiliness is dried up, the channel gets blocked. Stable (sthira) and light (laghu). The drugs constituting Stambhana therapy are characterized by liquidity, thinness, consistency, coldness, sweetness, bitterness and astringency. Bitter is constituted by air and ether elements. Hence, it helps to dry the things up and block the channel. Astringent taste is constituted by air and earth elements, because it is very solid, it helps to block the channel. – For example, when you chew a betel nut, you tend to have a choked feeling in the throat. Qualities and benefits of astringent taste: Effect on Tridosha: Because it is against to movement, and movement is a Vata quality, Stambhana karma decreases Vata Dosha. Because of coldness, dryness etc which are against Pitta dosha, this therapy decreases pitta dosha. Diseases where stambhana karma is useful: Patients afflicted with pitta, such as nasal bleeding, cough with blood streaks, bura injuries, vomiting, diarrhea, poisoning, excess sweating, stambhana is useful. Herbs with Stambhana quality: astringent taste dominates herbs are stambhana in nature. Lotus stalk, Mango seed kernel, Khadira or Acacia catechu, betel nut, Sal tree resin, Ashvakarna fruit- dipepterocharpus turbitus; Ayurvedic medicines having Stambhana quality: Mustarishtam- useful in controlling vomiting, diarrhea. Utirasav is useful in bleeding disorders, fever, ulcerative colitis etc. Signs and symptoms of stambhana: by proper administration of excessive stambhana are: Shyavata - blackish appearance; Stabdha gatrata or stiffness of body; Udvega or upward movement of Vaata; hanu sangraha or rigidity of jaw; hridaya nigraha- bradycardia and Varcha nigraha- constipation; remedy for excessive stambhana treatment is svedana or sweating treatment. Improper stambhana therapy in women leads to Rakta Gulma (altered periods)]

81. *Gurutvam vistaaram kshiti dharapatih Paravati! nijaat*
Nitambaadaahcchidya tvayi harana roopena vidadhe/
Ataste vistheerno gururamayamasheshaam vasumatheem
Nitambha praagbhaarah sthagayathi laghutvam nayati cha/

Himagiri tanaya! *Arunaaruna Kousumbha vastra bhaasvatkati tati/* As you are the Prakriti Swarupa akin to Bhudevi, your soft buttocks as robed in red vastras. Your father Himavan appears to have carved a portion of Himagiri as a gift to Parvati Shiva as a wedding gift! Devi Parvati's illustrious father gave away the 'Adhyagni Dhana' or the Agni Saakshi Vara Katna to the bride groom by way of his portion of prithvi viz. a huge slice of the Mountain clad duly by red 'vastraas' and ever since Her buttocks got compact shaped!

In other words, Parvati! Your father bestowed on you by way as dowry the vastness and hugeness of his landed property. This had been performed as 'agni saakshi'! Hence these prodigious hips, being broad and heavy, hide from the view of the whole terrestrial universe as thrown into the background and made it light and enjoyable to Parama Shiva as well!

Having described the Stambhana Yantra in context of the previous stanza now, the insant reference is of
AGNI STAMBHANA YANTRA HREEM

The Yantra be inscribed on golden leaf facing South East of the puja griha for 'deeksha' of 16 days and the recital of the stanza- Yantra Beejakshara HREEM, besides the Varna Beeja **GU= GA + VU** by 1000 times a day. At the conclusion of the daily puja the nivedya be honey and jaggery guel and backgram made fried items at the end of the 'shodashpachaara puja'. After the

Sadhakas are able to execute 'agni stambhana' or by araadhana of Agni Deva as one normally the belief is *Agni mukhaa vai Devataah/* or the mouth of Agni is the assured passage to Devatas and Pitru Devataas! Agni dhyana needs to be addressed to **AGNI PEETHA SHAKTIS** viz. Peeta, Shveta, Aruna, Krishna, Dhumra, Teevra, Sphulingi, Ruchira, and Jvaalini and this kind of agni mantra homa is stated to be of definitive 'phalita'!

Varna beeja - dhyaana:

GA: *Daadimi pushpa sankasham chaturbaahu samanvitaam, raktaambara dharaam nityaam raktaalankaara bhushitaam/Evam dhyaatvaa GA kaaram tu tanmantram dashdhaa japet, pancha praana mayam varvam sarvashaktaatmakam pryē/ Tarunaaditya sankasham kundalee pranamaamyaham, agnaakunchitarekhaa yaa Ganeshi saa prakritthitaa/ Tato taksha ganataa yaa tu kamalaa tatra samshita, adhogataa gataa yaa tu tasyaameeshah sadaa vaset/*

VU: *Peeta varnaam trinayanaam peetaambara dharaam paraam, dvibhujaam jatilaam Bhemaam savasiddhipradaayinee/ Evam dhyaatvaa surashreshthaam tan mantram dashadhaa japet/ VU kaaram Parameshani adhah kundalini svayam, peeta champaka shankaasham pancha deva mayam sadaa, ncha praana mayam Devi chaturvarga pradaayakam/*

Sadhakas are able to execute ‘agni stambhana’ or by araadhana of Agni Deva as one normally the belief is *Agni mukhaa vai Devataah/* or the mouth of Agni is the assured passage to Devatas and PitruDevataas! Agni dhyaana needs to be addressed as follows: *Trinetra maarakta tanum sushukla vastram suvarna srajamagni veede, varasdaabhayaswastika Shakti hastam pamastha maakalpa samuha yuktam/ AGNI PEETHA SHAKTIS viz. Peeta,Shveta, Aruna, Krishna, Dhumra, Teevra, Sphulingi, Ruchira, and Jvaalini and this kind of agni mantra homa is stated to be of definitive ‘phalita’!*

[Kathopanishad details of Panchagnis for reference: Details of Five Fires and deeds of virtue, need for control of body organs and senses and Identity of Inner- Consciousness and the Supreme I.iii.1) *Ritam pibantau sukृतasya lokeguhaam pravishtau parame paraadhye, Chaayaa tapau brahmavido vadanti panchaagnayo ye chatrinaachiketaah/* (Both the Self and the Supreme are stated to be encased in the secret cavity of one’s own heart as the two shades of illumination: one who enjoys of good ‘Karma’ or the fruits of acts of virtue and another the Supreme himself! Those seekers worship the **Panchaagnis or Five Fires** viz. Garhapatya, Aahavaneeya, Daakshinaagni, Sabhya and Aavasatya representing Heaven, Cloud, Earth, Man and Woman, as also perform the Naachiketa Sacrifice thrice; they also enjoy the resultant fruits of deeds. These two kinds of entities who do or do not do so are well defined: those who drink the juice of Truth as flown from ‘Sukruta’ or works of virtue and the others who do not; these are the ‘chhatriah yaanti’ or those distinguished under the regal symbols of Umbrellas! Now, the Supreme is encased in the heart’s cavity as also as Omnipresent all over the length and breadth of the Universe; that is ‘Parame paraadhye’ or the Uniqueness Beyond!)]

82. *Kareedraanam shundaan kanaka kadali kaanda pataleem
Umabhabyaamuurubhyam ubhayamapi nirjithya bhavathi/
Savrittaabhyaam pathyuh pranati kathinaabhyaam giri sute
Vidhigjne jaanubhyaam vibhudha karikumbha dvayamasi/*

Giri sute! *Kaamesajnaata soubhagya maadravaru dwayaanvita, Maanikya makutaakaara Jaanudwaya viraajitaa/* Exclusively aware by Kamesha is the splendour of your soft thighs and the extraordinary glory of your headgear studded with priceless diamonds! Indeed the thighs under reference are like the solid trunks of the illustrious King of Elephants Gajendra besides the Kanaka Kadali phala of celestial gardens while your sanctified and well rounded up knees are like the ‘kumbhasthala’ of Irvata the celestial carrier of Devendra being one of the off shoots of Samudra Mathana when Narayana incarnated as Kurma and Parameshwara retained ‘haalaahala’ at His blue throat!

[Gajendra the chief of a herd of elephants entered a Sarovara for a bath of cool water along with its group and a huge crocodile caught hold of one of the feet and dragged into deep waters as the Elephant struggled but could not escape the sharp and powerful grip of the crocodile, even as Gajendra and its companions made desperate efforts for several years while Devas were witnessing the prolonged suffering of the Elephant King. The Elephant was stated to be the King of Pandya an extreme and dedicated Narayana Bhakta and the crocodile was a Gandharva called Huhu who was cursed by a Sage ; when implored by the Gandharva, the Muni forecast that Narayana Himself would slice the crocodile

head and qualify him for Salvation. As Gajendra was desperate and distressed, he remembered the Script of a Vishnu Stotra in his erstwhile birth and frantically chanted the Prayer by offering a ‘Pushpamaala’ with his lifted trunk and imagining the Swarupa of Artaa- Janardana with tears in his eyes as follows: *Om Namo Mulapratrutaey Ajinaatha Mahatmaney, Anaashritaaya Devaaya Nispruhaya Namostutey/* (My salutations to you Mula Prakriti Swarupa, Invincible Mahatma Vishnu who is Nirashraya or free to act in your own volition; You are the Adyabija Swarupa or the Primeaval Germinator, Aradhya Deva or the Principal Target sought to be achieved by Rishis and Yogis and the Unique and Unknown powerhouse of the Kalachakra or the Supreme Time Machine; You are indeed the Sarva Vaapi or All-Pervasive; the Undisclosed Guna Swarupa and at the same time the Nirguna or Featureless; You are beyond the barriers of reasoning and logic, impossible to achieve by rationality or prudence, the Immeasurable; the Foremost Form of auspiciousness, Ever Peaceful, Decisive, the Embodiment of Eminence and Fame and the Origin of Knowledge and the Ageless and Timeless! Devadi Deva, Swabhavarupa, Jagat Pratishtha Kaaraka, Govinda, Padmanabha, Yogodbhava, Vishveswara, Deva, Shiva, Hari, Nirguna and Gunatma alike; Viushwatma, Narayana, Deva’s Paramatma, Karanavasha Vamana -rupa or of the Form of Vamana owing to Exigencies; Atula Vikrama; You are the Holder of Shankha, Chakra, Sword, and Mace and Purushottama; You are the Mysterious and the Unidentified; the Emitome of Vedas; Mahodara readily assuming Leonine Form to eradicate the race of Daityas, the Chaturbhuj or the Four Handed Swarupa; You are the Dheya or the Worshippable by Brahma, Indra, Rudra, Maharshis, and one and all. You lie comfortably on the Sesha Naga’s Unique Body as your Bed; wearing vastras of different colours; the annihilator of Madhu-Kaitabha Daityas; the wearer of a charming Kirita or head gear; who has always youthful and never has old age; has Brahma seated on a lotus top that sprouted from his navel; has residence on Ksheera Sagara or the Ocean of Milk; he is multi ornamented on his various body parts; the provider of boons and the Emblem of Boons; Bhakta Premi or the Beloved of devotees; the Eternal Embodiment of Radiance; with eyes resembling fully bloomed Lotus flower; the trouble shooter of Devendra; and the provider of boons to him; The ‘Aadhaara Swarupa’ or of the Murti worshipped by Brahma and all the Devas; Triloka Naatha; Bhava Hatha; Maha Varaaha Swarupa; I seek refuge in Kutastha, Avyakta, Achintya Swarupa; Kaaranaswarupa; Adi Deva Narayana; the Great Survivor Maha Swarupa at the End of Yugas; Ajeya; Sarva Sreshtha; The One who exists far beyond Prakriti; the Kshetrajna; Atmaprabhava; Varenya, Vaasudeva; Aadrushya, Ayakta, Achityaneeya, Ayaya, Brahma maya and Sanatana Purusha and Deva guhya my Pranaams / greetings; I was at the Mrityu Mukha or at the Devouring Point of Death; I seek protection and safety from you Bhagavan; You are Atmatrupta or Self-Satisfied; Shaswata Ashraya Swarupa; Karya-Kriya-Karana Swarupa; Agamyaa; Hiranuabaahu; Mahabala shaali; Veda nithi; Sureshwara-Janardana-Vishnu; I seek asylum from that Vishnu who was ornamented by Kireeta-Kayura-Atimulya Mani malaas; Peetaambara Dhaari; Swarnima Patra Racaha naalin -krita; Mala Dharana Keshava; Samsaarotpannakara; Vedavidsreshtha; Yogatma; Sankhya Shastra Jnaata Sreshtha; Aditya-Rudra-Ashvini Kumara-Vasu Prabhavaachyuta; Atma Swarupa Prabho! Shri Vatsa Dharanakara; Maha Deva; Devataaguhya; You are the Unparalleled one defying description, with the Epithet of Nirguna, Nissanga, Niyama Paalaka; My I seek refuge in you Gunaadhyaksha, Akshara, Kamala Nayana, Ashraya Karana Yogya Swarupa, Sharana Pradata and Bhakta Prema kara. I prostrate before you Bhagavan as the measurer of Three Feet covering the the Trilokas, Prapitamaha, Yoga Murti, Mahatma Janardana, Adi Deva, Ajanma, Shambhu, Vyaktaavyakta Swarupa, Sanatana, Parama Shukshma, Brahmana Priya Narayana! I bend my knees before you Sreshtha Deva, Sarva Shaktimaan, Sukshmaati Sukshma Devadevesha, Lokatatwa Swarupa, the Unique Paratpara Paramkatma, Sahasraseersha Paranatma, Ananta, Dedaparagami Rishi sannuta! You are the final shelter to Brahmadi Devaas; Pundarikaaksha, Bhuaktaabhaya Pradata, Subrahmanya, Sharanu, Sharanu (Save me, Save me)! As Vishnu Deva was pleased with the heartfelt and desperate supplication of Gajendra appeared in his full glory with four arms adorned with Shankha, Chakra, Gadaa and Saranga descended from Garuda and sliced off with his Sudarshana Chakra the neck of the crocodile and relieved from the curse of Devala Muni to the Gandharva Huhu and simultaneously rescued Narayan Bhakta King of Pandya.(Phala Shruti: Whosoever reads, hears or cogitates about the Gajendra Moksha Stuti with purity of body and mind in the mornings would be relieved of difficulties of the day and the cumulative sins of

the past; Its Pathana-Shravana-Manana would dissolve the sins and provide liberation as in the case of Gajendra)].

Normally indeed, the divine elephant of Indra is compared to a pretty woman of well formed body and her thighs like that of elephant trunks and to the stumps of a plantain tree. That is how, Janani! There does not seem to be any exaggeration, since your soft and well rounded knees being ever bent again and again to greet Shiva and so are the Iravata's trunks like your supple thighs.

MAHA SWAMI of Kanchi continues Amba's well proportioned torso, waist, and knees. In this stanza, the description states *patyuh pranaati kathinaabhyaam!* Indeed, Amba's legs are soft by nature like the trunks of elephants and plantain stalks of gold but knees alone have become hardened. It is the case with everybody but it does not behove a poet to leave it at that. The Acharya gives a reason for it as a good poet but while doing so he does not transgress dharma. As Amba repeatedly prostrates the legs are bent, the middle part of the body is bent down to touch the ground; the prostrations harden the two knees. As Acharya addresses as 'Giri suta' and 'vidhijna'; the daughter is of a stone and as she who strictly observes the injunctions of Shastras ; She is '*nijaagnaa rupangama!*' She has to set an example as 'Vidhijne' indeed!

JALA GAMANA SAAMARTHYA SIDDHIKARA YANTRA- OM Hreem in the middle of the Yantra while DUM HAM LAM- SAM YAM MAM AS SCATTERED AROUND.

The Yantra is scripted on Bhurja patra and kept on 'Paadukas' or unused wooden footwear for deeksha of 40 days at the aagjnaa chakra of the Puja and daily detailed puja with coconuts, kadali phala and honey as daily naivedya and 1000 times of japa of the stanza- Yantra beejaaksharas and the VARNA BEEJA **KA**

DHYAANA of KA: *Japaa paavaka sindura sadrusheem Kaamini paraam, chaturbhujam trinetraam cha baahu vallee viraajitam/ Kadambakorakaakaarah stana yugma viraajitam, ratna kankana keyurahaara nupura bhushitam/ Evam KA kaaram dhyaatvaatu tan mantram dashadhaa japet, shankha kundasamaa keertirmaatraa saakshaat Sarasvati/ Kundaleechankushaakaaraa koti vidyullataakritih, koti chandra prateekaasho Madye shunyah Sadaashivah/ Shunya garbhasthitaa Kaalee kaivalya padadaayanee, Kakaarah sarva varnaanaam Mula prakritirevacha, Kaaminee cha Mahashaani svayam Prakriti sundari/ Maataa saa sarva devaanaam kaivalya pada daayanee, urthvarkone sthitaa vaama Brahmashakti tireeyataa/ Vaama kone sthitaa jyeshthaa vishnushaktitireeyataa, Daksha koney sthitaa shaktih Shriv oudree samhaara rupini/ Jnaanaatmaa saatu chaarvaangee chatussthyaatmakam kulam/ Ichaashakti bhaved brahmaa (Durgaa) Vishnuscha jnaana shaktimaan/ Kriyaashaktir bhaverrudrah sarva prakriti murtimaan, aatmavidyaa Shivaih tatvaih purnaa maatraa pratishthitaa/ Arthascha jaayate Devi tathaa Dharmascha naanyathaa/ Aasanam Tripuraa devyaah KA kaarah pancha daivatah/ Ishvaro yastu Deveshi Trikone tatva samsthitah yonimandalamuttamam/Kaivaya prapade yasyaamkaaminee saa prakeertitaa, Ehaasaa Kaadi vidyaa chaturvarga phalapraadaa/*

Sadhakas once wearing the enabling 'paadukaas' or footwear could walk on the water surface: [Padmapadacharya's life exemplifies the Guru-Sishya relationship. For Padmapadacharya, the Guru is everything and the command of Guru is ultimate. Once when he was on the opposite bank of a river, Shankara who was on the other side called him, and Padmapadacharya, without even thinking that he might be drowned in a swollen river began walking and lo! behold ! a lotus appeared on every step that he would take and hold his feet from drowning - and that is why he came to be known as Padma-Pada - Lotus - Feet. His devotion exemplifies the hoary relationship of Guru and Shishya.]

Sadhakas are thus able to imbibe JALA STAMBHANA VIDYA ESPECIALLY AND Animaadi Shaktis in general: **Ashta Siddhis are:** Anima : Ability to reduce physical six; Mahima: ability to assume a

gigantic size; Ability to become very heavy in weight by will; Laghima or reducing one's stature; Prapti or 'to obtain', 'having obtained', 'to have got'. Thus praapti is the ability to acquire anything anywhere Prakamya the ability to obtain anything desired, ability to have realized the dreams Ishhitva or 7: ishitva or lordship; The power of absolute lordship over entire creation. 8: Vashitva or the ability to have everything under control, especially the physical manifestation made up of 5 elements.

83. *Paraajetum Rudram dviguna saaara garbhau Girisute!*
Nishangau janghe te vishama vishikho badham aakrutha/
Yadagre drishyante dasha shara phalaah paada yugali-
Nakhaagrachchadmaanah sura makuta shaanayika nishitaah/
Maha Devi! *Indragopa parikshipta smara tunaabhajanghikaa/*

As Manmadha got burnt off by the flames of Parama Shiva's third eye, the 'manoshakti' of Manmadha sought to avenge his physical destruction by the everlasting 'Pancha Banas' viz. 'Maarana, Stambhana, Jrumbhana, Soshana and Unmaadana, which were used by this Deity of Love. As various Devatas were lined up to touch their respective 'kireetas' at the sacred feet of Jagan Mata, among these headgears was also of Manmatha's whose just sharpened red coloured nails touched Bhagavati's tender feet got pricked as though they continue to torment Manmadha's non-existent body while his mind and soul are tormented yet! Hopefully Manmadha's secret message is flashed in Amba's awareness too rather indirectly by the nail pricks of the formless Manmadha! The red and still wet Manmadha's chest of arrows as also his head gear thus remind his constant resolve to provoke universal mind to sustain his revenge by provoking the emotions and actions of the Beings in Srishti! This of course with the tacit approval of Bhagavati too.

Lakshmi Dhaara Pandita explains: 'Giri Sute! As Kaama Deva was physically devastated by Parama Shiva, he now seeks to double the number of Arrows and carries two quivers on either of his non-existent body sides. Thus *yadagre drishyant dasha shara phalaah paada yugalee nakhaagrachchadmaanah sura makuta shaanaika nishitaah/* On both the sides of Manmadha are hanging the long and sharp quivers and the kireetas of Indraadi Devas bent in reverence to Bhagavati are paled out of the grandeur and redoubled sound of Manmadha's both the quiveres!

Reverting to the bye line of the above stanza under reference : *Indragopa parikshipta smara tunaabha janghikaa/* The description states: Lalitha Devi! You seem to resemble the long lotus stalk like smooth and bright legs of yours as are comparable to the effective quivers of Manmadha on either side of his mystical shoulders. Apparently the brightness of the head gears of Indraadi Devas is overshadowed by the sharp quivers carried by his shoulders. The 'goodhaardha' is that 'smarana maatrena' of Amba's feet and 'jingha' or thighs should grant moksha to the 'sadhakaas'. This simile or poetic expression is between Amba's feet and Manmadha's quivers. Obviously Amba has a soft corner in Her kindly heart for Manmatha despite the fact that Her own Lord viz. Paramashiva destroyed the physique of Manmatha who continues to torment the Beings with their bodily attractions of lust; indeed that is how, Srishti is ever sustained!

SAINYA STAMBHANA YANTRA AUM SUM AUM

This Yantra be scripted on a 'bhurja patra' and placed on Bhagavati's 'paadukaas' for worshipping with 'shodashopchaaraas' with a deeksha at the aagjnaa chakra of the puja for 40 days and on each of the days, recitals of the stanza-yantraaksharaas, and the beejaaksharaas / varnaaksharaa **PA** by 1000 times a day; the pujaanantara naivedya be coconuts, honey, and kadali phala.

VARNAAKSHARA - PA- DHYAANA:

Vichitra vasanaam Devvem dvibhujaam pangkajekshanaam, Rakta chandana liptaangeem padma maalaa vibhushitaam/ Mani ratnaadi keyura ratna haaraikara vighrahaam, chatur varga pradaam nityaam nityaananda mayeem paraam, evam dhyaatwaaPA kaaram tu tan mantram dashadhaa japet, atah param

pravakshyaami Pakaaraaksharamavyayam, chaturvarga pradam varnam trishakti samhitam priye/ Pancha devamayam varnam svayam parama kundalee/ Trigunee samhitam varnam aatmaadi tatva samyutam, Mahaamoksha pradam Devi hridi bhaavaya Parvati/

Be it an army of any magnitude or magnificent invincibility, a single Saadhaka is able to overcome with assured victory; Mantra Shastra prescribes the sadhana of PRATYANGIRA DEVI Yantra- Tantra-Mantra practice. Pratyangira Devi is called an incarnation of Lord Narasimha originated from Parama Shiva's third eye and is a combination of a lion-human form, being powerful, furious and of high divinity curing the sadhakas of curing illnesses, sufferings and negative influences. Her Puja-Mantra Japa- and Homa on Amavaashyaas and Pournamis providing protection and prosperity and the puja involves lemons, crystal sugar- banaanaas, ghee and flowers; lemons kept at Her feet during the puja assures auspiciousness. Her Mantra is stated: *Aum Aim Hreem Shreem Pratyangire Maam Raksha Raksha Mama Shatrum Bhanjai Fe Hum Phat Swaah/* The benefits are protection for black magic, witch craft, and evil spirits; relief from debts, diseases, misfortunes and indeed Pratyangira Devi's blessings. The Puja method includes invocations to Ganesha-Shodasha Maatrika & Navagraha puja- Yogini (64) puja, followed by Pratyangira yantra abhisheka- puja, followed by recitations of Pratyangira kavacha-stotra-ashtottara, mantra japa and homa.

84.	<i>Shriteenaam</i>	<i>muurdhaano</i>	<i>dadhati</i>	<i>tava</i>	<i>yau</i>	<i>shekharatayaa</i>
<i>Mamaapy</i>	<i>etau</i>	<i>maatah</i>	<i>shirasi</i>	<i>dayayaa</i>	<i>dehi</i>	<i>charanau/</i>
<i>Yayoh</i>	<i>paadyam</i>	<i>paathyah</i>	<i>Pashupati</i>	<i>jataa</i>	<i>juuta</i>	<i>tatinee</i>
<i>Yayor</i>	<i>laaaksha</i>	<i>Lakshmeer</i>	<i>aruna-hari</i>	<i>chudaamani</i>		<i>ruchih/</i>

Bhairavi! *Shruti seemanta Sindoori kruta paadaabja dhulikaa, Sakalaagama Sandoha Shukti Samputa Mouktikaa/* The particles of your Lotus feet tuns red as 'Sinduri' which adorns the foreheads of virtuous women; the collection of pearl oyster shells comparable to 'Agamaas' is your ornament!

Your sacred feet are washed by the 'Shiva Jataabhara Ganga'. Maha Vishnu kireeta's lustrous 'laakshaarasa aruna varna yukta koustubha mani' of Lakshmi too is decorated at your feet! Such glorius feet of yours with which Vedopanishads are adorned as their 'shiro bhushanaas' are unimaginably sanctified, Jagajjanani! When could ever even small particles of your celebrated feet be showered on my fortunate head!

Soma naadha Kavi in 'Uttara Hari Vamsha' is quoted in this context: *Shri Haimavatee kalaha sneha viraama pranaama seemnta pada graahi sura sindhu kahlaaraahita sinduralaaksha, Hari Hara naadhaa/* Sura Sindhu is Aakaasha Ganga; this Sacred River is at the feet of Shri Hari and Hara 'Shiras'. Once during 'Pranaya Kalaha' or Love Fight, Hari appeased Devi Lakshmi when the latter obliged and fell on His feet with reverence; that was the time when 'Vishnupaadodbhavi Ganga' had vikasita padmas and the the red flower particles of the padmas were traced at the mid- hair parting of Lakshmi's head as she bent down and once again displayed her 'pranaya kopa' pretended dislike! Equally interesting was when Devi Parvati and Shiva was enjoying their time of mutual happiness, Devi Ganga present at the 'jataajuta' heckled and laughed while the reactionary Parvati kicked the 'jataajuta' and Devi Ganga too. In the process, the red flower particles of the padmas floating on the River got highlighted as the redness of the flower powder at Lakshmi's tender feet!

Pandita Lakshmi dhara refers to *Shriteenaam muurdhaano dadhaati tava yau shekharatayaa/* Nigamaas are hoisted high on Devi Bhagavati's sanctified head ; *yahoh paadyam paathyah Pashupati jataa juuta tanite, yayor laakshaa Lakshmeer aruna hari chudaamani ruchih/* As though as sign of appeasing Devi's 'pranaya kopa', Parameshwara washes Bhagavati's feet with the waters of Sacred Ganga which adorn His own head. Further, Maha Vishnu who adores and wears on his kireeta with pride the Mani Kustubha whose luster is specially sought be enhanced by Devi Lakshmi Herself as a day-in and day-out guard is now being placed at Bhagavati's sacred feet ! Indeed such is the magnificence of Bhagavati's feet . The

secret import of the stanza states that both the ‘paada kamalaas’ or the Lotus Feet of Bhagavati are adorned by Veda Shastraas which in turn are at the heads of Vishnu and Sadashiva as though the tasks of Sthiti- Samharas are being observed suitably!

Inreerestingly Stanza 51 refers to various ‘nava rasaaubhutis’ of Bhagavati especially *kutsanaparaa Saroshaa Gangaayam/* or disgust verging on ‘ashahana’ and ‘asuya’ for Ganga kept my Maheshwara on His own head. Interestingly as a fitting event, He washes Bhagavati’s sacred feet; from head to wash the feet, quite appropriately!

MAHA SWAMI of Kancheepura aptly describes BHAGANATAPAADA AND BHAGAVATI PAADA while explaining the great need for grasping and seeking refuge at Amba’s FEET, not Her hands or face, much less of Her neck!’ We must hold Her feet alone; indeed to be freed from Karma and Janma which have a tight grip on us all! *Dayayaa dehi charanau/* out of your compassion and grace, you must give me your feet for me to hold. The feet that she may permit us to hold, out of her compassion, vouchsafe us the ambrosia of the ‘sahasraara’- the one thousand petalled lotus in the head as per Kundalini Yoga. That is superior to theamrita of celestials and makes the sadhaka the embodiment of parama jgnaana. Any spiritual guide gives ‘deeksha’ or initiation to his desciple by placing his foot on his head, meant to create a flow ofnectar at the disciple’s ‘sahasraara’. Shirasi dhyaayayaa dehi charanau! Maha Swami then explains as to how Para Shatki bestows Self Realisation by the aid of relevant Upanishads as follows:

[In Kenopanishad, Parashakti appears as Jnaanaambika and provides instruction of jnaana to Indra: The hint is repeated again: *Shriteenaam muurdhaano dadhati tava yau shekharatayaa!*Upanishads which are the head of the ‘Shritis’ or Vedas wear your feet as their head ornament. [The Upanishad is quoted: IV.5) *Athaadhyaatmam, yadetat gacchateena cha manah anena chaitad upasmarati abheekshanam samkalpah/* (In the Individual context, Devi Uma’s Instruction is as follows. *Atha adhyaatmam* or this teaching is in repect of the Indwelling Self or the ‘Antaratma’. The Individual Self is always embedded into and anchored onto mind:*Yadetat gacchati iva cha manah/* or Brahman is intimately connected to ‘Manas’ or the mind. *Anena abheekshanam upasmarati etat sankalpah* or this mind is repeatedly introspective of Brahman. Taittiriya Upanishad vide II.iv.1 emphasises that sharpness of mind and depth of Understanding are the essential inputs to access Mahat/Bliss: *Yato vaacho nivartante, apraapya manasaa saha,anandam brahmano vidvaan, na bibheti kadaachaneti/ Tasyaisha eva sharira aatmaa, yah purasya, tasmaadvaa etasmaan manomayaat, anyontara aatmaa vijnamayah, tenaisha purnah, sa vaa esha purusha vidha eva, tasya purushavidha pakshah, yoga aatmaa, mahat puccham pratishthaa/* or No person with enlightenment is ever afraid of facing trying situations one he has realised Bliss which is Brahman. This situation follows due to strength of mind even in physical framework of a human being; more so when the internal self is buttressed with knowledge. In such a context, faith is stated as one’s head, righteousness is the right side of the body, truth the left side and concentration is the body and ‘Mahat’ or the first born Intellect or the depth of absorption which is all pervading named Satya Brahman or Prajapati the stabilising tail! Brihadaraanyaka Upanishad vide V.iv.1 is quoted: *Tad vai tat etad eva tadasya Satyameva; sa yo haitam mahad yaksham pradhaamajam veda;Satyambrahmeti; jayaati - malokaan, jita invaasaa asa ya haitam mahad yaksham prathamajam veda;Satyam Brahmeti, Satyam hi eva Brahma/* or meditation is targetted to Prajaapati Brahman who has been described as his hridaya-intellect; further as Truth. That Truth is Satya Brahman. The phrase ‘Satyameva’ signifies the idioms ‘Sat’ or ‘Tyat’ viz. Murta-Gross and ‘Amurta’-subtle, the gross being ‘Pancha bhutatmika’ or of Five Elements as also of ‘Arishadvargas’ viz. Kama, Krodha, Lobha, Moha, Mada, Matsaraas; indeed Satya Brahman is invincible, the very first born and all pervading!) Kathopanishad vide 1.3.9-11 describes the state of

liberation is described as all pervading Vishnum : *Vigjnaana saarathiryastu manah pragrahavaa - nnarah, sodhvanah paarapaamneti tadvishnoh paramam padam//Indriyebhyah paraahyaartha, arthebhyascha param manah, manascha paraabuddhir buddher aatmaa mahaan parah// Mahatah param avyaktam, avyaktaat purushah parah, Puruhaan na param kinchit: saa kaashthaa, saa paraa gatih/* (A person who is fortunate to possess a ‘saarathi’ or a charioteer of distinguishing ability with controlled psyche accomplishes the destination never to be born again and that indeed is the ‘Paramam Padam’ or the abode of the Supreme! Thus the ‘ arthaa’ or the sense objects are ‘paraah’ or higher than the senses; in other words material objects are created to cater to ‘Indriyas’ but intelligence overcomes the temptations of the mind; the Antaratma or Inner Consciousness is on a far higher scale. Put in a different way, Maya or Illusion that tends to make the intelligence and action overpowers but the Consciousness is on a higher pedestal and has the ability to overcome the enticement. The pull of Maya is strong enough but ‘Mahat’ or the Great Soul is ‘Param, Avyaktam, and Purusham, Purushaat na param kim chit’ or the Culmination, Subtle, and Purusha the Supreme or nothing there beyond!) Maandukya VII: Naantah-prajnaam, na bahis prajnaam, nobhayatah-prajnaam, na prajnaa-ghanam, na prajnaam, naaprajnaam, adrishtam, avyavahaarayam, agrahyam,alakshanam, achintyam, avyapadeshyam, ekaatma-pratyaya-sharam, prapannopashamam shaantam, shivam, advaitam, chaturdham man yante, sa aatmaa,saa vijneyah/ (Now, the delineation of the Self: Considering that the Self comprises of ‘Chatush Paada’ or of Four Quarters, this State is described: *Naantah Prajnaanam* or that is not of consciousness of the internal world eliminating ‘Tajjasa’; *na bahis prajnaanam* , or nor of external world eliminating ‘ Vishva’; *na ubhayatah prajnaanam* - nor conscious of both the worlds or of the intermediate state between dream and awakeness; *na prajnaanaa ghanam*- nor an undifferentiated mass of consciousness; *na prajnam na aprajnam*- neither knowing nor unaware, beyond empirical dealings, inconceivable, indescribable, sole core and concentrate of Singular Self in whom existence merges with phenomena, or the unique and tranquil non duality. Indeed That is the Self and That is the Truth that generations Seek to Realise! This is the Climactic Knowledge which is never seen, heard, felt, thought, and expressed but only experienced as in the Status of ‘Turiya’ in which the Statement is embedded as ‘Thou Art Thou’].

Maha Swami then proceeds explaining *Mamaapyetau maatah shirashida yayaa dehi charanau/* or on my head too, mother, place your feet, as showing incomparable humility; in an earlier stanza too Acharya prays to Amba to bathe him *also* in her sidelong glance of compassion; thus showing humility coupled with knowledge and wisdom. ‘ In his perception of truths, inward realisation, ability to do work, and power of expression, he occupies the highest place- and yet there is none humbler than he; He is the highest among those who lower themselves’! Now, about Amba’s sacred feet whose ornaments are Upanishads which are the head of Vedas. Even Parameshwarac and Maha Vishnu prostrate themselves before Amba placing their heads thereon. On Her feet which are the head ornaments of the Upanishads flows the Ganga who is the head ornament of Shiva, and who becomes the ‘paadya tirtha’ of Amba-*ie.* the water poured on the feet as arghya, paadya and aachamaneeya which are the ‘shodashopacharaas’ or the sixteen rites adoring the Deity. The light cast on Her feet by the crest jewel worn by Maha Vishnu is the sandal paste smeared on them. *Maatah ethau charanau mamaapi shirashi dayaa dehi /* thus prays the Acharya with his heart melting in devotion. When paadya tirtha is Ganga, it means that Ishvara makes her ‘sa-kalatri’ or co -wife also fall at Amba’s feet; *Sarosha Gangaayaam:* when Amba looks at Ganga, anger comes bubbling up in her eyes. When the Acharya speaks of the light of the crest jewel worn by Maha Vishnu imparting Amba’s feet the luster of lac- *Laksha Lakshmi/* Acharya suggests that Maha Vishnu too makes his wife fall at the feet of Amba; Stanza 25 is recalled: *Trayaanaam Devaanaam triguna*

jananitaanaam tava Shive bhavet pujaa/ Jagajjanani! The Tri Murtis featuring Your ‘trigunas’ of Satva-Rajasika- Tamasika characteristic distinctions are ready for service at your feet, since all the three Prime Leaders are waiting with their heads down and arms folded outside the Mani Peetha for your instant instructions.

PARA KAAVA PRAVESHYA YANTRA -- AAM HREEM KROM---WITH [SAM - JEE] AT THE TOP--[PHAT - VA] IN MIDDLE ROW AND [HUM -NI] AT THE BOTTOM ROW

This Yantra along with the Yantraaksharas be scripted on a golden leaf for YEAR LONG deeksha and pujas with 1000 times each of the Stanza, the Yantraksharas and Beejaaksharas cum Varnaaksharas viz. **SHRU** comprising three letters viz. SHA + RA+VU. Dhyaana of the Three Letters separately is as follows:

DHYAANA OF ‘SHA’: Chaturbhujam chakoraaksheem chaaruchandana chrchitaam, shukla varnaam trinayanaam varadaam cha shuchismitaam/ Ratnaalankaara bhushaadhyam shvetamaalyopa shobhi - taam, Devavrindyairabhivandyaam svitaam mokshakaankshibhih/ SH kaaram Parameshaani shrunu varnam shuchishmate, rakta varnam prabhaakaaram svayam parama kundalee/ Chaturvarga pradam Devi SH kaaram Brahma vighram, pancha devamayam varnam pancha praanaatmakam priye/ Ratna pancha tamodyuktam trikuta samhitam sadaa, trishakti sahitam varnam aatmaadi tatva samyutam/

RA: Lalaajjihvaam Maha Roudreem raktaasyaam raktalochanaam, rakta maalyaambara dharaam raktaalankaarabhushitaam/ Raktavarnaabheeshta bhujam rakta pushpashobhitaam, maha mokshapradaam nityaam ashtasiddhi pradaayikaam/ Evam dhyaatvaa Brahma rupaam tanmantram dashadhaa japet, Repham cha chanchalaapaangi kundaleedvaya samyutam/ Rakta vidyullataakaaram pancha devaatmakam sadaa, trishakti sahitam Devi aatmaadi tatva samyutam, sarva tejomayam varnam satatam manasi chintayet/

VU: Peetavarnam Trinayanaam peetaambaradharaam paraam, dvibhujam jatilaam Bheemaam sarva siddhi pradaayineem, evam dhyaatvaa Surashreshthaam tanmantram dashadhaa japet/ VU kaaram Parameshaani adhah kundalineem svayam,peeta champakashankaasham pancha devamayam sadaa, Pancha praanamayam Devi chaturvarga pradaayakam/

In the Mantra Shastra mention is made about CHINNA MASTAKA DEVI. A story from the *Shakta Maha-Bhagavata Purana* narrates the creation of all Mahavidyas, including Chhinnamasta. The story is as follows:Sati, the daughter of Daksha is the first wife of Shiva. When she and Shiva were not invited to the Daksha Yajna, she felt insulted but still attended, despite Shiva's protests. After futile attempts to convince Daksha about the supremacy of Shiva, the enraged Sati assumed a fierce form, transforming into Mahavidyas, which surrounded Shiva in the ten cardinal directions. Chhinnamasta stands to the right of Shiva, interpreted as the east or the west. The *Pranatoshini Tantra* of the yore narrates two tales of Chhinnamasta's birth. One legend, attributed to the *Narada-pancharatra*, tells how once, while bathing in Mandakini river, Parvati got sexually excited and turned black. At the same time, her two female attendants Dakini and Varnini became extremely hungry and begged for food. Though Parvati initially promised to give them food once they return home, the merciful goddess beheaded herself with her nails and gave her blood to satisfy their hunger. Later, they returned home after Parvati rejoined her head.The other version, from the *Pranatoshini Tantra* was narrated by Shiva. He recounted that his consort Chandika -identified with Parvati- was engrossed in physical union with him in reverse posture, but became enraged at his seminal emission. Her attendants Dakini and Varnini rose from her body. Another legend tells how Devi Prachanda-Chandika appeared to aid in the Deva-Danava War, when the gods prayed to the Great Goddess Maha Shakti. After slaying all demons, the enraged goddess cut off her own head and drank her own blood. The name Prachanda-Chandika also appears as a synonym of

Chhinnamasta in her hundred-name hymn in the *Shakta Pramoda*. Yet another legend was related to the Samudra Madhana (Churning of the Ocean) episode, where the gods and demons churned the 'Ksheera Sagara' to acquire the the elixir of immortality. Chhinnamasta drank the demons' share of the elixir and then beheaded herself to prevent them from acquiring it. The central themes of the mythology of Chhinnamasta are her self sacrifice - with a maternal aspect or for the welfare of the world and her self-destructive fury . The Chhinnamastaka Devi's Mantra is stated as *Om Shrim Hreem Hreem Aim Vajra Vairochaniye Shrim Hreem Hreem Phat Svaha*/ The Avarana Devatas of Chhinna mastaka Devi are stated as Eka Linga-Ygini, Dakini, Bhiravi, Maha Bhiravi, Kendrashi, Asitaangi and Samharini. After reciting the Moola Mantra, japa-shodashopachara puja-homa karyas are necessitated.

Supernatural powers mentioned in Bhagavata Purana : **Tri-kaala-jnaatvam**: Knowledge of past present and future; Advandvam (non-duality): not being subject to dualities of heat/ cold, pain/ pleasure, sweat/ bitter, good/ bad; Para citta aadi abhijnata: Knowing of others' minds; Agni arka ambu visha aadinaam pratishṭambhaḥ: having fire, sun, water, poison in control and stopping their effect; Aparajayah: becoming unconquerable; Anurmimattvam: Being undisturbed by hunger, thirst, and other body generated cravings; Doora-shravaṇa: Hearing things/ events happening very far; Doora-darshanam: Seeing things/ events happening very far; Manah-javah (manojvitva): Moving physical body wherever one wants; kaama-rupam: Attaining/ assuming desired form; Para-kaaya praveshaanam (vikranabhava): Entering another persons body (spirits are believed to enter a person's physical body whose astral body is weak, but the power mentioned here is different and superior) Svacchanda mṛityu: To die only on one's wish (like that of Bhishma from Mahabharat, like that of many sages who left their bodies by their own wish) 'Devaanaam saha kreedaa anudarshanam': Witnessing the pastimes of demi-gods (or Witnessing the events of 3 worlds as pastimes like god does); Yathaa sankalpa saṁsiddhi: Achieving as one determines; aajnaa apratihataa gatih: One's commands unstopped. Other powers: Memories of past lives; Clairvoyance; Levitation; Bi-location/ multi-location; Materialization and Control over natural phenomenon like raining, sunrise/ suns.

85. *Namo vaakam broomo nayana ramaneeyaaya padayoh
Tavaasmai dvandvaaya sphuta ruchi rasaalakta kavate/
Asuuyati atyantam yad abhihananaaya sprhuyate
Pashunaam Ishanah pramada vana kankeli tarave/*

Shivani! Parama Shiva appears to envy the Ashoka Trees in your 'nayana ramaneeya udyaanavana'. These illustrious trees seem to flower up by the soft kicks of 'Padmini jaata strees'. It is referred in Shastras : *ashokascharanaapaataa jnaayate pushpavattarah*/ Hence Parama Shiva's hesitation to even imagine the touch of Devi Bhagavati as other strees- albeit of Padmini classification- kick the trees for lowering!

More over Shastras further describe: *Paadaahatyaapyashoko vadanamadiramaa kousarah paani marshaa bhuto veekshaa hastaabhyaam tilaka tarunameru priyaa shushyageetayaa samlaapaatyar -nikaarah kuravaka taruraalinganaat sindhuvaarah shvaasaatsreenaam vikaasam bhajaticha mada raagena champashyshaabhee*/ In the past times, flower gardens were treated with care and close attention as follows: in case, 'Padmini Jaata Vanitas' or women of superior classification once even by seeing with affection or by wearing foot paints, foot jewellery and fragrances would kick the Ashoka Tree trunks then the tree shows instant blooming and flowerings! If such superior class females were drunk with intoxicating juices and kick Kesara trees like wise, then their flower buds would bloom! In case the padmini class strees embrace Kuravaka trees, or even glance Tilaka Vrikshas amorously or merely caress with soft touches, or rub the cheeks on champaka tree trunks, or whisper sweet nothings, touch with kisses, or sing silently or merely smile other designated trees then reactions are resultant of blooming and flowerings! It is stated that Devata Strees seek to decorate their long hair rounds for three extraordinary reasons viz. to fulfill their own innate wishes, to save those who seek their 'sharanya' or protection and to have the pleasure of kicking Ashoka trees so that they should instantly blossom their fragrant flowers!

[Padmini, Chatrini, Shankhini and Hastini are four kinds of women. Padmini, or Lotus-woman has a pleasing face as the full moon; her body with soft flesh, head like mustard-flower; her skin is tender and fair as the yellow lotus, never dark-coloured, though resembling, in the effervescence and purple light of her youth, the cloud about to burst. Her eyes are bright and beautiful as the orbs of the fawn, well-cut, and with reddish corners. Her bosom is hard, full and high; her neck is goodly shaped as the conch-shell, so delicate that the saliva can be seen through it; her nose is straight and lovely, and three folds of wrinkles cross her middle, about the umbilical region. Her Yoni resembles the open lotus-bud, and her Love-seed (Kama-salila, the water of life) is perfumed like the lily which has newly burst. She walks with swanlike gait, and her voice is low and musical as the note of the Kokila-bird; she delights in white raiment, in fine jewels, and in rich dresses. She eats little, sleeps lightly and, being as respectable and religious as she is clever and courteous she is ever anxious to worship the gods, and to enjoy the conversation of Brahmans. Such, then, is the Padmini, or Lotus-woman. Chitrini or Art-woman is of the middle size, neither short nor tall, with bee-black hair, thin, round, shell-like neck; tender body; waist lean-girthed as the lion's; hard, full breasts; well-turned thighs and heavily made hips. The hair is thin about the Yoni, being soft, raised and round. The Kama-salila (love seed) is hot, and has the perfume of honey, producing from its abundance a sound during the venereal rite. Her eyes roll, and her walk is coquettish, like the swing of an elephant, whilst her voice is that of the peacock. She is fond of pleasure and variety; she delights in singing and in every kind of accomplishment, especially the arts manual; her carnal desires, are not strong, and she loves her "pets", parrots, Mainas and other birds. Such is the Chitrini, or Art-woman. The Shankini or Conch-woman, is of bilious temperment, her skin being always hot and tawny, or dark yellow-brown; her body is large, or waist thick, and her breasts small; her head, hands, and feet are thin and long, and she looks out of the corners of her eyes. Her Yoni is ever moist with Kama-salila, which is distinctly salt, and the cleft is covered with thick hair. Her voice is hoarse and harsh, of the bass or contralto type; her gait is precipitate; she eats with moderation and she delights in clothes, flowers and ornaments of red colour. She is subject to fits of amorous passion, which make her head hot and her brain confused, and at the moment of enjoyment, she thrusts her nails into her husband's flesh. She is of choleric constitution, hard-hearted, insolent and vicious; irascible, rude and ever addicted to finding fault. Such is the Shankini, or Conch-woman. The Hastini is short of stature; she has a stout, coarse body, and her skin, if fair, is of a dead white; her hair is tawny, her lips are large; her voice is harsh, choked, and throaty and her neck is bent. Her gait is slow, and she walks in a slouching manner; often the toes of one foot are crooked. Her Kama-salila has the savour of the juice which flows in the spring from the elephant's temples. She is tardy in the Art of Love, and can be satisfied only by prolonged congress, in fact, the longer the better, but it will never suffice her. She is gluttonous, shameless, and irascible. Such is the Hastini, or elephant-woman. (The same correspond with the four different phases of Moksha, or Release from further Transmigration. The first is Sayujyata, or absorption into the essence of the Deity; the second is Samipyata, nearness to the Deity, the being born in the Divine Presence; the third is Sarupata, or resemblance to the Deity in limbs and material body; the fourth and last is Salokata, or residence in the heaven of some especial god. Padmini, then, means Sayujyata, also called Khadgini-Moksha (Sword-release), the absorption of man into the Narayan (godhead), who lives in the Khshirabdi, or Milk-sea, one of the Seven Oceans, and from whose naval sprang the Padma, or Lotus-flower. Chitrini is Samipyata-Moksha, like those who, having been incarnated as gods, perform manifold and wonderful works. Shankhini is Sarupata-Moksha, even as the man who takes the form of Vishnu, bears upon his body the Shankha (conch shell), the Chakra or discus, and other emblems of that god. The Hastini is Salokata-Moksha, for she is what residence in Vishnu's heaven is to those of the fourth class who have attributes and properties, shape and form, hands and feet.)]

Lakshmidhara Pandita explains the stanza: Bhagavati! May we greet your enticing eyes bewitched with your soft feet of glory as decorated with rakta varna sindura paint ever worthy of one's wet and unwavering vision; indeed such magnificence of your feet periodically wake up Parama Shiva in his trance by soft kicks that keep reminding Him of your kicks to the Ashoka trees just out of His jealousy to the trunk of tree! During the 'pranaya kalahas' or mutual love fights, Bhagavati's 'padaaghaataas' or

foot kicks are invariably targetted by Parama Shiva's body; but, why this competition by Devi's amorous kicks to the Ashoka tree now! Thus His feeling of envy against the tree; not so much of Her love kicks to Him any way! In other words, the privilege of kicks by Devi on Parama Shiva is understandable, but certainly not in respect of Ashoka Trees! In other words: Bhagavati! May we greet your enticing eyes bewitched with your soft feet of glory of your feet which periodically wake up Parama Shiva in his trance by soft kicks that keep reminding Him of what Padmini Strees kick Ashoka trees for quick flowering! why this competition by Devi's amorous kicks to the Ashoka tree now!

SOUBHAAGYA VARDHAKA YANTRA : RUM RUM RUM-RUM RUM RUM-RUM RUM RUM

This Yantra be placed in the puja griha at the Shri Chakra's Agjnaachakra before Shri Lalita Devi's vigrah for worship during 12 days for puja with red lotus flowers, 'japakusumas' and such red flowers with 'shodasopacharaas' and naivedya with milk, jaggery water, plantain fruits and cooked rice paayasa. Besides there should be the recital of the Stanza concerned, the Yantra Aksharas, and the Beejakshara / Varnakshara NA 1000 times daily.

Varna beeja dhyana: *Dalitaanjana varnaabhaam lalitajihvaam sulochanaam, chaturbhujam chakoraaksheem chaaru chanana charchitaam/ Krishnaambara pareedhaanaam Ishadvaasyamukheem sadaa, evam dhyaatvaa NA kaaram tu tanmantram dashadhaa japet/ NA kaaram shrunchaarvaangee raktavidhyullataakritih, Pancha Devamayam varnam svyam paramakundalee, trigunaashakti samyuktam hridi bhaavaya Parvati/*

Bagalamukhi Devi is the eighth of the ten Mahavidyas. Bagalamukhi Mantra evokes innumerable advantages for all round protection, prosperity stability and offers protection against diseases, chronic problems and accidents. Regular Japa of the Bagalamukhi Mantra is said to paralyse the ego and actions of a person who tries to harm us. Rosary to be used for Chanting Bagalamukhi Mantra: Haldi Mala-Frequency of japa for Bagalamukhi Mantra is 1,25,000 times. Devi Bagala is the deity of Bagalamukhi Mantra. She is also called 'Valgamukhi'. 'Bagala' or 'Vagla' literally means a 'rope' or a 'bridle' that is put in the mouth to control the movements of tongue - and 'mukhi' means 'faced'. She is the super power who can destroy all evil powers. Devi Bagalamukhi gives one the power to put a bridle (control) on his enemies. She blesses one with the power of confident and decisive speech. She is also called 'Pitambari Devi' as complexion is golden; she wears yellow clothes and sits on a golden throne. Bagalamukhi Mantra is portrayed as an angry goddess who holds a club in her right hand with which she kills a demon, while pulling his tongue out with her left hand. Bagalamukhi Devi is also known as 'Brahmastra Roopini' and 'Stambhan Devi'. Benefits of Bagalamukhi Mantra: Recitation of Bagalamukhi Mantra is believed to have miraculous powers. Bagalamukhi Mantra is known to ensure victory over enemies. Bagalamukhi Mantra is specially suggested for people in administration and management cadres, politicians, those facing debts or litigation problems, etc. Bagalamukhi Mantra can be used by a person who is facing losses in business, financial problems, false court cases, false accusations, debt problems, obstacles in profession, etc. Bagalamukhi Mantra is effective for those appearing for competitive exams, debates, etc. Bagalamukhi Mantra also helps in warding off evil spirits and evil eye. Bagalamukhi Mantra *Om Hleem Bagalaamukhi Sarvadushtaanaam Vaacham Mukham Padam Stambhay Jihvaam Keelay Buddhim Vinaashaay Hring Om Swaha / Bagalamukhi Mantra for Sarva Karya Siddhi* *Om Hreeng Aing Kleeng Shri Bagalanane Mam Ripoon Naashay Naashay Mamaishwaryaani Dehi Dehi Sheeghram Manovanchhitam Saadhay Saadhay Hreeng Swaha/*

86.	<i>Mrishaa</i>	<i>kritvaa</i>	<i>gotraskhalana</i>	<i>madha</i>	<i>vailaka</i>	<i>lakshyana</i>	<i>mitam</i>
	<i>Lalaate</i>	<i>bhartaaram</i>	<i>charana</i>	<i>kamaletaa</i>	<i>dayati</i>	<i>te/</i>	
	<i>Chiraadantah</i>	<i>shalyam</i>	<i>dahana</i>	<i>kritam</i>	<i>unmuulita</i>	<i>vataa</i>	
	<i>Tulaa koti kyaanaih kilikilitam Ishaana ripunaa/</i>						

Devi! *Sinjaana mani manjeera mandita Shri Padaambujaa/* Your feet are indeed the final goal of worship as they have jingling anklets like Mantraaksharas which facilitate unreserved devotion. 'Sinjana manis' are Vedas and padaambuja kinkini dhvanis or of 'avyakta madhura dhvanis' or understandable sounds of sweet sounds. During light moments of mutual love play with Maha Deva, who out of close affinity addressed you with a wrong name, you have mildly and romantically pushed His face and that sweet push mistakenly led to the opening of His third eye on His forehead and appeared as though Manmattha was physically resuscitated thus creating the buzzle of his revival!

Pandita Lakshmidhaara explains that while Parama Shiva casually addressed Bhagavati by a pretty sweet and another name, the latter as a sweet reaction had amorously and mildly pushed her husband's 'lalaata' and the '*unmeelita tulaakotikvanayih kilikitam Ishaanaripunaa/* or Kama Deva felt delighted that his long- long burnt off body's 'antahkarana' or the Inner Soul got now revived thus hearing the 'sinjaana kilakila shabd' or the hustle and bustle sounds all around !

Indeed there is no differentiation of the names of Janani and Janaka: Shiva-Shivani , Bhava-Bhavani, Sharva- Sharvani; Mrida-Mridani and so on. *Umaashankarayorbhedo naastaiva paramaardhatah dvidhaasou rupamaasthaaya sthita ekona samshayah Paramatmaa Shivah proktah Shivaasaiva prakeetitaah/* Ardha Naareeshwara Umashankara has no distinction either by way of body or soul!

SOUBHAGYA VARDHAKA YANTRA : YAM YAM YAM

This Yantra be scripted on a golden leaf and worshipped for 21 days with a 'Kalashodaka' or a pot of water along with 'abhimantrana' in the puja griha for deeksha and daily shodashopacharaas with daily naivedya of coconuts, banana fruits, honey and wearing the yantra at the conclusion of the deeksha. Besides the puja, daily recitals be carried out by 1000 a day of the Stanza, the Yantra beejaas, and the **VARNA -AKSHARAS : MRU - MA+ RU**

Dhyaana of MA: *Krishnaam dasa bhujam Bheemaa Peetalohitalochanaam, Krishnaambarara dharaam Nityaam Dharmakaamaardha mokshadaam/ Evam dhyaatvaa MA kaaram tu tanmantram dashadhaa japet, MA kaaram shrunu chaarvaangi svayam parama kundalee/ Tarunaaditya sankasham chaturvarga pradaayakam, pancha devamayam varnam pancha praana mayam tathaa/*

RU: *Shadbhujam neelavarnaam cha neelaambaradharaam paraam, naanaalankaara bhushaadhyam sarvaalankrita mastakaam/ Bhatipradaam Bhagavateem bhoga moksha pradaayaneem, evam dhyaatvaa Susashreshthaam tan mantram dashadhaa japet/ Panchapraanamayam varnam chaturjnaanamayam tathaa, raktavidyullataakaaram RU kaaram pranamaamyaham/ Rukaarah Parameshaani, Kundaleemurtimaan svayam, atra Brahmaacha Vishnuscha, Rudraschaiva varaanane/ Sadaashivayuktam varnam sadaa Ishvara samyukyam, urthvaa daksha gataa vakraa trikonaa vaamatastatah/ Punastvadho Dakshagataa vakraa trikona vaamatastatah/ Punastatvadho Daksha gataa maatraa Shaktih Paraasmrita, maatraa tu Brahmavishnveeshaah tishthanti kramatoparaa/*

87. *Himaani-hantavyam hima giri nivasika chaturau*
Nisaayaam nidraanam nishicha para bhaage cha vishadau;
Varam lakshmee paathram shriyam ati srijanatau samayinam
Saroram tvad paadau janani jayatash chitram iha kim.

Jagajjanani! *Padadwaya prabhaajaala paraakruta saroruhaa/* Both of Your celebrated feet defy and demean the splendour the distinction of lotus flowers.

You as the brilliant daughter of Himalyas ever moving about on icy mountains would witness a situation of closing lotuses in cold and frost and their openings during the day times due to Sunshine. Indeed your paada padmas are always fresh in the nights and days alike. Could the fearless beautiful and fragrant natural lotuses be comparable ever with the reputation of your unparalleled feet!

*Dhunaanam pankougham parama sulabham kankakulairvikaasa vyaasangam vidadhad aparaadheena manisham/ Nakhendu jyotsnaabhirvishada ruchi kaamaakshi nitaraam asaamanyam manye sarasijamidam tepada yugam/*Normal lotuses are born of padma ‘pankha’ are moving about and are basically dependent on Sury Kiranas for full bloom .Jagajjanani’s are not sullied with mud but is ‘Pavanaagni sambhava’. Indeed Devi’s ‘shri charanas’ possess extraordinary excellence, as they emanate both ‘loukikaananda’ and ‘Aloukikaananda’ or worldly joy as well as eternal bliss!

Vidwan Lakshmidhara explains: Sarva Loka Janani! You are ever calm and peaceful alike during day or night, irrespective of timings and is also ever ready to protect and provide refuge to your devotees. Is it not an astonishing revelation that while you are equanimous on an icy mountain or in the company of Lakshmi priya sarojas alike! Undoubtedly indeed your sacred feet are replete with far reaching features than the fully bloomed lotuses that are Lakshmi’s favourites!

MAHA SWAMI of Kanchi compares Amba’s feet with lotuses; the lotus wilts on snow since *himaneni hantavyam*. Now, *Himagiri nivasika chaturou/* or Her feet will neither wilt nor fade as she walks in snow; further the lotus folds or seems to sleep at night: *Nishaaya nidharaanaam/* The folding of the lotus at night is like one sleeping with one’s eyes closed. Her feet are always on the move to let devotees secure their blessings. *Nishi charama bhaage cha visadau:* awake this whole night ablossom/ Further, the Lotus Goddess Lakshmi to reside in it: *Varam Lakshmeepaatram/* Further: *Shriyam atisrujantau samayeenaam/* they create Lakshmi for each and every one of those who follow the way of worshiping Amba called ‘Samaya’. In other words Amba’s feet grant her devotees good fortunes in all respects. The sacred feet confer on Her devotees all auspiciousness, all wealth. If the lotus keeps Lakshmi within itself, the sacred feet of Amba pours out Lakshmi to every one. *Sarojam tvapaadhau janani jayatas - chitramiham kim:* Janani: Your feet triumph over the lotus: indeed Amba’s auspicious are for ever!

SARVA JANA VASHEEKARANA YANTRA - HREEM SARPA SARPA MAM

This Yantra be scripted on the ‘Smashaana Chitaabhasma’ and worshipped for 16 days with dedication with all the services and on each day recite 1000 times the stanza, Yantra Mantra and Varkaakshara **HE** comprising HA + E with the following dhyana:

HA : *Chaturbhujam rakta varnaam shuklaambaradhara bhushitaam, raktaalankaara samyuktaam varadaam padma lochanaam/ Ishadvasya mukheem lolaam rakta chandava charchitaam, syaadyaatree cha chaturvarga pradaam soumyaam manoharam/Gandharva Siddha Devaadyairdhairyaataam aadyaam Sureshvareem, evam dhyaatvaa HA kaaram tu tanmantram dashadhaa japet/ HA kaaram shrunu chaarvaangi chaturvarga pradaayakam, kundaleedvaya samyuktam raktavidyullatopamam/ Rajassatvatamoyoyuktam panchadevamayam sadaa, pancha praanaatmakam varnam trishakti sahitam sadaa/ Tribindu sahitam varvam hridi bhaavaya Parvati, urdhvadaakunjita madhye kundaleetvaa gataa tvadhah/ urdhva gataa punasyava taas brahmaadayah kramaat/*

E: *Ekaaram paramaanandam sugandham kumkumacchavii, Haribrahma mayam varnam Sadaashivamayam Priye/ Maha Shakti mayam Devi Gurubrahmamayam tathaa, Vishvaramayam varnam Parabrahma samanvitam/ Urdhvaadhah kunjita madhye rekhaa taatsangataa bhavet, Lakshmeervanee tatheendraani kramaattaasyeva samvaset/ Dhumra varnaam Maha Roudreem peetaambara yuktaam paraam, kaamadaam siddhidaam soumyaam nityotsaaha vivardhineem/ Charur bhujam cha varadaam harichandana bhushitaam, evam dhvavatvaa Brahma rupaam mantram tu dashadhaa japet/*

This Yantra is effective on any task related to snakes; those sadhakas can save, command, play with, absorb snake poison, cure, or even call for a specific one and so on.

[Several Puranas described about the Sarpa Vamsha’: Padma Purana another daughter of Kashyap and Diti, gave birth to thousands of serpents; but Kadru observed a noble Vrata and begot thousand-hooded Nagas of whom twenty six famous ones were Sesha, Vasuki, Karkotaka, Shankha, Itavata, Kambal,

Dhananjaya, Mahanila, Padma, Ashwatara, Takshak, Ilapatra, Maha Padma, Dhritarashtra, Balahaka, Shankhapala, Nahusha, Ramana, Panini, Kapila, Durmukha and Patanjlimukha. Not many of the Nagas survived since Janamejaya the last reputed Pandava avenged Parikshit-his father's- untimely death in the Sarpa Yagna and thousands of poisonous snakes perished in the fire-pit. Brahma Purana mentions of the concept of renowned Bilwa Swarga, the lokas underneath the Seas occupy as much an area as Prithvi; the span of Earth is seventy thousand yojanas, height too is as much. The expanse of Patalas too is as much; these lokas are Atala, Vitala, Nitala, Sutala, Talatala, Rasatala and Patalas and each of these lokas has an expanse of ten thousand yojanas. The colour of these lokas is black, white, yellow, red, grey and golden respectively. The inhabitants of these lokas are Daityas, Danvaas and Nagas. Having visited these lokas, Brahma's Narada called these Patalas as Bilwa Swarga and even better than Swarga. These lokas enjoy extreme illumination from the 'Manis'(diamonds) on the hoods of the Nagas; Narada said: the powerful rays of Surya Deva provide radiance but not heat during the days, while Chandra Deva gives brightness but not too much of coldness. The inhabitant serpents and Daityas revel in themselves with festivities and luxurious delicacies of food, wine and intoxication for long hours of time without concerns and worries. They enjoy good time by way of swims in Sarovaras, rivers and lotus-ponds and deal with all kinds of valuable possessions. Underneath these Lokas shines Bhagavan Vishnu's 'Tamoguna Rupa' as Sesa Naga named as Anantha, worshipped by Siddhas, Devatas, Devarshis and Daityas alike. Lying under the entire Universe, the mighty Sesa Deva bears the brunt of the Prithvi and the 'Charaachara Jagat'. Varaha Purana signifies Adulation of 'Nag Devatas' on every 'Panchami' day: In Lord Brahma's creation, Sage Marichi gave birth to Kashyap and the latter's wife Kadru begot mighty sons like Ananth Nag, Taksha, Vasuki, Kambal, Karkotak, Padma, Maha Padma, Shankh, Kulik, and Aparajit. No doubt some of these serpents were illustrious and were utilised for Deva Karyas (or tasks entrusted to them by Devas) like Vasuki used for churning the Ocean to secure Amrit, Sesa Nag underneath Lord Narayana as his bed and a few more exceptions, but by virtue of their nature and nurture, the majority of the race of serpents was ferocious, vengeful and crooked utilising their natural tendency of producing poison most of which being used for killings. In fact some of the notorious leaders of serpents as mentioned above kill for kicks, some out of spite and some for self-defence. Lord Brahma was approached by Devas and Great Sages that the untimely, indiscriminate and defenceless deaths especially among human beings were very frequent, unprovoked and unnatural. Lord Brahma called for a large gathering of Serpents and threatened them for dire consequences and warned them severely; He commanded them to migrate to their abodes permanently to the lower regions of the Universe like Rasatala, Patala and so on. He threatened them that if they did not mend their ways, He would have the immoral serpents exterminated in the ensuing Vaivasvata Manvantara and encourage 'Sarpa Yagnas' as King Janamejaya would indeed execute when only the virtuous ones might manage to survive. In response to the warning by Brahma, most of the venomous serpents did migrate to the lower regions, barring a very few still moving surreptitiously causing sporadic incidents of poisonous killings. Brahma advised the serpents as a race to refrain from the areas where herbs, medicinal plants and Kites fly on the Sky which have a powerful eyesight from far off distances. Unfortunately, even the well meaning serpents of non-poisonous type are hunted out and killed by human beings. But those remaining type are venerated especially girls desirous of marrying good husbands and women craving for children by providing milk and eats. Come Naga Panchami, especially in the week following Deepavali celebrations, women observe fast and refrain from eating sour and milk preparations of food in several parts of Bharat till date. Devi Bhagavata: Janamejaya's 'Sarpa Yagna' stopped by Sage Asita and Veda Vyasa : When King Parikshith died, his son Janamejaya was hardly a lad of eleven years and was declared as the next King. Guru Kripacharya trained him in the Science of Archery, Administration and Dharmasastra. He was married to Vapustama the daughter of King of Kasi and carried on with pious activities. Meanwhile a Sage Uttanka approached Janamejaya and provoked him to take revenge on his father's killer Taksha and perform Sarpa Yagna (Sacrifice of Serpents) and command Taksha into the Fire Pit (Homa Kunda) and Sacrifice all the Serpents in the process. Sage Uttanka told the King that his father could not go to heaven because of snake bite. Convinced thus, the King ordered that the Yagna be arranged. Thousands of snakes were burnt off and Taksha was so afraid of his life that he sought refuge from Indra. But, so revengeful were Janamejaya and Sage Uttanka that they

were prepared to command not only Taksha but even Indra to Sarpa Yajna and haul them into the Fire Pit! Taksha thus approached Sage Asita to call on the King and to refrain from proceeding further in the Sacrifice as thousands of innocent Snakes were burnt off, for the sake of Taksha. Veda Vyasa explained the Episode of Sage Asita and King Ruru to the King. In the olden days, there was a Sage Jaratkratu who was practising high devotion to Devi Bhagavati in a forest. He had a vision of his dead father and forefathers in a cave who asked him to marry and suggested an eligible woman named Jarat Karu, who was the sister of Vasuki. Meanwhile the co-wives of Sage Kasyapa, viz. Kadru and Vinita had an argument as to what was the colour of the horses of the Sun God's chariot. Vinita guessed the color as white but Kadru had a bet that the colour was black. It was agreed that whoever lost the bet would have to carry the other on her back always while going to places. Kadru asked her sons to colour the horses black to win the bet. While some of her sons obeyed her but others did not. Kadru cursed those who did not comply be burnt off in a Fire pit and Vinita virtually became Kadru's slave. Vinita's son 'Garuda' the Carrier of Maha Vishnu, asked for the cause of her sorrow and she narrated as to what happened. Out of his affection for his mother, Garuda approached Kadru to pardon his mother and Kadru agreed provided that Garuda could bring Amrit (nectar) from the custody of Vaikuntha. Garuda was bent on relieving his mother's curse and fetched a jug of Nector from Vaikuntha. Kadru was delighted and released Vinita. All the family members and friends of Kadru were invited and asked to clean up themselves before taking spoonfuls of Amrit. But Indra quietly stole away the jug of Amrit. The invitees of Kadru returned from their baths and found that the jug was missing. They were disappointed but tried their best to lick any drops from out of the jar that might have spilt on the grass (Kusa) and as they licked their tongues were cut and hence were known as 'dvi-jihvas' or two tongued ever since. Vasuki and others who were troubled by Kadru approached Lord Brahma and complained against Kadru, the mother of snakes. He blessed them and said that the younger sister of Vasuki, Jarat Karu, should be proposed to wed Sage Jaratkaru. But the Sage was highly short tempered and the bride should be very obedient and trustworthy and the couple would beget a child who would enlighten, control and discipline the whole community of snakes and lighten the burden of their over-haughtiness to the world. That was why, Sage Asita prevailed upon King Janamejaya to stop the unique Sarpa Yagna and Veda Vyasa too approved of Sage Asita's request. Maharshi Vyasa had suggested that instead of the revenge-oriented Sarpa Yagna, he should rather build a spacious Temple dedicated to Devi Bhagavati and also perform Devi Maha Yagna and such other Spiritual activities to release the soul of late King Parikshith and relieve the curse of the Brahmana boy.]

88. *Padam te kirteenaam prapadamapadam Devi vipadaam*
Katham neetam sadbhih kathina kamathee karpara tulaam;
Katham vaa bahubhyam upayamana-kaale purabhidaa
Yad aadaaya nyastam drishadi daya manena manasa/

Devi! *Gudha gulphaa Kurma Prushtha Jayishnu Prapadaanvita/* Your feet are vaulted like the back of tortoises indicating enormous solidity and inflexibility).Just as the back of a tortiose is ironlike hard , your 'paadaagra' or the top of feet too is alike indeed: '*kathina kamatheekarpa tulaam*' !

Samudra Mathana highlighted with Manthara Mountain as the churning rod, Maha Sarpa Vasuki was the string with which to tie up the Mountain and Bhagavan Vishnu himself as balancing Shakti as the Avatar of **Kurma** (Tortoise) to ensure that the Meru Mountain would be made stable and steady. This necessitated the strongest base and far harder back of the Avatara of Vishnu! Indeed, the success of the Unique venture was the toughness of the Tortoise's top which was obviously remote controlled by Bhagavati Herself! Samudra Mathana'was that Manthara Mountain was to be set as the churning rod, Maha Sarpa Vasuki was the string with which to tie up the Mountain and Bhagavan himself as balancing Shakti as the Avatar to ensure that the Meru Mountain would be made stable and steady.

[Kurmaavatara and 'Amrita Mathan': Danava Guru Shukracharya secured Sanjeevani Vidya from Maha Deva after thousands of penance and meditation to enable Danavas and Daityas the restore their lives, especially after their killings in battles with Devas, there were series of victories of Danavas and all the like minded evil forces, while Injustice and Vice prevailed in suppression of Virtue, Justice and Peace. In response to a delegation of Devas led by Indra and Deva Guru, Brahma appealed against passion for battles and enmities. He also called King Bali the Head of Daityas and Danavas and to refrain from frequent quarrels with Devas and suggested a Master Plan for the mutual benefit of Devas, Gandharvas and like minded allies on the one hand and Daityas, Danavas, Rakshaas, Nagas and Yakshas on the other. The Plan proposed by Brahma was follows: Both Daityas and Devas should jointly organise the Project of 'Kshira Sagara Mathana'; approach Vishnu under the leadership of King Bali to revive the Form of 'Kurma' (Tortoise) present in Palala loka; request Mandarachala or the Mountain of Mandara to be the churning rod; pray to 'Sesha Nag' or the Giant Serpent who bears the weight of the entire Universe to be the long and strong rope to be used for the churning. As planned the joint delegation prayed to Bhagavan Kurma liyng in Patala loka first and the latter agreed readily saying: *Thrailokya dhaarineynaapi na glanir-mama jaayatey, Kimu Mandarakaat Kshudraat gutikaa samnibhaadiha/* (I have no problem in holding the Mandhara Mountain for this noble cause as this so like a pebble for me!) Later on when the delegation approached Sesha Nag, he replied: *Brahmanda veshtinaanaapi Brhahmaanda mathanenaava, Na mey glanirbhaved dehey kimu Mandara vartaney!* (If I could bear the brunt of the Universe what is the problem in holding it while churning and rotating it!). At that time, Kurma Deva was right underneath the Mountain, but neither Daityas nor Devas could rotate the mountain much less churn it. The delegation reached Vaikuntha and prayed to Vishnu under the Leadership of Bali, when Vishnu was in Yoga Nidra lying on Sesha Nag on Ksheera Samudra. They prayed: 'You are the Jagatkarta, Harta and Priya; the Karya, Karana and Karta or the Deed, the Doing and the Doer; Our endeavours are due to create 'Amrit' for 'Amaratwa' or everlasting life; kindly enable with your mighty arms the 'Manthana' or churning of the Madarachala in the Ksheera Sagara!) As Bhagavan agreed to do so and initiated the circling of Sesha Nag around the Mountain, the Daityas and Danavas out of bravado held the head of Sesha Nag's thousand mouths that emitted poisonous flames and many of them perished even before the process of churning; Devas on the other hand held the tail and manouvered it. As both the churning got momentum, both the Parties were extremely tried and Indra materialised cool showers to reduce the tiresomeness. Lord Brahma alerted and encouraged with cheerings and heartening remarks periodically to both the face-drawers and tail-enders of the Sesha Nag. As the churning of the ten thousand yojana wide Mountain continued, from its top fell down several groups of elephants, eight-footed Sharabha animals, wild lions, tigers , boars and bears, crores of fearful poisonous reptiles, besides heavy and tall trees, branches, fruits, leaves, medicinal herbs and plants into the Ocean. The resultant pulp of the 'Manthan' of the materials dropped from the Mountain produced 'Varuni' and its invigorating smell pleased Devas and Danavas and became refreshed and mightier; the speed of churning pepped up and Bhagavan Vishnu held the sides of the Mountain by his shoulders-grip and the radiance of the jewels on the thousand hoods was reflected on the blue dazzle of Vishnu's shoulders and hands looking like a 'Brahma danda' even as thousands of roars and lightnings emerged from the deafening sounds of clouds above and sky-rise sea tides below. From the tail side of the Sesha Nag, Indra, Aditya, Rudragana, Vasugana, and other Devas were getting more and more active while the Rakshasa ganas including the powerful Viprachit, Namuchi, Vritra, Shambar, Dwimurtha, Vajradamshtra and Rahu, all headed by King Bali were displaying their respective energies with arrogance and self-pride. In the process countless animals, fishes, reptiles and othe varieties of Seas and the under-Sea Beings were destroyed in millions. Unfortunately however there was no indication of the much awaited 'Amrit' and all the Parties concerned were fully exhausted and disappointed. They all in one voice of unanimity prayed to Bhagavan Vishnu once again and the Lord assured them: *Balam dadaami sarveshaam karmaitad ye samaasthitaah, Kshubhyataam kramashah Sarvair Mandarah parivartataam/* (To all the persons involved in this Manthana Venture, I am according 'Shakti' herewith and all concerned should perform their maximum from now on). As the action had improved mani-fold now, there was *Purna Chandra*, who emerged with the illumination of hundred Suryas yet with extraordinary coolness that would readily bring about breezy freshness to the whole

world. Then *Devi Lakshmi* was materialised with considerable grace and gorgeousness who desired to opt for Bhagavan Vishnu; she was followed by *Sura Devi and Ucchaishwa* and these were granted by Asuras to Indra as they were rather keen only for Amrita. Then followed the emergence of *Koustubh Mani* and that was gifted away to Vishnu to adorn the ornament on his broad chest. Further on, there was a *Parijata Vriksha*, which had bunches of flowers whose intoxicating fragrance filled up all over the gardens of Swarga. Eventually, there occurred dense and blue smoke which appeared all over the Ocean and reached the sky as well, when all the participants of the Churning were unable to increasingly bear it and had to temporarily call off the action as there were poisonous flames and fumes surrounding them, choking them all and killing several of them. Meanwhile, a highly frightful figure making terrible noises descended from the pitch dark clouds; as Daityas and Devas were frightened to the core and Bhagavan Vishnu interrogated that horrendous figure as to who that it was! The reply came to Vishnu that it was *KAALAKUTA VISHA* and that could devour the whole Universe instantly, that it emerged pursuant to the huge scale churning of Ksheera Samudra and that all the participants should at once take the refuge of Maha Deva. The panicky Deva-Danavas as well as Brahma and Vishnu made a bee-line to a Golden Cave on the top of Mandara Mountain which too was a Principal participant of the Manthana Drama. At the Entry Gate of ‘Shiva Nivasa’, Ganeswara took Maha Deva’s permission to let the agitated Devotees in as they all in a chorus commended Shiva (**Shiva Stuti**): As the Deva-Daanava’s joint delegation prostrated before Bhagavan-which incidentally was a historical event of unique significance, Shankara agreed: *Bhakshayishyaamyaham ghoram kalakutam Maha visham, Tathaanyadapi yatkruthyam kruchhasaadhyam Surasuraah, Tacchaapi saadhayishyaami tishthadhwam vigatajjwaraah/* (Deva Suraagana! I am no doubt consuming this terrible poison anyway; if you entrust me any other worse and more difficult deeds to be performed, they too would be executed; never worry!) By so saying, Bhagavan took the ‘Halaahala Visha’ into his left hand and consumed and retained it in his throat as Devas headed by Brahma as also Asuras led by King Bali hailed Parameshwara exclaimed: *Shobhatey Deva Kathastey gaatrey kundaniprabho, Bhrungaamaalaanibham Kantheyathraivaastu visham tawa/* (Devadeva! As your Physique is white, slender and fragrant like a jasmine flower while the blue tinge of your throat has a remarkably distinct-look with the spot on your throat; please do retain it as it is!) All the concerned parties involved in the ‘Operation Amrit’ returned back to their respective positions once again anxiously awaiting the materialisation of Amrit. In the final exercise of Churning the ‘Ksheera Sagara’, Bhagavan *Dhanvantari*, the Deity of ‘Ayurveda’ surfaced along with the most awaited Pot of Amrit; then followed the Large and Attractive Eyed *Devi Madira* the symbol of Intoxication; *Kamadhenu* the celestial cow which fulfilled the desires of any Living Being got materialised later on; the Celestial Elephant *Iravata* which Indra Deva claimed; Surya Deva accepted Dhanvatari as also the Ucchaishvraya horse that came up even earlier; Varuna Deva claimed the Celestial *Chhatra* (umbrella) and as Indra desired the *Kundala Dwaya* or the magnificent Ear-Rings. At this juncture, Dhanvantari declared *AMRITA* and then commenced an all-out scuffle between Devas and Daityas making claims and counter claims. The fight assumed larger proportions as Bhagavan Vishnu materialised *Mohini Devi* and the demons became victims of Maya -Illusion-as they were completely enchanted by her and allowed her to distribute the Elixir. In this confusion, Mohini let Devas seize the Eternal Pot and they drank it off one by one; one Asura viz. Rahu however managed to consume the drops of Amrit upto his throat and as Surya and Chandra shouted against Rahu, Vishnu in a swift action cut off the Demon’s throat by his Sudarshana Chakra, but the damage was already done and Rahu became immortal, all though all the rest of Asuras were denied of the Divine Drink. This followed fierce battles between Devas and Danavas and there was extensive massacre and blood-bath when innumerable Danavas and Daityas suffered losses and Devas became victorious under the stewardship of Bhagavan Vishnu. The left-over Danava-Daitya Stalwarts disappeared into the Oceans to retire into Patala Loka. There after, Mandarachala was restored to its original position; so did Sesha Nag and Sudarshana Chakra too. The havoc created in the Oceans too limped back to normalcy. The Dikpalakas, Devas, Gandharvas and all the Celestial Beings got reinstated and were extremely delighted and overjoyed. *Tatomrutam sunihitameva chakrirey, Suraah Paraam tudamabhighamya pushklalaam/ Dadduscha tam nidhimamrutasya rakshitam, Kiritiney Balibhiratha*

amaraih saha/ (Thereafter, Devaganas were gladdened to safeguard and hand over the ‘Amrita Nidhi’; The Remaining Deposit of the Elixir had been in the custody of Vishnu himself.) Source : Matsya Purana]

A poet of excellence is describing in this context Jajjanani’s soft feet’s ‘mriditva’ or the softness which indeed if the toughness of Her sacred feet: *Kavitashri mishri karana vipunou rakshana chanou, vipannanaam Shrimadna leelamastanou shona kiranou/ Muneendraanaamantah karana sharanou Manda sharanou manogjnaa kaamaakshyaa durita haranou nemi charanou/ Parama Shakti!*Your sacrosanct and supple feet are ornamented by Outstanding Poets of divine excellence in their poetry; such feet of glory are far softer than flesh lotuses, brighter than the emerging Sun Rays, stamped firmly in the hearts of Maharshis and Maha Yogis, slow paced to satisfy the spiritual aspirations of Sadhakas, and the extinguishers of sins and inadequacies of your earnest devotees!

Lakshmidhara Pandita explains: Bhagavati! Your paadaagra portion is popular as the ‘keertisthaana’ or the place imbued with high reputation. How indeed Siddhas and Maha Kavis of high reputation compare Your hard layer of the feet with the hardness of the back of a tortoise, instead of describing as soft and smooth! How again at the Sacred Wedding of Yourself and Parama Shiva, the latter being extremely kind hearted, lifted Her by her soft feet on such a hard and tough surface of a customary grinding stone !

MAHA SWAMI of Kanchi explains the stanza: Devi! during your marriage, how could your husband place my feet, which are tender like a flower, on the rocklike grinding stone. *Upanayana kaale parabhidaa yad aadayaa nyastam drishadi daya maanen manasaa/*At the pre-wedding time Parameshwara who destroyed Tripuraasuras, placed Her foot on the grinding stone being so considerate in his mind. Indeed meditating on the feet of Amba is a means of one’s minds, of melting hearts, which are hard like grinding stones. ‘ There is no religion, no philosophical system, greater than this. We must make ourselves children of innocence and place her feet in our minds, in our hearts, place them on our head which is the source of our minds, our consciousness; we must feel with all our heart that her feet are placed on our head. If we are aware that Amba’s feet are on our head, there is nothing else needed to realise the bliss of Brahman. Amba placed her feet on buffalo Mahishaasura and made him jnaana personified and blessed him with oneness with her. It is our ego sense that has us in its grip and causes us so much suffering. The way to eradicate it is meditating about Her feet. The celestials were smug too in the belief that they had accomplished everything on their own. Acharya reminds us of their initial boastfulness, how they were shorn of their arrogance [vide the 84th stanza and Kenopanishad’s Maya Shakti making Deva’s realise their ego and eventually taught them of Jnaana. The Individual Self is always embedded into and anchored onto mind: *Yadetat gacchati iva cha manah/* or Brahman is intimately connected to ‘Manas’ or the mind. *Anena abheekshanam upasmarati etat sankalpah* or this mind is repeatedly introspective of Brahman.]

SARVA MRIGA VASHEEKARANA YANTRA - HREEM HREEM HREEM set up in an inverted triangle and to be scripted on golden leaf in one’s own puja griha near ‘aagjnaa chakraa sthaana’ for formal worship of 6 months to be able to all species of harmful animals, birds , reptiles and so on.

The japa sankhya should be 1000 each of stanza-Yantra aksharaas- and the following VARNA BEEJA AKSHARA : **PA.**

Varna beeja dhyaana: *Vichitravasanaam Deveem Dvibhujaam pankajekshanaam, rakta chandana liptaangee padma maala vibhushitaam/Maniratnaadi keyura ratna haaraikaravigrahaam, chaturvargapradaamn nityaam nityaananda mayeem Paraam, evam dhyaatvaa Pakaaram tu tan mantram dashadhaa japet, atahparam pravakshyaami Pakaaraaksharamavyayam, chaturvarga pradam varnam Trishakti sahitam priye/ Padma deva mayam varnam sharacchandramayaprabham/ Pancha praana*

*mayam varnam svayam paramakundalee/ Trigunisahitam varnam aatmaadi tatva samyutam, maha moksh
pradam Devi hridi bhaavaya Parvati/*

Additionally, ‘Samasta praani vasheekarana’ is also possible by Devi Baaneshi Yantra -Mantra puja too along with Draavini-Kshobini- Vasheekarini- Aakarshini pethaadhi patis for three days along with ashoka pushpas beside agni-homa and moola mantra pathana too should yield results gradually. Sadhakas who perform the puja to the Yantra for 12 days along with the mula mantra pathana 1000 times should help ‘Vasheekarana’ of all the Beings.

89. *Nakhair naka-strinaam kara-kamala-samkocha sashibhih
Taruunaam divyaanaam hasata iva te chandi charanau;
Phalani svahsthebhayah kisalaya-kaaragrena dadataam
Daridrebhyo bhadraam shriyam anisham ahnaaya dadatau/
Devi Chandi! Sarva Vyaadhi prashamani Sarva Mrityu nivaarini/*

As your devotees seeking your refuge are blessed with their desires fulfilled totally. The shine of the nails of Your sacred feet has the generosity of lavishing plentiful desires to the dedicated, thus making the poets laugh at Kalpa Trees which claim and pretend to fulfill their needs; such heavenly trees provide with their finger- like sprouts to the damsels who are not in any great need and assistance! When we approach you do not distinguish but if well deserved, our prayers are far more heeded to than the well off beings thus providing preference in our favour! In fact, the splendour of your foot nails is such as to extinguish the darkness of our ignorance and is to encourage one’s devotion and sincerity!

Pandita Lakshmidhara explains that Kalpa Vriksha in heaven might be according to fulfilment of their desires to the residents of Heaven, but the sparkle of Devi’s foot nails instantly grants wishes to one and all who desire and deserve, both day in and day out instantly. Devi Chandi! *Charanou phalaani svasthebhayah Kisalaya-kaaragrena dadataam Daridrebhyo bhadraam shriyam anisham ahnaaya dadatau/* Keeping in view the general feeling that only heavenly based ones but not to others that the shine of your foot nails bestow is not correct! Indeed the earthly have not get served far faster in according to fulfillments by far the quicker and smoother, provided of course they do deserve!

The explanation of a stalwart poet in this context is quoted: *Valakshashri rukshaadhipa shishu sadrukshaa tananakhir jighrukshadhatvam sarasiruhabikshuktva karanou/ Kshanaanmekaamaakshi kapita bhava sankshabha garimaa vacho vaikshanyam charana yugaleepakshmalayataam/ Jagajjanani!* The sacred lotus feet of yours with extraordinary moon shine further enhanced by your own brilliance are despatching messages of ‘bhiksha’ or soliciting needful desires. Bestow peace to us and ability of speech !

SARVA ROGA NIVAARAKA YANTRA : HREEM

This yantra be scripted on a golden leaf for a 30 day long ‘deeksha’ performing ‘shodashopahaaraas’, besides ‘Suryaaraadhana’ since Bhaskara is the ‘roga nivaaraka’ Deva, besides recital each of the Stanza, the Yantraakshara and the following VARNA BEEJA : **NA**, - dhyana of which is as follows:

Dalitaanjana varshaabhyam lalajjihvaamsulochanaam, chaturbhujam chakoraaksheem chaaru chandana charchitaam/Krishambara pareedhaanaam Ishadvaasyamukheem sadaa, evam dhyaatvaa Nakaaram tu tanmantram dashadhaa japeth/ NA kaaram shrunu chaarvaangi raktavidyullataakritih, pancha deva mayam varnam svayam paramakundali/Trigunaa shakti samyuktam hrid bhaavaya Parvati/

During the month long deeksha, the daily puja may include naivedya of jaggery, honey and cooked sugar rice in milk. Sadhakas might wear the Yantra leaf on the conclusion of deeksha for Sarva Roga Nivritti.

Besides the daily recitals as prescribed above, SURYAASHTAKA be included in the puja:

Adideva namastubhyam praseeda mama Bhaskara Divaakara namastubham Prabhakara namostute, Sapaswarathamaarudham Prachandam Kashyapaatmajam shvetapadmadharam Devam tam Suryam pranamaamyaham/ Lohitam rathamaarudham sarva loka pitaamaham, mahaa paapaharam Devam tam Suryam pranammyaham/ Traigunyam cha mahaashuram Brahma Vishnu Maheshwaram, Mahaa paapaharam Devam tam Suryam pranamaamyaham/ Brumhitam tejah punjam cha Vaayum aakaasha - meva cha, Prabhum cha sarva lokaanaam tam Suryam pranamaamyaham/ Bandhuka pushpa sankaaasham haara kundala bhushitam, ekachakradharam Devamam Suryam pranamaamyaham/ Tam Suryam jagatraaram mahatejah pradipanam, maha paapa haram Devam tam Suryam pranamaa mya - ham/ Tam Suryam jagataa naatham jnaana vigjnaanamokshadam, maha paapaharam Devam tam Suryam pranamaamyaham/ Suryaashtakam pathennityam graha peedaan pranaashanam, aputro labhate putram daridro dhanavaan bhavet/ Aaryaah sapta sadaa yastu saptamyaa saptadhaa japet, tasya gehamcha deham cha padamaa Satyam aunchati/ Nidhiresha daridraanaam roginaam paramoushadham, siddhi sakala karyaanaam gaayeyam samskritaa Raveh// (Suryaashtakam)

MRITYUNJAYA YANTRA MANTRA is a sure remedy for Sarva Vyaadhi Nivaarana

Om Trayambakam yajaamahe sugandhim pushtivardhanam, Urvaarukameva bandhanaat Mrutyormuksheeya Maamrutat/ (OM, Tryambakaam or Three Eyes or Three Ambaas of Lakshmi-Gouri-Sarasvati ; Yajaamahe or we sing your glory; Sugandhim or of fragrance of knowledge- strength-presence or of knowing-seeing-and feeling of His deeds; Pushtivardhanam or may the Creator promote our well-being; Urvaarookam or deadly diseases or Adhibhoutika-Adhiyatmika-Adhi daivika; eva: types; bandhanaan or overpowered; Mrutyor -meeksheeya or do deliver us from death; Maamrutaat: kindly bestow to us the rejuvenating Amritam or Nectar)

Triabmakam yajemahey Trilokya Pitaram Prabhum, Trimandalasya pitaram Trigunaysya Maheswaram/ Tritatwasya Trivahnescha Tridhaabhutasya Sarvatah, Tridevasya Mahadevam sugandhim pushti vardhanam/

Sarva bhuteshu Sarvatra Triguney Prakrutou tathaa, Indrayeshu Tathaanyashu Deveshu cha Ganeshucha/ Pushpeshu Gandhavat sukshmah Sugandhih Parameshwarah, Pushtischa Prakrutir yasmaat purushasya Dwijottama/ Satyenaanena Muksheeyaanmrityu paashaadbhava swayam/

(I pray to Triambaka who is the Swami of Trilokas; the Three Tatwaas, Three Agnis, Three Bhutas and Three Vedas are enriched by Maha Deva's Sugandhi and Pushti or fragrance and vigour; the essence of fragrance among flowers is Maha Deva Himself and the unique Shakti or Power too is of Maha Deva. The growth and significance of the Tatwas as displayed among Munis, Devas, Indra, Brahma and Vishnu are also originated from Maha Deva; the extraordinary radiance and high heat of Three Kinds of Agnis too is created by Maha Deva; the Pushti and Sugandha enjoyed by Sarva Bhutas or Beings, Trigunaas, Devis in the Rupas of Prakriti emerge from Maha Deva only. It is through 'Satya' or its broad sense of Virtue alone that the various 'bandhanas' or fetters could be terminated and Moksha is achieved).

90. <i>Dadaane</i>	<i>deenebhyah</i>	<i>shriyam</i>	<i>anisham</i>	<i>aashaanusadrusheem</i>
<i>Amandam</i>		<i>saundarya-prakara-makarandam</i>		<i>vikirati;</i>
<i>Tavaasmin</i>	<i>mandara</i>	<i>stabaka-subhage</i>	<i>yaatu</i>	<i>charane</i>

Nimajjan majjeevah karana-charanaih shat-charanataam.

Bhramaraambika! *Kanthaathahkati paryanta Madhyakuta Swarupini, Shakti kutaika taapanna Katyatdho -bhaaga dhaarini/* Devi! Your resplendent lotus face reveals the source of speech and the Panchadashi Mantra, which was the Source Mantra that described Your Neck-to-Waist besides the body- part underneath as well as the Mula-Mantra.

Your graceful feet are of the exquisiteness of 'Kalpa vriksha pushpa guccha' or the bouquet of celestial flowers; may I be a honey bee to hover around and experience the sweet taste of the feet! The Your'Kati

pradesha' the navel part is 'shakti naamaka kuta' comprising the 'Pancyhakshari' Sacred Five lettered Mantra viz. *Ka A La Hreem-Ha Sa Ka Ha La Hreem-Sa Ka La Hreem/* It is firmly believed that the recital of the Mantra bestows Moksha Daana Shakti which would be like to grant Rebirth to Manmadha, to let flow amrit of Devi Parvati's breasts to Ganesha, Kumara and even Adi Shankara, besides to all the dedicated devotees from Her feet. Further, Bhagavati ! you also afford ample opportunities to your devotees to let them enjoy the flows of nectar from your unfailingly in the hallowed form of 'Bhramarambha'.

[Bhramaramba (Bhramari) means the Mother of bees- In the past, a demon named Arunaasura ruled the whole world. Chanting Gayatri mantra, he performed Tapasya for a very long time, and pleased Lord Brahma. Arunaasura, wished that he should not be killed by two footed and four footed creatures. Lord Brahma granted his wish. With this wish of Arunaasura, Devatas were worried and prayed Adi Shakti. She appeared and told that, Arunaasura is her devotee and might not be killed unless he stops worshipping her. As per the plan of Devatas, Brihaspati(Jupiter), the Deva guru met Arunaasura. The demon wondered and asked Brihaspati the reason for his visit. Brihaspati told him that, as both of them worship the same deity, Devi Gayatri, there was no wonder if he met him. Arunaasura felt ashamed of himself for worshipping Gayatri, who is also being worshiped by Devatas and stopped worshipping her. With this Adi Shakti became angry and took the form of Bhramari / Bhramarambika. She created innumerable bees, which have six legs. These bees killed Arunaasura and his whole army within seconds. Every year in the month of Ashviniya, Navaratri festival will be conducted in the Bhramaramba temple. A local festival by name Kumbham is held every year in the month of Chaitra (around April). Sadhakas perform the following Mantras especially at that festival: 1.Vagbeejakshara mantra japa.2.Navakshari mantra japa.3.Saptashati stotra pathana.]

Pandita Lakshmidhara explains: ' Bhagavati! You are ever compassionate to your devotees to fulfill our beseeches for wealth as also to liberally scatter clusters of beauty in the form of flowers and honey bees. May I have the status and fortune of becoming a honey bee to get attracted to the kalpavriksha flowers like your feet enticing these bees with sex legs could drink up as much of elixir as possible. Indeed, my 'jeevatma' would then be able to use my Panchendriyas and their leader the Mind like the six footed 'human honey bee'!

KSHUDRA BAADHAA VIVRITYRDHA YANTRA : KSHAAM KSHAAM KSHHEYA KSHEEYA HREEM

This Yantra be worshipped for 30 days deeksha and recital of the text of the Stanza, Yantraaksharas and of the VARNA BEEJA **DA** : dhyaana mantras be recited daily by 1000 times ; n aiveday followed by daily puja be milk, honey and milk paayasa..

Dhyaana of DA : *Chatubhujaam peeta vastraam nava youvana samsthitaam, aneka ratnaghatita haara nrupurashbhitaam/ Evam dhyaatvaa Dakaaram tu tanantram dashadhaa japet, trishakti sahta Devi ! Tribindusahitam priye/ Aatmaadi tatva samyuktam DA kaaram pranamaamyaham, Dakaaram shrunu chaarvaangi chaturvarga pradaayakam, pancha Devatmakam varam pancha pranamayam sadaa/*

Once the yantra mantra worship is performed as above, the upasakaas would get rid of arishtas, provide mental calibre, wealth, fame, and maturity of thought and action and finally redemption of rebirth as explained in the following stanza : *Yashassute maatarmadhura kavitaam pakshmalayate shriyam dhatte chitte kamapiparipaakam pradhayate/ Nataam paashagrandhim shidhilyati kim kim nakurute, prasanne Kaamaakshyaaih pranati paripaatee charanayoh/*

[In the Mantra Shastra, one is aware of several Kshudra badhaa nivarana mantra yantras to offset Yakshini-Shaakini- Daakini mantras. Shatru uccharana mantras too are specialised. Primarily, Maharishis have accepted that in universe there are present not only human beings but also various types of creatures besides human beings. In this sequence when 'Atma' element present inside humans leaves the physical body at the time of death attains a new body then it becomes different from humans. In reality Pret,

Bhoot, Pishaach, Rakshas live with 'Atma element of humans only but they live in with the 'Vaasna' or characteristics of the self and of other bodies. Ancient scriptures accept the existence of various types of creatures in other Lokas in which Yaksha, Vidyadhar and Gandharva are mentioned. When death of person has happened with excessive cravings (Vaasna) then after death he attains Vaasna body instead of subtle/astral body since at the time of death soul was situated in that body. Stronger is the craving, more inferior will be the Yoni of humans. For example, Pret yoni is more inferior to Bhoot Yoni. Now in order to fulfill their cravings or unfulfilled desires they roam in particular body up till particular time. Definitely their tendencies and basic nature is full of inferiority and that's why they get this Yoni. Sometimes, they wander around the place which was their workplace or their residence during their lifetime. Many of the times they engage in various activities so as to cause harm to their old enemies or other persons in one form or another. Proportion of land and water element is negligible in them and therefore they are powerful than humans. Some of these creatures even possess the ability to enter someone else's body for fulfilling their cravings. Such types of incidents are witnessed by us in our day to day life. There are various types of Vidhaans present in Tantra for security from such other Yonis.

It is against background, Rahasya Gayatri Mantras aimed at the destruction of such sub-stratal beings. Maha Narayanopanishad vide Gayatri in Celestial Images -Stanzas 19-31 are called Gayatris addressed to various Deities: Maha Deva Gayatri) *Purushasya vidma sahasraakshasya Maha Devasya dheemahi, tanno Rudrah prachodayaat/* May we meditate that Maha Purusha and absorb the knowledge and might of that myriad eyed Maha Deva ! The most significant explanation of of Gayatri is vide Rigveda Mandala III.Sukta 62. Stanza 10 is : *Tat savitur varenyam bhargo devasya dheemahi dhiyo yonah prachodayaat/* That 'buddhi' or the heart felt mentality which impacts 'sanmarga' the path of virtue is worthy of worshipping Savita Devata, demolishes blemishes and leads us to uphold the divine path! Besides excellence in singing viz. 'gaana', Gayatri does 'traana' or protection of the 'Praanis' too. Rudra Gayatri: *Tat Purushasya vidmahe Maha Devaaya dheemahe, tanno Rudrah prachodayaat/* May we be impelled to realise that Supreme Person Rudra Deva the embodiment of Jnaana, enlightenment and the secret of Supreme Realisation! Vighnesha Gayatri: *Tat purushaya vidmahe Vakratundaaya dheemahe, tanno Dantih prachodayaat/* May that Maha Purusha Ganeshwara the elephant faced with a powerful trunk and tusk bestowing auspiciousness and Vidya, whom Devas and humans are invoked before every action to ward off evil forces and all kinds of obstacles. Nandi Gayatri: *Tat Purushaaya vidmahe Chakratundaaya dheemahi, tanno Nandih prachodayaat/* May we invoke that form of divinity known as Chakratunda or Nandikeshwara the servant, seat and vehicle of Lord Shiva wielding chakra and discuss while Shiva was engaged in battles with demons gasping with the mouth. Shanmukha Gayatri: *Tatpurushaya vidmahe Mahasenaaya dheemahi, tannah Shanmukha prachodayaat/* May Bhagavan the Six Faced Kartikeya the embodiment of chivalry as the Commander-in Chief of Deva Sena and the enforcer of Dharma guide us and impel to seek enlightenment to realise the Essence of Truth. Garuda Gayatri: *Tatpurushaaya vidmahe Suvarnapakshaaya dheemahi, tanno Garuda prachodayaat/* We seek to worship Suvarnapaksha or with golden wings Garuda Deva the swallower of Snakes and the chariot of Maha Vishnu who is everready to carry the latter within a fraction of second to places where the latter's devotees urge Him to save at once. Brahma Gayatri *Vedaatmanaaya vidmahe Hiranyagarbhaaya dheemamahi, tanno Brahma prachodayaat/* We beseech Hiranyagarbha Brahma Bhagavan the known manifestation of the Supreme Reality and the root of Chatur Vedas reciting them from his four faces to impact our consciousness towards the path of estimable action. Narayana Gayatri: *Naraayanaaya vidmahe Vaasudevaaya dheemahi, tanno Vishnah prachodayaat/* We prostrate before Narayana Vaasudeva to lead us to righteousness and reveal us the Reality and reach us to the arduous path of Bliss. The term Narayana as resting on deep waters preserving the Universe that He creates as His effective deliberation and cause. Vaasudeva is the Antaryaami as the 'ayaktam- shasvatam -Vishnum -anantam -ajam -avyayam'. Bhaskara Gayatri: *Bhaskaraaya vidmeheMahaadyutikaraaya dheemahi, tanno Adityah prachodayaat/* May we perform 'pradakshana namaskaaras' or circumambulatory greetings to Pratyaksha Bhaskara the original cause of radiance and illumination of Trilokas for uprooting darkness and bestow life and sustenance to all the Beings and demolish 'agyaana' or ignorance to lead us jyoti : 'tamasomaa jyotir gamaya -mrityormaa jyotirgamaya'.

Vaishwaanara Gayatri : *Vaishvaanaraaya vidmahe leelaalaaya dheemahi, tanoo Agnih prachodayaat/* May Agni Deva the ready means of worship and cooking as the singular source of radiance and ‘homa karyaas’ by which all the devas are invoked and contented with ‘mantra yukta ajyaas’ by way of oblations through the singular means of ghee and food. Manduka Upanishad describes Vaishvaanara as ‘Lolaayamaana’: I.ii.4) *Kaali Karaali cha Manojavaa cha Sulohitaa yaa cha Sudhumravarnaa, Sphulingini Vishvarupi cha Devi Lolaayamaanaa iti Sapta Jihvaah/* (The Sapta- Jihvaas or the Seven Tongues of Fire Flames are Kaali (black), Karaali (ferocious), Manojava (Speed of Mind), Sulohita (extremely red hot), Sudhumra varna (coloured like thick smoke), Sphulingini (emitting cracky sparks) and Vishvaruchi (blazing all around); these are the ‘lolaayamaana- agnis’ or the ever moving flames of speed and spread!) Katyaayani Gayatri: *Katyaayanaaya vidmahe Kanyakumari dheemahi, tanno Durgih prachodayaat/* May Devi Katyaayani be realised and Devi Kanyakumari be worshipped. We seek the blessings of Durga Devi generously and lead us to Reality and Realisation.]

91. *Pada-nyaasa-kreeda-parichayam* *iaarabdhu-manasah*
Skhalanthaste khelam bhavana kalahamsaana jahati/
Atasteshaam shikshaam subhaga mani manjeera ranitha-
cchalaad achakshanam charana kamalam chaaru charite/

Chaaruu charite! *Maraali manda gamanaa Mahaalaavanya sevadhih/* The pace and grace of your steps are slow yet steady like that of a Swan as they seek to inculcate gradual transformation and purification of the Soul and there by realise the Final Truth which is deep, complex, hard to cross through and wade like an Ocean.

Your enthralling gait is like that of household swans, frolicking as though practising the balancing of steps without discarding your lotus feet, while the tinkling of your anklets studded with gems are like the mild sounds like rahasya mantras! *Upaadikshaddaakshyam tava charana naamaa Gururasou malaanaam shankemasruna gatilaavityasaranau/ Ataste vistandram niyatamamunaa sakhya padaveem prasannam paadhojam vrati dadhati Kaamaanikutukame/Devi!* As your feet are teaching groups of Royal Swans about the celestial steps, your golden feet anklets are teaching the pace and grace of the gait to the swans simultaneously too!

Maraaleenaa yaanaabhyasana kalaha moola gurave daridraanaam traanavytikara Surodyaanatarave Tamaskaanda proudhi prakatana tiraskaara natave janoyam Kaamaakshyaascharana nalinaayaspri hayate/ May we greet the lotus feet of Devi Kaamaakshi which teach the grand style to Royal Swans, which like the celestial Kalpa Vriksha keeps on showering boons to the utterly poor and miserable and which again destroys the ‘agjnaana timira’ or the darkness of ignorance and celestial awareness!

Pandita Lakshmidhara explains that Bhagavati’s *padanyasakreedaa parichayam* or on noticing the playful foot- steps of domestic swans. *Subhaga manimanjeera ranitacchalaad* or apparently Devi seeks to teach the swans to imitate the symmetry of the soft and swingy sounds of her own golden anklets. *Atah charanakamalam subhaga manimanjeeraranitacchalaad achakshanam-* It is natural that the domestic swans seek to follow the manner of the Supreme Misress!

DHANA BHUMI LAABHA KARA YANTRA : OM HREEM HREEM HREEM Inverted
 Trikona Madhye

The Tantra be inscribed on a golden leaf and placed at the puja for 15 days with ksheera payasa and sweet fruits as naivedya. Daily recital by 1000 times is to be observed with ‘shraddha’ of the stanza, Yantra aksharas and the beeja/ varnaakshara of **PA**. Dhyaana of the beejaakshara is as follows:

Vichitra vasanaam Deveem dvibhujaam pankajekshanaam, rakta chandana liptaangeem padvamalaa vibhushitaam/ Maniratnaadi keyura ratna haaraika vighrahaam, chaturvarga pradaam nityaam nityaanandamayeem paraam/ Evam dhyaatvaa PA kaaram tu tanmantram dadhadhaa japet, atahparam pravakshyaami Pakaaraaksharamavyayam/ Chaturvarga pradam varnam trishakti sahitam priye, Pancha

deva mayam varnam svayam sharacchandamayaprabham/ Pancha praana mayam varnam svayam paramakundalee, trigunee sahitam varnam aatmaadi tatvasamyutam, maha moksha pradam Devi hridi bhaavaya
Parvati/

In the Mantra Shastra Swarnaakarshana Bhirava Mantra is mentioned: This mantra should be chanted 10,000 times. After that one should do 1 tenth havan, tarpan, marjan , and brahmana bhojan. Havan should be done with bilva patra (bel leaf) And by doing this one gets all round happiness. From Krishna paksh astami to chaturdashi is a very favourable time for this mantra and sadhana. The Mantra is stated:

Om Aim kleem kleem kluum haam heem sah vam aapadvaaranaaya ajaamala vadhaay lokeshvaraaya swarnaakarshana bhiravaaya mama daardrya vidveshanaaya Om hreem Maha Bhairavaaya namah/
This mantra japa by 10000 times and ten percent there of be homa-tarpana-maarjana should ensure daridya naasha, rina nivaarana, bhulaabha and dhana laabha. Krishna paksha Ashtami-Charurdashi is recommended . Having installed Bhairava Vighra with four hands carrying Gangaajala paatra, damaru, trishula and vara mudra, shodashpachhara puja be performed for ‘abhaya- dhana- bhumi laabha prapti’.

Bhairava Ashtakam as follows:

*Deva raja sevyā mana pavangri pankajam, Vyāla yagna suthra mindu shekaram krupakaram,
Naradadhi yogi vrundha vandhitham digambaram, Kasika puradhi nadha Kalabhairavam bhaje.,
Bhanu koti bhaswaram, bhavabdhi tharakam param, Neelakanda meepsidartha dayakam trilochanam,
Kalakala mambujaksha maksha soola maksharam, Kasika puradhi nadha Kalabhairavam bhaje.,
Soola tanga pasa danda pani madhi karanam, Syama kaya madhi devamaksharam niramayam,
Bheema vikramam prabhūm vichithra thandava priyam, Kasika puradhi nadha Kalabhairavam bhaje.,
Bhukthi mukthi dayakam prasashtha charu vighram, Bhaktha vatsalam shivam, samastha loka vighram,
Vinikwanan manogna hema kinkini lasath kateem, Kasika puradhi nadha Kalabhairavam bhaje./
Dharma sethu palakam, thwa dharma marga nasakam, Karma pasa mochakam, susharma dayakam vibhum,
Swarna varna sesha pasa shobithanga mandalam, Kasika puradhi nadha Kalabhairavam bhaje.,
Rathna padukha prabhabhirama padayugmakam, Nithyamadwidheeyamishta daivatham niranjanam,
Mrutyu darpa nasanam karaladamshtira mokshanam, Kasika puradhi nadha Kalabhairavam bhaje.,
Attahasa binna padma janda kosa santhatheem, Drushti pada nashta papa jala mugra sasanam,
Ashtasidhi dayakam kapala malikadaram, Kasika puradhi nadha Kalabhairavam bhaje.,
Bhootha sanga nayakam, vishala keerthi dayakam, Kasi vasa loka punya papa shodhakam vibum,
Neethi marga kovidham purathanam jagatpathim, Kasika puradhi nadha Kalabhairavam bhaje.,
Kalabhairavashtakam patanthi yea manoharam, Jnana mukthi sadhanam, vichithra punya vardhanam,
Shoka moha dainya lopa kopa thaapa nashanam, the prayanthi Kalabhairavanghri sannidhim dhruvam/*

92. Gataaste	manchatvam	druhina-Hari-Rudreshavara	bhrutah
Sivah	svaccha	ghatita	kapata
Tvadhiyaanam	cchaaya	pratiphalana	pracchadapatah;
Shareere	bhaasaam	dogdhi	raagaarunatayaa
shringaaro	rasa	iva	kuthukam/

Jagajjanani! Pancha Pretaasanaaseena Pancha Brahma Swarupini/

Trimurtis Brahma-Vishnu-Rudra and Ishana have constituted your cot while Sadashiva is like your comfortable bedsheet thus converting your ‘ragaaruna shareera’ is reflecting on Parameshvara’s white body thus leading to mutual shringaara rasa!

Devi Bhagavata is quoted: *Brahma Vishnushcha Rudrascha Ishvarascha Sadaa Shivah, ete manche puraa prokte phalakastu Sada Shivah, tasyopari nishannaasaa devi Bhuvaneshvari!* It is in this context Mani Dveepa’s Ratna Griha is described: Ratnagriha or the Crown Palace of Mula Prakriti or Maha Devi Bhagavati is beyond the Eighteenth Enclosure, built of Chintamani Gems with thousands of pillars built by Suryamani Gems or Vidyutkantamani Gems. Four huge ‘Mandapas’ or halls each with thousand pillars in the Palace are made of kaleidoscopic and artistic mix of ‘Navaratnas’ (The Nine Gems) viz.

Mukta, Manikya, Vaidurya, Gomeda, Vajra, Vidruma, Padmaraga, Nila and Marakatas with dazzling lights and exhilarating perfumes suited to the Themes of the Halls designated as Shringara, Mukti, Jnana and Ekanta. In the Central place of each of the Halls, there is a Very Special **Chintamani Griha or the Sanctum Sanctorum** on a raised platform with a plank supported by the four legs of Brahma, Vishnu, Rudra and Mahesvara and the plank is Sadasiva Himself! The Maha Tatvas are the stair cases leading to the Upper Chambers. Mula Prakriti and Maha Purusha constitute two halves of the Physical Formation of Maha Devi cum Maha Deva with Five Faces of Each Half, with corresponding three Eyes and four arms and armoury, one hand reserved exclusively for providing boons. The Attending Sakhies are those surrounding the 'Ardhanarisara' are Icchaa Sakti, Jnaana Sakti and Kriya Sakti who are always present with the Maha Bhagavati along with Lajja, Tushti, Pushti, Kirti, Kanti, Kshama, Daya, Buddhi, Medha, Smriti and Lakshmi in their physical Forms

Tatra chintaamani mayam Devaa mandira muttamam, Shivatmake mahaa manche Maheshaanopa barshane; atira vyantare/ Tatra Kashipuscha Sadaa Shivah bhritakaascha chatuspadaa mahendrasya patagraha; tatraaste parameshaani Maha Tripura Sundari/(Bharaiva Yaal Tantra).

Shri Chakra Kona is of Pancha Brahma Swarupa: Sadyojaata, Vama Deva, Aghora, Ishana and Tatpurusha; representing Brahma-Vishnu-Rudra-Ishvara-Sadashiva.

Lakshmidhara explains: *Manchatvam Druhina Hari Rudreshwara/* are the four feet of the cot, while *Shivahsvacchhaayaa ghatitakapata pracchadapatah/* Shiva with his imaginary bedsheet of transparent whiteness has decorated the bed; eventually *:tvadeeyaanaam bhaasaam pratiphalana raagaarunatayaa shareeri shringororasa iva drisham/* the radiance of that 'svacchata' got reflected as the 'shringararasa samaana' or of radiance of redness! Lakshmidhara further explains the 'anushtaana' or the synthesis of Aadhaara-Svadhishthana, Manipoora, Anahata, Vishuddha and Agjnaa of Shadchakraas with prithivi-aapas-tejo-vaayu-aakaasha all getting united with Manas or Mind. Thus the agjna chakra synthesises with the 21 tatvas; beyond these are Maya, Shudda Vidya, Maheshwara Sada Shivatmaka Tatva-Chatustaya Brahma grandhi; thus the Chaturdwaaraatmaka karnikaa rupa Shri Chakra madhya chatushkonaatmakaa Baiandava sthaana! That indeed the 'sudhaa sindhura madhya'.

MAVA SWAMI of Kanchi explains that all the parts of Amba's body, all the waves of the ocean of beauty that she is, have been described by Acharya in words that confer Her blessings on us. Now, he deals with the seat which is graced by her entire presence; he speaks of the radiance of red colour emanating together from her ody parts. Lalitha Sahasra naama states *Udyadbhaanu sahasraabhaa* and then describes *paadaadhi kshaanta/* thus painting a portrait of Amba's body from hair on her head to her feet and then describes the lustre of her body as a whole. The throne of Amba is made of four of panchakrityas and the fifth serves the purpose of the actual seat- indeed as an astonishing throne! As Rajarajeshwari is seated, the impact of the glory of the red luster of Devi transforms the white complexioned Shiva too. The colour of Shringara is red, so to the eye of Amba Shiva looks the personification of that rasa or mood. Thus there is an integrated view of poetry, metaphysics and the theory of light. While Shiva is a supreme yogi, Amba is an embodiment of desire; to eradicate desire, one has to reach to Kamakshi for refuge. Red stands for power, the potency of action. White stands for the state of universal absorption or tranquility. Apart from the aspect of Shringara, there is also the redness of compassion. Shringara is caused since it becomes necessary to create the world and to look upon the world so created with compassion. What first emerged in the non-dualistic Brahman is the wish of evincing love. It is because there must be people to be loved that the world was created. The embodiment of Shringara came to be for before creation of the world by Shiva and Shakti as father and mother sporting. What is separated from the whiteness of tranquility is the love that is red. When Shiva and Shakti are the partners of love, there is creation which leads to compassion for creatures. The redness of compassion must make our minds mature, ripen them and impart redness to them.

RAAJYA LAABHA KARA YANTRA OM HREEM HREEM HREEM

This Yantra be scripted on a golden leaf on Devata Peetha with deeksha for 39 days, daily reciting the shloka, Yantraksharas and the Varna Beeja **GA** 4000 times a day.

VARNA BEEJA Dhyaana: *Daadimipushpasankaasham chatutbahu samanvitam, raktaambaradharaam nityaam ratnaalankaara hushitaam/ Evam dhyaatvaa GA kaaram tu tanmantram dashadhaa japet, pachapraanamayam varna sarva shaktyaatmakam priye/ Tarunaaditya sankasham kundaleem pranamaamyaham, agraakunchita rekhaa yaa Ganeshee saa prakeertitaa/Tato daksha gataa yaa tu kamalaa tatra samsthitaa, adhogataa gataa yaa tu tasyaameeshah sadaa vaset/*

The resultant fruits of Yantra-Mantra worship should yield Rajya Laabha and akhanda aishvarya.

There is yet another manner of pleasing Devi Bhagavati to achieve the Rajya Laabha as follows:

Vitanveedhaa naadhe mama shirasi Kaamaakshi! Kripayaa padaambuja nyaasam Pashupati dhridha praana dayite/ pibanto yanmudraam prakatamupa kampaaparisharam drishaanaa vadyante naninabhava Naaraayana mukhaah/ Janani, nija bhakta janaarti bhanjani!As Brahma Vishnu pramukhas are thrilled to visualise your foot prints on the banks of the sacred Kampa Teera, one might formally perform praana pratishtha with Ganesha shveta arka and worship Her with shodashopachara puja-japa- homaadi kriyas to achieve the Rajya Laabha.

93.**Araalaa kesheshu prakriti-saralaa manda-hasite**
Shireeshabhaa chitte drishad upala shobhaa kucha tate;
Bhrusham tanvee madhye prithur urasijhaaroha vishaye
Jagat traatum Shambhor jayati karunaa kaachid aruna/

Devi! Maha Lavanya Shevadi! You are renowned by far more than thousand names of glory such as Shri Aruna, Kameswari, Karuna swarupini; and so on, possessing long and attracting curly hairs, natural and graceful smile, slender waist, soft heart and hard breasts. Being in the sacred presence of Parama Shiva, you are ever kind to save and smoothen the worldly affairs. *Shvetaamandhara hasite shaataa madhyecha vaangmanoteetou, sheetaa lochana paatespheetaa kuchasemni Shashvataa Maataa/* Ever smiling, cool visioned, full breasted Kamaakshi, do save us with your graceful profile and ever springing kindness!

Lakshmidhara Pandita explains that Sadashiva's inherent Adi Shakti is manifested with long -curly and attractive long hairs, with natural smile, soft nature, supple mind like 'shireesha' flowers, hard and shapely breasts and bottom, slim and trim waist; indeed Bhagavati is of 'aruna-taruna- karuna- raksha dhaarini!

MAHA SWAMI of Kanchipura recalling the redness of Shringara and Karuna of the previous stanza, states Acharya's expression of a string of beautiful words: *Jayati karunaa kaachidarunaa jagat traatum Shambhoh jayati karunaa kachidarunaa/* Maha Swami explains: 'Jagat'-the world; 'traatum'-to protect; Shambhoh-of Shiva who is still; 'karunaa'-compassion; kachit- beyond description; 'aruna'- become Amba who is red; 'jayati'- triumphs, shines victoriously. It is to bless the world- for its well being that Shivam who is white and tranquil becomes the power of compassion, that is Amba who is red and keeps going round th world in triumphant glory. Here we see Shiva and Shakti as one, as one nondual entity.

SAKALABHEESHTA SIDDHIKARA YANTRA - OM HREEM HREEM HREEM

This Yantra be scripted on a golden leaf and placed at the sahasraara chakra at the Puja for 25 days with devotion for formal worship and daily recital by 1000 times of the stanza, Yantraaksharas and Varna beeja **A**; dhyaana of the varna beeja is as follows:

Ketaki pushpa garbhaabhaam dvibhujaam hamsa lochanaam, shuklapattaambaradharaam padma maalaa vibhushitaam/ Chaturvarga pradaam nityam nityaananda mayeem paraam, varaabhayakaraam Deveem naaga paasha samanvitaam/ Shrunu tatvam Akaarasya atigopyam varaanane, sharacchanda

prateekaasham panchakonamayam sadaa/ Panchadevamayam varnam shaktidvaya samanvitam, nirgunam sagunopetam svayam kaivalyamurtimaan, bindudvayamayam varnam svayam prakriti rupinee/

Besides the Puja as aforementioned, sakala vaanchhaa siddhi is possible by VATA YAKSHINI DEVATA PUJA too. Vata Yakshini is accompanied by Peetha Shaktis viz. Kamada, Maanada, Nakta, Madhuraanana, Narmada, Bhogada, Nanda, and Praanada. The puja of Vata Yakshini is to be executed in a nirjana pradesha under the shadow of a Vata vriksha at the night times as a mother, sister, friend and during the puja, there could be sounds of ankle bells but without being shaken, continue with the shodashopachaara puja till naivedya and conclusion of the puja, for sarvaabheeshtha siddhi.

94.	<i>Kalankah</i>	<i>kasturee</i>	<i>rajani</i>	<i>kara</i>	<i>bimbam</i>	<i>jalamayam</i>
	<i>Kalaabhih</i>	<i>karpurairmarakata</i>		<i>karandam</i>		<i>nibiditam/</i>
	<i>Athas</i>	<i>tvad-bhogena</i>	<i>prati</i>	<i>dinam</i>	<i>idam</i>	<i>rikta</i>
	<i>Vidhir</i>	<i>bhuuyo</i>	<i>bhuuyo</i>	<i>nibidayati</i>	<i>nuunam</i>	<i>tava</i>
						<i>krithe/</i>

Bhagavati! *Mukha Chandra kalankaabha Mriganaabhi viseshakaa/* The Tilaka or the streak of Musk on the forehead is likened to a smudge on Chandra!

The black spot on the Moon is kasturi; the substance in the Marakata Mani Container with which you refresh from are the camphor like sprays of cool water from Full Moon. Chaturmukha Brahma ensures refilling the container daily for your beauty care.

Lakshmidhara explains that the features of ‘rajanikara bimbam’ or of chandra mandala are the kalanka-kasturi-chandra bimba and kalaatmaka karpura as the beauty aids of Bhagavati all placed inside a ‘mamarakata’ container -of the famed nine gems. *Vidhir bhuuyo bhuuyo nibidayati nuunam tava krithe/* or Brahma Deva ensures that these features of the Chandra Mandala are refilled or refurbished on a day-to-day basis as his duty. This is the reason why the devotees of Bhagavati also use kasturi and karpura seek to make sure in their daily puja.

PARAMACHARYA of Kanchipura explains this stanza under a heading of ‘ The Moon-A Vessel For Perfumes’ while dealing with ‘Shringaara’ or beautification of Amba that Acharya deals with. It is customary to offer the wife a cup of rosewater with musk, camphor and other scents. Acharya expresses a novel idea that the moon is rose water cup meant as Amba’s refreshener. As the Moon waxes day by day, camphor is added and Brahm keeps replenishing the same. This metaphor is used as Brahma is ever pleased with Shiva- Parvati’s wedding and hence the temple festivals are Brahmotsavas. At the same time, Acharya seeks to emphasise that She is Chandrashekhari residing in Chandramandala. At the same time, Acharya must have thought that it would not be proper not to mention of Aruna in the previous stanza, as Aruna is the Charioteer of Surya!

ISHTA SAADHAKA YANTRA : OM HREEM HREEM HREEM

As in the case of the above stanza, this Yantra be also placed at the sahasraara chakra of the Puja for 45 days while the japa sankhya be 2000 times a day of the stanza, Yantraaksharas and the Varnaakshara **SA**; Dhyaana of SA is as follows: *Kareesha bhushitaangeem cha saattahaasaam digambareem, asthimaa - lyaam ashtabhujam varadaambujekshanaam/ Naagendra haara bhushaadhyaam jataamakuta mandi - taam, sarvasiddhi pradaam nityaam dharmakaamaartha mokshadaam/ Evam dhyaatvaa SA kaaram tu tanmantram dashashaa japet, SA kaaram shrunu chaarvaangi shakti beejam paraatparam, koti vidyullataakaaram kundaleemayasamyutam/ Panchadevamayam Devi pancha praanaatmakam sadaa, rajassatvatamoyuktam tribindu sahitam sadaa/*

On concluding the Puja as aforementioned with naivedya of honey, sweet fruits and ‘dadhyaanna’, ‘sadhaka vaanchha siddhi’ is expected.

Normally, persons of Agjnaana mistake Moon as with a black patch, but that is stated to be a box for beautification of Jagajjanani filled up with beautifying materials like kasturi, camphor, and rosewater with musk, which is replenished by Brahma; that is how, Moon gets replenished with 'kalas'. During the Krishna Paksha, the 'Chandra Kalaas' are called Kameswari, Bhagamaanini, Nityaklinna, Bherunda, Vahni vaasini, Vajreswari, Shiva Duti, Tvarita, Kula Sundari, Nitya, Neela pataaka, Vijaya, Sarva Mangala, Jvaalaa Maalini and Chitra which are repeated during the Shukla Paksha in reverse order. Sadhakas attain akhanda dhairya, sakalaabheeshta siddhi. While Latita Sahasra Naama mentions of Devi as *chandra mandala madhyaga*, there has been a tradition of dhyana to Her for long. There is a reference from Devi Bhagavata about a Princess named Chandra Kala; she had the darshan of Bhagavati in a dream that there was a Prince named Sudarshan who was a Kaama Raja Beeja Upaasaka and directed her to wed him; as she obeyed the instruction, Devi gifted a present and since then the latter came to be renowned as Charu Chandra Kalaadhara.

Shri Kamakshi mukhendu bhushanamidam mandasmitam taavakam, netraananda karam tadhaa Himakaro gacchedhyada tigmataam/ Sheetam Devi tadhaaya dhaahimajalam sataa[a mudraaspadam, shvetam kinchaya dhaatadhaa malina taamdhatcha muktaamanih/ Kamakshi! Your smile is a chandra bhushana or the ornamentation of Moon, ever enhancing our joy as the cool spreadings to our eyes and hearts. The most valuable and transparent pearls fall flat at your smile! Vaishnava Yantra and Sudarshana Homa along with the puja of Shaktis named Kshemankari, Vashya kari, Shrikari, Yashaskari, Ayuskari, Pragjna kari, Vidyakari and Dhanakari should accomplish Sadhaka's 'sakala aheeshtas'.

95. *Puraraaterantah puramasi tatas tvak charanayoh
Saparyaa maryaada tarala-karanaanaam asulabhaa/
Tathaa hy'ete neetaah shatamukha-mukhaah siddhim atulaam
Tava dvaropaanta-sthithibhir animaadyaabhir amaraah/
Amba! Ambikaanaanda nidhanaa Hari Brahmendra Sevita, /You are the symbol of eternal joy, served by Hari, Brahma and all the rest. You are the Ardhaangi of Parama Shiva, and is simply unreachable to your sacred feet. Indra/ Shata Makha and other devatas who are well versed in controlling Anima-Garimaadi Ashta Siddhis* too have been halted at the doors of your Palace and what indeed is the fortune of Siddhi Sadhakas!*

* Ashta Siddhis: or Supernatural Powers are Anima or the ability of miniaturising oneself; Mahima is turning one self giant like; Laghima is the capacity to get oneself unusually light; Garima is to make the Self too gross and heavy; Prapti is to achieve any kind of mental desire; Prakamya or providing fulfillment of other's wishes; Vashitwa or capacity to control any other Party; Ishitwa or fully dominating over others as wished. Among many other Siddhis include Para Kaaya Pravesha or totally entering other's body and even Soul; Doora Shravana or distant hearing, Doora Darshana or Distant Vision or ability to see things or actions any where from other places; Manojavam or reaching a place as fast as a thought as also thought reading; Kamarupa or assuming the physical form of another Being-be it a moving species or an immobile like a mountain etc; Swacchanda Maranam or the gift to die at one's own wish; Deva Saha Kreedaa Anudarshanam or the gift to view Deva Devis playing among themselves; Yatha Sankalpa Siddhi or accomplishing any thing by a mere thought; and so on.

Pandita Lakshmidhara explains: Bhagavati, you are the Consort of Sadashiva, and thus ; *tat charanayoh saparyaa maryaadaa taralakaranaanaam asulabha/* It is just not possible to enter the precincts of your hallowed place of stay. *Ete neetaah Shatamukhapramuhkaah siddhim atulaam/* Lord Indra who had the distinction of performing hundred yagnas, let alone others who might well be versed in accomplishing 'ashtasiddhis' had to give up the ambition to reach even the entry gate of the Palace of Loka Janani! Devi, your glory is such that you have the unique distinction as the 'Ardhaangi' of Tripurasamhari Shiva and it is just not imaginable to reach your feet by the fickle minded persons or even 'jitendriyas' even at

the level of Indraadi Devatas. It is stated *Devo bhutvaa devam yajet* and thus Maha Siddha Yogis too are barred to enter the portals of Maha Bhagavati!

MAHA SWAMI of Kanchipura in the earlier few stanzas described the romance of Amba and Parameshwara; in that process the aspect of shringara, description of the perfection of her body parts , her playful instinct with her husband and the romantic plays mutually have been discussed openly. Acharya is anxious, more anxious than a mother is about her children's conduct, that people should not turn their minds to wrong paths and should not understand the passages of shringara in any perverse manner and be tempted to commit wrongs. Another worry of his is that those who are not conversant with Shastras should note that the worship of Shri Chakra should be extremely cautious being aware of any adverse consequences of not following the rules strictly. There can be no Shri Yantra Puja when we are not bound by a system of discipline and when the rules prescribed are not strictly adhered to. Na shreyo niyamam vinaa/There is no prosperity, without adherence to a certain discipline. Not only that , if we go wrong in following the prescribed rules, the consequences can be unfortunate! Acharya is anxious that people should not, repeat not, practise foolhardily and suffer for that reason. He wishes to issue a warning about the improper worship of the Goddess. There are two ways in which we are likely to go wrong; having given the importance of yantra worship, total discipline is doubly underlined. Another is to emphasise the relation of Amba and Ishvara; to regard his as a part of work of fiction or movie entertainment is like going a bath and returning smeared with slush. Acharya has, with a great sense of responsibility felt it necessary to warn devotees against wrong approaches.Paramacharya continues: Despite the fact that the present times are rather not too disciplined, a handful readers of this Sacred Text do seek to read the hymn with devotion. But, there are many who read it out of curiosity or for the purposes of research; indeed this hymn is meant to be read by devotees with a highly disciplined mind. Mental discipline and control of senses are difficult to achieve fully. Only such people as those who have accomplished the same must read the hymn. Those qualified for yantra worship may be small in number- one in a hundred thousand. Only such as those who endeavour to have control their senses or who intensely pray for the same may attempt to be initiated to the hymn. At least during the time they read the hymn or during the puja, devotees must observe the necessary disciplines and rules. Paramacharya then analyses the stanza under reference: Acharya addresses Amba, the Tripurasundari: *Puraaratheranantah puramasi tatas tvak charanayoh, Saparyaa maryaada tarala-karanaanaam asulabhaa/* 'you are the nayaki, the heroine of our 'antahpura' in the inner apartment'. However, it is wrong to imagine her on flesh and blood form, but think of her in controlled senses. The rightway of performing puja to her feet is easy for those whose senses are wavering. Once the puja is performed properly however, then the *siddhim atulam* or of incomparable 'siddhis'; ' We must must note that the Acharya uses the term 'atulam siddhim' with irony, mockingly! He warns that one must not be ensured by the Siddhis. Siddhis are granted by the gatekeepers of Navaavarana, who are far, far away from Amba. In other words, Acharya, by implication, exhorts us not to be mislead by siddhis. In the past, there were great men called true Siddhas compared to some a majority of them who are charlatans. True Siddhas are those who have controlled their senses and do not perform feats for selfish purposes. If they perform miracles it is out of compassion and to help suffering people. Finally, Acharya reiterates his warning in respect of Shri Chakra Puja gently and with circumspection, without expressly stating any thing that would created scare about the untoward consequences of Yantra worship performed without inward discipline and without adhering to the rules pertaining to the same.

SADYOVANA VIROPANA YANTRA: OM HREEM

This Yantra be scripted on a golden leaf and immersed in til oil for three days and keep at Sahasraara chakra at one's puja mandir for worship for three days and at the end of the puja on each of the duration, recital by 1000 times a day be performed of the concerned stanza- the yantraksharaas- and the **Varna beejaakshara 'PU'- PA + VU**

Dhyaana of PA: *Vichitra vasanaam Deveem dvibhujaam pankajekshanaam, rakta chandana liptaangee Padmamaalaa vibhushitaam/ Mani ratnaadi keyuraratna haaraika vighrahaam, chaturvargapradam nityaam nityaanandamayeem paraam/ Evam dhyaatvaa PA kaaram tu tanmantram dashadhaa japet, atahparam pravakshyaami Pakaaraaksharamavyayam, chaturvargapradam varnam sharacchandra samaprabham, pancha praanamayam svayam paramakundalee/ Trigunee sahitam varnam aamaaditvatva samyutam, mahaa moksha pradam Devi hridi bhaavaya Parvati/*

VU: *Peeta varnam trinayanaam peetaamabara dharaam paraam, dvibhujaam jatilaam bheemaam sarvasiddhipradaayineem/ Evam dhyaatvaa Surasreshthaam tanmantram dashadhaa japet/ VU kaaram parameshaani athah kundaliniswayam, peetachampaka sankasham pancha devamayam sadaa, panchapraanamayam Devi chaturvargapradaayakam/*

This Yantra be placed on the Vrana or Blister with the til oil which would have quick bursting of it, besides other skin disorders as well on the body. There are ‘ashta vibhutis’ in each body viz. *Anima garima chaiva garima laghima tathaa praapti praakaamameeshatvam cha ashta bhutayah/* These vibhutis should bring in reactionary improvement with the aid of the Yantra as soaked in the oli.

Further, the Nava Grahas of Aditya, Soma, Mangala, Budha, Guru, Shukra, Shani, Rahu and Ketu are all at the service of Bhagavati. The skin diseases are most certain to respond to Nava Grahaadhaaraadhana especially by Suryopaasana -and Surya Namaskaaraas. Additional aids are extensive application of the ‘lepanas’ of suganda pushpas and tulasi leaves, wearing rudraksha malaas, application of karpura, dhupa and bove all Gayatri Upasana.

96. **Kalatram** **vaidhaatram** **kathi** **kathi** **bhajante** **na** **kavayah**
Sriyo **devyah** **ko** **vaa** **na** **bhavati** **pat** **ih** **kairapi** **dhanaih;**
Mahadevam **hithva** **thava** **sathi** **sathinam** **acharame**
Kuchabhyam **aasangah** **kuravaka-tharor** **apyasulabhah.**
Shriyam Vidyaam dadyaajjanani namataam keertimamtaam, supurtam praadatte tava jyatiti Kaamaakshi karunaa/ Trilokyaamaadhikyam Tripura paripandhi pranayani,pranaamasyadpaade shamita durita kim na kurute/ Jagajjanani! You are the ‘samanvaya swarupa’ of Lakshmi-Sarasvati-Parvati! It is only with your compassion that bhagya-vidya- and keetri are bestowed to your devotees. It is with your paada seva alone ‘trailokyaadhpatty’ is possible of realisation.

Pandita Lakshmidhara exclaims as to who indeed : *vadhaatram kalatram kathi kathi bhajante kavaya/* Vidhata’s Kalatra Devi Sarasvati is not worshipped for excellence in ‘vaak chaturata’ and writing capability of imaginative scripting poetry and prose! Who again : *Shriyo deyavyah ko vaa na bhavati patih kairapa dhanaih/* fails ever to pray Devi Lakshmi the consort of Lord Vishnu having tasted the position of even a petty ‘dhanvan’! Thus Pativrataagrane Bhagavati! Could you ever discard Maha Deva to embrace tightly with your *kuchhabhyaamaa sangah kurakatarorapi* full bloom breasts like a rigid hug of ‘achetana kuravaka vriksha’- insensible ‘mehandi’ tree! This is a sure way of treating barrenness!

Indeed worship of Devi Sarasvati ever praised as Atma Vidya-Maha Vidya- Shri Vidya- Braahmi-Sharada -Sangeeta- Vaak- Vigjnana and worship Her as Ashta Sarasvatis. Similarly, Adi Lakshmi-Dhanya Lakshmi-Dhairya Lakshmi- Gaja Lakshmi- Santana Lakshmi-Vidya Lakshmi-Vijaya Lakshmi-Dhana Lakshmi be worshipped. Bhagavati! You are of the Unique Swarupa of Parameswari who is the ‘ardhanaareeshwari’ who alone could stimulate the Sthaanu Paramashvara to Action and Play of Universal Creation-Preservation-Destruction- Re Creation and so on till Eternity!

PARAMACHARYA of Kanchipura having underlined the mental purity of the readers regarding the descriptions of the divine couple of Amba and Amba Nayaka, composes three stanzas about Tri Murtis. He states that great poets describe Vaak Devi as Sarasvati Vallabha and Lakshmi Devi as Shrimaan Vallabha. Shankaraacharya invokes Amba as ‘Sati, *sateenaam acharame*’. Besides being the daughter of Daksha Prajapati, Sati yields two meanings: ‘truth’ and ‘good’. Sati is the name of the incarnation of Brahma Shakti, the incarnation or the embodiment of Supreme Truth and the Great Good. Amba brought

to an end that avatara of hers because of unparalleled pativratya; Her husband was ignored, slighted by her father and sacrificed herself, so feeling wounded. Since then the word ‘sati’ has become synonymous for a ‘pativrata’. Shiva is of no use for anything; it is Amba who makes him useful.

SADYOVRANA VIROPANA YANTRA: KLEEM KLEEM KLEEM

This Yantra be scripted on an inverted triangular tree trunk soked with ‘arkapatra milk’ and worshipped for eight days and recite daily the stanza-the yantraksharas and the following VARNA BEEJA **KA** thousand times a day.

Varna Beeja dhyana: *Japaapaavaka sinduri sadrusha kaamineem paraam, chaturbhujam trinetraam cha baahuvalleevaraajitam/ Kadamba korakaakaarah stana yugma viraajitam, ratnakinkini keyura haara nupura bhushitam/ Evam KA kaaram dhyaatvaa tu tanmantram dashadhaa japet,shankha kunda samaa keertimaatraa saakshaat sarasvati/ Kundalichaankushaakaara koti vidyullataakruti, koti chandra-pratikaashomadhye shunyah Sadishivah/ Shunya garbhastitaa Kaalee kaivalya padadaayani, arthascha jaayate Devi tathaa dharmascha naanyathaa/ Aasanam Tripuraa devyaah Kakaarah Pancha Dvatah, Ishvaro astu Deveshi trikone tatvasamsthitah/ Trikonemetkathitam yonimandalamuttamam, kaivalyam prapade yasmaah kaamini saa prakeerita, eshaa saa kaadi vidta charurvarga phalapraadaa/*

97. **Giraam aahur deveem druhina-grhineem aagamavido**
Hareh pathneem padmaam Hara-saha charim adri tanayaam;
Turiyaa kaapi tvam duradhigama-nihseema-mahimaa
Mahaa-maayaa vishvam bhramayasi parabrahma mahishi /
 Jaganmata! Some of Veda Vettas worship you as Brahmani, Maha Lakshmi, Rudraani or Parvati. Yet, you are beyond them all as the Maha Maya Svarupini tantalising the entire Universe as the Akhanda Divya Jyoti Swarupini!

Aham Narayano Gauri Jaganmaataa Sanatani vibhajya samsthitaa deva svaatyaanam Parameswarah/ Name viduh Param tatvam Dvaadyaana Maharshayah , ekoham Veda vishvaatmaa Bhavaanee Vishnurevachah/ I am indeed one and singular, asserts Paramatma. Various persons address me severally, some as Narayana, some as Gauri, Jagan Mata, Sanatani, and so on. Whatever be the name, I am the Parama Tatva; the unique Veda Vishvatma, Bhavani or Vishnu! *Sharanaagata deenaarta paritraana paraayane, sarvasyaarti Haredevi Narayana namostute!* You are the last refuge of the helpless and hopeless beings , whether you are named Narayana or Hara Maha Devi!

Pandita Lakshmidhara addresses Parabrahma Mahishi the Supreme Queen of the Universe whether she is the Agama Shastra Vidwan Brahma Deva’s consort Devi Saraswati or ‘Harescha patni Padma Devi Lakshmi or ‘Harasahachareemadri tanayaam’Devi Parvati the ardhangi of Maha Deva or *Tureeyaa kaapi tvam duradhigamanisseema mahimaa Maha maayaa vishvam bhramayasi parabrahma mahishi/* the tureeya or the fourth and final-kaapi or imperceptible-‘tvam duradhigamanisseemamahima’ or your endless and hard to cross difficulties beyond the realms of time- Maha Maya the most Illusive Power; Vishvam bhramayasi-or which bewilders the Universe; Parabrahma Mahishi- the Singular Empress of Parabrahma Sadashiva Himself!

MAHASWAMI of Kanchipura is appreciative of Acharya’s addressing Amba as ‘Parabrahma Mahishi’. Paraashakti is the supreme authority to rule as the sovereign power , activating Shiva and as the one who keeps him under her sway and as the one to protect him too. Maha Swami analyses that the last line of the stanza concludes with the expression of *Parabrahma Mahishi/* Earlier to that, the Acharya speaks of Sarasvati, Lakshmi and Parvati the wives of Brahma, Vishnu and Shiva, the Trimurtis. Then only does he come to the fourth, Kameshwari, the Parashakti, the root of all and the wife of the Tureeya Brahman. At the same time, Acharya makes it clear at the outset that there are no distinctions among Goddesses or Gods: *Giraamaahuh deveem druhinagruhineem---Hareh patneem Padmaam---Harasahcharim*

adritanayaam/ Having stated thus Sarasvati- Lakshmi-Parvati are indistinguishable, Acharya takes to the non dualistic concept of ‘Turiya’. Mandukyopanishad provides the vedic authority:[*Prajnaanaamshu prataanaih sthiracharani karavyaapibhivaryaapya lokaan bhuktvaa bhogaantha- vishthaanpunarapi dhishanod bhaasitaan kaamajanyaam/ Peetvaa sarvaan visheshaansvapiti madhura bhungmaayayaa bhojayanno maayaa samkhaa tureeyam paramamritamajam brahmayattannoismi// Yo Vishvaatmaa vidhija vishayaan praashya bhogaanyastha vishthaan, pashchaachaanyaansvamati vibhavaajjotishaa svena suukshmaan// Sarvaanetaan punarapi shanaih svaatmani sthaapayitvaa, hitvaa sarvaan sheshaan vigata guna ganah paatvasou nastureeyah//*(I bend and salute that Brahman having experienced mental variations of joys and sorrows as per the rays of consciousness that shine or fade my mind conditioned by ignorance or knowledge in the successive states of awakeness,dreams or sleep as per the intensity of the cover of Maya, and always seek to fulfill Self Consciousness as but the reflection of the Supreme. May that fourth state of our minds experience the earlier phases of Vishvanara-Taijasa-Prajna and accomplish the Utimate Turiya when the gross objects of enjoy the fruits of virtue and experience subtle objects of enjoyment, further in the state of sound sleep of material dissolution and promptly withdraw myself into that heightened state of Prajna and unify the Self into what Supreme is designated otherwise!)]

Maha Swami explains: ‘An individual has three states of swapnaavstha- dream state which corresponds to shishti, jaagrataavashtha-wakeful state-which corresponds to sthiti or sustenance and sushupti -sleep-which corresponds to samhara or dissolution. In sushupti- the root or source of life, Brahman is ever wakeful: it is the chaturth or the fourth state that completes the number of states, according to Mandukyopanishad. It is the fourth that is called tureeya, the non dualistic concept of the Pancha kritya or five functions. Aachaarya mentions of the srishti-sthiti-samhara, and the other two deal with tirodhana or tureeya and ‘anugraha’ or bestowing grace. In his commentary of Brahma Sutras vide the very first Sutra, Acharya deals with the characteristics of Brahman as ‘*nitya shuddhabuddha muktaa svabhaava ekam/* and adds that when we say that It is ‘sarvagjna’ that it knows all.

{Ref Brahma Sutras vide II.1.30 : *Sarvopetaa cha taddarshanaat/* Brahma Sutras teach that Brahman is capable of creating the Universe although devoid of any instruments of action since He is vested with His innate faculties and powers! That the Supreme Soul is possessive of all faculties has been amply demonstrated in various Upanishads; for example, Chhandogya Upanishad. (III.xiv.4) describes as follows: *Sarva karma Sarva kaamah Sarva gandhah Sarva rasah Sarvamidam Avyaaktovaakyanaadara eva ma Atmaanda hridaya etat Brahmaitamitah pretyaabhi sambhavitaasmeeti yasya syaayadadwaa na vichivitsaasteeti/* (‘The Self of mine within the heart is the performer of all actions, is possessed of all good desires, good smells, good essences, pervades of all this, is devoid of speech without hankering. This is Brahman. After departing from this Body, I shall become identified with this Brahman. He who has this belief truly and has no doubt, he will attain Brahmanhood!). The same Upanishad describes that the Self has no sin, sorrow, no hunger or thirst nor unfulfilling desires, unfulfilling will—That has to be known, enquired into for realization. He who after that Self, realizes It, attains all the worlds and all the desires’!).]

Yet Acharya accepts the dualistic state and comments : *Sarva bheda cha taddarshanaat/* ; Brahman is of ‘*vichitra shakti yogam/* and that IT has many kinds of power. In the language of **Shakta system**, Brahman has Parashakti as His Mahishi. However one of Acharya’s direct disciples opines: ‘ In the philosophy of pure Advaita however there is neither Shakti nor Leela, nor srishti; however when those who have faith and have advaita as the ultimate goal see things from the angle of the empirical world

without karma worship and so on , it is explained that the consciousness which is jnaana of Brahman that is the nature of Shakti and creates the world with the insentient Shakti that is called Avidya or Maya.

DHRIDHA KAAYA KARA YANTRA : HREEM.

This Yantra be scripted on a golden or copper leaf and placed in the puja for worship of eight days of deeksha and with daily recital of 1000 times of the stanza, the yantra akshara and varnaakshara **GI** with ghee rice and honey as naivedya.

VARNA BEEJA GA + E

Dhyana: GA: *Daadimi pushpa sankasham chaturbaahu samanvitam, raktaambara dharaam nityaam raktaakankaara bhushitaam/ Evem dhyaatvaa GA kaaram tu tan mantram dashadhaa japet, pancha praana mayam varnam sarva shaktyaatmakam priye/ Tarunaaditya sankasham kundaleem pranamaamyaham, agraakunchita rekhaa yaa Ganeshi saa prakeertitaa/ Tato Daksha gataa yaa to kamalaa tatra samshitaa, adhogataa gataa tu tasyaameeshah sadaa vaset/*

E: *E kaaram paramaanandam sugandham kmkumacchavim, Hari Brahma mayam varnam Sadashiva mayam priye/ Maha Shakti mayam devi gurubrahmamayam priye/ Maha shakti mayam devi gurubrahmamayam tathaa, vishvatrayamayam varnam parabrahmasamanvitam/ Urdhvaadhih kunjitaa madhye rekhaa tatsangataa bhavet, Lakshmirvaanee tathendraanee kramaattaasveva samvaset/ Dhumravarnaam Maha Roudreem peetaambara yuktaam paraam, kaamadaam siddhidaam soumyaam nityotsaha vivardhineem/ Chaturbhujam cha varadaam harichandanabhushitaam, rvam dhyatvaa rahma rupaam nantram tu dashadhaajapet/*

Saadhakas who observe the worship as above, would fortify their physiques, besides enhance their mental power ; in the past, Maharshi Vashishtha had successfully performed penance before Tara Devi and accomplished Vaak Vidya. Like wise, Neelaa Sarasvati bestows excellence in extraordinary ability of speech. *Nealayaa vaak pradaachiti tena Neela Sarasvati, taarakatvaa sadaa taaraa sukha moksha pradayani/ Ugraatattaarini yasnaadugra Taraa prakeertitaa, pingokriaka att yoktaa Surya shakti swarupni/*

98. *Kadaa kaale maatah kathaya kalitaalaktaka rasam
Pibeyam vidyaarthee tava charana-nirnejana-jalam;
Prakritya mukaanaam api cha kavitaa-kaaranatayaa
Yad aadhatte vaani mukha kamala taambuula rasataam/*

Jagajjanani! Having had the fortune of sipping drops of Your Paada tirtha, a born dumb person had turned out to be poet ‘par excellence’; a born deaf had turned out as a highly accomplished ‘shravanendriya drashta’ or a highly sensitive listener ! When indeed may I ever able to sip your paada tirtha to attain the level a renowned poet and as an outstanding thought absorber! Indeed when indeed Maha Devi! your ‘paadaamuja tirtha’ and ‘taambula rasa swaada’ is ever possible in my life’s fortune!

Have not Kalidas and Mooka Kavi turned out as outstanding poets by lapping Devi Sarasvati’s paada rasa! ‘Shri Maataacharana seva mahima’ could indeed turn a true devotee get elevated to the status of Trimurtis; he could accomplish ‘maha bhashya vyaakhyaana saamardhya’ and ‘shabda shastra nishnaata’. Had not Patanjali as the incarnation of the thousand hooded Adishesha of Narayana’s ‘shayya’’s fame become immortal with his ‘vyaakarana bhaashya kaavyaas’!

Pandita Lakshmi dhara is of the opinion that this stanza is said to refer to the Seeker in the quest of Saameepya Mukti. 1.Salokya Mukti refers to accomplishing the ‘loka’ of the deity worshipped; 2. sameepya ,being in the proximity of the deity worshipped; 3. Saarupya refers to taking on the form that looks alike the deity worshipped and 4. Saayujya is getting into the ‘body’ of the deity worshipped. All

these types of ‘mukti’ are only relative liberation and not the real liberation intended in the Vedanta characterized by non-return to samsara . Lakshmidhara is of the further opinion that this stanza extols the Samaya doctrine of worshipping Devi in the Sahasraara Chakra, the washings of whose feet are coveted by the Seeker. Stanza 10 is recalled in this connection: The ‘Sudhaa Dhaara’ or the Flow of Nectar Fall - apparently from Chandra Mandala’s ‘shodasha kalaas’ of Moon - is washing your sacred feet and cleansing the 72 000 ‘nadis’ of your body the Universe which is akin to a coiled serpent of three and half feet of kundalini of lotus fibre form is passing through for enlivening the Universe, even while relaxing in the Kula Kunda or in the knot of the Lotus which is the ladder for ascent viz. the Sahasraara..

GARBHA DHAARANA YANTRA- HREEM

This yantra be scripted on a golden leaf for worship of 18 days with devotion in the puja griha; the resultant fruits are : *streenaam garbha dhaaranam purushaanaam bahuvrishyataa bhavet/* or for conception for females for ‘satsantaana’ and ‘veerya vridhhi’ for males. Along with this stanza, Yantra beeja and Varna beejaakshara be recited daily 1000 times each and on conclusion of the worship the yanta be worn on one’s body. Naivedya: Honey, banana fruits and coconuts.

VARNA BEEJA KA DHYANA: *Japaapaavaka sindura sadrushee kaamineem paraam, chaturbhujam trinetraam cha baahuvallee viraajitaam/ Kadamba korakaakaarah stana yugma viraajitaam, ratna kankana keyura haara nupura bhushitaam/ Evam KA kaaram dhyaatvaa tu tanmantram dashadhaa japet, shankha kundasamaa keertir maatraa saakshaat Sarasvati/ Kundalee chaankushaakaaraa koti vidyullata -akrutih, koti chandra prateekaasho madhye shunyah Sadaashivah/ Shunya garbhashthitaa Kaali Kaivalya padadaayini, arthascha jaayate Devi tathaa dharmascha naanyathaa/ Aasanam Tripuraa Devyaah KA kaarah Pancha Devatah, Ishvaro yastu Deveshi trikone tatva samshitah/ Trikonametatva kathitam yonimandalamuttamam/ Kaivalyam prapade yasyaah kaaminee saa prakeertitaa, eshaa saa kaadividyaa chaturvarga phalapraadaa/*

[Brihadaranyaka Upanishad; stanzas VI.iv.1-3 quoted as follows: Procreation duties of man-woman on the pattern of a Sacrifice and rituals on arrival of a child VI.iv.1) *Esham vai bhutaanaam prithivi rasah, prithivya aapah, apaam oushadhayah, aoushadheenaam pushpaani, pushpaanaam phalaani, phalaanaam purushah, purushasya retah/* (This section deals with the ceremonies related to procreation for securing a son of good quality. A person who is an adept in the meditation of Vital Force and the method of the Mantha Ceremony, await to meet his wife at an appropriate time as also secure the seed of essence from the body would reap the best of opportunity for the procreation. Indeed, earth is the essence of all the Beings in the universe and is like honey to them all while water is the essence of, and surrounded with, the earth. Further, herbs are the effects of water and earth such as flowers, fruits, and seeds of human beings) VI.iv.2) *Sa ha Praja- patireekshaam chakre, hantaasmai pratishthaam kalpayaaneeti; sa streeyam sasruje; taam srisht -vaadha upaasta; tasmaat striyam adha upaaseeta, sa etam praanaacham graavaanam atmaanaa eva samuda paaraayat, tenainaam abhya srujat/* (Prajapati, the Creator cogitated that since seed would be a precondition to procreation, he created a woman. Having created her as a fit receptacle to receive the seed that would need to push into) VI.iv.3) *Tasyaa vedir upasthah, lomaani barhah, charmaadhishavane samiddho madhyatastau mushkau; sa yaavaan ha vai vaajapeyena yajamaanasya loko bhavati, (taavan asya loko bhavati) ya evam vidwaan adhopahaasam charati, ashaam streenam sukrutam vrinke/ Atha ya idam avidwaan adhopahaasam charati, asya striyah sukrutam vrunjate/* (A woman’s lower part is the (Sacrificial) altar, with her hairs as the -sacrificial- grass, her deep skin as the place for dissemination, the two labia surround the fire pit in the body while the man does a seemingly vaajapeya sacrifice or a ritual performance. The quality of the good act would result in fulfillment leading to worthy and creditable conception). The Upanishad further quotes vide VI.iv-20: *Athainaam abhipadyate, amoham asmi saa twam; saa tvamasi amoham; saamaaham asmi, Rukvam; dyaur aham prithivi twam; taavehi samrabhaavahai, saha reto dadhaavahai pumse putraaya vittaye iti/* (Then the Karta embraces his wife asserting that he was the ‘Praana’ or the Vital Force and that she was the speech; that she was the speech and he was the vital force.; that he was the Saama Veda and she was

the Rik Veda; that he was the heaven and she was the Earth! And then he invites her for union so that they would generate a male child!)]

99. *Saraswatyaa Lakshmyaa Vidhi Hari sapatno viharate*
Rateh paativrityam shidhilyati ramyena vapushaa/
Chiramjeevanneva kshapita pashu paasha vyatikarah
Paraanandaabhikhyam rasayati rasam tvadbhajanavaan/
 Parama Bhagavati! *Sachaamara Ramaa Vaani Savya dakshina sevita*, *Adi Shaktirameyaatmaa Paramaa Paavanaakriti*/When Devis Lakshmi and Sarasvati are your companion -attendants, is there any wonder that our worship to you would receive their grace too aplenty!

Pandita Lakshmi Dhara explains in detail: Jaganmata! Those who worship you are Sarasvati and Lakshmi viz. the seat of vidya and that of aishvarya respectively. Their husbands are rather envious as they too are to share their obeisance along with you and not exclusively. Similarly, Devi Rati too is unable to maintain her pativrata dharma to Kama Deva instead of her seva to you only. Thus these Devis totally engrossed with singular service to you find themselves difficult to uphold their respective pativrata dharmas but rather wholeheartedly devote their respective duties to you of vidya and vibhava and shine as Paramaananda Jyotis. Rati Devi too ignoring her beauty and charm leading to worldly wise and waywardly life of avidya or aginana has gradually transformed her psyche to ‘paramanandatmika jyoti’ or the Lasting life of Illumination!

Pandita Lakshmidhara says that this stanza indicated that any human being should cut through ‘avidya’ or ignorance and to become a ‘chiranjeevi’ and ‘paraanandaatmika’ and the means to do so he or she should accomplish ‘samyagati’ or ‘samyak jnaana’. ‘Twad bhajanavaan’ or one could either pierce through the ‘shad chakra sevaatmmaka’ or be ‘dhaaranaatmaka’. The former way is through the worshipper’s piercing through the six chakras in order to reach the sahasraara chakra. A Jeevatma should continue to function in the body out of sheer ‘vaasana’, or after the cross over the six chakras: moolaadhara by harnessing bhu tatva-swadhishtana the jalatatva-manipoora the agni tatva- anaahata the vayu tatva, vishuddha the aakasha tatva and the agjnaa tatva conquering ‘manas’- the final being sahasraara. Now of the shatchakras, the aadhara and aadhishtaana chakras are not qualified for ‘mukti’ as the Souls departed are destined to ‘taamistraadi narakas’; from manipoora to sahasra kamala the five chakras are qualified for Mukti. Of these manipuraka puja devotion- corresponding to Suvarloka of Rudradeva of Agni as the Pancha Bhuta- qualifies for Sarshshti Rupa Mukti’ or worship of Bhagavati beside that of her ‘nivaasa’ or a mandir or temple. Saalokya Mukti denotes worshipping Bhagavati -at anaahata chakra - janarloka-Maheshwara-Vayu Deva -where She is present in the same ‘nagar’ or township / city. Those upasakas of Devi who worship at the vishuddha chakra correspondig to Maharloka of Sadashiva signifying akaasha as the Pancha Bhuta- are qualified for Saameepya Mukti. Agjna Chakra upaasana corresponding to tapoloka of Parama Shiva controlling ‘manas’ and its thought patterns is qualified for Saarupya mukti since possessive of the same body. This mukti is possible of achievement only on sahasra dala kamala upasana successfully. The Ultimate is Taadaamya Mukti. _ Pandita Lakshmidhara further explains bindu swarupa: From Moolaadhara to Shatchakraatmaka sthaana is Bindu ie. from mooladhara to svaadhishtana to manipoora to anaahata to vishuddha to agjnaa chakras covering bhur-bhuvar-svar-jano-mahar-tapo lokas representing Brahma / Bhumi- Narayana/ jala-Rudra/ Agni-Maheswara/ Vayu-Sada Shiva/Akasha and Parama Shiva/ Manas. Further *Bindu dashadhaa bhavet*/: Moolaadhara comprises chatush dala-swaadhishtana is shatdalaatmika-Manipura dashatmika- anaahata padma dwaadashaatmaka padma- vishuddha padma shodashhamaka- and agjnaa chakra dvidalaatmika.

In sum, from ‘pindaanda’ to ‘Brahmanda’ there is unity and thereafter there is unity of Lingatma and Sutraatma; Lingatma comprises eleven ‘Indriyas’ and five ‘tanmatras’ totalling sixteen tatvaatmaka Linga shareeras together these are identical; and so are Kshetragjna, Jeeva, Brahma swarupa Paramatma!

Shri Vidya Rahasyartha: Bhagavati! You are venerated by Shri Devi and Sarasvati and lead to the envy of Vishnu and Brahma. Sadhakas get so much immersed in the beauty and charm of Rati Devi that her paativratya is at stake; only those true and upright sadhakas could overcome 'pashu paasha' or animal like lust for Devi Rati and seek permanent bliss instead of transient worldly lures.

As regards the penetration through the Shadchakras, the first two viz. moolaadhara and svaadhishtana, are not worthy of breaking through as they are full of darkness and agnaana or ignorance. All the same, kundalini can not be kindled unless they are pierced through too. Manipoora upaasana and sadhana could secure Sraashthi Moksha, Anahatopasana would yield salokya mukti, vishiddhopaasana the saameepya mukti, agjnaa upaasana saarupya mukti and sahasraara saayujya mukti. This is how, upaasakaas could reach upto 'Naada Brahma' or Bindu of the shadchakra. There is an alternative method of Naada- Kalaa dhaaranaas; the end results are to accomplish ' mati' by moolaadhara dhaarana; 'smriti' by svaadhishtana dhaarana; 'buddhi' by manipoora dhaarana; 'prajna' by anahata dhaarana; 'medha' by vishuddhi and 'pratibha' by agjnaa dhaarana.

PARAMACHAYA OF Kanchi mentions that this stanza is like the 'Phalashruti' of the Ananda Lahari as the reward of reciting the hymns. The first section represents the mantra and tantra pertaining to Amba and the second section is a portrayal of her beauty. ' Let us proceed to the next world, step by step with faith in Amba, guarding ourselves against becoming more and more ensnared in this world. A tender mango is bitter to taste, then in its second stage it becomes astringent, in the third stage sour and in the final stage, it is mellow and sweet when it drops to earth. So like that, stage by stage, going long with nature and in keeping with the laws of the world, let us become free from the world like a ripe mango getting detached from the tree.' Rewards of worship are under four heads- learning or knowledge of liberation, aishvarya, good health, and long life. Knowledge is Sarasvati Vilasa; Brahma with four mouths chanting vedas envies Sarasvati. Next is 'aishvarya': prosperity, money, property and so on. Although Acharya mentioned as a second priority, 'what we would desire most is prosperity, then only would we want knowledge, ' if at all'! However, Acharya re-emphasises the prioritisation of Vidya to Aishvarya: ' If people are made prosperous without first being given the boon of knowledge, will they not use prosperity in ways that do harm to themselves. If they are given knowledge first they will use their wealth for dharmic purposes and make it a means of spiritual advancement. It is thus the Acharya first mentions Sarasvati Vilasa and then Lakshmi Vilasa. In Taittiriya Upanishad, it is 'medha' or intelligence, learning that is first prayed for and then Shridevi. *Amedhaso hi Shreeh anarthaaya eva cha/* It is dangerous to give money to one without intelligence or learning. In Bhaja Govindam stanza 29 states *Arthamanardham bhaavaya nityam naastitah sukhaleshah samyam/ putraadapi dhana bhaajaam bheetih, sarvatreshaa vihita reetih/* Wealth is not welfare and truly there is no joy in it. Reflect thus at all the times. A rich man fears his own son and that indeed is the way of wealth everywhere! Having thus referred to Sarasvati and Lakshmi, Kaama is one of them too. 'Was not 'Kaama' restored to life by Amba and reinstated in authority!' 'While speaking about the devotees who has received the full vilasa of Manmatha, Acharya observes that seeing him, Rati Devi wonders whether he is her husband!' When knowledge, prosperity and beauty have been in full measure, then Amba what next! *Chiram jeevanneva;* 'a life without illness and long. ' So far we have worshipped Amba for worldly benefits. That is the time when one should have the maturity of mind to turn to higher things, the Ultimate Reality: *Chiram jeevannevaa kshapitaa pashupaasha vyatikarah, praanaadhikyam rasayati rasam tvadbhajanavaan/* ' He who is devoted to you, worships you, lives long and is freed from earthly animal ties, delights himself in the 'rasa' that is famed as Brahmananda'. Referring to 'Pashu paasha', Maha Swami explains that a human lives by natural instincts without mind control and sway of senses like an animal tethered to a bamboo stick called birth by the rope of 'karma'. The rope or noose of desire makes him to go round the wheel of existence, the samsara chakra. The knife of 'jnaana' cuts the noose and free the individual from the whirl of worldly existence and becomes Shiva Himself enjoying ' paramaanada'. At the end when the glory is accorded to Bhagavati, the latter underlines that the jnaani cuts the noose and becomes Shiva Himself, thereby underlining Parashakti vindicates Her pativratya dharma as a Dharmapathni is subservient, although Parama Shiva is a sthaanu swarupa seeking Maha Maya's support for anything or everything!

SHOURYA VARDHAKA YANTRA : HREEM

This Yantra be scripted on a golden leaf in an inverted Trikona with trishula at sahasraara chakra of puja for 16 days for shodashopacharas wirh naivedya of trimadhura, honey and fried maasha padartha along with recitation of 1000 times each day of the stanza text- Yantra beeja HREEM and the Varna beeja SA.

Dhyaana of SA as follows: *Kareesha hushitangeem cha saattahaasaam digambareem, asthimaalyaashtha bhujaaam varadaamambujekshanaam/ Naagendra haara bhushaadhyaam jataa makuta manditaam, sarva siddhipradaam nityaa dhamakaamaardha mokshadaa./ Evam dhyaatvaa SA kaaram tu tan mantram dashadhaa japet, SA kaaram shrunu chaarvaangee shakti beejam paraatparam, kotiviyullataakaaram kundaleemayasamyutam, pancha deva mayam Devi pancha praanaatmakam sadaa, rajassatvatamoyuktam tri bindusahitam sadaa/*

In the Mantra Shastra HANUMADUPAASANA is significant; the Yantra be scripted on a copper leaf with the following stanza and worship for 11 days from a Tuesday and later wear it around the neck after the worship days. During the puja days, daily recital of the specified following stanza on the copper leaf 1000 times and perform dashaamash homa karyas too. The mantra on the yantra is as follows: *Dahana tapta suvarna samaprabham bhaya haram hridaye vihitaamjanim, shravana kundala shobbhi mukha - ambujam namata vaanara raajamihaadbhutam/*

The Hanuman Mantra for daily recital on the 11 days of worship is as follows: *Om namo Hanumate prakata rupaaya, aakraanta digmandala yashovitaana dhavaleekrita jagatpita vajra deha jvaladagni Suryakoti samaprabha tanuuruha Rudraavataara Lankaapuri dahana udhadhi langhana Dashgreeva shirah kritaantaka Seetaa sevaasana Vayu suta, Anjanagarbha sambhuta Shri Rama Lakshmana - andakara, Kapi sainya praakaara Sugreeva sakhya kaarana, Bali nibarshana kaarana, drona parvatotpaatana, Ashoka vana vidaarana, Akshakumaarakacchedana, Vanarakshaakara samaanayana, Baalodita Bhaanumandala grasana, Meghanaada hom vidhvamsana, Indrajivadha kaarana, Seetaa rakshaka raakshasee sangha vidaarana, Kumbhakarnaadi vadha paraayana, Shri Raama bhakti tatpara, Samudravyomadruma langhana mahaasaamardhya, Maha tejah punja viraajamaana, swaami vachana sampaadita, Arjuna samyuga sahaaya, Kumara Brahmacharin, gambheera shabdodaya, Dakshinaashaa Martaanda, Meruparvata peethikaarchana, sakala mantraagamamaachaarya, mama sarva graha vishaadasana, Sarvajvarocchaatana, Sarva Visha vinaashana, Sarvaapatti nivaarana, Sarva dushta nibarhana, Sarva vyaaghraadi bhaya nivaarana, Sarva shatrucchedana, Mama parasyacha trihuvana pum streena pumsakaatmaka Sarva jeeva jaatam vashaya naanaa naamadheyaan sarvaan raagjna saparivaaraan mama sevakaan kuru kuru, Sarva shastraastra vishaani vidhvamsaya vidhvamsaya, mama sarva kaarya jaatam saadhaya saadhaya sarva dushta durjana mukhaani keelaya/*

Recital of this Paramapavitra Hanuman mantra japa bestows veeratva, keerti, tejas and ojas.

Another popular stanza of for daily recital is as follows: *Hanunaananjanaa soonur Vaayu putro maha balah,Raameshtah Phalguna sakhah pingaakshomita vikramah/ Udadhi kramanaschiva Seeta shoka vinaashakah, Lakshmana praana daataacha Dashagreevascha darpaha/ Dvaadashitaani naamaani Kapeendrasya mahabalalah,svaapakaale pathennityam yaatraakaale visheshatah, tasya mrityu bhayam naasti sarvatra vijayee bhavet/*

100. *Pradeepa-jvalaabhir divasa kara neerajanavidhih*
Sudhaa-suutesh chandropala-jala lavair arghya rachanaa/
Svakeeyair ambhobhih salila nidhi sauhitya karanam
Tvadiyabhir vagbhis tava janani vaachaam stutir iyam.
Mother! This facility of ‘Vaak’ endowed to me is a speck of your grandeur. My dedication of this Soundarya Lahari to you is like showing a lamp to Surya Deva, a chandra kaanta stone to Chandra Deva, and performing tarpana to Samudra Deva. This enormous boon of Vidya that you gifted to me is but a huge measure of my supreme gratitude!

Pandita Lakshmidhara's explanation: *Tvadeeyaabhiih vaagbhiih vaachaam stutiriyam/* Adi Shankaraacharya desires to commend Vaak Janani from the gift of Vaak as donated by Herself to him! *Pradeepasya jvaalaabhiih Divasya karasya neeraajana vidhih/* Indeed it appears that a petty lamp is being gifted to the grand splendor of Sun; *sudhaasuutesh chandropalajalavaih svakeeyaih/* Indeed again that it looks foolish to perform 'archana' to Chandra with water immersed in chandrakaata stone's glitter; *svakeeryaih ambhobhiih salila nidhi sauhitya karanam/*It is like performing tarpana formally to please Samudra Deva!

MAHA SWAMI of Kancheepura admires the poetic genius and supreme modesty. 'Acharya is so much without conceit that he does not think that his work is not good enough to be dedicated to Amba. But if he does offer this hymn to Parashakti, it is because he is encouraged by three precedents; the first is of a lump of camphor to perform neeraajana to the Sun in day time; the one who causes daytime is 'dhivasakara' / 'divaakara'. Amba is the effulgence of all the power of speech that there is in the world. Before such radiance, my hymn is like the light of a tiny bit of burning camphor. Yet he believes that Amba with her mind made cool by her compassion, will accept the Hymn he has composed in her honour. As Acharya speaks of burning Sun, immediately he mentions of Moon with its cool radiance. The customary 'shodashopa -charas' include paadya- arghya-achamaneeyaas. Arghyam with chandrakaanta stone. Moon stone and Sun stone were mentioned in ancient texts though not available currently. Sunstone draws sun rays and ejects them in the form of fire. Moonstone attracts moon's rays and ejects as cool water. 'Chand - ropalam' or moonstone is believed to create amrita or ambrosia hence Chandra is 'sudhaasuuti'. Acharya was encouraged to offer libations to the Moon with water produced by the moon stone. Now, the third example of performing tarpana / oblation; having extensively travelled from Setu to Himalayas, Acharya was conversant about the coastline; while ocean bathing is permitted only on Sacred days, Rameswaram is one place where pilgrims perform tarpana to Varuna any day; throughout the ages, millions of pilgrims worshipped the ocean reciting the mantra: *Om Apohishta mayo bhuvah tana Urje tadhaatana Maheranaya Chakshase/ yovassivatamo rasah tasya bhajathahanaha usiteeriva maatarah/ tasma aranga mamavaha/ Yassyakshayaya jinvadha Apojana yadhachanahah.* [Deva! As you are kind to accept our prayers, do favour us with the means of our existence like Food and prosperity; do bless us with your endless kindness our sincere desire to have Your divine appearance which is blissful eternally]. *Sauhityam tarpanam truptih/* ' Like performing tarpana to the ocean with water taken from it. The tarpana need not be more than spoonful of water as in the Brahmajagjna rite of Rigvedis that serves the purpose.

This is how, Shankaraacharya mentions that he desires to dedicate Soundarya Lahari after invoking the mother of all languages, all speech; *tvadheeyaabhiih vaagbhiih vaacham stutiriyam/* ' This hymn to you is composed with words of your own, with words that are your property. I did not do any thing; it is all yours'. Indeed that is the spirit of total surrender. Thus Acharya completes the hymn, which is nectarine beauty that attracts the learned and unlearned alike. Maha Swami of Kanchi asserts: ' by bathing again and again in Soundarya Lahari, we must become one with it, become it!'

SAKALA KAARYA SIDDHIKARA YANTRA: HREEM

This Yantra be scripted on a golden leaf for puja for a period of 16 days at the sahasraara chakra with nitya dhupa deepa naivedyas and daily recitals of 1000 times of the stanza, Yantraakshara and VARNAAKSHARA PRA.

Dhyana shlokaas: PA: *Vichitra vasanaam Deveem dvibhujaam pankajekshanaam, raktachandana liptaangim padma maalaa vibhushitaam/ Maniratnaadi keyura ratna haaraikaravigrahaam, chaturvarga pradaam nityaam nityaananda mayeem paraam, evam dhyaatvaa PA kaaram tu tanmantram dashadhaa japet, atahparam pravakshyaami PA kaaraaksharamavyayam, chatur vargapradam varnam Trishakti sahitam priye/ Panchadevamayam varnam sharacchandramayaprabham/ Panchapraana mayam varnam svayam paramakundali/ Trigunisahitam varnam aatmaadi tatva samyutam, maha moksha pradam Devi hridi bhaavaya Parvati/*

RA: *Lalajjihvaam Maha Roudreemraktasyaam rakta lochanaam, rakta maalyaambara dharaam raktaalankaara bhushitaam/ Raktavarnaamashtabhujaam rakta pushpobhishobhitaam, mahaa moksha pradaam nityaam ashtasiddhipradaayikaam/ Evam dhataatvaa Brahma rupaam tanmantram dashadhaa japet, repham cha chanchalaapaangi kundaleedvaya samyutam, sava tejomayam varnam satatam manasi chintayet/*

DIVYA SHATAAKSHARI MANTRA

NOTE: EACH LETTER OF THE ANANDA- SOUNDARYA LAHARI STANZAS STARTS WITH THE SHATA AKSHARI MANTRA.

HREEM SHRIM OM: [SHIM- TAM-AM-TVAM-HAM-DHAM-KVAM-SUM-MAM-SUM-CHAM-TVAM-MUM-KIM-TAM-BHAM-TVAM-JAM-TRAM-VIM-JAM-SUM-KIM-SVAM-CHAM-SHIM-SMAM-SHAM-TAM-VIM-SAM-TAM-TAM-TAM-GAM-GHUM-TAM-AM-LAM- BHRUM-AM-VIM-KAM-SHIM-GAM-VIM-PAM-NIM-TAM-DUM-AM-SPHUM-SAM-AM-PRAM-SMIM-AM-RUM-VIM-KAM-BHUM-GAM-MRUM-NAM-SUM-AM-VAM-TA-HAM-YAM- STHIM-NIM-KUM-GUM-KAM-PAM-SHRUM-NAM-DAM-PAM-GAM-AM-KAM- PUM-KAM -GIM-KAM-SAM-PRAM] -YEM-KLEEM-SOH-KA-YE-E- LA- **HREEM-HASAHALALA-HREEM - SAKALA HREEM-HREEM-SHREEM**

SHATAAKSHARI MAHA VIDYA NYAASA

MOOLAADHARA CHAKRA-Moolaadhare

Hreem shreem om: shim tam am tvam ham dham kkam sum mamsum cham tvam nam kshim sham yem/

SVAADHSTHAANA CHAKRA- Linge

Hreem shreem om: kam sam tam mum kim tam bham tvam jam tram vim jam sum kim svam kleem/

MANIPOORA CHAKRA- Naabhou

Hreem shreem om: cham shim smam sham mam tam vim sam tam tam tam gam ghum vam am souh/

ANAAHATA CHAKRA- Hridi

Hreem shreem om: Lam bhrum am vim kam shim gam vim pam nim tam drum am sphum sam ka -yela - hreem

VISHUDDHI CHAKRA- Kanthe

Hreem shreem om: Am pram smim am rum vim kam bhum gam mrum nam sam am vamtam ham- hasakalahreem

AGJNAA CHAKRA- Bhruvau

Hreem shreem om: yam sthim nim kum gum kam pam ram nam mrum him pam nam dam pam- sakala hreem

SAHASAARA CHAKRA- Brahmaande

Hreem Sheem Om: gam am sam kam pum kam gim sam kam sam shreem hreem OM

JAGAD-AMBA- ARARPANAM ASTU-

SHRIRASTU-SHUBAMASTU-SARVA - MANGALAANI- BHAVANTU

ANNEXURE I: SHYAMALA DANDAKA - by Maha Kavi Kaalidaasa

Jaya Janani!shudhaa sudhaa samundaraantara yudhyanmani deepa samroodha bilvadavi madhya kalpadruma kalpa kada mba vasha priye kritthivaasa priye sarva lokapriye/ Victory to you Loka Maata residing in the ocean of nectar in the glorious island of radiant jewels as the beloved of Krittivaasa Maha Deva and as the most sought after of the worlds in their quest for Superior Vidya and Viginana!

Sadararadha sangeeta sambhavana a samrabha lola neepasraga baddha chholi sanadatrike, sanumat purtike/ Mother! You are indeed the gift of high mountains immersed and absorbed in soulful music and dance with gay abandon of hairs on your posterior in high crescendo as the true personification of all fine arts as the means of playful joy!

Shekhari shitaamsu leka mayukhavalibaddha neelaalaka shreni shringarithe loka Sambhavite/ Endowed with graceful and astonishingly pretty visage of bluish black hair curls while decorated with the crescent Moon enhancing the cool illumination spreading all over, indeed you certainly the cynosure of the Universe!

Kaama leelaa dhanusannibha brillataa pushpa sandoha sandeha krullochane, vaak sudhaa senchane/ Devi! You glance with eye lashes resembling flowery arrows as though released by the playful God of, Love who tranquilizes the worlds with resonant words of nectar like sweetness.

Chaaruu gorchana panga keli laalaabhirame, surame, rame/ You are the symbol of physical beauty and magnificence further enhanced by dot of musk in the middle of your forehead keeping the worlds in trance and joy like Devi Lakshmi the Goddess of Fortune and Prosperity!

Prollaasad valika mouktika shrenika chandrika mandalodbhasi laavanya gandassthalanyatha kastirika patra rekha samudbhuta sourabhya ambhranta bhrungangana geeta santhree bhavan mantra tantreswari, susware, bhaasvare/ Devi Vaani! You mesmerise us with the most sonorous notes of soothing charm from your singular veena the stringed instrument , further enhancing the buzzing sounds of an army of honey bees attracted by the incenses of musk and further enriching with the glittering ornaments that you are wearing, putting the cool moon shine to shame! Mother!you are the personification of mantras-tantras and of enchanting voice and illumination!

Vallaaki vadana prakriya lola thali dhala baddha tadanga bhusha vishesanvite, Siddha samanvite/ Shyaamala Devi! You are normally ornamented with your ears decorated with palm leaves while playing vallaki similar to the celestial veena the stringed instrument popular among Shiddhas and Sages!

Divya halamadho dvelahelala sachakshurandholana Shri samakshipta karanaika neelotphale pooritashesha lokapi vanchapale Shriphale/ Devi Vidyaa mayi! As you are decorated with ear studs made of neelotpala flowers while blessing your followers, the radiance emanated from your captivating glances assume drunken looks of luscious intoxicants blessing your devotees with prosperity and fulfillment!

Sweda bindulla satphala laavanya nishyandha sandhoha sandeha krinnasika mouktike, sarava vishvaatmike, Kaalike! Devi Padma patra Vishaalaakshi! Soumya! It appears that 'neelotpala' gemstone ornaments studded on your nose are the causes of perspiration that flows on your shining forehead emerging from your nose representing some concern; indeed, you are the Kaali swarupa of terror and fright to the evil even as the mild and kind to your ardent devotees!

Mugdha mandasmitodhara vyaktasporad pooga taaboola karpura gadolkare, jnaana mudraakare, sarva sampat kare,padmabhaasvatkare, Shrikare/ Devi Vigjnaana Swarupini! Your ever joyful visage is such as to shower celestial smiles emanating from your mouth with luscious red juice caused by 'tamboola' or

the mix of soft betel leaves, lime and camphored arecanut powder. Indeed you are the symbol of wisdom and wealth, holding a fresh fragrant lotus and offering spontaneous blessings to your devotees.

Kunda pushpa dyuti snigdha dantaavali nirmal loka kallola sammelanasmera sona dhare, chaaru veenaa dhare, pakve bimbaadhare/ Devi Vaagdevi! Your ever spontaneous and bewitching smile emerging from white and radiant line of teeth setting as akin to fresh and fragrant jasmine flowers, even as the sweet notes from your veena are emerging simultaneously from the intonations of your red captivating lips like bimba fruits!

Sulalita youvanaarambha chandrayodhvela laavanya dugdharnavavir bhaavat kambhu bibhoka brut kandhare, Satkalaa mandhire mandhare! Devi Maatangi! You indeed are a 'kambu kantha' or of the neck of a glittering conchshell afloat on 'dugdhaarava' or the Ocean of Milk at the high tide with just arising Moon of charming youth! Indeed you are the manifestation of all Arts ranging from music-dance-painting and poetry! You are the personification of indulgence and grace!

Divya ratna prabha banduhraachanna haaraadi bhusha samudhyota mananavadhyanga shobhe, Shubhe/ Devi, you are the icon of auspiciousness and what all is morality, virtue and purity! You are blemishless, ever decorated with garlands and ornaments of unique nature besides being the spring of joy and magnanimity!

Ratna keyura rashmi chhada pallava prollasat dhorlata raajite, yogibhih pujite/ Loka Maataa! You are a representation of splendour and beauty, especially as your tender arms flash with invaluable ornaments and dazzling gems; at same time, Maharshis worship perhaps not due to your attractiveness and physical grace but as you are the flagship of Vidya- Vigjnaana- and Spiritual Depths of Mantra- Tantra-Yantra!

Vishva dik mandala vyaapi maanikya teja sphurat kanakaalankrite vibhramalankrite Saadhibhih pujite/ Divine Mother! You excel in your unique luster by spreading it all around in all the ten directions; indeed you bring by your own personality, added illumination to what you wear; this is so as brightness begets further rediance! All the Sages and practitioners of the highest echelons of dharma get rapturous to worship you!

Vaasaraarabha vela samjrumbhamaana aravinda pratidwandi paanidwaye, santothdhyaddhaaye advaye/ Saraswati! Your both hands seek to challenge the freshness and brightness of lotuses while the initial rays of Bhagavan Bhaskara are sighted. Maha Devi, you tend to shower rains of mercy as none else could match in the Universe!

Divya rathanormika dheetithi stoma sandhyaya mananguli pala vodhhyanna khendu prabha mandale, sannadha ghandale, chit prabhaa mandale prollasat kundale/ Devi! You possess such pretty fingers that are decorated by gold studded with invaluable precious stones defying the luster of Chandra Deva. Indeed you are worshipped by Devaadhipati Indra. Such extraordinary brightness is embedded with Sat-Chit-Ananda or the Endless Joy of Objective Consciousness!

Tharaka jala neekasha haraavalee smeraa charu stanabhoga bharanaman madhyaa valli valeeschedha veechi samudyath samullaasa sandarsitakara soundarya ratna kare, valleevibhrutkare, kimkara shri kare/ Devi! You are an ocean of gorgeousness and grace especially because three wave like lines are formed in your mid body and even a slight stoop as caused in the bend between your navel and chest result in the smilarity of a bevy of nakshatras! Moreso, when ever you bend while playing the musical instrument Veena, the body bends are frequent and so does the displays of nakshatras on Full Moon nights even as She showers Vigjnaana and Aishwarya or knowledge an prosperity alike!

Hemakumbhopamottunga vashajo paravanamr trilokaavanamre/ Devi! You are the repository of vidya-vigjnaana-and vaak prabhava; still you are 'namre' or an example of humility!The bend of your body with the heaviness of your chest brings about that gift of modesty despite your inherent accomplishments; no wonder, all the residents of trilokas are admired and worshipped as the paragon of knowledge!

Lasadvrita gambheeraa naabhi sarasteera saivala sangakara Shyama romaavali bhushane! Devi! You are the classic archetype of ‘vaak’ or the power of speech as you shine with greenish black hair style which reminds anybody to a thin row of water plants surrounding a lake of deep round and attractive belly buttons!

Chaarur sinchath kati sutra nirbharithinanga leelaa dhanu sincheeneedambare, Divya rathananbare! Devi the paragon of Romance! Even by the slight shake of your ‘kati-sutra’ or the waist belt studded by precious gems would get Manmadha the God of Love and Romance totally alarmed and bewildered; such is the might of your multi-starred Prema Vidya!

Padmaraghollasan mekhala moukti shreni shobhajita swarna bhu bhutale, Chandrikaa sheetale! Devi of Tranquility! The extraordinary glitter of the diamond studded girdle would far outshine the awesome beauty of Meru Mountain’s surrounding green valley which by itself outsmarts otherwise by the cool serenity of Moon Shine!

Vikasita navakimsuka thara divyaamsuka channa chaaru shobha para bhuta sindura sonaya manendra maatana hastargale, vaibhavan argale Shyaamale! Devi Shyamala! Your well formed thighs covered by a Sacred Cloth of holy red flowers of ‘palaasa’ tree defeat the prettiness of the trunk of Iravata-the elephant vaahana of Lord Indra which got manifested at the churning of ‘ksheera samudra’ - the Ocean of Milk- by Deva Daanavas desirous of Amrita or Nectar to attain deathlessness!

Komala snigdha neelotpalotpadhita aananga thunnara sangakare dara jangalater, chaaru leelaa gate! Devi! Your elegant knee caps resembling the bow of Manmadha’s arrows made of dark and scented flowers enable typical graceful feminine gait.

Namradik pala seemanthini kuntala snigdha neela prbhaa punja samjatha durvaangurasangi saaranga samyogaringanna khendujjwale projjvale nirmale! Devi! Your ever shining finger nails are such by the wives of the Ashta Dik Devas or the Eight Directions are saluted [Ashta Loka Palakas : Indra, Agni, Yama, Nirruti, Varuna, Vayu, Kubera and Ishana]; more over the wandering herds of deer make the mistake of confusing your flowing hairs as ripe and fresh grass!

Prahva devesha Lakshmisha bhutesha thoyesha vaesha daityesha yashesha vaayavaagni koteera manikya sangushta bala tapodhana lakshara sarunya tarunya Lakshmi graheetaranghri padme, Supadme, Ume! Devi! Your lotus feet reflect the splendor of the bent crowns of Deva ganaas like Bhutesha or Indra, toyesha or Varuna Deva, Vayu and Agni besides Lakshmi and holding lotus flowers in your hands being Supudma as also Uma Devi!

Suruchira navaratna peetha stite, Sussthite, Ratna padmaasane, Ratna simhaasane, shankhapadma-dwayopaashrite, vishrute! Devi! You are seated on the throne on the nine gems [diamonds for power, wealth, success over enemies-ruby for success and longevity-emerald for strength and security-- yellow sapphire for charm and love- garnet for health and longevity-blue sapphire for love and wealth- pearl / moonstone for purity, happiness, and victory-zircon / topaz for wealth and success in legal affairs and Car’s eye for protection from evil spirits and from fire hazards] You are gloriously seated pretty on lotus flowers besides a conchshell and indeed inevitable in the entire universe!

Tatra Vighnesha Durga Vatu Kshetrapaalairyute, Maata Maatanga Kanya samohanvite, Bhairavair ashtabhir veshtite! Mother Matanga Kanya being the unique gift as a kanya or a virgin! You are surrounded indeed by Ganesha-Durga-Bhairava, Ksherapaala! As one of the unique maidens at the ashram of Matanga Maharshi, you are the gift to the Maharshi full of virgin power and sanctity; Devi! You are surrounded by Ganesha, Durga, and Kshetra -paalas and Ashta Bharavias [viz. Ruru, Chanda, Asitanga, Kapaala, Krodha, Unmatta, Samhara and Bhishana or Bhut Bhairava, in the Ashram of Matanga Maharshi. Further, Bhairava or Dwara Bhairava is at Kashi Vishwanath Temple.]

Manjula Menakaadhyaanga namanite Devi Vaamaadhibhish Shaktih sevite, Mathurka mandalair mandith Yaksha Gandharva Shiddhagana mandalair archite! Pancha baanaatmike Panchabaanenaarthya cha

sambhavite, Preetibhaja vasantena cha aanadite/DeviSaraswati! You are always worshipped by the ever beautiful Manjula and Menaka Devis! You are served by Goddess Durga and Vama Deva; You are always in the company of Ashta Matrikas [viz. Brahmani, Vaishnavi, Maheshwari, Aindri, Vaarahi, Chamunda, Naarasimhi and Kaumari ; Kaumari stands for Chastity and Purity devoid of envy with Dwadasha Bhujas or Twelve Hands carrying Bow, Arrows, Axe, Spear, Staff, Water Jar, Lotus, Ghanta/Bell, Pustaka / Sacred Book, Cock, Tanka or Silver Coins and Shakti alternatively called the Amsha of Kumara's mother; Karunaapaangi or Devi Gayatri is the Symbol of Karuna or Kindness]. You are ever worshipped by Yaksha-Gandharva-Siddhas; you are also the soul and spirit of Manmadha the God of Love and his wife Rati Devi who both specially worship you in the Spring Season.

[Shiva Purana narrates this version of Ashta Matrikas: Andhakasura became the Unconquered King of the Lower Regions like Patala and tormented the entire Universe. After a series of battles were won with Devas who were driven away from the Heaven, Indra approached Brahma and Vishnu who too were ineffective to conquer the Demon as he was fortified with the boons of Brahma. They had finally approached Maha Deva and to His utter surprise He too could not conquer him as each time Maha Deva applied His trident against the Demon, blood streams of the Demon's body created endless number of Andhakasuras with each drop of his blood. Lord Rudra became so infuriated that from His face produced a mighty conflagration or an inferno-like flame viz. the **Yogishwari** Shakti. Vishnu too created a highly powerful Shakti named Devi **Vaishnavi** and other Deities followed suit by creating their Shakti counterparts viz. **Brahmi** from Brahma, **Kaumari** from Kartikeya, **Mahendri** from Indra, **Yami or Poushunyam** from Yama, **Varahi** from Varaha Deva and **Maheswari** from Narayana. The Eight Matrikas represented the Eight Mind born Enemies viz. Kama or Desire from Yogeswari, Krodha or fury from Maheswari, lobha or avarice from Vaishnavi, Mada or Ego from Brahmani, Moha or infatuation from Kaumari, Poushunya or wickedness from Yamadharani, Matsarya from Indrani and Jealousy from Varahi. The blood streams from Andhaka's body got dried up by the Matrikas; the Rakshasa Maya or the illusion created by the Demon was terminated and Andhaka too got exterminated. The combined strength of Marikas is an extraordinary might of Eight Shaktis providing security and propitiousness to devotees and Lord Brahma declared 'Ashtami Thithi' in the Monthly Calendar. Those who observe this particular day with fast by eating 'Bel patra' with devotion are blessed with excellent health, well being and contentment.]

Bhakti baajam param shreyase, kalpase yoginaam manase dhyotase, Bhaktimaschedasa vedhasa sthuyase, Vishva hridayena vedhasa stuyase, Vishwa hridayena vadhyena Vidyaadharair gheeyase/ Mother! It is you who grants fame and name to your devotees; It is you from the very beginning of 'Srishti' that Sages revere and meditate you in search of Paramaananda or the State of Bliss; It is you that Lord Krishna worship you for excellence and expertise in Vedangas especially in Music and Dance the fundamentals of 'Raasa Leelaas'; It is again you whom all the outstanding vidwans as the repositories of vedic knowledge prostrate to you for the boundless vidya-vigjnaana; It is Brahma too who is the originator of Veda Vedangas that would never even a while part with your company and dare to ignore and venerate you as You indeed are the manifestation of grace, vidya-vigjnana and Vaak Mahima! It is you again you that Vidyadharas could ever in their existence follow you as the beacon light always!

Shravana harana dakshinakwanaya veena Kinnarair geeyase, Yaksha Gandharva Siddhagana mandalair archase, Sarva soubhaagya vaancha vahirvadhudhir Suraanaam samaradyase/ Maha Devi! Kinnaras are never fatigued with Veena Vidya and you indeed are the paramount specialist guiding them for reaching higher planes in it. Similarly Yakshas, Gandharvas and Sidhas seek to reach their maximum potential and seek your helping hand to enrich themselves. The entire community of Devas have their respective lines of specialisation; as the 'samasta vidya swarupini' all types of Srishti are totally dedicated to you as their respective preceptor as you are the Learning and the Quest for jnaana-vigjnaana for which sky is limitless too!

Sarva Vidya vishesheshaatmakam chadu gatha samuchhaaranam, kanda mulolla sadvarna ragi trayam/ Komala shyaamalo dhara paksha dwayam/ Tunda shobhati dhuuri bhavat kisukam tmsukam, lalaayanti

parikreedase/ Devi! Who indeed is this parrot fond of! This unique bird is the flagship of knowledge, besides being an outstanding singer, with three indelible and natural three coloured lines on its neck, as also its two wings being of green colour and beaks of 'kimsukam' or blood red palaasa flowers!

Paani padmadvayaye nakshamaalamapi sphatikeem jnaana sharadmakam pustakamankusham paasha bibhratiyena sanchintise tasya vaktrantara gadya padyaatmika Bhaarati nissaret/ Yena vaa yaaka bhakruyitir bhavyase tasya vasya bhavanti sriya purusha yena vaashatakumbhadyutir bhavyase sopi Lakshmi sahasrair parikreedate/ Devi! Who indeed is to be worshipped with earnest dedication but for you as holding the crystal japa maala or rosary in one hand, a book surfiat with jnaana-vigjnaan by another hand, a goad and a paasha or rope to catch the evil by other hands ought to spontaneously inspire a true devotee to fill his mouth and tongue with the might of knowledge and wisdom as poetry, prose, music, and eventually the higher levels of awareness of Parama Tatwa! Who again as a male or female realise that with deep devotion and intense dedication absorb and analyse the whereabouts of Lakshmi the material wealth and Vidya to sift the falsity of existence and the Truth of permanent joy of each and every Being!

Kinnara Sidhyedwapu Shaalam komalam chandra choodaanvitam thavakam dhyaatatasya kelivanam nandanam tasya bhadraasanam bhutalam, tasya gheer deataa kimkari tasya cha jnaanakari Shri swayam/ Devi! Kinnaras and Siddhas do meditate you intensely for vigjnaa and vidya as you are also : 'shyaalam- komalam - chandrachoodaanvitam'! Devi! You are unique with the crescent Moon decorated on your graceful headgear granting to all of those with resolute faith and dedication. You make the devotees feel that the ocean is playing pool, heavenly gardens are your kitchen gardens, the entire bhumi as your own seat and even prosperity is as your domestic maid at your behest!

Paahimaam paahimaam! Raksha Raksha ! Sarva Tirthaatmike, Sarva Mantraatmike, Sarva Yantraatmike, Sarva Shaktyaatmike, Sarva Peedaatmike, Sarva Tatvaatmike, Sarva Vidyatmike, Sarva Yogatmike, Sarva Naadaatmike, Sarva Shabdaatmike, Sarva Vishyatmike, Sarva Vargatmike, Sarva Sarvaatmike, Sarvage, Sarva Rupe, Jagan Maatrike, Paahimaam, paahimaam, Paahimaam, Devi Tuhyam namah, Devi Tubhyam namah, Devi tubhyam namah/ My reverential prostrations, Save me, Save me! You are the Singular Saviour! You are the Composite Tirtha of Pilgrimage, of Mantras or Sacred Chants, of Yantras or of Holy Symbols, of Unified Energy and Precept, of Means of overcoming Ailments and Problems, of Tatwas or Philosophies, of Vidya or higher and material knowledge, of Yogas or Intense physical and mental regulation and self control, of naada-shabda or of musical sounds, speech and receptive hearing capacity, of the detail of the Universe of Sapta Urthva- Sapta Adholokas or Seven Higher and Seven Sub-terrestrial worlds; of innumerable Beings of 'charaachara' existence of moveable and immobile nature; or of each and every thing in srishti or creation and finally of yourself as omni present- omniscient and omni-potent! My reverential prostrations, Save me, Save me! You are the Singular Saviour!

Padmapatra Vishaalaakshi Padma kesara varnini, nityam Padmaalayaam Devi saamaampaatu Sarasvati/ Sharadindu vilaasa manda haasaam sphuradindevara lochanaabhiraamaam aravinda samaana sundaraashyaam, aravidaasana Sundarimupaase! Sharanam karavaani sharmadam te charanam vaani charaacharopajeevam karunaamasrutai kataaksha paathai kurumaamaba kritaartha saartha-maaham/ Sharadaashaaradaambhoja vadanaa vadanaambuje sarvadaa sarvadaasmaakam sannithissannitih kriyaat/

ANNEXURE II: SHRI SARASWATI SAHASRA NAAMA STOTRA

Dhyanam

Shrimatcchanadana Charchitojjolavapuh Shuklamabara dharaa Mallika Malaa Lalitha kuntalaa pravila sanmuktaavali shobhanaa/ Sarva jnaana nidhana pustakadharaa Rudrakshamalaankita Vagdevi vadanambujey vasatumey trailokya Mataa shubhaa/(Devi Maha Saraswati! You possess a radiant physique smeared with the cool and fragrant sandalwood paste attired in spotless white clothing wearing garlands of aromatic jasmine flowers around the neatly arranged head hair lock of yours and is ornamented with impeccable pearl necklaces. Indeed you are the epitome of wisdom carrying books of knowledge adorned with strings of Rudraksha Beads. You are the unique Goddess of Voice and Speech; the Lotus Faced and the Lotus Resider ; and the Mother of the Three Worlds of Earth, Nether and Higher Realms being the most auspicious and the benevolent.)

Narada Uvaacha

Bhagavan Parameshaana Sarva Lokaika Nayaka, Katham Saraswati Saakshaat prasanna Parameshthinah/ Katham Devyaa Maha Vagyaah Satatpraapa sudurlabham, Yetanmey Vada tatvena Maha Yogeshwara Prabho/(Sage Narada requested Sanat Kumara Maharshi the Maha Yogeshwara to delineate in detail the features of Devi Saraswati the merciful who is none too difficult to learn about, yet so complex to understand in depth and much less to accomplish).

Shri Sanat Kumara Uvacha

Saadhu pushtam twayaa Brahman Guhyaadguhya manuttamam, Bhayaanugopitam yatnaadidaanim Satprakaashyatey/ Puraa Pitaamaham drushtwaa jagatsthaavara jangamam, Nirvikaram Niraabhaasam stambhi bhutamachetasam/ Srushtwaa Trailokyamakhamilam Vaagabhaavaatathaa vidham, Adhikyaabhavatah swasya Parameshthi Jajadguruh/ Divyavarshaayutam tena tapo dushkaramuttamam, Tatah kadaachisanjaataa Vaani Sarvaartha shobhitaa/ Ahamasmi Maha Vidya Sarva Vaachaamadhishwari, Mama Naamnaam Sahasramtu Upadeshyaamyantuttamam/ Anena samstutaa nityam patnitava bhavaamyaham, Twayaa srashtam Jagatsarvam Vaani yuktam bhabishyati/ Idam rahasyam Paramammama naama sahasrakam, Sarva paapougha shamanam Mahaa Saarasvata pradam/ Mahakavitwadam lokey Vaageeshatwapradaayakam, Twamvaa parah Pumaanyastastustaveyanaena toshayet/ Tasyaaham kinkari saakshaat bhavishyaami na samshayah, Ityutkavaanantardadhey Vaani tadaarabhya Pitaamahah/ Stutwaa stotrenaa divyena tatpatitwa mavaaptavaan, Vaaniyuktam Jagatsarvam tadaarabhyaabhaven Muney/ Tatteyham sampravak –shyaami shrunu yatnaena Narada, Saavadhaanamanaa bhutwaa kshanaam shuddho Muneshwarah/ (Narada!This utmost confidential narration of the features of Devi Saraswati is indeed worthy of learning by all the persons of virtue as that is not only the effective medium to smash all kinds of fears and impediments but also to pave the smooth way for achieving shining success of possible endeavours. In the times immemorial, Lord Brahma noticed ‘Sthavara jangamas’ or the Moveable or Immobile Beings and after meditation to the Almighty for innumerable Divya Years and at long last succeeded in the creation of the Three Lokas when Devi Vani the Unique Shakti manifested by herself as the Maha Vidya or the Embodiment of Immortal Knowledge as the Goddess of Learning and Vocal Powers. I am now instructing you now the Thousand and Odd Names of Saraswati for the benefit of the posterity so that the latter could live with confidence and self reliance. The inhabitants of the next generations of the Worlds would indeed be enlightened and blessed

with this following Script of the ‘Maha Saaraswatwa’ and ‘Vaagishatwa’ – the essence of Saraswati Vidya and of Vaageswari Tatwa as they would be highly contented undoubtedly. The inner voice initiated by Pitamaha Brahma got expressed as Stutis and Stotras of Devi Saraswati ever since then. Narada! Do concentrate the following with earnestness and with clean conscience).

Vaagvani Varada Vandya Varaaroha Varaprada, Vrittirvaageeshwari Vaartaa Varaa Vageesha vallabha/ Vishveshwari Vishya Vandya Vishwesa Priya Kaarini, Vaagvaadineecha Vaagdevi Vriddhidaa Vriddhi kaarini/ Vriddhir Vriddhaa Vishaghni cha Vrishtirvrishti pradaayani, Vishwa – araadhya Vishwa Maata Vishwadhaatri Vinaayaka/ Vishwa Shaktir Vishwasaraa Vishwaa Vishya vibhavari, Varenaya Vangmayi Vriddhaa Vishishta Priyakaarini/ Vishwato Vadanaa Vyaaptaa Vyaapini Vyaapakaatmika, Vyaalaghni Vyaala bhushaani Virajaa Veda naayikaa/ Veda Vedaanta Samvedyaa Vedaanta Jnaana Rupini, Vibhaavaricha Vikranta Vishwaamitra Vidhi Priya/ Varishthaa Viprakrishta cha Vipravarya prapujita, Vedarupa Veda Mayi Veda Murtischa vallabha/ (Om Vaachey namah : Salutations to the Goddess of Speech ; Vaani the Deity of Voice; Varada or the Provider of Boons; Vandya the Devi most worthy of sincere greetings; Varaaroha or the One who rides all over and shovers boons; Varaprada the bestower of windfalls; Vritti or the embodiment of Profession and Career; Vaageeswari or the Queen of Conversation; Vaarta or the Symbol of Intelligence and of Business; Vara the Bonus; Vaageesa vallabha or the Sovereign of Expression; Vishweswari the Empress of the Universe; Vishwa vandya or the most deserving of prayers and beseechings; Vishwesa Priya Kaarini or the Cause of Happiness to the Over Lord of the Universe; Vaagvaadini or the Supreme Entity of Analysis and Eloquence; Vaakdevi or the Goddess of Vocabulary and Communication; Vriddhida or the Provider of Growth and Progress; Vriddhikaarini or the Prime Source of Advancement; Vriddhi Vriddhaa or the Ageless in bestowing constant Improvement and Development; Vishaghni or the destroyer of every thing poisonous; Vrishti or Progress; Vrishti pradayani or the Originator of Growth ; Vishwaaraadhya or the One who is worshipped by the totality of the Universe; Vishwa Maata the Mother of Creation and Life; Vishwa dhaatri the Supreme Fulcrum of the Universe; Vinayaka or the Destroyer of all Obstacles; Vishwa Shakti or the Unique Power of the Universe; Vishwa saraa or the Quintessence of the Universe; Vishwa or the Manifestation of Universe; Vishwa Vibhavari or the darkness (negation) of the Universe so that the Illumination of Knowledge is appreciated; Vedanta Vedita or the Erudite Master of Vedas; Vedita the Learned par excellence; Vitta the Symbol of Wealth; Veda Trayaatmika or the Soul of the Three Vedas of Ruk-Yajur-Saama; Vedajna or She who surpasses Vedas; Veda Janani or the Mother Goddess of Vedas; Vishwa or the Creation Itself; Vishwa Vibhavari or the Absence of Universe without her is non-perceivable ; Varenaya or the Peak of Excellence and Distinction; Vaangmayi or the Symbol of Elegant Voice; Vriddha or the Embodiment of Progress; Visishta Priyakarini or the Distinguished Source of Happiness; Vishwatovadana or the Prime Face the Universe; Vyapta or the All Pervasive; Vyapakaatmika or the Omni Present; Vyalaghni the Destroyer of the Wicked and Vicious; Vyala Bhushani or the Ornamented with Poisonous Snakes; Viraja or the Impassioned and Placid; Vedanayika or the Supreme Chief of Vedas; Veda Vedanta Samvedya or the Master of the Four Vedas of Ruk-Yajur-Saama-Adharvanas and of the Six Vedangas of Siksha or the Science of Pronunciation and Articulation, Chandas or the Science of Prosody, Vyakarana or of Grammar, Nirukta or the ulterior explanation of Veda Sentences and Words, Jyotisha or the Science of Astronomy, Kalpa or the explanations of Rituals and Ceremonies; Vedanta Jnaana Rupini or the Personification of the Knowledge of Vedanta comprising explanations of Vedas in the form of Upanishads, the Six prominent Darshanas signifying the Systems of Philosophy, Meemaamsa etc; Vibhaavaricha or the Form of Nothingness or of Ignorance or Maya the

Illusion; Vikranta or the All Overcoming Power of Victory; Vishwamitra or the Companion and Guide of the Universe; Vidhipriya or the Enforcer and Ruler of destiny as per one's own Karma or Action; Varishtha or the Ultimate; Viprakrishta or the One who entices Brahmanas; Vipravarya prapujita or worshipped by the high echelons of Brahmanas; Veda Rupa or the epitome of Brahmanas; Vedamayi or the System of Vedas; Veda Murtischa or the Ingredient of Vedas; Vallabha or the Beloved or the Supreme).

Om Hreem Guru Rupey Maam Grihna Grihna Aim Vada Vada Vaagvaadini Swaaha

Gouri Gunavati Gopya Gandharva Nagara Priya, Guna Maataa Gunaantasthaa Gururupa Gurupriya/ Giri Vidya Gaanatushta Gaayaka Priyakaarini, Gayatri Girishaaraadhyaa Girisha Giri priyankari/ Girijnaa Jnaana Vidya cha Girirupa Girishwari, Girmatrey Gana samstutya Gananiya Gunaanvita/ Goodha Rupaa Guhaa Gopyaa Gorupa Gowrgunatmika, Gurvi Gurvambika Guhya Geyaja Griha naashani/ Grihini Grihadoshaghi Navaghi Guruvatsala, Grihatmika Grihaaraadhyaa Griha badhaa vinaashani/ Gangaa Giri sutaa Gamyaa Gajayaanaa Guhastuta, Garudaasana samsevyaa Gomati Guna Shaalini/(Devi Saraswati! You are Gauri or of wheatish complexion symbolic of Purity or an alternative form of Devi Parvati; Gunavati or of excellent features; Gopya or Unrevealed or Unknown; Gandharva nagara priya or Devi who is fond of Gandharvas for their extraordinary qualities of Singing especially related to Saama Veda as also Music and Dance; Guna Mata or the Mother of the Trigunas viz. Sattwa-Rajo-Tamasika and their variations; Gunaantastha or the One concealed in the Trigunas; Gururupa or the Supreme Teacher of the Universe; Gurupriya or the Beloved of Brahma the Utmost Preceptor; Giri Vidya the Mountain like Form of Abundant Vidyas or Knowledge spread across fourteen Components viz. Four Vedas, six Angas, Dharma, Meemaamsa, Tarka/ Nyaaya and Puranas Gaana tushta or She who is contented with Song, Singing and Music; Gaayaka Priya kaarini or the Creator of the Topmost Singers and those fond of celestial music; Gayatri or the Sacred Hymn of *Om Tatsaviturvarenyam bhargo Devasya dheemahi dhiyoyona prachodayaat* composed and recited in Gatatri Chhandas and stated to expiate sins and impediments repetitively as per one's capacity and with dedication; Girishaaraadhyaa or Devi Saraswati as worshipped by Lord Shiva Himself; Girisha or Parama Shiva the Alternate Form of Saraswati Herself; Giri Priyankari or the One who is extremely fond of Shiva-Parvati pair; Girijnaa or possessive of the full knowledge of Parvati and Shiva; Jnaana Vidya or the full knowledge of philosophy that connects humanity and the Supreme; Giri Rupa or of the Mountainous / Gigantic Form ; Girishwari or of the Devi Parvati Swarupa; Girmatrey or the Image of Devi Parvati; Gaana samstutyyaa or the One who is invoked by hymns of tributary praises; Gananeeya or the Distinctive and Illustrative; Gunaanvita or of Virtuous Excellence and Eminence; Goodha Rupa or of Concealed appearance; Guha or of the Swarupa of Lord Subrahmanya; Gopyaa or of Invisible Nature; Gorupaa or of the Hallowed Form of a Cow representative of Sacredness and immense utility; Gourguanaatmika or of the Characteristic of purity and transparency; Gurvi the Instructor par excellence; Gurvambika the Goddess Guide to the path of Righteousness and Morality; Guhya or the Unknown yet Actual; Geyaja or the Greatest example of a Singer; Griha naashani the destroyer of Families of disrepute; Grihini or the exemplary house wife; Grihadoshaghi or the demolisher of harmful defects and evils of a family and household; Navaghi- literally a trap or the cracker of impediments and disorders; Guru Vatsala or the affectionate mother / teacher figure to children and innocent; Grihamika or the Guiding Soul of Families and Households; Grihaaraadhyaa or the Worship worthy Devata of each and every household; Griha baadhaa vinaashani or the Eliminator of all kinds of house- hold problems and difficulties; Devi Saraswati! You are akin to Ganga who is swift and clean in purifying all the Beings in Creation; Giri Suta or like the offspring of

Giri or Parvati; Ganya the Single Final Goal that all the Beings on Srishti crave to reach; Gajayaana or the Devi who rides an elephant with steadiness and surety; Guha stuta or Commended by Shiva Kumara always; Garudaasana Samsevyaa or worshipped and served by Garuda Deva the Celestial Carrier of Maha Vishnu; Gomati or the Sacred River by that name; Guna shaalini or of the One possessive of virtuous features and qualities).

Om Aim Namah Sharadey Shreem Shuddhey Namah Sharadey Aim Vada Vada Vagvadini swaha/

Sharadaa Shaswati Shaivi Shankari Shankaraatmika, Shri Sharvaani Shataghni cha Sharaschandra nibhaanana/ Sharmishtha Shamanaghnicha Shata Saahasrarupini, Shiva Shambhupriya Shraddhaa Shruti rupaa Shrutipriya/ Shuchishm,ati Sharmakari Shuddhidaa Shuddhi rupini, Shiva Sivankara Suddha Shivaaraadhya Shivatmika/ Shrimati Shrimayi Shraavyaa Shruti Sharavana gochara, Shantisshaanti kari Shanti Shantichaara Priyankari/ Sheela labhya Sheelavati Shrimaataa Shubha kaarini, Shubha Vaani Shuddha Vidya Shuddha Chitta prapujita/ Shrikari Shuta paapaghnii Shubhaakshi Shuchi vallabhaa, Shivetaraghnii Shabari Shrivaneeya Gunaanvitaa/ Shara Shirisha pushpaabhaa Shama -nishtha Shamaatmika, Shamaanvitaa Shamaaraadhya Shiti kantha prapujitaa/ Shuddhihi Shuddhi kari Shreshtha Shrutaaanantaa Shubhaavaha, Saraswati cha Sarvaginaa Sarva Siddhi Pradaayani/ (Sharada the bashful and modest as stated literally or the Full Moon Kartika Month; but in this context the Deity Saraswati as the Epitome of Vidya and Wisdom; Shaswati or the Ageless and Permanent; Shaivi or the beloved of Shiva in the Form of Devi Parvati; Shankari or the Spouse of Shankara again in the Appearance of Parvati; Shankaratmika or once again in the Form of Devi Gauri; Shri or in the Form of Devi Lakshmi; Sharvani or as Durga the Consort of Shiva; Shataghni or the hundred edged thunderbolt of Indra with the prowess of destroying hundreds of demons in one shot; *Sharaschandra nibhaanana or of the visage of Autumnal Moon akin to a white Lotus ;

*[The Seasons are Vasanta/Spring/Chaitra-Vaishakha/ Feb 19-April 19 approx; Greeshma/ Summer/ Jyeshtha-Ashadha/ April 20-June 21 approx; Varsha/Monsoon/Shravana-Bhadrapada/ June 22-Aug 22 approx; Sharad/Autumn/Ashwin-Kartika/ Aug 23-Oct 22 approx; Hemanta/ Pre Winter/ Margashirsha-Pushya/Oct 23-Dec 21 approx; and Sishira/Winter/Magha-Phalgun/Dec22-Feb18 approx];

*Sharmishtha the epitome of Loyalty and Modesty;

*[Sharmishtha was the younger wife of King Yayati of Maha Bharata fame the elder wife being Devayani the haughty daughter of Shukracharya the Rakshasa Guru. Sharmishtha the daughter of a Rakshasa King was liked immensely by the King and Devayani's father Shukracharya cursed the King to become old unless any of the sons agreed to exchange his youth to Yayati's old age; Devayani's son Yadu refused but Puru the son of Sharmishtha agreed to exchange his youth to Yayati's old age];

Shamanaghnii or the Subduer of Situations of undue placidity where ever needed; Shata sahasra rupinyai or She assumes hundred thousand forms simultananeously; Shiva the incarnation of Auspiciousness; Shambhupriya or the One extremely fond of Shambhu Deva; Shraddha the emblem of Patience and Sacrifice; Shruti Rupa or the personification of Shrutis / Vedas; Shruti priya or She who is eager to hear or assimilate the content of Veda Swaras; Shrutismati or She who has the mental frame of clean thoughts and feelings; Sharmakari or She who is the provider of happiness to Brahmanas encouraging them to affix their names with the word Sharma; Shuddhida or the Provider of 'Bahyaantara Shuchi' or the external and internal purity; Shuddhi Rupini or the Crest of Cleanliness; Shiva or Devi Saraswati in the alternate

Form as Bhagavan Shiva; Shuddha or the hall- mark of Purity and Clarity; Shivaaraadhyaa the One who worships Bhagavan Shiva; Shivatmika or the Soul of Shiva Himself; Shrimati or the Lakshmi Swarupa being the alternate Form of Opulence and Fulfillment; Shrimayi or the one who is surfeit with Material Possessions ; Shraavya the Provider of the the faculty of Pleasant Hearing and Talking; Shruti or the Incarnation of Vedas; Shravana Gochara or the Goddess of Excellent Audibility and Vision; Shanti or the image of Peace and Tranquility; Shantikari the Bestower of Serenity and Repose; Shantichaara Priyankari or Devi Saraswati who is delighted with Peaceful Conduct and Softness; Sheelalabhya or the one who is attainable with character and good behaviour; Sheelavati ot the Emblem of excellent demeanour and disposition; Shri Maata the Mother Goddess of Prosperity and Happiness; Shubhakaarini or the Source and Benefactor of auspiciousness; Shubha Vaani or the One with Outstanding Voice of Pleasantness and extrarordinary charm; Shuddha Vidya or the Origin of Clean Learning and of Pure Knowledge; Suddha Chitta Prapujita or the One who is worshipped by transparent mind and heart; Shrikari or the Provider of Wealth as an alternate form of Maha Lakshmi; Shruta paapaghi or the eliminator of sins and blemishes perpetrated by humanity against the canons prescribed by Vedas; Shubhakshi or the One with benign looks and eyes; Shuchivallabha or the Alternate Form of Brahma the embodiment of Purenness; Shivetaraghi or the destroyer of the Evil Forces except Bhagavan Shiva or His Alternate Swarupas of Brahma, Vishnu, Devis and so on; Shabari or the illustrative devotee of Shri Rama who was the resident of ‘Dandakaranya’ awaiting the latter’s arrival for decades with unending faith and determination; Shrivaniya or the exemplary Devi who is most worthy of being listened to and be worshipped; Gunaanvitha or the Deity who is the Manifestation of Outstanding Characteristics and Features; Shara or Arrow representing speed and power; Shirisha Pushpaabha or the One with a Charming Face adorned with of Sirisha Flowers; Shama nishtha or Devi dedicated to Self-Control and Discipline; Shamatmika or the Emblem of Restraint and Composure; Sitikantha prapujita or worshipped of Bhagavan Shiva whose epithet is black neck deposited with poisonous flames; Shuddhi or the characterisation of Spotlessness; Shiddhikari or the Benefactor of Transparency; Shreshtha or the Noblest and the Unsurpassed; Shrutaananta or the Infinity of Vedas; Shubhavaha the Motif of Happiness and Fortune; Sarasvati the Maha Devi Saraswati the Supreme Priestess of Erudition and Intellect; Sarvajna or the Omni-scient and Sarva Siddhi pradaayani or the Provider of all kinds of faculties and powers).

Om Aim Vada Vada Vaagvaadini Swaaha

*Sarasvati cha Savitri Sandhya Sarvepsita pradaa, Sarvartaghi Sarvamayi Sarva Vidya pradaayani/
Sarveshwari Sarva Punya Sarga Sthityanta kaarini, Sarvaraadhya Sarva Mata Sarvadeva nishevita/
Sarvaishwaryaprada Nitya Sati Satwagunashraya, Sarvakramapadakaaraa Sarvadasha nishudini/
Sahstaakshi Sahasraasya Sahasrapada samyuta, Sdahastahasta Saahasragunalaankrita vighraha/
Sahasrarupa sadrupa Swadhaa Swaaha Sudhaamayi, Shadgrandhibhedini Seva Sarvalokaika pujita/
Stutya Stutimayi Saadhya Savitripriyakarini, Samshayacchedini Sankhyavedya Sankhyaa Sadishwari/
Siddhidaa Siddhasampujyaa Sarvasiddhipradayani, Sarvajna Sarva Shaktischa Sarvasampad- pradayani/
Sarvaashubhaghi Sukhada Sukhasamvitswarupini, Sarvasambhashini Sarvajagatsammohini tathaa/
Sarvapriyankari Shubhada Sarvamangala, Sarvamantramayi Sarva Tirtha Punyaphala pradaa/
Sarvapunyamayi Sarvavyadhighni Sarvakaamada, Sarva Vighnahari Sarva vandita Sarva Mangala/
Sarva Mantrakari Sarva Lakshmi Sarvagunaanvita, Sarvaanandamayi Sarva Jnaanada Satya naayika/
Sarva Jnaanamayi Sarva Raajyaada Sarva Muktida, Suprabha Sarvadaa Sarvaa Sdarvaloka Vashamkari/
Subhaga Sundari Siddha Siddhamba Siddhamatrika, Siddhamata Siddha Vidya Siddheshi Siddharupini/
Suripini Sukhamayi Sevakapriyakaarini, Swamini Sarvada Sevya Sthula Sukshmaa paraambika/*

Saararupa Sarorupa Satyabhuta Samashraya, Sita Sita Sarojaakshi Sarojaasana Vallabha/ Saroruhaabhaa Sarvaangi Surendraadi prapujita, Maha Devi Maheshaani Mahaa Saaraswata pradaa/ (Salutations to you Devi Saraswati; *Savitri-the daughter of the Solar Deity called Savitur and the wife of Brahma whose prayer from Rigveda viz. Gayatri Mantra is practised daily thrice by all Dwijas or the Twice Born Brahmans after Upanayana ;

[* An allusion on Savitri was about a Royal Couple Ashwapati and Malati of Madra Desha referred in Matsya Purana who were great devotees of Bhagavati Savitri; the latter blessed the couple with a girl child who was named too Savitri eventually married to Prince Satyavan but in course of time the Prince faced a sudden accident and Yama Dharma Raja was about to take his life away but the Princess Savitri encountered Yama by virtue of her unique devotion to Bhagavati Savitri. Yama granted the Princess Boons like eyesight to her parents, return of the father in law's lost Kingdom and so on, but finally was so pleased with Savitri's Pativratiya, Knowledge of Dharma / Virtue, persistence and devotion to Bhagavati that finally he spared the life of her husband];

Devi Sandhya or Goddess governing the Ritual of worship three times a day as the Pratah-Madhyahinka-Saayam Kaalas or of Early Morning-Mid Day-Evening; Sarvepsitaprada or the Fulfiler of desires of the Virtuous and the Truthful; Sarvaaghi or the Saviour of retributions to the faithful; Sarvamayi the Omni Present and All Pervasive; Sarva Vidya Pradaayani or the Benefactor of all types of Knowledge and Mental faculties to the well deserved; Sarveswari or the Highest Authority to all Beings; Sarva Punya or the Personification of Abstract Punya or the Fruits or the Return Advantages of Quality Deeds; Sarga Sthityanta Kaarini or the Creator-Preserver-and Destroyer of the Universe; Sarvaaraadhya or the Singular Entity who is Worshipped and Worship-worthy; Sarva Maata or the Mother of One and All; Sarva Deva Nishevita or the One possessive of and accompanied / backed up by all Devas; Sarvaishwaryaprada or the bestower of all kinds of affluence; Nitya or the Everlasting; Sati or the alternative manifestation of Sati Devi the Consort of Maha Deva; Satva Gunaashraya or the byword of Satva Guna; Sarvakrama padaakaara or the One with perfect lined steps or the epitome of Logically Systemised Learning; Sarva dosha nishudini or the obliterator of all types of imperfections and flaws; Sahastakshi or the Visioner of countless events and happenings; Saharaasya or of Thousnads of Asanaas or Seats; Sahasrapada samyuta or the One with myriad feet and mobility; Sahasra hasta or has numerous hands and of endless reach ; Saahasra Gunaalankrita Samyuta or the Unique Devi with innumerable variations of features simultaneously; Sahasra Seersha or of plentiful heads and of abundant Thinking Capacity; Sadrupa or of the Stunningly Distinct Form of Virtue; Swadha the Specified Deity approachable to Pitru Devatas; Swaha the designated Deity amenable to Devas through the medium of Yagnas, Homas and Agni Karyas; Sudhamayi the depository of Amrita or of Life-Providing elixir; *Shadgrandhi bhedini or the interrupter knots or breakages of physical energies;

*[Rudra Grandhi is between Agjnaa Chakra / wheel or at the Third Eye Point and Sahasrara Chakra or Super Consciousness; Vishnu Granthi is between Manipura, Anahata and Vishuddhi Chakras signifying high sensitivity points at the top of human head representing human attachments and emotions; and Brahma Granthi at Sushumna Nadi lying in Mooladhara Chakra the balancer and energiser; Devi Saraswati is the Utmost Guru of Yoga Practice to align human energies with the Parama Shakti];

Sevya or the Highest Deity who is venerable; Sarva Lokaika Pujita or the Para Shakti esteemed by one and all including Devas and Danavaas too; Stutya or the One prayed to by all; Stutimayi or the One

eulogised sincerely; Saadhya or the One who is achievable spiritually; Savitru or the the Fulfiller and the daughter of Surya; Priyakarini or the Cause of Happiness; Samshayacchedni or the smasher of doubts ; Sankhya Veda or the Epithet of Shankhya Shastra which strongly believes in the Concept of Dualism of Purusha the Unknown and Prakriti the Perceivable Matter; Sankhya or the Origin of Numerical / Ganita Shastra; Sadeeshwari or the Exemplary Deity of Virtue and Dharma; Sidhida or the Povider of Accomplishment; Siddha sampujya or the One adored by those who are the Expert Achievers; Sarva Siddhi pradayani or She who enables to secure success; Sarvagjna or the All-Knowing; Sarva Shakti or the Symbol of Highest Power and Energy; Sarva Samprad pradayani or the Contributor of all types of Prosperity; Sarvaashubhaghni or the Total Eliminator of Inauspiciousness; Shukhada or the Giver of Joy; Sukha samvitswarupini or the Personification of Contentment; Sarva Sambhashni or The Goddess of Convincing Skills of Oratory; Sarva Jagatsammohini or the Devi who mesmerises all Lokas by her example and charm; Sarva Priyaankari or the One who pleases all by her mere looks and conclusive talents; Sarva Shubhada or the Donor of enjoyment to everybody; Sarva Mangala the sponsor of Delight; Sarva Mantramayi the Substance of Mantras; Sarva Tirtha punya phalaprada the Granter of Punya or the Fruits of Visits to Sacred Tirthas; Sarva Punyamayi or the Guarantee of Punya earned through right thought and action; Sarva Rajyada or the Awarder of Kingdoms; Sarva Vyadhighni or the Curer of Physical and Mental ailments; Sarva Kaamada or the Fulfiller of Wishes; Sarva Vighnahari or the reverser of obstacles and difficulties; Sarva Vandita the One who is spontaneously saluted and esteemed; Sarva Mangala or the Source of Excellent Propitiousness; Sarva Mantrakari or the Origin of Mantras with which to appease and please Gods; Sarva Lakshmi or the Emblem of Fortune and Contentment; Sarva Gunanita or the Ideal Reserve of Features; Sarvananda mayi or the Unending Spring of Joy; Sarva Jnaanada or the bestower of varied branches of Knowledge and Learning; Satya naayika or the Protagonist of Truth and Virtue; Sarva Jnanamayi the Super Star of diverse disciplines of Learning; Sarva Rajyada or the Conferor of Authorities and Kingships; Sarva Muktida the Unique Liberator from the shackles of Samsara or the Cycle of Births and Deaths; Suprabha or the Radiance Personified; Sundari or the Most Charming Female of Beauty and Grace; Sarvada or the One capable of providing disregard of considerations; Sarva or the Totality in absoluteness; Sarva Loka Vashankari or the Enthraler of all Lokas; Subhaga or the Mine of Propitiousness; * Siddha the One Endowed with Ashta Siddhis or Supernatural Faculties;

[*Anima or the capacity to miniaturizing one's Physique-Garima or the art of making one's body heavy as required-Laghima capability to lighten one's body-Prapti or to secure powers to achieve one's desires-Prakamya or the ability to make one's body invisible-Mahima or the increasing heaviness of one's body-Ishitwa or to attain Divine Powers-Vashitwa or Controlling the behaviour of others]

Siddhaamba or the Devi representing the powers of Siddhas; Siddha *Matrikaa or the Universal Mothers or Shaktis;

*[Several references have been made in Varaha, Agni, Matsya and Devi Mahatmya Puranas to Ashta Matrikas viz. Brahmi with four heads, six arms holding japamala, kamandalu, pustaka, Ghanta, Padma and noose riding a swan; Vaishnavi riding on Garuda with six hands carrying shankha-Chakra-gada, Padma, baana and asi or sword besides abhaya mudra; Maheswari riding Nandi in white complexion, Trinetra, holding Trishula, Damaru, Aksha maala, Kapala, serpents and Moon; Aindri riding elephant in dark complexion, thousand eyes, Vajra or thunderbolt, goad, noose etc; Koumari riding peacock with twelve arms carrying axe, Shakti, bow etc; Varahi with Boar head on buffalo with danda,

goad, sword, chakra etc. Chamunda/Kali with Mundamaala or Garland of Skulls, damaru, goad, sword, with three eyes riding a Preta or a corpse with frightening appearance; and Nrisimhi or a Woman Lion with features of Narasimha Deva];

Siddha Maata; Siddha Vidya or the Knowledge of Siddha or of the Supernatural powers personified; Siddheshi or the Goddess of Siddhas; Siddha Rupini; Surupini or of the Swarupa of Virtue and Goodness; Sukhamayi or the Symbol of Ecstasy; Sevaka Priya kaarini or the One who takes full care of her devotees; Swamini or the Master in all respects to her Subjects; Sarvadaa Sevyaa or the One demanding loyalty in all respects; Shtula Sukshma Paraambika the Universal Mother of Huge and Tiny Forms as required by situations; Saara Rupa or of the Quintessential Form; Sarorupa or of the Appearance of a Lotus Pond; Satya bhuta or the Embodiment of Truthfulness; Samaashraya or the Shelter of all Beings in Creation; Sitaasita or the bright and dark phases of Chandra; Sarojaakshi or the Lotus Eyed; Sarojaasana Vallabha or the Alternate Form of Brahma who is seated on a Lotus; Saroruhaabha or of the Most Gorgeous Countenance; Sarvaangi or of the Stunning Physique of Attraction and Allurement; Surendraadi prapujita or the One revered and worshipped by Indra and crores of Devatas; Maha Devi; Mahashaani or The Alternative Shakti in the Form of Ishwara's spouse; Maha Saarasvata Pradaa or the Great Instructor of various faculties that she is celebrated for like Speech, Memory, Writing, Voice, Knowledge, Philosophy, Intellect, Wisdom, Art of Communication and Conviction, Veda Shastras and Siddhis).

Om Hreem Aim Maha Saraswati Saaraswata pradey Aim Vada Vada Vaagvaadini Swaahaa/

*Maha Saraswati Muktaa Muktidaa Malanaashani, Maheshwari Mahaananda Maha Mantramayi Mahi/ Maha Lakshmirmahavidya Maata Mandaravasini, Mantrigamya Mantra Mataa Mahamantraphalapada/ Mahamuktirmahaanitya Mahasiddhipradaayani, Maha Siddha Maha Maataa Mahadaakara Samyuta/ Maha Maheshwari Murtyai Mokshada Manibhushana, Menaka Maanini Maanya Mrityughni Merurupini/ Madiraakshi Madavaasa Makharupa Maheshwari, Mahamoha Mahamaya Maatrunam Murtisamsthitaam/ Mahapunyaa Mudaavaasaa Maha Sampad pradayani, Manipuraika nilaya Madhurupa Madotkata/ Maha Sukshma Maha Shanta Maha Shanti pradayani, Munistutaa Mohahantri Madhavi Madhavapriya/ Maaya Mahadeva Samstutya Mahishiganapujita, Mrishtaannada cha Mahendri Mahendra pada daayani/ Matirmatipradaa Medha Martya Loka nivaasini, Mukhya Maha Nivaasa cha Mahabhagya janaashriya/ Mahila Mahima Mrityuhaari Medha pradayani, Medhyaa Maha Vegavat Maha Moksha phalapradaa/ Maha Prabhaacha Mahati Mahadeva priyankari, Mahaposha Mahaarthaicha Muktahaara vibhushana/ Manikyabhushana Mantramukhya Chandrardhashekhara, Manorupa Manassuddhimanassuddhipradaayani/ Maha Kaarunya Sampurna Manonayana vandita, Maha Paataka jaalaghni muktidaa Mukta bhushana/ Manomani Mahaa Sthulaa Maha Kratu phalaprada, Mahapunya phala praapya Maha Tripura naashani/ Mahanana Maha Medha Maha Modaa Maheshwari, Maalaadhari Mahopaaya Maha Tirtha phalaprada/ Maha Mangala sampurnaa Maha Daridranashani, Maha Makha Maha Megha Maha Kaali Maha Priya/ Mahaa Bhusha Maha Deva Maha Raagni Mudaalaya/ (Maha Saraswati! You are Mukta or the Personification of Mukti or Liberation from Samsara; Mukta or the *Pearl Oyster or the Mother of the Spotless Pearl [*Component of the Nine Precious Gems viz. diamonds, emeralds, **pearls**, sapphires, Corals, Rubies, Gomedha and Vaidurya]; Muktida or the Bestower of Emancipation from the Unending Cycle of Births and Deaths; Mala naashani or the Great Cleanser of Impurities and Physical-Mental-Psychological Contaminations; Maheshwari or the Incarnation of Devi Parvati; Manaananda or The Source of Eternal Happiness; *Maha Mantramayi or the Unique Deposit of Mantras;*

[*Mantras are Vedic Hymns or Sacred Prayers addressed to Deities as Ruchas meant for recitation set up in Metrical or Chhandorupa or Yaju Swarupa meant for reciting in low tones or Saamana meant for chanting in musical form of cadence; or incantations of Veda Samhitas; Beeja Swarupa or the Representative Alphabetic Words of Confidential Invocations to specific Aspects of the Almighty; plain prayers to various characteristics of the Almighty in innumerable Male Forms or Appearances like Vishnu, Mahesha, Brahma, Ganesha, Kumara, Indra, Nava Grahas, and Countless Manifestations of Devis especially Lalitha-Durga-Lakshmi-Saraswati- Gayatri etc. or as the Invocation Medium of Vratas, Pujas, Tirtha Darshanas, Pitru Oriented Karmas, Agni Oriented Karyas, Ritulas like birth / death orientation, Upanayana-Vivahaadi Samskaras; various Mystic hymns, Yoga Practice, Astra-Shastra-Chikitsa based, negative Mantras, and so on].

Mahi or the Mother Earth; Maha Lakshmi Swarupa; Maha Vidya Maata or the Mother of all kinds of Learning and Knowledge; Mandara Vasini or the Resident of the famed Mountain Mandara that had the distinction of service as the churning rod in the context of Deva-Danava Amrita Manthana; Mantra gamya or the Ultimate Destination of all types of Mantras mentioned above; Mantra Maata or the Iconic Mother of Mantras; Maha Mantra Phalapada or the Primary Shakti that imparts the resultant fruits of the usage of the Mantras to the concerned persons; Maha Mukti or the Personification of Mukti; Maha Nitya or the Singular and Formless Nothingness of Eternity; Maha Siddhi pradaayani or the Superlative Power that grants Fulfillment; Maha Siddha or the Embodiment of Siddhi; Maha Maata or the Matchless Mother of Creation; Mahadaakaara Samyuta or The *Virat Swarupa;

*[The Supreme Energy in only a half manifested colossal Form to enable human comprehension rather than of abstraction was described in many Puranas especially Maha Bhagavata as possessive of Earth as feet, Sky as navel, Sun as three eyes, Brahma as the precreating part, Moon as mind, heavenly planets as head, dishas or directions as ears, demi Gods as protecting Planets as arms, destructive Powers as eye-brows, shame as lower lip, greed and arrogance as upper lip, delusion as smile, Moonshine as teeth, trees as body hairs, clouds as head hairs, garlands as Material Energy representing Goodness, Passion and Ignorance; garments as Vedic meters, ear rings as Yoga and Sankhya, Crown as Protection and Courage, Throne as Religiosity and Knowledge, Ananta as the Seat signifying the unmanifested segment of Existence, club/mace as the Life Force or as Prana incorporating Sensory, Mental and Physical energies; Conch shell as the Element of Water, Sudarshana Chakra as the Element of Agni; Sword the Element of Ether or Sky; Shield as the resistor of Ignorance; Saranga the bow as the Concept of Kaalamaanu; Arrows as Material Senses; Chariot or as Speed of Mind or Garuda (Swan in the case of Saraswati); Vedas and Personal Assistant to the Virat; Vishwakshena as Tantras; and the Gate Keepers as Mystic Powers and Siddhis!]

Maha Maheswari Murti or the Alternate Incarnation of Parvati Devi; Moksha daayani or the Bestower of Moksha; Mani bhushana or the One who is magnificently ornamented with invaluable precious jewels; Menaka or the Outstanding Celestial Beauty of Apsaras by that name who was also the Wife of Himawan and the mother of Parvati; Manini the most esteemed Goddess of Knowledge; Manya an Authority of Erudition and Education; Mrityughni or the Destroyer of Death; Meru Rupini or of the Tallest Mountain in Srishti namely Meru; Madirakshi or of such voluptuous looks that Brahma the Creator could not resist marrying her; Madaavaasa or of the Abode of Pride and Resistance; Makha Rupa or of the Emblem of Sacrificial Fire or an epithet for Lord Shiva; Maheshwari; Maha Moha or the Great Enchantress reminiscent of Devi Mohini the Avatara of Lord Vishnu who distributed Amrita by Deva-Danavas at the

Samudra Mathana or the Gigantic Churning of Ksheera Samudra of the Ocean of Milk; Maha Maya the Peerless Delusion; Matrunga or the Mother Figure of the Universe; Murthna Samsthita or the One present at the mid-eyebrow Point or the forehead which indeed is the summit of vision and of thought; Maha Punya or the Unending Deposit of Punya or the Fruits of Virtue; Mudaavaasa or of the Countenance of Pleasure; Maha Sampat -pradayani or the Giver of Lavishness and Luxury; *Mani Puraika Nilaya or the Resident of * Manipura Chakra at the navel point of human body energorating Icchaa Shakti in the context of Kundalini Vidya since that is the center of dynamism, energy and Siddhi or accomplish ment; Madhurupa or the Look of an intoxicant or of Sweet Honey; Madotkata or full of justified conceit and passion; Maha Sukshma or of the Tiniest form of an atom on account of Anima Siddhi; Maha Shanta or the Embodiment of Peacefulness and Tranquility; Maha Shanti pradaayani or the Bestower of Peace and Righteousness; Muni Stuta or the One who is never tired of Eulogies and homages by Sages; Moha hantri or the demolisher of obsessions and passionate feelings; Madhavi or the Lakshmi Swarupa; Madhava Priya or the Beloved of Vishnu; Maya or Prakriti- the Make-Believe illusion; Maha Deva Samstutya or the One commended by Maha Deva himself; Mahishi gana pujita or the Goddess worshipped by the Followers of Mahishasura who were versatile in achieving Shaktis and Siddhis; Mrishtaannada or the Provider of excellent and lavish food; Mahendri of the Alternate manifestation of Lord Indra's Spouse who too is a Siddha Matrika as aforementioned; Mahendra pada pradayani or the One who could bestow the status of a Mahendri to the well-deserved; Matyai or the Huge Fund of Intellect and Resolution; Matiprada or the Provider of mental faculties; Medha the memory and analytical power besides cerebral energy; Martya Loka Nivasini or the Resider of Bhu Loka where Intellect is much sought after by human beings; Mukhyaa or the Foremost Deity who is constantly revered by persons in search of intellectual excellence; Maha Nivasa or the Great Abode worshipped; Maha Bhagya or the Personification of Prosperity; Janaashrita or surrounded by all desirous of mental sharpness; Mahila or the Ultimate of Womanhood for all their qualities of grace, service and faithfulness; Mahima or the Seat of Magnificence; Mrityu haari or the Terminator of Death and Destruction; Medhaa pradaayani or the Singular Sourcer of Intelligence; Medhaya or the portrayal of Intellect; Maha Vegavati or the Personification of Speed and Sharpness; Maha Moksha Phalaprada or the bestower of Sublime Status of Liberation; Maha Prabhaa or the Form of Abundant Luminosity; Mahati or Epithet of Paramountcy and Exclusiveness; Maha Deva Priyankari or the One who is immensely fond of by Maha Deva; Maha Posha or the Great Sustainer and Nourisher; Maharthyai or the One approached with supplications for boons; Muktaahaara Vibhushana or the One ornamented with necklaces of spotless and shining pearls of rarity and exclusivity; Manikya bhushana or Saraswati adorned with priceless and dazzling diamonds all over her physique; Mantra Mukhya or the Goddess who is pleased with the recitation of Mantras; Chandraardha Sekhara or the One who is embellished with the most pleasing half Moon on her crown ; Manorupa or Her Mind as her Image with high transparency; Manah Shuddhih or with her mind of Sparkling cleanliness; Manasshuddhi pradaayani or the Provider of Internal / Mental hygiene; Maha Kaarunya sampurna or the One with unreserved benevolence; Mano nayana vandita or Who is saluted with mental vision; Maha Pataka Jaalaghni or the One who is merciful as also snares even grave Sins that humans beings perpetrate provided they are remorseful and repentant; Muktida or the Giver of Mukti; Mukta bhushana or the One with ornamentation of Pearls; Manonmani or the One with heart as a jewel; Maha Sthula or of Gigantic Physique; Maha Kratu phalaprada or the benefactor of those who perform Yagnas of great magnitude; Maha Punya phala prapya or She who grants incredible returns of virtuous deeds; *Maya Tripura naashani or the Destroyer of Tripuraasuras as Devi's incarnation of Mahesha;

[*Following the killing of Tarakasura by Kartikeya, his sons Tarakaksha and Vidyumali joined by a nasty and obnoxious demon Maya performed most brutal Tapasyas in snow valleys, torrential rains and amid blistering Panchagnis to Brahma who granted the most unusual boons of invincibility of invisible Flying Castles called Tripuras on Earth made of iron, Sky made of silver and beyond Sky made of gold; the boon prescribed that all the City-Castles be simultaneously destroyed, if at all, by one single weapon! The wicked deeds of the demons and their followers became intolerable in course of time and the Three Worlds were subjected to harassment. Maha Deva decided to construct an unusual chariot of Prithvi, Surya-Chandras as Chakras, Meru-Mandara mountains as wheel-axles, four Vedas as horses, famous serpents like Karkotaka, Dhananjaya and Takshaka as horse strings, dhanush made of Six Ritus or Seasons, Nava Grahas and Dikpalakas as the side-warriors, Devi Ambika as the Protector of the Chariot, Brahma as the Charioteer; Vishnu Maya as the propellor of the Chariot and Maha Deva as the Unique Warrior with ‘Tri Deva Maya’ split in three parts simultaneously and destroyed the Tripuras] ;

Mahaanana or the Giant Face; Maha Medha the phenomenal Brain Energy; Maha Moda the Huge Fund of Joy; Maheswari or of the Form of Devi Parvati; Maala Dhari the One wearing numberless garlands; Mahopaaya or Saraswati who possesses remarkable feasibilities; Maha Tirtha Phala prada or the benefactor to the ardent Pilgrims to Illustrious Tithaas; Maha Mangala Sampurna or the quintessence of Auspiciousness; Maha Daaridra naashani or the great destroyer of utter poverty; Mahamakha or the Great Sacrifice /Yagna or the Epithet of Shiva; Maha Megha or the Huge Cloud, the Representation of Varuna Deva and Indra Deva; Maha Kaali or the Goddess of Extermination; Maha Priya or the One identifiable with Utmost Pleasure and Desire; Maha Bhusha or Goddess with magnificent ornamentation; Maha Deva or the Alternative Image of Maha Deva; Maha Ragini the Empress of the Universe; Mudalaya or the Symbol of Bliss;

Om Hreem Aim Namo Bhagavati Aim Vada Vada Vagvaadini Swaaha/

Bhuda Bhagyada Bhogyada Bhogayada Bhogadayani, Bhavani Bhutida Bhutih Bhumir Bhumi Sunaayika/ Bhutadhaatri Bhayahari Bhakta Saaraswata prada, Bhuktirbhukti Prajaa Bheki Bhakribhakti pradayani/ Bhakta saayujyada Bhakta Swargada Bhakta rajyada, Baagirahi Bhavaaraadhya Bhagya sajjana pujita/ Bhavasstutya Bhanumati Bhavasaagara taarini, Bhutir bhusha cha Bhuteshi Phaala lochana pujita/ Bhavaghni Bhaktilabhyacha Bhaktarakshanatatpara, Bhaktashamani Bhagya Bhogadaanakritodyama/ Bhujanga bhushana Bhima Bhimakshi Bhimarpini, Baavini Bhraatru rupaacha Bharati Bhava nayika/ Bhasha Bhashaavati Bhisma Bhairavi Bhairavapriya, Bhutirbhaasita Sarvaangi Bhutidaa Bhutinaayika/ Bhaswati Bhagamalacha Bithishaa daana kritodyma, Bhiksharupa BhaktikaryBhakta Lakshmi pradayani/ Bhraantighna Bhraantrupa cha Bhutida Bhurikaarini, Bhakshaniyaa Bhagvavari Bhaktougha vinaasini/

Om Aim Kleem Saah Baaley Brahmapatni Aim VadaVada Vaagvaadini Swaha

Bhuda or the Bestower of Landed Property; Bhagyada or the Provider of Fortune; Bhogyada or the Picture of Opulence; Bhogyada /Bhogyadayani or the Provider of Comforts and Luxuries; Bhavani or the Alternate Form of Devi Parvati; Bhutida or the Giver of Welfare and Prosperity; Bhutih the Emblem of Supernatural Powers as also of welfare and fortune; Bhumi or the Goddess of Earth; Bhumi Sunaayika or the Chief of all Events on Earth; Bhutadhaatri or the Sustainer of all the Beings; Bhayahari or the smasher of fears; Bhakta Saarsvataprada or the approver of Acumen and Expertise to her devotees; Bhuktir Muktir Prajaa bhekyaa or the Awarder of Good Eating / Possession as also Bhukti and reverser of Sufference by neck or Retribution to human beings; Bhaktirbhakti pradayani or the Provider of Devotion

or Obsession of Fair and Evil means too; Bhakta Sayujyada or the assigner of Redemption to the Faithful; Bhakta Swargada or the Gifter of Heavenly Life to the Believers; Bhakta Rajyada or the granter of Kingship to Devi's followers; Bhagirathi or the Swarupa of the Sacred River Ganga; Bhavaraadhya or the Goddess of Vidya who is respected by Bhava the epithet of Brahma; Bhagya Sajjana Pujita or worshipped by the Fortunate and Rich persons of Virtue; Bhavastutya or earnestly extolled by Vidhata; Bhanumati or the Swarupa of Surya Deva; Bhava Sagara Taarini or the Goddess capable of crossing the Deep Ocean of Samsara with ease; Bhutirbhusha or adorned with Grandeur and Majesty; Bhuteshi or of the Image of Devi Parvati; Phala Lochana Pujita or esteemed by Trinetra Himself; Bhuta Bhavya Bhavishya or The Visionary of Tri Kaalas of the Past-Present-and Future; Bhava Vidya or the Byword of the Art of Creation; Bhavatmika or the Very Soul of Brahma; Badhaapahaani or the Reverser of Distresses and Disappointments; Bandhu rupa or far more akin to close relatives who look after and share the fluctuations of life; *Bhuvana Pujita or the Singular Goddess who is adored in the Chaturdasha Bhuvanas or the Fourteen Lokas;

* [Upper Lokas of Bhuloka-Bhuvarloka-Swarloka-Maharloka-Janarloka-Tapoloka and Satya lokas also the Sapta Paatalas viz. Atala-Vitala-Sutala-Talaatala-Mahatala-Rasatala-Paatalas];

Bhavaghi or the Destroyer of the Tribulations of Life; Bhakti labhya or the One who could surely be accomplished by faith and persistence; Bhakta Rakshana tatpara or She who is fully engaged in safeguarding her Admirers; Bhaktaarhi shamana or the Insant Mitigator of the Difficulties of those who are ever truthful to her; Bhagya or the Picture of Fortune and Affluence; Bhoga daana kritodyama or She has the principal misson to reward Happiness and Luck; Bhujanga bhushana or Devi Saraswati is decorated with serpents all over her Physique; Bheema or of the Epithet of Devi Durga or the Formidable or the Pandava Madhyama the Picture of Courage and extraordinary strength of Maha Bharata Fame; Bheemakshi or the One with Dreadful Looks to the Opponents; Bhima Rupini who is of the Image of Valour and Determination; *Bhaavini or the Possessor of 'Bhaavas' or Dispositions or Feelings;

* [Shat/ Six Bhavaas viz. Shanti Bhava or the Attitude of Peacefulness as practised by ages; Daya Bhava or of the Feeling of a Master to a Servant; Sakhya Bhava or the attitude of friends and supporters; Vatsala bhava or of a parent to progeny; Mathura bhava of Love and Belonging; and Tanmaya Bhava or of Spell]

Bhratru Rupa or Devi Saraswati displays the disposition of brother hood to her Admirers; Bharati or the Emblem of Speech, Voice, Eloquence, Argument, Conviction, Knowledge, Acumen, Faculties of Mind and Psychology; [Alternative explanation is that Devi Saraswati is indeed the Prime Celebrity of Bharata Desha being the personification of Vidya and Vedas]; Bhava Naayika or the Heroine of the Drama of Samsara; Bhasha or the Originator of the Innumerable Languages in the Universe and their varied applications and disciplines such as their distinct Alphabets, Expression, Literature, Poetry, Prose, Song, Grammar, Syntax , Phraseology, Pronunciation, and so on; Bhashaavati or the Goddess of endless forms of Languages; *Bhishma or the Swarupa of Shiva the formidable and tough:

*[Another allusion of Bhishma is about the Most Illustrious Character of the Epic of Maha Bharata viz. Bhishma the Grand Father of Pandavas and Kouravas, the son of Devi Ganga and King Shantanu. Devi Ganga abandoned Shantanu as she questioned her actions of immersing their progeny one by one since the sons were actually the Ashta Vashus cursed to be born by a Sage which Ganga only knew. After some time King Shantanu desired to marry a fisher woman called Satyavati and Gangeya / Bhishma made the Extreme 'Pratigjna' or Resolve and Sacrifice of not marrying and not claiming Kingship in his life but

allow the next progeny of Satyavati and Shantanu. Incidentally, Satyavati who was the mother of the famed Veda Vyasa who was born of Maha Muni Parashara (the son of Vassishtha) who took one-time fancy for her and gave the boon that she would be the Queen of Kuru Dynasty and their resultant son would be an Outstanding Manifestation of Vishnu Himself as the Interpreter of Vedas and the Great Scriptor of Ashtaadasha Puranas!]

* Bhairavi or of Dasha Maha Vidya Manifestations

*[viz. Kaali or of the Eternal Darkness; Tara or the Goddess of Kindness; Maha Tripura Sundari or the Shodashi Devi Vidya; Bhuvaneshwari the Creator of the Universe; Chhinna Mastaka or The Self-Destroyer; **Bhairavi** or the Goddess of Degeneration, Goddess of Speech, Meditation, Bright like thousand Suryas, carrying milk, books, dispersing fear, providing boons and with constant smile; Dhumavati displaying smoke, dissatisfaction, widowhood seeking even to harm Shiva; Bagalamukhi the crane headed, elongate- tongued , evil natured and of frightening appearance; Matangi full of pollution, dusky and of negative disposition eating Uchchishtha Bhojana; and finally Kamala Devi / Lakshmi the Goddess of Creation and Preservation, Fulfillment and Auspiciousness];

*Bhairava Priya or Saraswati as the Alternate Form of Devi Parvati;

* [Bhagavan Shiva opened his Third Eye to snip the Fifth Head of Brahma as the latter did the sin of temptation with his own daughter. But the sin of Brahma hatya haunted Bhairava and his atonment was to beg alms in the skull of Brahma which did not leave Shiva's arms . He approached Vaikuntha and Devi Lakshmi gifted him a Vidya called 'Manoratha' and Vishnu directed Shiva to visit Kashi but the latter could not enter the Temple; meanwhile he was bestowed with Anna (Cooked Rice) by Annapurna. Finally Shiva left for Patala and got rid of the skull and the Place was regarded as Kapala Moksha when he was absolved of the Brahma Hatya sin too. The Eight Manifestations of **Maha Bhairava** are Kaala Bhairava, Asitaanga Bhairava, Rudra Bhairava, Krodha Bhairava, Kapala Bhairava, Bhishana Bhairava, Unmatta Bhairava and Samhara Bhairava.];

Bhuti or the Symbol of Contentment and of achievement of powers by Maya; Bhasita Sarvangi or of the Lustrous Physical Parts; Bhutida or the Giver of Fortunes; Bhuti naayika or the Leader of Bhutas or the Feminine Followers of Maha Deva; Bhaswati or Devi Saraswati; *Bhaga maala the Resident of the Eighth Enclosure of the Navaavarana of the Shaktis representing Excellence, Fortune and Distinction;

[*Bhaga is also the Illustrious Dwadasha Adityas viz. Dhata, Mitra, Aryama, Pusha, Shakra, Varuna, **Bhaga**, Twashta, Viwaswan, Savita, Vishnu and of course Aditya];

Bhikshaa daana kritodyama or Devi Saraswati in the Form of Shiva who resorted to Bhiksha as explained above; Bhiksa Rupa or in this very context Devi assumed the Profile of Bhagavan Shiva; Bhaktikari or the One who encourages the endeavour towards Devotion; Bhakta Lakshmi Pradayani or the Provider of Wealth to her Devotees; Bhrantighna or the eradicator of Illusions; Bhranti Rupa or the Profile of Delusion; Bhutida or the donor of Contentment; Bhutikaarini or the Provider of Happiness; Bhikshaniya or of the Form of Bhagavan Shiva who practised beseeching; Bhikshu Maata or the Mother of Charities; Bhagyavadrushta gochara or the Discerner of Fortune; Bhogavati or the One enjoying Affluence; Bhogarupa or the Substance of Luxury; Bhoga Moksha phalaprada or the Sponsor of Ultimate Status of

Salvation; Bhogashranta or the preserver of Wealth; Bhagyavati or the Sourcer of Abundance; Bhaktougha vinashani or the Eliminator of the Sins and Follies of her Followers);

Om Aim Kleem Souh Baaley Braahmi rahmapatni Aim Vada Vada Vaagvaadini Swaaha

*Braahmi Brahaswarupacha Brihati Brahmavallabha, Brahmadaacha Brahma Maata Brahmaani Brahmadaayani/ Brahmeshi Brahasamstutya Brahmavedya Budhapriya, Balendu Shekhara Baala Puja karapriya/ Baladaa Bindurupaacha Balasuryasamaprabha, Brahmarupa Brahmamayi Badhnamandala madhyaga/ Brahmani Buddhidaa Buddhirbuddhirupa Budheswari, Bandhakshayakari Baadha naashani Bandhurupini/ Bindwalaya Bindubhusa Bindunaada samanvita, Beejarupa Beejamaata Brahmanya Brahmacharini/ Bahurupa Balavati Brahmanya Brahmacharini, Brahma stutya Brahma Vidya Brahmaandaadhina vallabha/ Brahmasha Vishnurupacha Brahma Vishnveesha samsthita, Buddhi Rupa Budheshani Bandhi Bandha Vimochani/ (Braahmi or the Matrika and the personified Female Energy of Brahma Deva; Brahma Swarupa or the Alternate Form of Lord Brahma; Brihati or The Colossal Form; Brahma Vallabha the Controller of Brahma; Brahmada or the Provider of Brahma Tatwa; Brahma maata or the Mother Figure of all Brahmanas; Brahmani or Role Model of Brahmanas; Brahmadaayani or the Provider of Brahmatawa; Brahmeshi the Paradigm of Brahmanas; Brahasamstutya or The Devi applauded by Brahma; Brahma Vidya or of the Knowledge of Atma and Paramatma or the Awareness of the Self and Beyond; Budha Priya or the Goddess fond of the Virtuous and Righteous; Balendu Shekhara or the One embellished with the Emerging Moon on her head gear; Bala or the Parama Shakti assuming the Form of Bala as one of the Maha Vidyas; Pujaakara Priya or Devi who is pleased with the Proverbial Shodashopa-chaaras like Avahana-Snaana-Gandha-Pushpa-Dhoopa-Deepa-Naivedyadi Services; Balada or the Bestower of Power and Energy; Bindu Rupa or of the Concept of 'Shoonyata' and 'Paripurnata'-that is of Nothingness and of Sublimity /Ampleness or of Reality and Illusion; Bala Surya Samaprabha or of the Spendor of Rising Sun; Brahma Rupa or of the outline of Brahma; Brahma mayi or full of Brahma Tatwa clearly distinguishing Paramatma and Maya or the Truth and Fallacy; Badhna mandala Madhyaga or of the Pivotal Hold of the Tied Knots of Lokas; Brahmaani or the Authority Figure Controlling the affairs of Brahma; Buddhida or the Awarder of Intellect; Buddhi or the Manifestation of Mental Energy; Buddhi Rupa or of the Sketch of Intellect; Budheswari or the Chief Regulator and Organiser of Buddhi or alternatively of the Planet of Budha; Bandha Kshayakari or the smasher of worldly shackles; Badhaa nashani or the Terminator of Sorrows and Impediments; Bandhurupini or of the soothing and encouraging presence of relatives and well wishers; Bindwaalaya or the Temple of Bindu or Parama Shakti represented by Omkaara the Reality of the Almighty as distinguished from Maya.or the Make-Believe; Bindu Bhasha or the Expression of what Bindu is all about; *Bindu Naada Samanvita or Devi Sarasavati –*

*The Sound of Omkara represented by Icchaa Shakti, Jnaana Shakti, Kriya Shakti and of select accessibility to these aspects];

Beeja Rupa or the Manifestation of Sacred Seed Mantras that invoke the corresponding Shaktis; Beeja Maata or the Originator of the Beeja Mantras and their methodology of application to gain specific purposes and end-objectives; Brahmanya or the Supreme Possessor of Brahma Tatwa; Brahma Karini or the Shakti that creates the Energy of Brahma; Brahma Stutya or The Power that Brahma acknowledges and applauds;

*Brahma Vidya or the Science of Brahma including the Concept, Origin, Definition, Analysis, Practice, Means of Achievement, and the Capacity of imparting to others;

Brahmandaadheena vallabha or that Primary Shakti which regulates and promotes the Universe in Totality; Brahmesha or the Force that Kick-Starts the Actions of Brahma; Vishnu Rupaacha or of the Essence of Vishnu and his Activities of Universal Evolution; Brahma-Vishnesha Samshtitha or the True Embodiment of Tri Murtis; Buddhi Rupa or the Swarupa or Form of Buddhi or Discernment and Sensitivity; Budheshani or the Controller of Mental Faculties; Bandhi or the One who is tied to the Absorbing Responsibilities of Universal Creation- Upkeep- and Dissolution; Bandha Mochani or the One who alone could break the shackles of the Unending Cycle of Births and Deaths and the great interregnum of Life in between.

Om Hreem Aim Am Am Im Eem Vum Voom Rum Rumta Yem Aim Om Aoum/ Kam Kham Gam Gham Cham Chham Jam Jham Im Tam Tham Dum Dham Nam Tam Tham/ Dum Dham Nam Pam Pham Bham Bham Mam Yam Rum Lam Vam Sham Sham Sum Ham Lam/ Ksham Aksha maaley Akshara Maalika Sdamaalamkritey Vada Vada Vaagvaadini Swaaha/

*Akshamaala Aksharaakaaraa Ksharaakshara Phalaprada, Anantaananda Sukhadaananta Chandra nibhaanana/ Ananta Mahimaaghora Anantagambhira samyutaa, Aadrushtaadrushta bhagyaphala prada/ Arundhatyavyayi Naadha Aneka Sadguna samyuta, Aneka Bhushana adrushya aneka Loka nishavita/ Anantaananta sukhadaa Ghoraaghora Swarupini, Asesha Devataarupa amritarupaamriteswari/ Anavadyaaneka hastaaneka Maanikya bhushana, Aneka Vighnasamharti twaanekaabharana anvita/ Avidyaajnaana samhartri hya Vidyaa Jaala naashani, Abhirupa anavadyaangi hyapra tarkya gati prada/ Akalankarupini cha hyanugraha paraayana, Ambarastha ambaramaya ambara Maalaambujekshana/ Ambikaabjakara abjastha amshumatya amshushataanvita, Ambujaamrita anavara akhandambujaasana maha priya/ Ajaraamara Samsevya ajara sevita padyugaa, Atulaartha prada ardriky atyudaaraa bhayanvita/ Anaadha vatsala ananta priya Aanantepsita pradaa, Ambujaakshya Amburupa Ambujato - dbhava Maha Priya/ Akhandaamarastutya Amara nayika pujita, Ajeya Aja samkaasha Agjnaana naashinya Abhishtadaa/ Akta Aghanena chaastreshi hyalakshmi naashana tathaa, Anantasaara Anantashrir ananta vidhi pujitaa/ Abhishtaa Amartya Sampujyaahya Astodaya vivarjita, Aastika swanta nilaya Astrarupa Astravati tathaa/ Askhalatya Askhaladrupa Askhala dwidyaapraadayani, Askhalat - ssiddhida Ananda Ambuja Amaranaayikaa/ Ameya Asesha paapoaghna Akshara Saarasvata pradaa, Jaya Jayanti Jayadaa Janma Karma vivarjita/(Aksha maalaa or Devi! Your main accompaniment is rosary or the string of Rudraaksha to perform constant Tapasya; you are the Aksharaa kaara or of the Swarupa of Aksharas or the Alphabets of Imperishable Syllables which yield lasting value since these constitute a 'Bhasha' or the specific language which indeed is a fountain of words, expressions, literature, poetry, communication and richness of human life; Anantaananda or the Embodiment of Lasting Happiness; Sukhadaanata or the Provider of endless satisfaction; Chandra nibhaavana or of the Cool and Placid Countenance of Moon; Ananta Mahima or of eternal magnificence; Aghora or never distressful; Ananta Gambhira or of boundless equanimity; Aadrushtaadrushtida or of the Provider of Invisible Vision of Values; Anantaadrushta bhagya phalapra or the granter of imperceivable fortune ; Devi! you are of the Swarupa of *Arundhati, the Eminent wife of Vasishtha -of the famed Sapta Rishis viz. Marichi, Atri, Angirasa, Pulastya, Pulaha, Kratu and Vasishtha-*

[* Arundhati Devi is regarded as the highest priestess of conjugal happiness and mutual adjustment of new couples as the latter are asked to invoke the Star of Arundhati on the Sky at the time of nuptial ceremonies ; she was the guardian mother of Devi Sita of Ramayana when the latter was abandoned by Rama before the birth of Lava and Kusha];

Avyayi or the Indestructible; Nadhaa or the Master of any House hold; Aneka Sadguna Samyuta or the Goddess replete with excellent features; Aneka bhushana or Fully ornamented; Aadrushya or Invisible; Aneka Loka nishevita or worshipped by many Lokas; Ananta or the Infinite; Ananta Sukha da or the bestower of eternal happiness; Ghoraaghora Swarupini or of the Form at once of Peacefulness and Dreadfulness; Aseha Devata rupa or the Displayer of innumerable Swarupas of Devatas; Amritarupa or the Symbol of Amrita or Elixir; Amriteswari the Personification of Amrita; Anavadya or the Devi of exquisite beauty and grace; Aneka hasta or of countless hands of Abhaya Mudra assuring security and fearlessness; Aneka manikya bhushana or adorned with several priceless diamonds of glitter; Aneka Vighna Samhartri or the destroyer of numerous obstacles experienced by the faithful devotees; Anekaabharanaanvita or the Goddess who is adorned with invaluable ornaments; Avidya-Agjnaana samharti or the demolisher of Illiteracy and Ignorance; Abhirupa or of the most pleasing and enchanting profile; Anavdyangi or of gorgeous physique; Apratarkya gati prada or of irrefutable gait and bearing; Akalanka Rupini or of Spotless Form; Anugraha Paraayana or Constantly engaged in offering benevolence and magnanimity; Ambarastha or the One stationed on the Skies; Ambara maya or She is spread all over the Sky; Ambara maala or the garland of the huge sky; Ambujekshana or Devi has the incredible vision and farsight comparable to the softness of Lotuses; Ambika or the Mother of the Universe; Abja karaayai or of the hands comparable to the smoothness of Lotuses; Abjastha or the Resider of Lotuses; Amsumati or of the translucent Mind of a dew drop; Amshu shataanvita or like hundreds of dew drops; Ambuja or the Lotus itself; Amrita or the personification of Amrita itself; Anavara or of excellence; Akhanda or Indivisible; Ambujaasana Maha Priya or the One who enjoys the indulgent comfort of Lotus seat; Ajaraamara samsevya or the worshipper of Devas who are devoid of Old age and death; Ajara sevita padyuga or Devas revere the supple feet of Saraswati; Atulartha prada or the bestower of limitless wealth; Ardrika or the One who possesses extremely compassionate reaction to the needy; Atyudaara or the Epitome of liberal responses; Abhayanvita or the One with Abhaya Mudra or the sign of Fearlessness; Anadha vatsala or the Savior of those who have no succor or help; Ananta Priya or the beloved of Ananta Deva or Vishnu; Anantepsida prada or the fulfiller of endless desires; Ambujaksha or of the charming eyes of Lotuses; Ambu rupa or of the Form of Clean Water; Ambujodhhava maha priya or Devi Vani who is obsessed with the desire of Brahma Deva who was manifested atop a Lotus stalk ; Akhanda or Unbreakable; Amara stutwaaya or constantly extolled by Amaraas or Devatas; Amara naayaka pujita or worshipped by Indra Deva the Chief of Devas; Ajeya or Invincible; Aja sankasha or the Ever Resplendent Unborn Eternity; Agjnaana nashinya or the Obliterator of the Darkness of Ignorance; Abhishta dayani or the Great Fulfiller of Desires; Akta or smeared like dark night; Aghana or the Sinless; Astreshi or of the Speed and Power of Mantrika Arrows; Alakshmi nashini or the uprooter of poverty and paucity; Anantasaara or the Eternal Truth or the Essence of Life and Death as a cycle; Ananta Shri or the Boundless Opulence or Affluence; Ananta Vidhi pujita or Worshipper of Endless Destiny; Abhishta or the Characterisation of Desire; Amartya sampuyjya or the One ever worshipped by Devas; Astodaya Vigvarjita or the Bhagavati has neither Rise or Fall like in a day and night; Aastika swanta Nilaya or the One who always stays near Confirmists but never the Non – Believers; Astra rupa or of the Form of Sacred Arrows; Astravati or the Possessor of limitless Arrows

released with Mantras; Askhalita or the example of chastity- alternative meaning is that Devi is Unshaken or Undaunted; Askhalidrupa or of the Swarupa of Firmness; Askhalidvidya pradaayani or the acceder of complete and unblemished knowledge; Askhaladsiddhi or the Provider of untarnished Siddhis or accomplishments; Ananda or the personification of Happiness; Ambuja or the appearance of Lotuses; Amara nayika or of the High Satus of Amaras or Devatas ; Ameya or boundless or Immeasurable; Avesha paapaghna or She who is the destroyer of huge stock of sins; Akshara Sarasvaprada or the benefactor of lasting Literature and Learning; Jaya or the Personification of Victory; Jayanta or the Son of Indra deputed to accompany the horse deputed for the Sacrifices of Ashwamedha Yagna; Jayadaaya or the renderer of victory in battles; Janma karma vivarjita or the One who is devoid of Samskaraas or Vedic Traditions after the birth of a child such as Naama Karana, Anna Pashana, Chooda Karana, Karna vedha, Vidyarambha, Upanayana etc.)

Om Jyaam Hree Jaya Jaya Jagan Maatah Aim VadaVada Vaagvadini Swaha

Jagtpriya Jagan mataa Jagadiswara Vallabha, Jaatirjaya Jitaamitraa Japyaa japana kaarini/ Jeenanijeevanilaya Jeevaakhyaa Jeevadharini, Jahnavi jyaa Japavati Jaatirupaa Jayaprada/ Janardanapriyakari Joshaneeyaa Jagat stitha, Jagatjyeshthaa Jaganmaaya Jeevana traana kaarini/ Jeevaatulatika Jeevaa Janma Janma nibarhani, Jaadyavidhvamsana kari Jagadyonirjayaatmika/ Jagadaananda Janani Jambuscha Jalajekshanaa, Jayanti Janga pugaghni Janita Jnaana Vgrahaa/ Jataajataavati Japyaa Japa kartru priyankari, Japakrut paapa samhatri Japa krut phala daayani/ Japaapushpa sama prakhyaa Japaa kusuma dhaarini, Janani Janma rahita Jyoirvriyabhidaayani/ Jutaajutana Chandraartha Jagat srishtikara tathaa, Jagatraanakari Jaadya dhvamsa kartri Jayeswari/ Jagadbeejaa Jayaavaasaa Janmabhurjanma naashini, Janmaantya rahita Jaitri Jagadyonir japaatmika/ Jayalakshana sampurnaa Jayadaana kritodyamaa, Jambharaadyaadi samstutyaa Jambhaa phaladaayani/ Jagatraya hitaa Jyeshthaa Jagatraya vashamkari, Jagatrayaambaa Jagati jwaalaa jwalita lochanaa/ Jwaalini jwalanaabhaasaa Jwalanti Jwalanaatmika, Jitaaraati surastutyaa Jitakrodhaa Jitendriyaa/ Jaraamarana shunyaacha Janitri Janma naashini, Jalajaabhaa Jalamayi Jalajaasana Vallabhaa/ Jalajastha Japaaraadhya Jana Mangalakaarini, Kaamini Kaamarupa cha Kamyakaamyapradayani/(Jagatpriya or the One who is most sought after in the Universe; Jagan Matrey or the Unique Mother of the Worlds; Jagadeeswara Vallabha or the Companion of Maha Deva; Jaati or the Chaturvarna / Four Established Castes of Brahmana-Kshatriya-Vaishya and Others; Jayaamaya or of the Essence of Massive Victory; Jita mitra or the One who ensures that her friends are victorious; Japyaa or the worshipped by way of Japa; Japana kaarinya or the One who is the cause of the Japa; Jeevanya or the very Life Force of all; Jeeva nilaya or the Storage and Stock of Life; Jeevaakhya or the chapter of Life; Jeeva dhaarini or the One who preserves life for others; Jahnavi or of the Swarupa of Sacred River; Jyaa or its Tributary; Japavati or Devi Saraswati is the portrayal of constant Japa or meditative repetition of Mantras; Jayaprada or the One ensuring success to the followers; Janardana priya kari or the One who mobilises ardent devotion to Vishnu; Joshaniya or Symbol of Awakening; Jagat Sthita or the Preserver of the Universe; Jagajjeshtha or the Eldest of the Universe; Jaganmaya or the Illusion of the Universe; Jeevana traana karini or Shelter and Saviour of Life; Jeevatu latika or the Unique Creeper enabling gradual evolution of Life; Jeeva Janani or the Mother of Existence of the Beings; Janma nibarhani or the destroyer of Life; Jadya vidhwamshana kari or the exterminator of diseases; Jagadyoni or the Supreme Creator; Jayatmika or the Profile of Victory and Success; Jagadaananda Janani or the Universal Mother of Delight and Contentment; Jamba seed /fruit; Jalajekshana or of the Charming Looks of Lotus; Janita Jnaana Vighraha or the Figure of Self-Manifested Knowledge; Jataa or of similar matted hair of Bhagavan

Shiva; Jataavatya or the Devi possessive of the affinity of Shiva Jata; Japya or the Deity who is constantly recited about; Japa kartru priyankari or She provides fulfillment to those who perform Japa in her name; Japakritphala dayinyai or the Bestower of the fruits of the Japa to the concerned devotees; Japa Pushpa samaprakhyia or of the charm and beauty of Japa Pushpa commonly called the China Rose; Janani or the Supreme Mother; Janmarahitaya or Devi who is devoid of Beginning and End; Jyotirvityabhidaayina or The massive Deposit of Lustre greets Devi constantly with veneration; Jataajutana Chandraardha or the Half Moon oranamenting the Jataajuta of Shiva is paying tributes to Devi ; Jagatsrishti kari or She is the Creator of the Worlds; Jagatraana kari or the Preserver too; Jaadya dhwamsakari or the blower of illnesses; Jayeshwari or the Queen of Triumphs; Jagad beeja or the Creative Seed of the Jagat; Jayaavasaayai or the Full Form of Conquest; Janma bhuvay or the Creative Energy producing countless Births; Janma Nashinyai or the destructive Energy too; Janmanta rahita or the Force responsible for the cycle of births and death; Jaitri or Conqueror an epithet of Vishnu; Jaya lakshana supmurnaa or the One with the Fullness of the never faulting features of Success; Jaya daana kritodyama or One who is launching victory on the success pad of charity and sacrifice; Jambharadyadi samstutya or Rakshasas like Jambhasura eventually realised the magnificence of Devi and were fully engaged in commendations to her; Jambhari phaladayani or She granted the fruits of pardons by the Asura's realisation of Devi's supremacy; Jaga Traya hita or Devi always aims at the welfare of all the Three Worlds; Jyeshtha or the Senior Most Elder of the Universe; Jagatraya Vashankari or the Unique Mesmoriser of the hree Worlds; Jagati or She is the Universe herself; Jagayonaye or the Paramount Mother-Creator; Japatmika or the Personification of Japa; *Jwaala or the Goddess of Flames the Alternate Form of Shakti as Devi Saraswati [One of the reputed Shakti peethas in Kangra in Himachal Pradesh]; Jwaalita lochana or of flames as her eyes; Jwaalina or the Sourcer-Goddess of Flames; Jwalanaabhaasa or the Countenance of Flames; Jwalanti or the Symbol of Flames; Jwalanatmika or the Inner Form of Burnig Flames; Jitaraati surastutya or the Devi appealed to by all the Leading Devatas to assume calmness; Jitakrodha or Devi has overpowered wrath and fury; *Jitendriya or the One who controls physical parts and features;

*[‘Panchendriyas’ of Eyes, Ears, Nose, Tongue and Skin and the corresponding senses of vision, hearing, smell, taste and touch, besides ‘Shadvargas’ viz. Kama, Krodha, Lobha, Moha, Mada and Matsaras and the corresponding human aberrations of Desire, Anger, Greed, Infatuation, Arrogance, and Jealousy;]

Janitri or the Supreme Mother; Jaraamarana Shunya or completely free from old age and death; Jalajaabha or of the splendid resemblance of a Lotus; Jalamaya or full of water; Jalajaanana Vallabhya or of the Alternate Form of rahma, Jalajashtaa or the inhabitant of water; Japaraadhya or she who is worshipped by the medium of Japa; Jana mangala kaarina or Devi Saraswati is the provider of auspiciousness to the General Public; Kaamini or the Fulfiller; Kamarupa or the pictogram of Desire and Aspirations; Kaamyia or the One identical to fulfillment; Kamaprada or the deliverer of wishes);

Aim Kleem Kalyani Kamadharini vada vada Vagvaadini Swaaha

Kamakhyia Kamada Kartri Kratukarma Phalaprada, Kritaghnaghnii Kriyarupaa Karya karana rupini/ Kanjaakshi Karunarupa Kevalaamara sevita, Kalyana kaarani Kantaa Kantida Kanti rupini/ KamalaaKamalaa vaasa Kamalotpala Malini, Kumudwati cha Kalyani Kantaa Kamesha Vallabha/ Kameshwari Kamalini Kamada Kamabandhini, Kamadhenuh Kanchanakshi Kanchanaabha Kalanidhih/ Kriya Kirtikari Kirti Kratusreshtha Kriteshwari, Kratuh Sarva Kriya Stutya Kratu krutpriya kaarinii/ Kleshanashakari Kartri Karmada Karmabandhini, Karmabandha HariKrishna Klamaghnii Kanjalochana/

Kandarpa janani Kanta Karuna Karunavati, Kleem kaarini Kripaakaara Kripasindhuh Kripavati/ KarunadraKamalodbhava Kirtikari Kalmashaghi Kriyakari ,Kriyashakti KamarupaKamalotpalagandhini/ Kala Kalavati Kurma kutastha Kanja samsthita,Kalika Kalmashaghi cha Kamaniya jataavita/ Karapadma Karaabhishtaprada Kratuphalaprada, Koushiki Koshadaa Kavyakartri Kosheswari Krusha/ Kurmahyaana Kalpalata Kaalakuta vinaashani, Kalpodyaanavati Kalpa Vanastha Kalpakaarini/ Kadamba Kusumaabhaasa Kadamba Kusuma priya, Kadambodyana Madhyastha Kirtida Kirtibhushana/ Kula maata Kulaavaasaa Kulaachara Priyankari, Kulaanaatha Kaamakala Kalanaatha Kaleswari/ Kundamandara Pushpabha Kapardasthita Chandrika, Kavivwada Kavyamaata Kavimaata Kalaaprada/

Om Souh Kleem Aim Tato Vada Vada Vaagvaadini Swaahaa

(Kamakhya or the Goddess of Sensuousness and gratification; Kaamada or the giver of one's requirements in full; Kartri or the Performer; Kratukarma phalaprada or the bestower of the fruits of accomplishing Yagnas; the exterminator of the ingratitude; Karya Karana Rupini or Devi the Swarupa of the Cause and Causation/Action; Kanjakshi or the Lotus Eyed; Kevalaamara Sevita or the One worshipped by Devas in entirety and exclusivity; Kalyana Karini or the Subscriber of Propitiousness; Kanta or the Epitome of Womanhood; Kantida or the Generator of Illumination; Kanti rupini or the Profile of Lustre; Kamala or the Lotus; Kamala vaasa or the Home of Lotuses; Kamalotpala or the Generator of Lotuses; Malini or the Garland of Elegance; Kumudvati or the White Water Lily stated to open at Moon Rise-an epithet of Vishnu; Kalyani or the Blessed Excellence; Kanta or the Ideal Femininity; Kamesha Vallabha or of the Dominant Power Form of Shiva; Kameshwari or the Auxiliary Form of Parvati; Kamalini or the Substitute Swarupa of Lotus; Kamada or the Originator of Kama or Desire; Kama bandhini or the Binding Power of Aspirations; Kamadhenu or the Celestial Milch Cow that fulfils wishes; Kanchanakshi or the Golden Visioned; Kancha nabha or Vishnu the Golden Navelled; *Kalanidhi or the Presider of 'Shodasha Kalas' or of Sixteen Art Forms;

[* Shodasha Chandra Kalas: Amrita, Manada, Tushti, Pushti, Rati, Dhruti, Shashini, Chandrika, Kanta, Jyotsna, Shri, Priti, Angada, Poorna and Poornaamrita; The Corresponding *Shodasha Nitya Devis are: Maha Tripura Sundari, Kameshwari, Bhaga maalini, Nityaklinna, Bherunda, Vahni vaasini, Maha Vajreshwari, Shiva dooti /Roudri, Twarita, Kala Sundari, Nitya, Vijaya, Sarva Mangala, Jwala Malini and Chidrupa]

Kriya or the Action Form, Kirti kari or the Harvester of Reputation; Kirti or the Celebrity; Kratu Shreshtha or the Luminary of Yagnas; Kriteswari or the Goddess of Deeds; The Authority of Organising the Systematic Acts of Kratus; The One who enjoys the Organisation of Kratus; Klesha naashakari or the blower of obstacles; Kartri or the Supreme Performer; Karmada or the Decider of the Results of Actions; Karma bandhini or the Enforcer of Resultant Fruits of Actions; Karma bandha hari or She has the power of reversing the effects of Karma also; Krishta or the One who pulls / cultivates or motivates action; Klamaghi or the Liberator from Obstacles; Kanja lochana or the Visionary of clearness like that of Lotus Eyes; Kandarpa Janani or the Mother Figure of Manmadha or that of Devi Lakshmi; Kanta or the Exemplary Female Energy; Karuna or the byword of Compassion; Karunavati or the Rarity of Kindness; *Kleem Kaarini or of the Creator of Seed Energy from the Word Kleem

*[Kleem generates Spiritual Power connecting the Supreme and Maha Maya or the transformer of Materialism into Spitiualism as facilitated by a Guru to seek Spiritual Empowerment];

Kripaakara or the Profile of Mercy; Kripa Sindhu or the Ocean of Benevolence; Kripavati or the Goddess of Compassion; Karunardra or the One replete with Kindness; Kamalodbhava or Manifested from Lotus; Keertikara or the Provider of Fame and Recognition; Kalmashagni or the destroyer of imperfections and blotches; Kriya kari or the Facilitator of Action; Kriya Shakti or the Top Inspirer of Motivation; Kamalotpala gandhini or the Huge Stock of Fragrance from Lotuses; Kala or the Art Form [See Kala Nidhi above]; Kalavati or The Characterisation of Kalas as referred to above; Kurma or the Incarnation of Maha Vishnu who steadied the Huge Churner of Vasuki in the context of Amrita Mathana by Deva-Danavas; *Kutastha or the Dormant or Latent Shakti which gets activated at the time of Universal Peril as assured by Lord Krishna stating : *Pavitraanaya Sadhumaam Vinashayacha dushkrutaam, Dharma samsthaapanardhaaya sambhavami yugey yugey*/; Kanja samsthita or the inhabitant of Lotuses; Kalika or of the Kalika Swarupa; Kanameya jataanvita or Devi the possessor of soft matted head hair; Kara Padma or the Displayer of Lotus Stalk in her hand; Karaabhishta pradaaya or the hand provider of wishes to her devotees; Kratu phala pradaya or the conferrer of the positive results of observing Kratus; *Koushiki or the Extension Shakti of Devi Parvati;

*[There are two versions of manifestations of Koushiki; Markandeya Purana described that Durga Devi created Koushiki from Durga's body cells / Kosha as the Devi was fighting the demon brothers Shumba and Nishumbha. Matsya Purana described that originally Devi Parvati was of dark complexion and resorted to extreme Tapasya to Lord Brahma who enabled the transfer of the dark cells of Parvati's body to Devi Kaushiki and created new cells of extreme fairness and brightness to Parvati called Devi Gauri! It is widely believed that the manifestation of Koushiki resides in Vindhya Region as present there].

*Koshada or Devi is the Resider of * 'Koshas' or the Sheaths of Human System akin to layers of an Onion;

* [The layers are stated to be Annamaya or food based; Pranamaya or based on Vital Air; Manomaya or based on mind or mental faculty; Vigjnaana maya or wisdom / intellect based and Anandamaya or on the basis of extreme gratification or bliss];

*Kanya or maiden;

[* Mythologically stated there are Pancha Kanyas whose worship assures the washing of sins; these were Mandodari, Ahalya, Draupadi, Kunti and Tara; these illustrious women represented Pancha Bhutas; during Devi Durga Nava Raatri Pujas Kanya worship of girls before the state of puberty is still observed each day as representing Durga Devi herself ; Kumaris from the age of one year to Sixteen are known as Sandhya, Saraswati, Tridha, Kalika, Shubhaga, Uma, Malini, Kubjika, Kaala Sandarbha, Aparajita, Rudrani, Bhairavi, Maha Lakshmi, Peetha Nayaki, Kshetrajna and Ambika];

Kartri or the One who is Action-oriented always; Kosheswari or Devi Lakshmi / or the Kuberi or the Celestial Treasurer; Krisha or of the Form of Extreme Thinness as is the constant practitioner of Tapasya; Kurma yana or the leisurely pacer of the Universe to take stock of the activities of Beings; Kalpa Lata or the Interminable Creeper Form of the Worlds bestowing boons to the virtuous and punishing the wicked; Kaala Kuta Vinaashani or the destroyer of poisonous flames; Kalpodyaanavati or Saraswati the charming damsel enjoying the beauty of Celestial Gardens; Kalpa Vanastha or the Resider of Heavenly Forests; *Kalpa kaarini or the Maker of Kalpas;

* [Kaala Mana or the Time Frame is repetitive, cyclical and everlasting. A human year is a day of Devas. The totality of Four Yugas is 1200 Deva years comprising Satya Yuga of 4800 Deva Years + Treta Yuga of 3600 Deva years+ Dwapara Yuga of 2400 Deva Years + Kali Yuga of 1200 Deva Years. One Maha Yuga is a circle of Yugas and 100 Maha Yugas make one **Kalpa**. It is stated in Matsya Purana that there are 30 Kalpas named Sweta, Nilohita, Vamadeva, Rathaantara, Rourava, Deva, Brihat etc. We are in Sweta Varaha Kalpa now being the first half. Thus Kalamaana is in a continuous flux and Yugas and Kalpas roll by for ever; after the Yugas Pralayas would happen and after Kalpas the Maha Pralayas and a fresh count of thirty Kalpas would recur again!]

Kadamba kusuma abhaasa or of the beauty and fragrance akin to that of a Kadamba flower; Kadamba kumsuma priya or Devi Saraswati is enormously fond of the Flower; Kadambodyana madhyastha or She enjoys being in the middle of the Kadamba garden; Kirti daaya or the boon provider of reputation and distinction; Kirti bhushana or She enjoys the ornamentation of status and fame; Kula mataa or the Mother of all Kulas and Vamshas; Kulaavasa or She feels at home or happy in any Kula or Family; Kulaachara priyankari or is delighted in observing the regulations and disciplines of all or any Kula; Kalaanaatha or is the Prime Deity of every Kula; Kama kala or the embodiment of romance and love; Kaleswari or the Goddess of all types of Art Forms; Kunda Mandaara Pushpaabha or of the bright countenance of Mandara Pushpa; [Mandara is stated to be one of the six kinds of flowers of the celestial gardens of Indra like Kadamba, Mallika, Padma, Parijata]; Kaparda sthita Chandrika or Devi Saraswati is comparable to the inimitable illumination and grace of the half moon ornamented on Parama Shiva's Jataajuta or the matted and curled head hair; Kavitra daayi or Saraswati is indeed the Authority of Excellent Poetry; Kavya matrey or She is the Mother ready to bestow the gift of scripting and rendering Kavyas to her admirers and followers; Kavi maata or the unparalleled Goddess Mother of Poets and Creativity; Kala prada or the Symbol of Magnificent Arts and Artistic Faculties).

Om Souh Kleem Aim Tato Vada Vada Vaagwadini Swaaha

Taruni Tarunitraatey Taaraadhipa Samaanaya, Triptaye Triptiprada Tarkya Tapani Taapinitatha/ Tarpani Tirtha RupaachaTripada Tridasheswari, Trideveshi Trijanani Trimaataa Trayambakeshwai/ Tripura Tripureshaani Traimbaka Tripurambika, Tripurashrityayirupa Trayivedya Traishwari/ Traiyantavedini Taamraa Taapatrtaya haarini, Tamaala sadrushya Traatreya Tarunadityasannibha/ Trailokya Vyapini Triptaa Triptikrit Tatwarupini, Turya Trailokyasamstutya Triguna Triguneshwari/ Tripuragani Trimaataacha Traimbika Trigunaanvita, Trishnaachhedakari Tikshna Tiksha swarupini/ Tulaatulaadi Rahita Tatwa Brahma Swarupini, Traanakartri Tripaapagani Tripadaa Tridashanvita/ Tatthya Tri Shaktistripadaa Turyaa Trailokyasundari, Tejaskari Trimurtyaadya Tejorupa Tridhaamata/ Trichakra Kartri Tribhaga Turyaatita Phalapada, Tejaswini Taapaha Taapopaplava naashani/ Tejogarbhaha Tapasaara Tripura Priyankari, Tanyai Taapanasantushta Tapanangaja bheetinut/ Trilochana Trimargaacha Tritiya Tridashastutaa, Tri Sundari Tripathagaa Turiyapada daayani/ (Taruni or Youthful and Vivacious; Tarunitraatey or the Great Protector of Womanhood; Taaraadhipa Samaanaya or the One alike Chandra Deva; Triptaye or the Symbol of High Contentment; Triptiprada or the Provider of Fulfillment; Tarkya or She has the Capacity to endure and bear difficult situations; Tapani or the Sacrificer; Taapini or the One to make others suffer; Tarpani or the One who observes libation of water to Pitru Devas and performs daily homas; Tirtha Rupa or the One Present at Tirthas and inculcates the habit of pilgrimages by infusing their faith and devotion; Tripada or the One who takes three steps always by being present in Three Lokas; Tridasheswari or the Goddess governing the three dashas of life

viz. Koumara, Youvana and Varthakya or of Studentship, Householder and the Old; Trideveshi or of Devis engaged in Srishti-Sthiti-Samhara; Tri Janani or of the Swarupas of Lalita-Lakshmi-Saraswati representing Courage-Prosperity and Wisdom; Tri Mata or the Three Mothers responsible for Birth, Upbringing and Termination; Trayambakeshwari or of Three Goddesses; Tripura or the Goddess Tripura Sundari referred to as Kali with four hands bearing Akshamaala and Abhaya Vara Mudra, Asura Munda or the head of a demon, Paasha and Khadga as existent in Tripura a North East State of Bharat; Tripureshaani; Tripurambika; Tripura Shri; Trayirupa or of the Three Forms; Trayi Vedyā or the Exponents of Ruk-Yajur-Sama Vedas; Trayeshwari; Trayyanta Veditri or the Expert of Vedaantaas; Taamra or of a coppery red complexioned Devi Parvati; *Taapatraya harini or the destroyer of three Tapatrayas of three kinds;

*[Adhi Bhoudika or Ailments of Physical Nature; Adhyatmika or of Mental-Psychological Nature; and Adhi Daivika or of Natural Calamities like Earth quakes, floods, lightnings etc. beyond human control];

Tamala sadrusya or like a dark bark of a tree; Traatrey or the Great Shield of Protection; Tarunaaditya sannibha or of the Heat and Radiance of mid-day Sun; Trailokya vyapinya or the Devi who is spread all out among the Bhu-Akasha-Patala Lokas; Tripta or the Icon of Contentment; Tripti kritey or the One who grants satisfaction; *Tatwa rupini or of the Swarupa of Tatwas;

[*Maha Tatwa emerged from Maha Purusha and Prakriti leading to three kinds of Ahamkaras or Egos or Self Awareness viz. Vaikarika, Tajjasa and Tamasa; the Ahamkaras created Five 'Tanmatras' or Subtle Forms of Matter comprising Pancha Bhutas of Prithivi-Jala-Teja-Vaayu and Akasha or Earth-Water-Radiance-Air and Sky; of Shabda-Sparsha-Rupa-Rasa-Gandha or Sound-Touch-Vision-Taste-Smell from the corresponding Jnanendriyas or Body Parts viz. Ears-Skin-Eyes-Tongue-Nose; Karmendriyas of Hands, feet, tongue, Paayu or Anus and Upastha or Marmendriya as also of Manas or Mind. Thus the Tatwas of Trigunas, Pancha Bhutas, PanchaTanmatras, Pancha Jnanendriyas, Pancha Karmendriyas all controlled by and Manas or Mind].

Turya or the Final State of Soul in which Yogi becomes identified with Brahman; Trilokya samstutya or Devi is extolled and admired in the Tri Lokas; Triguna or the Single Entity displaying all the Three Features or Characteristics of Satvika-Rajasika and Tamasika nature yet being a Nirguna; Triguneswara or the Presiding Deity of the Three Gunas; Tripuraghnī or the destroyer of Tripurasura in the Form of Maha Deva as explained above ; Tri Maata; Trigunanvita; Trishna cchedakari or the eradicator of thirst; Tikshna or the Byword for Sharpness or Severity; Tikshna Swarupini or of Ruthlessness and even Cruelty; Tula or Highly Balanced and Composed; Tuladi Rahita or She has no similarity or likeness in terms of her features or actions; Tatwa Brahma Swarupini or of the likeness of Brahma; Tranakartri or the Eminent Defender; Tripapaghnī or the eliminator of three kinds of Sins perpetrated by Mind, Tounge and Action-wise ie. Manasa-Vaachaa-Karmana; Tripada or of Three Steps leading to Trilokas; Tridashaanvita of Bound to Three Directions viz. on Earth, Sky High or Underneath; Tathya or the Absolute Truth and the Reality Alone; Trishakti of Creation-Progress-Extinction; Triprada or of impartor of Dharma-Artha-Moksha; Turya or of Climactic and Super-Consciousness; Trailokya Sundari or the Unparalleled Beauty of the Three Worlds on Earth, Sky and Underneath; Tejaskari or the Creator of Luminosity; Tri Murtaadya or the Originator of Brahma-Vishnu-Maheshwara; Tejorupa or the Personification of Illumination; Tridhaamata or the Essence of Three Supreme Abodes of Satya Loka of Brahma, Vaikuntha of Bhagavan Vishnu and Kailasha of Maha Deva; Tri Chakra Kartri or the Creator of Three Wheels or Paths to achieve

Moksha viz. Karma, Bhakti and Jnaana; *Tribhaga or the Shakti of the three parts of day or night in Vedic Astrology;

*[Tribhaga Bala or the power of three parts of day or night is indicated in reference to Grahas or Planets: Budha gains strength in the first third part of a day; Surya gains strength in the middle one-third of a day and Shani becomes powerful in the last one third of a day; Similarly Chandra, Shukra and Mangala gain strength in the successive one-third parts of the night; however Guru is powerful all the times in a day or night.]

Turyaatita phala prada or Devi Saraswati is capable of bestowing the Status far beyond Turya or of Supreme Awareness; Tejaswini or the Grand Fund of Radiance and Vivacity; Taapaha or the mitigator of extreme heat; Tapoplava nashani or the terminator of dangerously high temperature; Tejogarbha or the Devi whose belly is replete with sparkle and energy; Tapassara or the Quintessence of Tapas or Magnificent Meditation; Tripura Priyankaari or the Beloved of Tripura Samhara; Tapaswi or the exemplary meditator of excellence; Taapana samtushta or She is exhilarated and excited in performing elevated level of Tapasya; Taapasangaja bheetinudey or as though one might be apprehensive of the abnormality of her physical health due to the rigorous tapasya; Trilochana or of Three Eyes when the third is never opened unless extreme situations are called for; Tri Maraagaya or Devi commends Three Paths of Seeking Salvation viz. Bhakti or Jnaana or Vairagya; Tertiya or the Third Day of each month both in the Shukla Paksha and Krishna Paksha with special significance on Akshaya Tertiya in Vaishakha and Teej Festival for women in Shravana months; Tridasha Stuta or Commended by the three directions of Sky, Earth and the Under worlds of Patala; Tri Sundari or the Paradigm of Charm and Gorgeousness in the Tri Lokas; Tripathaga or of the Three Paths seeking Vidya, Vitta and Vairagya; Turiya Pada daayni or the Goddess with powers to guide Yogis to the Supreme Reality).

Om Hreem Shreem Kleem Aim Namasshuddha Phaladey Aim Vada Vada Vaagvadini Swaaha

Shubha Shubhavati Shanta Shantida Shubadayani, Sheetala Shulini Sheeta Shrimati Shubjanvita/ (Shubha or the Auspiciousness of Devi; Shubhavati or the Image of Propitiousness; Shanta or Tranquility; Shanti daa or the Endower of Peacefulness; Shubha dayani or the provider of Contentment; Sheetala or Coolness; Shulini or the Displayer of Trident as a gesture of Confidence to her devotees; Sheeta or the One with placidity devoid of anxieties; Shrimati or Lakshmi Swarupa or the Jewel of Womanhood; Shubhanvita or the Harbinger of favourableness and success).

Om Aim yaam Eem Yum Youm Yah Aim Vada Vada Vaagvadini Swaaha

Yoga siddhiprada Yogya Yagjnenapari purita, Yajya Yagnamayi Yakshi Yakshinin Yaksha Vallabha/ Yagjnapriya Yagjna pujiyaa Yagjnatushta Yamastuta, Yamaniyaprabha Yamy Yajaniya Yasaskari/ Yagjnakartri Yagjnarupa Yashoda Yagjna samstuta, Yagjneshi Yagjnaphalada Yoga Yoniryajustuta/ Yamisenyaa Yamaraadhya Yamipujiya Yameswari, Yogini Yogarupaacha Yogakartru priyankari/ Yogayuktaa Yogamayi YogaYogiswaraambika, Yoga Yagjnamayi Yonih YamaadyashataangaYogata/ Yantritaaghaughasamhara Yamalokanivarini, Yashtivyashtishasamstustya Yamaadyashtangayogayuk/ Yogiswari Yogamataa Yoga Siddhaa cha Yogadaa, Yogaaroodha Yogamayi Yogarupaa Yaviyasi/ Yantrarupacha Yantrastha Yantrapujiya cha Yantrika, Yuga kartri Yugamayi Yugadharmavivarjita/ Yamuna Yamini Yaamyam Yamunaajalamadhyaga, Yataayaata prashamani yatanaanaam nikruntani/ Yogaavasa Yogivandya Yattacchabda Swarupini, Yogakshemamayi Yantra Yaavadakshara Matrika/

*Yavatpadamayi Yavacchabdarupa Yatheswari, Yattadiya Yakshavandya Yadvitya Yati samsthuta/
Yaavadvidyaamayi Yavadvidyaabrinda Suvanditaa, Yogihrudpadma nilaya Yogivaryapriyankari/
Yogivandya Yogi maata Yogisha phaladayani, Yaksha vandya Yaksha puja Yaksharaja supujita/
Yagjnarupa Yagnatushta Yaayajuk swarupini, Yantraaraadhya Yantramadhya Yantrakatrupriyankari/
Yantraarudha Yantrapuja Yogidhyana parayana, Yagjaniya Yamastutyaa Yogayukta Yashaskari/
Yogabaddha Yatistutya Yogagjna Yoganayaki, Yoga Yagnaprada Yakshi Yamabadhaa vinaashani/ Yogi
Kaamyaa pradaatricha Yogimokshapradayani/*

*Iti naamnaam Saraswatyahsahasram samudeetam/ Mantratmakam Mahagopyam Maha
Saaraswatapradam, Yahpathecchrunuyadbhaktya Trikalam Sadhakah puman/ Sarva Vidyanidhissaakshaat
sa eva bhavati dhruvam, Labhatey Sampadassarvaah Putra poutraadi samyutaah/ Mookopi Sarva Vidya
Suchaturmukha Ivaaparrah, Bhutwa prapnoti Saannidhyam Antey Dhaturmuniswara/ Sava Mantramayam
Sarva Vidyaamaana phalapradam, Kasmai Chinna pradaatavyam Praanaah Kantha Gatairapi/ Mahaa
Rahaasya satatam Vani naama Sahasrakam, Susiddha masmaadeenaam Stotram tey samuditam/*

Iti Shri Skaanda Puraaney Shri Saraswati Sahasra Naama Stotram Sampurnam/

(Yoga Siddhiprada or Devi Saraswati is the provider of Achievement to Yogis; Yogya or the Manifestation of Worthiness; Yagnjena paripurita or the Successful accomplisher of all Yagnas; Yajya or the One to whom Yagnas are addressed to; Yagnamayi or the Incarnation of Yagnas; Yakshi or the High representation of Wealth being the wife of Kubera the Treasurer of Devas; Yakshini or of the Form of Yakshinis or the Female Form of Yakshas or Nymphs who is in the service of Devi Durga; Yakshini Vallabha or the Goddess of Yakshas; Yagna priya or the One who is delighted with Yagnas or the Sacrificial Offerings to Devas; Yagna puja or the Goddess worshipped through the medium of Yagnas; Yagna Tushta or the Deity who is happy and contented with the performance of Yagnas; Yama Stuta or the Goddess is acclaimed and well applauded by Yama Dharmaraja; Yamaniya prabha or the fresh brightness of each 'Yaama' or Three Hours of a Day/Night; alternatively explained as the personification of Self-Restraint and Discipline; Yaamyaa or the One with tolerance and leniency; Yajaniya or Worthy of high worship in the medium of Yagnas; Yasaskari the awarder of name and fame; Yagnakartri or the Top Organiser of Yagnas; Yagna Rupa or the very appearance of Yagnas; Yashoda or the contributor of reputation and eminence or alternatively explained the foster mother of Lord Krishna and the wife of Nanda; Yagna samstuta or She is celebrated by Yagnas as their Goddess; Yagneshi or the Presiding Queen of Yagnas; Yagna phalata of the provider of the fruits of Yagnas; Yogayoni or the Mother Goddess of Yagnas; Yajustuta or the Personification of Yagnas is never tired of commending and praying to her; Yami Sevyaa or the Devi worshipped and served by the wife of Yama the God of Death;

[*Yama is a component of *Ashtaanga Yoga: 'Yama niyamaasana Praanaayama Pratyahara Dharanaa Dhyaana Samaadhyayosh tangavavaani' or Yama-Niyama-Aasana-Prayanama-Pratyahara-Dharana-Dhyana-Samadhi];

Yogini or Saraswati is herself the Supreme Practitioner of Yoga; Yoga rupa of the Original Expression of Yoga; Yoga kartru priyankari or Devi Vani is extremely pleased with Yoga Practitioners; Yogayukta or the One with the Unique Art of Yoga; Yagamayi or the One Immersed in Yoga; Yoga Yogiswaraambika or the Goddess of Yoga and of Yogiswaras the High Qualified Masters of Yoga; Yoga Jnaana mayi or the One with the Specialised Knowledge of Yoga; Yonih or the Generator of Yoga Vidya; Yamaadyashtaanga Yogata as explained above; Yantrita or the Deity of Yantras and their extensive

Science; Aghougha samhara or the Exterminator of Sins and Sinners; Yamaloka nivarini or the Preventor of Yaaloka Yatra; Yashti Vyashtisha samstuta or hailed and venerated by the General Public and the Distinguished Classes of the World alike; Yamaadyashtaanga Yoga yuk or the Perfectionist of Yama-Niyama and such other Eight-folded Yoga; Yogiswari; Yoga Maata; Yoga Siddha or the Paramount Accomplisher of the Art of Yoga; Yogada or the Teacher and Instructor of Yoga too; Yogaarudha or the One seated on the High Seat of Yoga; Yogamayi or the Essence of Yoga; Yogarupa or the Image of Yoga; Yaviyasi or the Incarnation of Yoga; Yantra rupa or the embodiment of Yantras; Yantrastha or embedded in Yantras; Yantra Pujya or Goddess Saraswati is worshipped by the totality of Yantras; Yantrika or She is the Yantra herself; *Yantrika or the Symbol of Unique Energy of mystical / spiritual nature as the word 'Yam' seeks to create, sustain and support the inherent power;

*[There has been a very wide range of Yantras and Sadhana or Practice of the Yantras has been in existence from times immemorial addressed to varied Deities such as Devis and Devis, Planets, Spirits etc. invoked for countless end-purposes some for Self-Enhancement, some for attaining Siddhis and some others even for destructive ends.]

Yuga Kartri or the Creator of Yugas or Passages of Kaala or of Time Circles; Yugamayi or Devi who is the Essence of the concerned Yuga kaala; but She is Yuga dharma Vivarjita or is devoid of the features and regulations of the concerned Yugas since she is the Decider of the Yuga dharmas as also of the Enforcer of the Principles; Yamuna or of the Swarupa of the Sacred River by that name as also the daughter of Lord Surya and the Sister of Yama, Vaivaswata Manu and Lord Shani; Yamini or the Swarupa of a sister or daughter; Yaamyaa or the Personification of Yaamaas or Units of Three Hours of Time each; Yamunaa jala madhyaga or Devi Saraswati flowing at the mid-point of River Yamuna as the Antarahini at Prayaga; Yaataayaaa prashamani or the Controller of rapid motion; Yaatananaam nikruntani or the obstructor of the high speed of the water-flows; Yogaavaasa or the Resider of Yoga; Yogivandtya or Devi is saluted and respected by all the Yogis; Yattatcchabdha swarupini or the Manifestation of Each and Every Sound of Words and Sentences; Yogakshemamayi or the Goddess of tracking the welfare of one and all; Yantra or the Instrumentation of Spiritual Enablement; Yaavadakshara Matrika or the Mother-Goddess of Alphabets; Yaavatpadamayi or the formulator of Steps in terms of Words, Sentences and Expressions; Yaavacchabda Rupa or the Image of endless Sounds and Vocabulary; Yateshwari or the Independent Self-Starter unbound by barriers; Yattadeeya or as She thinks and Acts as per her imagination freely and spontaneously; Yaksha Vandya or worshipped by Yakshas; Yadvidya or Vidya or Knowledge is as per her own creation alone; Yati samstuta or commended incessantly by Yatis of extraordinary Powers; Yavadvidyaa mayi or the Personification of all kinds of Vidya or Knowledge; Yaavad- Vidyaa brinda Suvandita or all the Branches of Knowledge do prostrate before her Magnificence; Yogi hridpadma nilaya or Devi Saraswati is the dweller of the Mind-Visioned Lotus of Yogis in Totality; Yogivarya priyankari or the Unique Magician and Fascinator of the Best of Yogis in the Worlds; Yogi Vandya; Yogi Mata; Yogisha phaladayani or the Rewarder of Favours and Largess to the Outstanding Yogis; Yaksha Vandya; Yaksha Pujya; Yaksha Raja Supujita or Devi is worshipped by the King of Yakshas Kubera; Yagjna Rupa; Yagjna tushta or contented by Yagjnas; Yaayayaaka Swarupini or of the Emblem of Yaajana or Yagjna; Yantraaraadhya or Devi Saraswati is best worshipped by the media of Yantras; Yantrakatru priyankari or Devi is excited and gladdened by the worship through Yantras; Yantraarudha or the Presiding Deity seated high on Yantras by the means of Sacrifices and Mantrik Applications ; Yantra Pujya or all the Yantras are demonstrative of their reverence; Yogi Dhyana Parayana or the Single Objective that all Yogis seek and surrender; Yajayeena or perform Sacrifices and

Yagjnas to Devi the Supreme; Yama Stutya or entreated to her by Lord Yama; YogaYukta or She is always accompanied by Yoga Vidya; Yashaskari or the bestower of High Fame and Distinction; Yoga baddha or She is regulated by the rigorous discipline and regulation of Yoga; Yati stutya or implored by Yatis of Outstanding Virtue; Yogagjna or Totally Knowledgeable of Yogas to such an extent that there could be nothing beyond; Yoga nayaki or the Queen of all the nuances of YogaVidya; Yoga Jnaanaprada or the One who imparts the best of Yogic Knowledge; Yakshi; Yama baadhaa Vinaashani or the destroyer of various kinds of difficulties threatened by Yama Deva; Yogi kaamyapradatri or the Ultimate Fulfiller of the wishes of Yogis; Yogi Moksha prayayani or the final bestower of Moksha to Yogis);

Phala Shruti

Iti Naamnaam Saraswatyaaah Sahasram Samudeetam: The above are the Thousand Sacred Names of Maha Devi Saraswati; Mantraatmakam Maha Gopyam Maha Saaraswata pradam or These Outstanding Names are replete with Mantras which are of Confidential nature constituting the Quintessence of Invaluable Knowledge, Wisdom and Discernment that Devi Saraswati is all about; Yah pathetechrunu yad Bhaktyaa Trikaalam Sadhakah Puman or those who accomplish full reading and hearing of the Devi Naamas three times a day are indeed bestowed the best of everything; Sarva Vidyaanidhi -ssaakshaat sa yeva bhavati dhruvam or They are blessed high with Complete Fulfillment of achieving unique Vidyas most certainly; Labhatey Sampada or Prosperity in Full; Putra poutraadi samyuta or the benediction of excellent progeny of several generations ahead; Mookopi Sarva Vidyaasu Chaturmukha Paraa Parah Bhutwa Praapnoti Saannidhyam or Even the dumb, mute and wreched human beings once exposed to the invaluable Sahasra naama in commendation of Devi would be eligible to excellence in the domains of Knowledge by the grace of Chaturmukha; all those absorbed in this Sahasranamaa shall indeed attain Devi Saannidhyam or Appearance and nearness; Sarva Mantra mayam Sarva Vidyaa maana Phalapradam or this Sahasranama is a concentrate of Sarva Mantras and is the conferrer of Sarva Vidyas; Mahaa Rahasya satatam Vani Naama Sahasrakam, Su Siddha masmadaadeenam Stotram tey samuditam/ Susidda masma daadeenam Stotram : This Highly Confidential Sahasra naama of Devi Vani naama is the most appropriate and rewarding to persons of my minimal standing and average intellect in all respects.

Iti Shri Skaanda Puraaney Shri Saraswati Sahasra naama Stotram Sampurnam/ (This as a Part of Skanda Purana describing the Thousand Names of Shri Saraswati is complete).

Prathamam Bhaaratinaama Dwitiamcha Saraswati, Tritiyam Sharadadevi Chaturtham Hamsavaahana/ Panchamam Jagati Khyatam Shashthim Vaageeswari tathaa/ Kaumari Saptamam Prokta mashtamam Brahmacharini/ Navamam Buddhidhatricha Dashamam Bhuvaneshwari, Brahmi Dwadashanaamaani Tri Sandhyam Yah Pathennarah, Sarvasiddhikari tasya prasanna Parameswari/

SHRI LALITHA TRISHATI NAAMA STOTRA

Sakumkuma vilepanaa malikachumbi Kasturikaam, Samanda hasitekshanaam Sashara Chaapa pashaamkushaam/Asesha jana Mohinimaruna maalya bhushaambaraam, Japaakusuma bhaasuraam Japavidhou smaredambikaam/

Nyasah: *Asya Shri Lalitha Trishathi Stotra Maha Mantrasya, Bhagavan Hayagreeva Rishih; Anushtup Chandah; Sri Lalita Maha Tripura Sundhari Devata, Ayim Bija- Klim Shaktih-Sou keelakam-Mama Chaturvidha Purushartha Siddhyardhey Japey Viniyogah Lamityaadabhiramganyaasa Karanyaasaah Kaaryaah/ Dhyaana: Ati Madhura Chaapa Hastaamaparimitaa moda baana Sowbhagyaam, Arunaamatishaya Karunaamabhinava Kula Sundarim Vandey/* My salutations to you Devi! You carry a Sacred Bow with Sugar Cane with countless arrows that bestow prosperity; indeed you are the embodiment of kindness and happiness with youthful beauty.

*Kakaara Roopa Kalyani Kalyana Guna Shalini, Kalyana Shaila Nilaya Kamaniya Kalavathi/ Kamalakshi Kalmashagni Karunamritha Sagara, Kadambha Kananavaasa Kadamba Kusuma Priya/ Kandarpa Vidya Kandarpa Janakaapaanga Veekshanaa, Karpoora veete Sourabhya Kallolitha Kakuptataa/Kali Dosha Haraa Kanja Lochanaa Kamra Vighrahaa, Karmadi Saakshini Karayatree Kamra Phala Pradha/ (Devi! You are the representation of the Alphabet 'Ka' that stands for **Radiance** which incidentally is the First Letter of the Pancha Dashi Maha Mantra viz. *Ka Ye Ee La Hreem, Ha Sa Ka Ha La Hreem, Sakala Hreem*; You are Kalyani or the Essence of Auspiciousness; with all characteristics of Goodness; mounted on the peak of virtue; you are the tasteful refinement and an abode of aesthetics; with alluring lotus-eyes; a proven destroyer of filthy sins; Karunaamrita Saagaraa or a nectar-like ocean of compassion; freely moving about celestial gardens of Kadamba trees as you would love to be adorned with the fragrant Kadamba flowers like clean thoughts and deeds; You are the adorable Personification of Love and its total knowledge; as the Mother of Love, materialised Manmadha by your mere sight; Devi! You enjoy the juice of betel leaves with the taste of scented material and spread the whole Universe with joy; you destroy the evil effects of Kali Yuga; you protect the worlds with your lotus-eyed looks; you are possessed of a demeanor that binds every mind; you are the sole witness of every thought and deed prompting every one to perform actions and also decide on the outcome of all such actions.)*

*Ekaara Roopachaikaaksharainyekaakshraakrithih, Ethathaditya Nirdesyaa chaikaananda Chidaakrithih/ Evamithyaagama bodhya chaika Bhakthi madarchidaa, Ekagra Chitta nirdhyathachaishanaa rahitadruta/ Ela Sugandhi Chikura chainahkuta Vinasini, Eka Bhogaachaika Rasachaikaikaishwarya Pradayini/ Ekaatha Pathra Samrajyapradha chaikaanta Poojitha, Edhamaana Prabhaachaija danejaj - jagadeeswari/ Eka Veeraadi Samsevyachaika Prabhaava Shalini/ (Devi! You are of the alphabet Form 'Ea' standing for Para Brahma or the **Absolute Truth** and that is the Second Letter of the 'Pancha Dashaakshari'; this is also the Unique and Sacred Letter OM; indeed you are the image of each and every Letter and can not be decided as this or that Letter since you are the Epitome of Knowledge and Enlightenment; You are beyond the description that Scriptures could impart and could be possibly be realised only by single-minded devotion; you could be meditated with focussed determination and pure thought by total surrender and detachment ; Devi! Your hairs are of sweet flavours; you are the personification of pleasures and love rescinding all traces of sins and vices; you can bestow the greatest gift of 'Ekaishwarya'; you can even grant the wish of becoming an Emperor of the Universe effortlessly; you can be overcome by worship in concentrated solitude; Jagadeshwari! You are the Outstanding*

Sourcer of Splendour and Energy worshipped by the most Valiant and the Resolute as you are the Eka Prabhaava Shalinya or the Unique Symbol of Magnificence!)

Eekaara Roopini Eesithri chepsitaartha pradayini, Eedrigithya Vinirdishya cheshvaratya Vidhayini/ Eeshaanaadi Brahmamayi cheshatwaadyashta Siddhidha, Eekshithri Eekshana Srushtyanda Kotir Eshwara Vallabha/ Eeditha cheshwaraardhaanga Shareerashaadhi Devatha, Eeshwara Prerana Kari chesha Thandava Saakshini/ Eeshwarothesanga Nilaya chetibaadhaa Vinasini, Eeha Virahitha chesha Shakthireeshat Smithaanana/(You are the Third Letter **Ee** of the Alphabet symbolising **Supreme Energy** that mobilises the Universe; the motivation and drive of actions; the benevolent provider of the ‘Eepsitarthaas’ or desires irrespective of limitations or restrictions; in fact you make the devotees feel that they are of ‘Ishvaratwa’ by themselves! Devi! You are the Union of Pancha Devas viz. Brahma-Vishnu-Rudra-Ishwara-Sadaa Shiva; You are the Benefactor of Ashta Siddhis viz. Anima, Mahima, Garima, Laghima, Prapti, Prakamya, Ishatwa and Vashitya; You are Eekshtri or the Cause and Observer; by your mere looks are created crores of Beings; the Sacred Scriptures are not tired of your grandeur; Eshwara Vallabha! Eswaraartha Sharirini! Eshwaraadhi Devata! Eshwara Prerana kari! Eshwara Tandava Saakshini or the Distinctive Spectator of Shiva’s Cosmic Dance; the Excusive Seater on Shiva’s lap; Devi! You are the Singular Power that could terminate all kinds of catastrophes; you are desireless as no aspiration is beyond you; the Supreme Shakti within Eshwara; and of the Supreme Countenance of magnetic smiles!

Lakaara Roopa Lalitha Lakshmi Vani Nishevitha, Laakhini Lalana Roopa Lasadh Dharadima Paatala/ Lalanthika Lasadhphaalaa Lalata Nayanaarchita, Lakshanojjwala Divyangi Laksha Kodyanda Nayika/ Lakshyartha Lakshanaagamya Labdhakama Lathathanuh, Lalaamarajadalika Lamba Muktha Lathanchitha, Lambodara Prasurlabhyaa Lajjaadhyaa Laya Varjitha/ (Lalita Devi! You are of the Form of the Letter **La** connoting upsurge of **Mental Calibre** or sagacity being the fourth Letter of the Pancha Dashaakshari Mantra; Lalita or the Emblem of Softness and Simplicity of a Mother to a Child; served by Lakshmi the Symbol of Prosperity and Vani the Insignia of Learning; You are Laakhini or of easy access; Laalana Rupa or of the feminine quality of nurturing; of the delicious tenderness of an opened pomegranate and of a lustrous forehead embellished with a red dot of Tilaka; Devi! You are venerated by Parameshwara who has a third eye on his Lalaata; you are splendid with excellence as the Utmost Sovereign of Lakhs and Crores of Universes; the Lakshyaartha or the Inner Connotation and Lakshyagamya or the Ultimate Destination to reach; Labhda Kaama or the Fulfillment of Desires; Lataatanu or of a supple physique over which creepers tend to crawl; Devi! You are adorned with red Tilaka on the forehead and with long chains of pearls; indeed you are attainable with pure commitment though! Ganeshwara Mataa! You shy away from the unworthy; and as the Everlasting One you are immune from Pralayas or the Great Annihilations).

Hreemkaara Roopa Hreemkaara Nilaya Hreem Pada Priya, Hreemkaara Beejaa Hreemkaara Mantra Hreemkaara Lakshana / Hreemkara Japa Supreetha Hreemathih Hreemvibhushana, Hreem Shila Hreem Padaaraadhyaa Hreem Garbha Hreem Padaabhidha/ Hreemkara Vaachya Hreemkara Poojya Hreemkara Peethigaa, Hreemkara Vedyaa Hreemkara Chinthya Hreem Hreem Shareerini/ (Devi! You are the **Hreemkaara** Shakti symbolising **Power and Authority** being the Fifth Letter of the Alphabets and the Heem Mantra of Pancha Dashaakshari; You reside in the Hreem Shabda as you are highly fascinated with it; you are the latent implication of the Mantra which is typically of your own; you readily get invoked by the ‘brand’ and be responsive to its recitation; indeed you are Hreemati or heart-mind-Soul; Hreem

Vibhushana of its Ornament; Hreem Sheela or possessive of the features of Brahma-Vishnu-Maheshwara; You are easily accessible by the worship of the word Hreem; You are the Vachya or the Meaning; the Pujya or the worshippable; the Peethika or the basis; the Vedyā or the realisable; the Chintya or the conduit of meditation; Hreem or the Provider of Fulfillment; Hreem Sharirini or of Hreem as your Physique; Devi! You indeed are the byword of Hreem!

*Hakara Roopa Haladhrith Poojitha Harinekshana, Harapriya Haraaraadhya Hari Brahmendravaditha/ Haya Rudhaa Sevithanghrir Hayamedha Samarchita, Haryaaksha Vahanaa Hamsa Vahanaa Hatha Danava/ Hathyadi Papa Samani Haridashwaadi Sevitha, Hasthi Kumbhothunga Kucha Hasthi Kritthi Priyaangana/ Haridra Kumkumaa Digdhaa Haryaswadya Amaraaarchidha, Hariksha Sakhi Hadhi Vidya Halaa Madaalasa/ (Devi! You are of **Ha** kaara Rupa or of the sixth Letter of Alphabet signifying **Courage and Intrepidity** for the demolition of Shatru Sena or of the Armies of Antagonists; recitation of the Hakaara of Panchadasakshari Mantra is stated to overcome enemies from within and without; You are worshipped by Balarama who had the reputation of carrying a Plough to assert his prowess in battles; Harinekshana or of the attractiveness of deer's looks; Harapriya or the darling of Maha Deva; you are worshipped by Shiva and saluted reverentially by Vishnu-Brahma-and Indras ; the entire cavalry mounted on horses perform sincere pujas to secure victories; the Performers of Ashmamedha Yagnas seek your benevolence to obtain their desires; Durga Devi who mounts on Lions too beseeches your grace; Saraswati who rides a Swan implores your assistance; Devas who kill Danavas beg of your kindness; Being merciful you mitigate the severity of even sins like murders; Indra who rides green horses is ever reverential to you; those feminine Shaktis whose breasts are as elevated as elephant heads crave your indulgence and venerate you; You are the beloved of Lord Shiva who likes to be clad with Gaja Charma or Elephant Skin as he granted the dying wish of Gajasura whom he sent to Kailasha; Lalita! Your brilliant body is smeared with haridra-kumkuma powder pastes (turmeric and saffron); Indra and Amaras are never tired of worship as you are their constant Saviour; Hariksha Sakhi or the Companion of Shiva with green tresses; Devi! You are the Symbol of Haadi Vidya viz. Ha-Sa-Ka-La-Hrim--Ha-Sa-Ka-Ha-La-Hrim--Sa-Ka-La-Hrim; You are intoxicated with the grape juice of the Ocean of wine!)*

*Sakaara Roopa Sarvagjna Sarveshi Sarva Mangala, Sarva Karthri Sarva Dharthri Sarva Hanthri Sanathani/ Sarvaanavadya Sarvanga Sundari Sarva Saakshini, Sarvaatmika Sarva Sowkhya Daatri Sarva Vimohini/ Sarvaadhara Sarvagatha Sarvaavaguna Varjitha, Sarvaaruna Sarva Maatha Sarva Bhushana Bhushitha/ (The Sixth Letter of Alphabet 'Sa' as also the Sixth Letter of Panchadasaakshari embodies **Affluence and Contentment**; Devi! You are the Omniscient; Omni-Potent; the Form of Auspiciousness; Sarva Kartri or the Performer of all the Deeds; Sarva Dhatri or the One who is the fulcrum of all the Beings and again Sarva Hantri or the Destroyer of Every Thing; the Sanaatani or the Ageless, Originless and the Everlasting; the Spotless; the Sarvaanga Sundari; the Singular Witness of the Happenings; the all Pervasive Super-Soul; the Provider of Happiness to one and all; the Spell-Binder; the Foundation of Every Entity; the Omni-Present; Devoid of all Shortcomings; the ever fresh beginning like the emerging Sun's crimson on the horizon; the Mother of all and every thing; and the finality of Ornamentation as you are the Supreme Embellishment yourself!)*

Kakaarthaa Kaala Hanthri Kameshi Kamithartha Daa, Kama Sanjivani Kalya Kathina Sthana Mandala/ Kara Bhoruh Kalaa Nadha Mukhi Kacha Jitambudaa, Kataakshasyandi Karuna Kapaali Pranā Nayika/ Karunya Vighrahaa Kanthaa Kanthi Dhootha Japavali, Kalalaapaa Kambhu Kanthi Kara Nirjitha Pallavaa/ Kalpavalli Sama Bhujā Kasthuree Thilakojjwalaa/ (The Eighth Letter of

Alphabet ‘**Ka**’ stands for **Illumination and Perception** being the eighth Shabda of the Pancha Dashaakshari Mantra of Lalita Devi; You are Kaala Hantri or the Terminator of the Terminator or the Concluder of the Time-Cycle at the time of the Great Annihilation; Kameshi! You govern hopes and aspirations; you also fulfil the wishes; indeed you revived Kaama the Deity of Love from his end from a heap of ash burnt from Shiva’s Third Eye; you are the Originator, Adroiter and Bestower of all the Fine Arts; the Possessor of firm and hard breasts and of robust thighs like those of an elephant trunk; of a charming countenance like the full moon; with hair like dark and thick clouds; of compassionate looks ready to ignore the blemishes of Beings; Devi! You are the consort of Kapaali; the Embodiment of Benevolence; Kantaa or the Flagship of Femininity; far more shimmering than the best of flowers; with punctuated style of conversation; with a conch-like neck and hands of gentleness like soft flower-buds; your arms are charming and thin like Kalpa Valli creepers; Lalita! Your forehead is embellished with Kasturi Tilaka or the thin spot of musk.)

*Hakaaraartha Hamsa Gatirhaatakaabharanojjwala,Haarahaari kuchaabhoga Haakini Halya Varjitha/ Harithpathi Samaaraadhyaa Hathaathkaara Hathaasura,Harsha Pradaa Havirbhoktri Haarda Santhama Saapahaa/ Halleehaalasya Santhushta Hamsa Mantrartha Rupini,Hanopaadaana Nirmuktha Harshini Hari Sodari/ Haahaa Hoohoo Mukha Sthutya Hani Vriddhi Vivarjitha,Hayyangavina Hridaya Harikopaarunamshukaa/(The Letter ‘**Hakaara**’ signifies **Wealth and Gallantry** being the ninth Letter of Pancha Dashaakshari; Devi! You are a Hamsa Gamana or of a Swan’s Pace; adorned with golden ornaments; your jewellery on the chest does indeed allure Shiva; you are Hakini or the One who snaps servitudes to usher freedom literally as also of the chains of Samsara; you refrain from the evil thoughts and deeds; you are adored by the Ashta Dikpalakas viz. Indra, Agni, Yama, Nirruti, Vaayu, Varuna, Kubera and Ishaana; you killed Asuras instantly and suddenly by your bravery; acclaimed as the Source of Bliss; you relish the dance of maidens ; you have unparalleled expertise in Hamsa Mantra and the regulation of Pranayaama; you are devoid of desires but distributes happiness and contentment; the sister of Hari; Gandharvas praise you on your face as Haahaa Hoohu; you are far above the features of growth, decay or death; on witnessing the tribulations of various Beings, your heart melts like butter but on getting angry your visage turns red.*

*Lakaarartha Latha Poojya Laya Sthithudbhaveswari, Lasya Darshana Santhushta Labhaalaabha Vivarjitha/ Langhyetharaagjnaa Lavanya Shalini Laghu Siddhida, Laakshaarasa Savarnaabha Lakshmanagraja Poojitha/ Labhyetara Labdha Bhakthi Sulabha Langalaayudhaa,Lagna Chaamara Hastha Shri Sharada Parivijitha/ Lajjaapada Samaraadhyaa Lampata Lakuleshwari,Labdha Maanaa Labdha Rasaa Labdha Sampath Samunnatih/(Devi! The Tenth Letter ‘**La**’ of the Alphabet is also the Tenth of the Pancha Dasaakshari is indicative of ‘**Karma**’ or the result of the deeds of one’s past. You are esteemed and worshipped by the womanhood of chastity; the Supreme of the Universe in all the stages of Birth, Growth and Destruction alike; witnessing the joyous dance of women gives you immense pleasure; You are far above the considerations of profits and losses; Mother, your instructions are always carried out and never questioned and indeed none whosoever dared to ask you questions! You are matchless in elegance and poise; you give away Siddhis with least devotion and reverence; you shower kindness with minimal efforts like melting gold is sealed in wax; Lord Shri Rama the incarnation of Vishnu performed regular pujaas to you to bestow the capacity to uproot Adharma; you save persons regardless of their deeds and fruits; you are very easily won over with selfless devotion; some times you carry plough as a weapon like Adi Sesha to punish the vicious; Lakshmi and Sharada serve you with ‘Chaamara’ as a hand fan; you make exceptions to Principles of your own making some times to save situations; Devi! Several*

Groups of persons from varied backgrounds are unanimous in their unity in devotion to you albeit in the methodologies of their worship; you are venerated by one and all as you are the Finality of Happiness and Prosperity.)

Hrinkaarini Hrinkaraadi Hrim Madhya Hrim Shikhamanini, Hrimkaara Kundaagni Shikha Hrimkaara Shashi Chandrika/Hrimkaara Bhaskara Ruchir hrimkaraamboda Chanchalaa, Hrimkara Kandam Kuritaa Hrimkaaraika Paraayanaa/ Hrimkara Deerghika Hamsi Hrimkarodyana Kekini, Hrimkaraaranya Harini Hrimkaaraavaala Vallari/ Hrimkara Panjara Suki Hrimkarangana Deepika, Hrimkara Kandaraa Simhi Hrimkaraambhuja Bhringika, Hrimkara Sumano Maadhvi Hrimkaara Tharu Manjari/ (Devi! You are the Emblem of the Eleventh Letter of the Pancha Dashaakshari Mantra **Hreemkara** denoting **All-Pervasiveness** of the Supreme Shakti; Hrimkaaraadi signifies Hrim and Om Mantraas; Hrim Madhya means the Cause of Universal Existence and yourself; Hrim Shikhamani or you wear Hrim on your head; you are the Agni Kunda and Agni Shikha named Hrimkaara; You are the life-providing rays of Mooshine which too is called Hrim; you are the heat and dazzle generated by Surya Deva which is named Hrim; it is the lightning of black clouds and yourself which is called Hrim; it is yourself and the germination of tuber from a seed which is Hrim; you are the Reciter of Hrim as you trust and depend on it; it is the Hamsa / Swan moving freely in a Sarovara is called Hrim; the Peacock dancing with gay abandon in a garden is called Hrim; the deer enjoying its playful jumps in a forest is known as Hrim; you as the climber from a flower bed is Hrim; the green parrot in a cage is Hrim; the deepika or the light kept in a court yard is Hrim; a lion resting in a mountain cave is Hrim; Devi! Even an insect which is yourself hovering around a lotus in water is Hrim; the honey in a flower which too is of your own Form is Hrim; a cluster of flowers that appears on a tree is also called Hrim!

Sakaraakhya Samarasaa Sakalaagama Samstutaa, Sarva Vedantha Tatparya Bhoomi Sadasad Aashraya/ Sakhala Satchidananda Saadhya Sadgathi Dayini, Sanakadi Muni Dhyeya Sada Shiva Kutumbini, Sakalaadhishtaana Roopa Sathya Roopa Samaa Krithih/ Sarva Prapancha Nirmathri Samanadhika Varjitha, Sarvothunga Sangahina Saguna Sakaleshtadaa/ (Devi! You are the Twelfth Form of the Alphabet ‘**Sa**’ which is also the twelfth Letter of the Pancha Dasaakshari Mantra indicating **Gunaateeta Shakti** or the Power of Featurelessness. You are the underlying energy that is all-pervasive all over in the Universe; commended by all the Scriptures in a single tone; you are the Singular Abode where the Essence of Vedantas is manifested; that indeed is the Place where Truth and Illusion are clearly distinguished; you are the Finality where you are in your Full Form of Sacchidanada or the Union of Truth-Awakening-Bliss; yet, you are not in imagination but possible of Realisation; you bestow the blessing of Sadgati or the Path for Realisation; Maha Munis like Sanaka had meditated and achieved you; as the counterpart of Maha Deva you belong to the Totality; the Merger Point of all kinds of Faiths and Institutions of worships; You are the Substance of Truth and Impartial in the true sense; you have materialised the Prapancha; you are the matchless; you are the Supreme; you have no features; you have no attachments; and indeed you are the Greatest Provider of what one wishes and deserves!)

Kakaarini Kavya Lola Kameshwara Manohara, Kameswara Prananaadi Kamesotsanga Vaasini/ Kameshwara Alingatangi Kameshwara Sukha Pradha, Kameshwara Pranayini Kameshwara Vilasini/ Kameshwara Tapasiddhi Kameshwara Manah Priya, Kameshwara Pranadhaa Kameshwara Vimohini/ Kameshwara Brahma Vidya Kameshwara Griheswari, Kameshwaraahladhakari Kameshwara Maheswari/ Kameshwari Kama Koti Nilaya Kaankshithartadaa/ (Kakaarini or the Thirteenth Letter of Alphabet ‘**Ka**’ denoting **Fullfillment** and also the Thirteenth Letter of the Pancha Dasaakshari Mantra;

Devi! You derive immense pleasure as you are acclaimed in ‘Kavyaas’ or Spiritual Texts; you are the enticer of Maha Deva’s thoughts; the true reflector of Kameshwara’s thoughts and dispositions; you are always present in his blissful company; in fact you are in the physical union of Kameshwara; providing happiness to Kameshwara as his heart’s throb and pulse-watcher; indeed you are the fruit of Kameshwara’s ‘Tapasshakti’; you are his dearest; Life’s Master; and Mesmeriser; you are the Brahma Vidya that enables you to reach the destination of Kameshwara; you reside in the Abode of Kameshwara which is truly the Universe in totality! You gladden Kameshwara as Maheshwari of Kameshwara; as Kameshwari, you are the alternative Form of Kameshwara; you are Kamakoti Nilaya fulfilling all kinds of ‘Kaamaas’ or desires.)

Lakarini Labdha Roopa Labhdhadhir Labhdha Vanchitha, Labhdha Paapa Manodoora Labhdha Ahankara Durgama/ Labhdha Shakthi Labhdha Deha Labdha Iswarya Samunnathi, Labhdha Vriddhi Labhdha Leela Labhdha Youvana Shalini/Labhdaatishyaya Sarvaangaa Soundarya Labhdha Vibhrama, Labhdha Ragaa Labhdha Gati Labhdha Nanaagama Sthithih/Labhdha Bhoga Labhdha Sukhaa Labhdha Harshaabhi Pujita/ (Lakaarini Devi! You are the Alphabet Letter ‘La’, the Fourteenth word of the Pancha Dasaakshari Mantra signifying ‘Prapti’ or the Deservedness or Merit; you are the Swarupa of Fulfillment; achievable by Jnaana; the Provider of desires; distanced from Sinners; impossible of achievement by egomaniacs; the giver of powers to those whom you will; and the bestower of Affluence whom you select; Devi! You are infinite and there is nothing more that you could accomplish; you are spirited and bouncy at your own volition; you are youthful forever; you are the Epitome of Beauty as you prefer; you get the Universe surprised as per your discretion; you have fulfilled all that you decided; you have secured an illustrious husband as per your option; you direct the Scriptures at your command; you enjoy for the sake of yourself and experience the highest mark of fulfillment)

*Hrimkara Moorthirhimkaara Soudha Shringa Kaphotika, Hrimkara Dughabdhi Sudha Hrimkara Kamalendira/ Hrimkara Mani Deeparchi Hrimkara Tharusharika, Hrimkara Petikaa Manirhimkara darsha Bimbikha/ Hrimkara Koshaasilatha Hrimkara Sthana Narthaki, Hrimkara Shuktikaa Mukthaa manirhimkara Bodhitha/Hrimkaramaya Souvarna Stambha Vidruma Puthrika, Hrimkara Vedo upanishad Hrimkaraadhvara Dakshina/ Hrimkara Nandaanarama Nava Kalpaka Vallari, Hrimkara Himavath Ganga Hrimkaraarnava Kousthubha, Hrimkara Mantra Sarwaswaa Hrimkarapara Soukhyada/ (Hrimkaara Murti! You are the characterisation of **Hrim** the final and fifteenth Letter of Devi Panchadashaakshari Mantra indicative of **Paripurnata** or Fullness; You are comparable to a Dove representing Peace and Tranquility atop the Palace called Hrim; the ‘Amrit’ churned from the Ocean of Milk named as Hrim; the Lakshmi Swarupa seated comfortably on the surface of a Lotus flower as designated by the Mantra of Hrim; the lustrous ‘Mani Deepa’ dispelling darkness around is called Hrim; the singing bird sitting pretty on a lofty tree is called Hrim; the charming ‘Mani’ kept secure in a box is called Hrim; the reflection of an Image in a mirror is called Hrim; the sharp sword encased in a sheath is called Hrim; a vibrant dansuese in action on a broad stage to a mellifluous musical note is called Hrim; a pearl in an oyster shell is called Hrim; Devi! The process of Instruction to devotees about the meaning of the Scriptures is called Hrim; the precious Murti decorated on golden pillars is Hrim; the Upanishads arranged on top of Vedas is called Hrim; the Dakshina tipped to a Dwarapalaka is also known as Hrim; the ever climbing creeper from a plant bed in a garden is called Hrim; the River of Ganges on the Himalayan Mountain Range is designated as Hrim; the invaluable Kousthubha thrown up from by the waves from the depths of an Ocean is called Hrim; the Totality of Mantras materialised in the Universe is summarised as Hrim; and the maximum Fund of Happiness collected from all over in the Universe too is*

called Hrim!) [Pancha Dasi Maha Mantra :Ka- Ea- Ee-La-Hreem, Ha Sa Ka Ha La Hreem, Sa-Ka-La-Hreem]

Shri Lalitaa Trishati Stotra Phala Shruti

Chanting Lalita Trishati even once sets the mind-set straight and clean. The more one chants or even hears, the more one takes steps forward. Bhagavan Hayagriva assured Agasthya Muni that by chanting Lalita Trishati even once would help to attain peace of mind. Its practice without desires transforms the heart, mind and Soul. Fulfillment follows as a consequence, for the Decider is Lalita Herself. As one sows, so one reaps.

Bhavanti mantra yogasya shodashaanbaani nishchita, yadhaasushaamshorjaayant kaka shodasah shobhanaah/ Bhakti shuddhishchaasanamscha panchaanasyaapi sevaam, aachhaara dhaarane divya desha sevanamityapi/ Praanakriyaa tadhaa mudraa tarpanam havanam balih, yaago japastadhaa dhyaanam samaadhishcheti shodasah/

Bhakti comprises shuddhi- aasana-panchanga sevana viz. geeta, sahasra naama, stotra, kavacha, and 'manas'- aacharana-dharana-divyadesha or vighra yantra nirmana-praanaaya prakriya- mudra- tarpana, homa- bali of ahamkaara- indriya tyaaga-arishadvarga bali- Yaaga viz. antaryaga and bahir yaaga- japa-dhyaana-and samadhi.

